

an blom

Roody Vasulka
The Vasulka's Inc.
Box 100, Route 6
Santa Fe, N.M. 87501

Pijnackerstraat 7
Postbus 5302 78007
1007 AS Amsterdam
Telefoon 020 679 44 66

Referentie: Tax: 00-1-55-473-0614
Amsterdam September 30th, 1996

Dear Roody,

Last night I spoke to Steina on the telephone and she send me the fax Mr. Shelly Liebowitz has send to you. Their message is clear. Meanwhile I have been approached by a group of people, whom I think are able to handle the material. Later on this week I'll meet with them in London to discuss the possibilities.

However before doing so I would like to come to a binding agreement between the two of us, to avoid any difficulties in the negotiations or legal claims later.

Please let me know a.s.p. what you think is fair?
Please give me a call later on tonight at my house;
Tel: 576-2347

Hope to work things out,

Regards,

Jan Blom

TO: THE EUROPEAN MEDIA ARTS FESTIVAL

DEAR EMAF

I AM SENDING FOUR PROPOSAL, THREE INSTALLATIONS AND ONE PERFORMANCE UNDER A SEPARATE COVER. I AM SENDING A VIDEOTAPED DOCUMENTATION, CA 10 MIN FOR EACH. SHOULD YOU ACCEPT ANY OF THOSE, I WOULD SUPPLY THE TAPES AND SYNCHRONIZER FOR THE INSTALLATIONS, AND VIOLIN, SYNTHESIZER, DISCPLAYER AND DISC FOR THE PERFORMANCE.

SINCERELY, STEINA
Steina

SANTA FE, APRIL 26, 1991

P.S. THE DURATION OF THE INSTALLATION DOCUMENTATION IS UNNECESSARILY LONG, BUT I TRUST YOU TO USE THE "FAST FORWARD" BUTTON GENEROUSLY.

S.

Digitale '96

18.-20. September '96

Teilnehmer

Vom 18. bis 20. September findet die Digitale '96 statt. An diesen drei Tagen werden Filmer, Musiker und Firmengründer aus Europa und Übersee zusammenkommen und Arbeiten vorstellen. Die Tage richten die Aufmerksamkeit auf Filmmusik, den filmischen Bildaufbau und die ökonomischen Strategien von Firmen im Bereich zwischen Computer und Film.

Cinemathek

18. September: 14-18 h : Digitale Scharniere: Zum Verhältnis von Musik und Film: Nicolas Baginsky, F.M. Strauss, Diamanda Galas ?, Steina Vasulka, John Maybury

19. September: 14-18 h: Natur: Produktion und Reproduktion auf den Bildschirmen: Keith Griffiths, Yoichiro Kawaguchi, David Larcher, Michael Naimark, Arthur Péléchian, Woody Vasulka

20. September: 13.-17 h: Digitale Arbeitsplätze:
Artlab (Yukiko Shikata), Computer Film Company (Michael Boudry), ILM

Die Abendveranstaltungen (20-22 h) bereiten dies thematisch vor und nach.

Photokina - Digitale Ausstellung

In einer Kooperation mit der Photokina wird eine Ausstellung digitaler Arbeiten internationaler junger Künstler entstehen, die zur gleichen Zeit stattfindet.

Gäste der Digitale '95 waren: Tricia Ashford, Larry Cuba, Zbigniew Rybczynski, Antoine Simkine u.a.

Dokumentation: <http://www.khm.de/projects/digitale/>

Anmeldung und Information: digitale@khm.de

Die Digitale '96 entsteht in einer Zusammenarbeit zwischen der Kunsthochschule für Medien Köln, der photokina und dem Ministerium für Wirtschaft, Mittelstand, Technologie und Verkehr Nordrhein Westfalen.

Flimmerkisten und Ruhezeiten - Die Digitale-Ausstellung auf der photokina

Die Digitale '96 gibt in einer Ausstellung auf der photokina Einblick in Werke, die in den digitalen Ateliers internationaler Kunsthochschulen entstanden sind. Soundräder, Schmuckkästchen, in denen sich Bilderschätze verbergen, sowie Kraftzentralen, aus denen Technobilder und Klänge gesendet werden und bewegte Gemälde sind hier zu sehen. Gemeinsam mit der photokina investiert sie in die Zukunft des bewegten Bilds. In einer Ausstellung junger Künstler, die an digitalen Akademien in Amerika, Japan und Europa gearbeitet haben, werden Bewegungen des filmischen Bilds und der Musik deutlich. Hier ist ein Einblick in die Zukunft des Films möglich und auch in die Arbeit der nächsten digitalen Generation.

Eine Digitale-Anthologie

Im Internet wird die Digitale '96 mit Vorabinterviews und Texten vertreten sein. Es entsteht ein lebendige Anthologie, die Macher vorstellt, die in Vergangenheit und Zukunft an der Grenze zwischen Rechnerapparaturen und filmischen Täuschungen arbeiten. Ab 1. August unter: <http://www.khm.de/projects/digitale/>

Die Digitale '96 entsteht in einer Zusammenarbeit der Kunsthochschule für Medien Köln, der photokina und dem Ministerium für Wirtschaft, Mittelstand, Technologie und Verkehr Nordrhein Westfalen.

Konzept und Realisation: Nils Röller und Prof. Dr. Siegfried Zielinski
Ausstellung: Anna Bohrmann
Sekretariat und Redaktionsbüro: Evelyn Mundt
Organisation: Pro event

Kontakt: Kunsthochschule für Medien Köln
Peter-Welter-Platz 2
505676 Köln
Tel: 0221 20189 - 157
Fax: - 17
digitale@khm.de

Digitale 96

18.-20. September 1996

Digitale Verzerrungen

Vom Rechenknecht und Textarbeiter zum Zauberlehrling, der Computer hat sich in den vergangenen vierzig Jahren rasant entwickelt. Bei seiner Karriere hat er den Büroalltag in den Industrienationen verändert, aber auch die phantastische Welt des Kinos. Die Digitale '96 untersucht gemeinsam mit internationalen Filmmachern, Musikern und Managern das Verhältnis von Computer und Film. Ausgangspunkt für die filmischen und musikalischen Streifzüge in die Geschichte und Zukunft des Films ist, daß die Trickkiste Computer erst in den Händen von Künstlern und Pionieren des Sehens geformt werden muß, bevor mit ihm finanzielle Erfolge erzielt werden können.

Die Digitale '96 ist ein Treffen von Filmmachern, Musikern und Künstlern, die an der Grenze zwischen zwei Welten arbeiten und forschen: Der digitalen Welt des Computers und der Welt des Kinos, des täuschenden Bewegtbildes. Treffen bedeutet, daß die Digitale eine Alternative zu den Filmfestivals darstellt, da sie den Focus auf Forschungsberichte, Projektbeschreibungen und kurze Präsentationen legt, die dem Publikum eine aktive Teilnahme ermöglichen. Es kann den Gästen der Digitale unmittelbar Fragen zu ihren Filmen und zur ihrer Arbeit mit dem berechneten Bewegtbild stellen.

Verzerrungen heißt dabei, daß die Fähigkeit zu digitalisieren unmerklich, herkömmliche Seh- und Hörgewohnheiten verzerrt. Dabei entsteht eine nette glatte Oberfläche, die vergessen läßt, daß Mensch-Maschinen pausenlos daran arbeiten, daß kein Fehler, nichts Unvorhergesehenes den Schein der Oberflächen trübt. Eingeladen sind besonders unbequeme Gäste, die die Rechner und Apparaturen reizen, weil sie harmlosen gefälligen Wirkungen trotzen.

An drei Tagen kommen in der Cinemathek Köln die Gäste der Digitale zusammen und stellen Arbeiten zu den Schwerpunktthemen digitale Filmmusik, Bildaufbau und wirtschaftliche Strategien vor.

Zu den Themen im einzelnen:

18. September: Digitale Scharniere - Zum Verhältnis von Musik und Film. Nach einer Einführung zur Geschichte der Computermusik werden Musiker über ihre Zusammenarbeit mit Filmern berichten und an Beispielen zeigen, wie die mit Maschinen erzeugte Musik zur Verzerrung der Hörgewohnheiten beiträgt.

19. September: Natur - Produktion und Reproduktion auf den Bildschirmen. Wenn man heute die Natur in bewegten Bildern zeigen möchte, steht eine Vielfalt von Täuschungsmaschinen zur Verfügung, die exemplarisch an diesem Tag verglichen werden. Vom klassischen Film bis zum digital errechneten Film werden Beispiele gezeigt, wie die Apparate den Blick auf die Natur ändern.

20. September: Digitale Arbeitsplätze. Konzerne kaufen gezielt kleine Firmen, in denen Entwicklungsarbeit am Computerbild geleistet wird. Strategien wie man mit den Goliaths arbeiten kann, ohne von ihnen zertrampelt zu werden, stellen Firmengründer aus Europa und Amerika vor. Ihre Entwicklung und ihre Chancen in der Filmindustrie werden in kurzen Vorträgen dargestellt und diskutiert.

Diese Treffen werden durch Abendveranstaltungen ergänzt, in denen Filmbeispiele gezeigt werden. In einer Abschlußveranstaltung wird mit einer Performance das digitale Scharnier zwischen Musik und Film hör- und sehbar.

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

February 21, 1992

Dear Art/Media Person,

Woody and Steina Vasulka will be based in Frankfurt, Germany, from April through July 1992. They have an exhibition scheduled at the Museum of Contemporary Art, Helsinki, Finland, April 3 - 26th.

I am writing to see if you or your institution may be interested in scheduling their work during their European residency at the New Media Institute. To give you an idea of the scope and images enclosed is a recent brochure from an exhibition of this work from the Denver Art Museum.

Please contact us if you have further questions.

Regards,

MaLin Wilson
Special Projects Director
The Vasulkas, Inc.

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

DESCRIPTION OF EXHIBITION/PERFORMANCE:

There are three components that can be scheduled.

1. Steina Vasulka, TOKYO FOUR, 20 min., four channel, continuous loop, color, video matrix of sixteen monitors.

Provided by The Vasulkas:

Four synchronous laser disc players with the program

Provided by you:

Up to sixteen monitors with good audio

Installation: This work must have sound isolation and seating.
Rental Fee: \$3,500.00

LIVE PERFORMANCE:

3. Steina & Woody Vasulka, interactive performance using MIDI audio system, using laser discs to be performed in a suitable space with a video wall, i.e., a matrix of monitors.

Software: Laser disc

Hardware: All special equipment to be provided by the Vasulkas.

Fee: \$1,500.00

All insurance, shipping, travel, and lodging expenses to be paid by the sponsoring institution.

Warm regards,

MaLin Wilson, Special Projects Director, The Vasulkas, Inc.



THE UNIVERSITY OF TEXAS AT DALLAS

BOX 688 RICHARDSON, TEXAS 75080

aug 2, 84

Dear Steina Vasulka,

Thank you for your letter. I have submitted the course plan to the Dean for consideration and I will let you know what happens. Your video installation sounds very dramatic, unfortunately they have just finished selecting a resident campus sculpturer, so I do not think we would have much luck getting funding for it here. Thank you for letting me know about it though.

Sincerely yours,

Darien Smith

Darien Smith
c/o Dr. Harpole
Mail Station J03.1
Un. of Texas at Dallas
Box 688
Richardson, Texas 75080



Národní galerie v Praze

VELETRŽNÍ PALÁC

National Gallery in Prague

Sbírka moderního a současného umění

Center for Modern and Contemporary Art

Dawn of the Magicians
The Artist at the End of the Millennium
 September 13, 1996 - September 7, 1997

Exhibition Description

The final years of this century represent a period of transition, uncertainty and fragmentation, a time when people strive to grasp the rapidly changing world and are looking for new signs and symbols to guide them in this effort.

Artists have traditionally been the creators of such symbols and narratives. But over the last few decades their role has more or less changed as a result of the growing influence of popular culture and market forces, and artists' retreat into their own world of self-referentiality and irony. Meanwhile, the emerging revolution in science has brought new paradigms and has positioned scientists in artists' former role as the creators of potent visions and narratives.

Dawn of the Magicians - The Artist at the End of the Millennium aims to be a call to artists and the larger cultural community to turn art once again to its vital mission. For the first time, these six major themes will be explored together: the theme of eschatology (a sense of ending), of cosmology, the spiritual, the archetype, the theme of our relationship to the natural world, and of our relationship to science and modern technology. The project thus intends to create a broad cultural context or platform for interdisciplinary exchange. This will extend art to other forms of human activity, and in particular to connect art with science.

An international project, the exhibition will initially include approximately 100 works of art. It will last for a full year and its installation will be continually changed. Conceived as a workshop or laboratory available to a diverse range of participants, the project furthermore aspires to create a new form of dialogue between individual communities and subcultures and between experts and the broad public.

Over the year, complementary events and programs such as film series, concerts, theater productions, readings, and panel discussions will be organized in Veletržní palác and other institutions. We are thus approaching cultural and scientific institutions as well as individuals with the request and offer to coordinate their seminars, conferences or performances, which deal with the above-mentioned themes, with the year-long project **Dawn of the Magicians: The Artist at the End of the Millennium**.

Vážená paní, vážený pane,

dovolujeme si Vám nabídnout **možnost prezentace Vašich videoartových prací** v rámci výstavy, která je součástí projektu videoartové dílny.

~~Na této výstavě budou představeny práce vzniklé v průběhu videoartové dílny v Českých Budějovicích, které se zúčastnili Doc. Stanislav Zippe, Doc. Lubo Stacho a Mgr. Pavel Kopřiva.~~

Kromě prezentace prací vzniklých v rámci výtvarné dílny bychom rádi představili i díla dalších tvůrců z oblasti videoartu. Domníváme se, že reprezentativní výběr videoartových prací pomůže zvýšit zájem veřejnosti o tuto poměrně novou oblast výtvarného umění.

Pokud máte zájem zúčastnit se této výstavy, zašlete nám prosím Vaše práce na kazetách Betacam SP (popř. S-VHS) v co nejlepší technické kvalitě na adresu 3D Blue spol. s r. o., Tylova 17, 370 01 České Budějovice. Upozorňujeme však, že díla budou vystavena na základě výběru z došlých prací. Dodané kazety budou autorům po skončení výstavy vráceny.

Výstava se bude konat v Českých Budějovicích v galerii Pod kamennou žábou od 16. do 30. září 1997.

Bližší informace Vám poskytnou: Tomáš Binter tel. 038/28428, 0602/459423

Ing. Roman Miler tel.038/59656, 0602/359768.

Děkujeme a těšíme se na Vaši odpověď.

Roman Miler a Tomáš Binter

FAX TRANSMITTAL SHEET**DATE:** 7-7-97**TO:** Center for Art & Media Technology Karlsruhe**ATTN:** Dr. Ursula Frohne**FAX#:** 011-49-721-9340 - 1139**Total number of pages:** 1

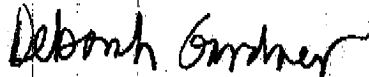
Dear Ursula:

This fax is to give you the flight information for the Woody Vasulka pieces we are shipping to you. The airway bill # is 7704329544. The airline is DHL Worldwide Express. The shipment is departing Albuquerque, NM 7-July-1997. DHL has an office in Karlsruhe, the phone # is 49-711-770-5333 (Customer Service) or 49-724-473-6000 (Operations) You can call the Karlsruhe office of DHL & give them the airway bill # and get any flight information that you require. I have told DHL to call before delivery. I gave DHL the following numbers.. Phone # 49-721-8100 - 1301 Fax # 49-721-9340-1139.

Please do not hesitate to get in touch with me if you have any questions or problems.

I will send you a invoice when I have all the charges.

Best regards,



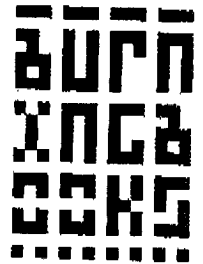
Deborah Gardner

cc: Woody Vasulka

date: MONDAY P.M.

to: Steina & Woody

re: your highnesses



1 3 2 0

Escalante

Santa Fe

New Mex

87505

tel/fax:

(505)

8206216

email:

brnbx@

net.com

Got things straightened out
w/ Ron. All is functioning!
Hisanori's ticket to return
is 19th so we have 3
days to finish. . . .
He got a lot done @
Motley's. Motley doesn't
expect any \$ from you.
He said, "The Vasulka's
have done more for art &
artists in this town than
anyone else." Hisanori is
giving Motley some weird
Japanese books. (We're giving
him some of his favorite wine.)
Give him a copy of a video?
That's all he needs. -XOX,
-Moby



COMMONWEALTH of VIRGINIA

Virginia Museum of Fine Arts

BOULEVARD AND GROVE AVENUE / RICHMOND, VIRGINIA 23221

April 24, 1986

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

Dear Steina and Woody Vasulka,

I have admired your work for some time and am very interested in finding out more about your current involvement with video, particularly in regard to installations. While assisting with contemporary art exhibitions, I am also responsible for organizing film and video programs at the Virginia Museum.

I recently received information about your touring video installation, The West, from the State University of New York, Albany. If you could send me additional information about your work, prior installation proposals, and, if possible, descriptions of current projects, I would be most grateful. For your information, materials about the Virginia Museum and our programs in the Department of 20th Century Art are enclosed.

Thank you very much for your kind attention to my request, and I look forward to hearing from you.

Sincerely,

A handwritten signature in cursive script that reads "Ashley Kistler".

Ashley Kistler
Curatorial Assistant
Department of 20th Century Art
804/257-0817

August 1, 1987

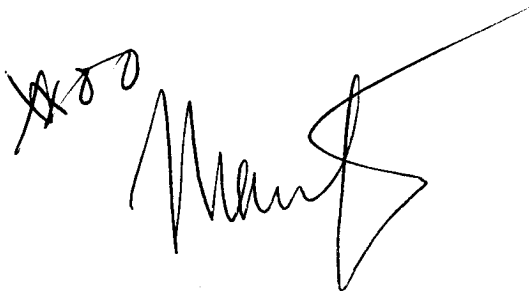
Dear Steina & Woody,

Back here in the squalid East, I have been slowly wading through these piles of papers. I thought I would send on what I have done so far, since I leave tomorrow for the wilds of Alaska and will not get to the rest for a few weeks.

Enclosed in a bibliography from 1984 or so on. Many of these piece are obviously less important than others, but I put them all in for this first round. I have marked a few where my notes were less than comprehensive (perhaps as the day wore on) which could be completed. You could also go through this and cross out the ones which you think could be deleted. Also enclosed in a revised videography, which I would appreciate you verifying and completing where necessary. I also did a make-shift installation list, which is obviously very incomplete. I am not sure how to deal with this yet. Perhaps for all of the early unnamed pieces, we can simple call themn video environments and list where they were shown.... We will have to discuss this later. When I return I will do up the exhibition list from 84 on.

Also, enclosed a copy of my essay (re memory & history) which is going to be in Communications. A slightly condensed one is going to be in the EAI catalogue (minus a certain number of disparaging comments about NJP). It still has a few confused sections..... Anyway, I would be curious ^{what} you think (even though it has been typeset and is unchangeable for this round).

So, it was wonderful to come visit again, despite all of the "back-breaking" labor..... I hope that Woody was a smash hit in Japan. I will call towards the end of August.

A handwritten signature in black ink, appearing to read "Mary". The signature is stylized and includes a large, sweeping flourish that extends upwards and to the right. There are some scribbles and marks above the main signature.



January 3, 1976

77-195-187

productions/328 East State St., Ithaca, N.Y. 14850 (607) 272-1596

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

Dear Steina:

Thankyou for your candid comments. I trully appreciate and understand how you feel.

There are several factors that have contributed to the policy of requesting an entry fee. The first is that the NYSCA doesn't provide us with assistance for anything regarding the Festival except fees for the judges. The second is that the place where the Festival will be screened, the Herbert F. Johnson Museum, will not allow admission to be collected, voluntary or otherwise. And the last is a long-standing policy of ours that, if at all possible, everything we do as a public show will be free admission.

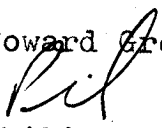
Therefore, from somewhere we must raise the money to cover printing, postage, insurance, etc. Also the modest honaria we award to the programs which are shown.

As you know, running a festival is not easy. Any system has its strong and weak points. I hope our Festival will continue to improve with the assistance of interested and knowledgable artists such as yourself.

On other matters: be watching for the completion of our prototype computer controlled animation stand and optical printer, both of which have interchangeable 16mm and video cameras.

Looking forward to seeing you again. Good luck.

Toward Greater Communication,


Philip Mallory Jones, Director

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

VISUAL ARTS DEPARTMENT

POST OFFICE BOX 109
LA JOLLA, CALIFORNIA 92037

February 25, 1976

Steina Vasulkas
257 Franklin Street
Buffalo, New York, 14202

Dear Steina Vasulkas,

Thank you for your interest in our new faculty opening in film/video. The response to this job announcement has been enormous, and for the last few weeks we have been reviewing the many resumes which have been submitted in an attempt to identify those applicants whom we feel are most ideally suited for the position.

We have been very impressed with your resume and would like to learn more about your work as a media artist. The Search Committee would therefore appreciate the opportunity to view examples of your films and/or tapes. Would you send us, at your earliest convenience, a representative sampling of your work. You may, of course, include any explanatory notes, reviews, or other documents which you think would be helpful for us to have. We will make every attempt to return the material to you within two weeks.

If you have any questions or would just like to discuss this procedure, please feel free to call me or my assistant, Pat Baxter, at 714-452-2860.

Yours Sincerely,

Standish D. Lawder
Chairman, Search Committee

340 Athens Blvd.
Kenmore, N.Y. 14223
835-2869

November 21, 1978

Steina Vasulka
210 Wendle
Media Studies
Main St. Campus, U.B.

Dear Steina,

I was at James Blue's workshop at Media Study and heard you speak. I am very impressed with the work you are doing and your honest attitude toward art and society. Although I know you are mainly involved with video work I was wondering if it would be possible for me to take independent studies with you in film? I value your opinion and feel that your criticism of my work would be very beneficial to me.

Some background on my experience might be helpful to you. I am a senior, undergraduate, majoring in Photography with a concentration in filmmaking.

I have studied film with Gary Adkins, (beginning film with David Lee); I am presently in Tony Corradi's film workshop, and Paul Sharits' independent study. (I have done some video work, and worked in educational and instructional T.V. studios)

In this independent study I would like to continue experimenting with film, investigating light, motion, various aspects of humanity and nature etc. In other words, instead of one long specific film (or subject) I would like to work on different films, not limit myself, to strengthen my independence. This will occur only if I am allowed to investigate problems that are relevant to me and attempt to find resolutions. I would like you to view and criticize my films and provide some guidance.

Of course, this is providing you are in agreement with this. I'm sorry I didn't have the chance to speak to you in person, about this.

Sincerely,

Debbe A. Tepper

P.S. You can get in touch with me at 835-2869.

Ms. Steina Vasulka
RT6, Box 100
Santa Fe, New Mexiko
USA 87501

Dear Steina,

sorry not to have written before, but things in Vienna are changing all the time: first there was no money at all for a big presentation like yours, as the videoprogramme of the exhibition consists mainly of simple tapes. Then suddenly the money was there - when I phoned. Now it is not all there as one of the subsidies has been cut considerably. But the money for the ticket (around 1.000 \$ US) has been secured and I have raised an other 400 \$ from a private source. So I am confident that I will get some more money together in time to not only get you here, but also make it possible that you can present your work. It would be important now to fix dates for your presentation. It would be best, if it could take place either on the weekend of the 4th and 5th of May or on the 11th and 12th of May.

Please let me know as soon as possible which date would be most convenient for you. Please also send one or two photographs and some bio etc. as there should be a proper announcement of the event which I consider of high importance.

In Montbeliard you gave me a description of the technical requirements from which I gather that you will bring the automatic repeat synchronizer. Please let me also know your - sorry - minimum financial requirements in writing so that I can present them to potential sponsors.

As I said before I am now confident again that it will work out after having a basic sum of money secured from which to work on. I hope you do not mind that I tell you about the situation so bluntly....

I am very much looking forward to seeing you in Vienna and I hope you can combine your trip with Woody's to Graz.

Please give my regards to him.

Sincerely

Heidi Grundmann

Heidi Grundmann
Wiedner Hauptstrasse 37/69
A-1040 VIENNA
Austria

Tel: 222/6552935
6552933

Brussels, November 31 1985

Dear Steina and Woody,

how are you both? I'm very curious what you both are up to? What's the secret? Please, let me know. So here everything is OK, maybe things are a little bit too hectic... But that's O.K. I'm doing (as always) articles, curating shows, putting things together etc. But not too much on video only... I must confess, there is only very few work which is really interesting!

The work at TV is going along very well. We did a couple of new programs: Dance and Camera, The Doubleportrait, Why we men love that much technique (with Virilio, vom Bruch, Jack Goldstein etc). We are actually preparing 2 other programs: 1. a fiction documentary on appropriation combined with the "Theory of Change" -ideas of René Thom, starring Karole Armitage, Tony Oursler, Luigi Ontani, Michael Nyman, etc. The fictional line will be interwoven with interviews with Godard and Thom. The whole has to be shot in December 86 in an architectural setting by Aldo Rossi. Further on we try to develop a documentary for 87 confronting Umberto Eco with one of those A.I. machines. But as you might have guessed, we want to create also in the visuals, a parallel with the world of data-processing etc. So I definitely wanted to talk to you both.

As it is, I got this grant to show up in your country between March 23 and April 21 (I will a.o. participate in a panel in LACE organized by the Yonemoto's and I hope to show also some new Belgian video and some of the BRT programs - helas, everything is on PAL). So one of the things I wanted to do, was to visit you in Santa Fe. I hope you can put me up for 2 or 3 days. If not, pas de problème. Tell me, if you will be there and when. Also, I warn you'll receive a stupid letter on behalf of my visit, sent out to you by your government. Yes, this is a politically organized trip. I'm sorry folks, that's life. So don't mind the letter and the materials included. OK? I hope to hear from you very soon, so I can prepare the trip with my program-officer in WASHINGTON.

Wishes  Chris Dercon

Simon Jean Paul
136 Quai Louis Blériot
75016 Paris

Paris September 26, 1978

M. Woody Vasulka
257 Franklin Street
Buffalo
New York 14202

Dear Woody,

I called and went back several times to the Office and finally they told me that they received a letter from Air France telling them that they had lost the ticket but traced it in their files. It took them almost two years to find it but now I hope they will send the check to the Office as soon as possible so that you can be reimbursed. Normally you will get it in a month time, if you don't let me know as soon as possible.

I am really sorry about this all things, it was so messed up. Nothing worked (including my former job at the Office) and the worst of it is that no one seem to care. We were both of us involved in that particular matter but unable to speed up things. I still feel morally responsible toward you even if it is Air France's fault. By the way, I am glad that Gerald mellowed his tone in the xerox you sent, it's all the better that way.

The situation is normal here: nothing is working/happening. Simone made her first film this summer and found another job, so at least for her things are happening (after 16 months of unemployment).

Cordially yours,


Jean Paul Simon

Omroepcentrum

Aug. Reyerslaan 52
B-1040 Brussel

Telefoon (02) 737 31 11
Telex 214 79
Telegramadres BRT Brussel
Postrekening 000-0545451-20

Belgische Radio en Televisie
Nederlandse uitzendingen

Televisie



The Vasulkas

RT 6, Box 100

SANTA FE, N.M 87501

USA

Uw kenmerk

Ons kenmerk

EB/sds
K/181

Datum 31.05.1985

Onderwerp

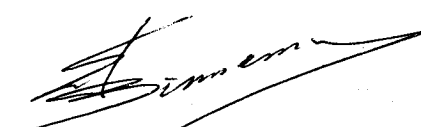
Dear Steina,

With the papers we have it is impossible for us to order payment for using the Paik-interview. We need an invoice for :

Broadcasting Paik-Schwarz interview in the Programme "Nam June Paik"

productionnumber 30/889/64/622 : 30 \$

Looking forward hearing from you.


Eva BINNEMANS
Production assistant.

PO JEM 007
JUNE 11-85

X-Sender: gi31075@glo.be (Unverified)
Date: Mon, 11 Jan 1999 16:01:54 +0100
To: woodyv@santafe.edu
From: argos <argos@glo.be>
Subject: re: medialibrary
Content-Length: 1116

Dear Mr. Vasulka,

I got you mail address from Intermix' Stephen Vitiello. He suggested me to contact you.

argos is a Belgian non-profit organisation devoted to the video- and media arts. We distribute tapes (both Belgian and international works), run a gallery and prepare the opening of a media library that is open to the public (opening scheduled for september 1999).

In order to prepare the media library opening we are currently purchasing books on key artists. Tapes will follow in a later stage. I know your tapes but finding publications (monographs, catalogues,...) about it is difficult. Over in NY I visited several bookshops. None of them had information about your work. Same when I was over this year in London and Berlin. Internet bookshops as Amazon don't offer a solution also.

My question is following: do you have copies of catalogues left that you can spare?(We will be glad to pay for them).

I look forward hearing from you.

Best,

Paul Willemsen
argos
Barthelemylaan 20
1000 Brussels

THE VASULKAS

SENT 7/24

July 22, 1993

Fax # 0221/52/2741

235 Media
Postfach 190360
D-50500 Köln
Germany

Dear Axel,

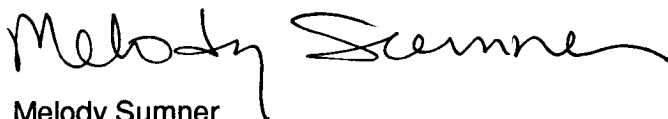
Thank you for your letter in response to the material which was sent. I am sorry for the delay in answering your questions. I have asked Woody about the concerns you have about the "Theater of Hybrid Automata." Here are the answers.

- An exhibit in Germany would be different from the Paris exhibit in that the concept of the audio will be revised and extended.
- The expanding of the audio will be designed toward an awareness and an interaction with the audience. This is an ongoing innovative concern.
- The space of the room is not currently large enough. The Theater's critical height is 362 cm. If the room cannot be changed then Woody can modify the exhibit.
- Woody will need to specify for you how much the installation would cost. The version for Paris carried a fee of \$20,000 USD. Most of the expenses would be similar. There is some room for negotiation.

Are you considering Steina's latest installation, "Borealis," which is currently on exhibit in Iceland? It is a 2-channel synchronous installation where 2 laser disks provide the images for 2 video projectors through which split beam mirrors project onto 4 translucent screens. The images appear on both sides of the vertically-positioned screens. Floor height 1.30 meters. "Tokyo Four" is also available. These are fairly simple to transport and install.

Let us know if you need any further information.

Thank you and best wishes,



Melody Sumner
for The Vasulkas

Jan. 27, 1997

Dear Woody & Steina -

How have you been? I hope the New Year has welcome you.

If I may, I would like to ask you for a support for my artist friend, Isamu Wakabayashi, who is endeavouring to save a forest in the outskirts of Tokyo from being turned into a garbage dump.

The City of Tokyo is building the world's largest garbage dump in this water resource area. Residents are protesting against further destruction and pollution, and are proposing the City an alternative based on recycle.

Wakabayashi, in collaboration with 100 and more artists, has built a "Garden", an installation, in their community's trust property at the site. The City will soon proceed to go ahead and scrap Wakabayashi's work of art and evacuate people from their trusted land by force.

Here attached, you will find a description and an appeal addressed to the Governor of Tokyo, not to destroy the work nor evacuate the people by force. If you would support their effort, please sign the appeal and fax it directly to Wakabayashi at his Group's fax number:

+81-428-33-4540

The deadline is the end of February. Thank you very much for taking time to read and giving thoughts to the issue. Your support means a lot.

With warm thoughts and best wishes,

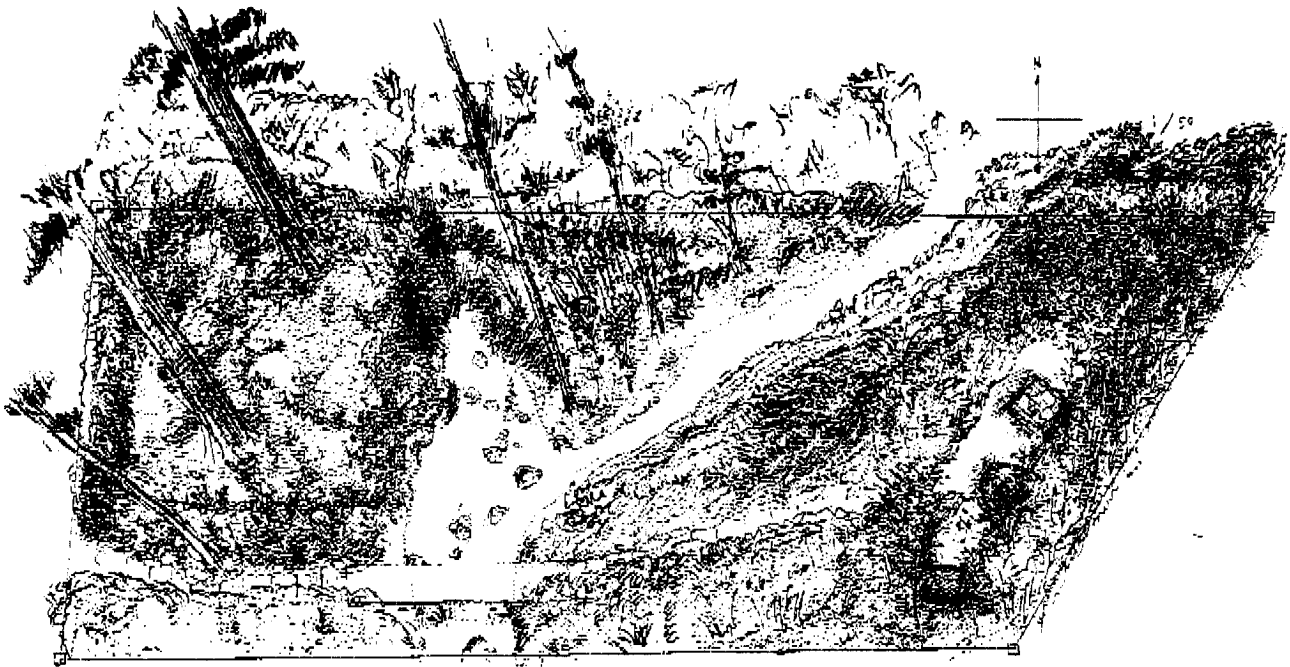

Fujiko Nakaya

fax: +81-3-3470-2259

I hope all is going well for you. I have much less work this year, so I am hoping to work on a book. I look ^{forward} to seeing you again soon here!

日の出の森が消えていく

A forest in Hinode is vanishing!



第一回 日の出の森に作られた「庭」のドローイング
The first term The drawing for "The garden" in Hinode

東京日の出町の山と森が、伐採され、削られています。その理由はゴミ処分場を作るためだ、ということです。若林奮さんが森を守るため、その中に作品を作っています。

- 私たちは森も、そして作品も守りたいと思います。

A forest in Hinode Town on the outskirts of Tokyo is being cut down and the land bulldozed in order to construct a garbage dump. Here, Mr. Isamu Wakabayashi is making a work of art in order to protect the forest.
We want to protect both the forest and the work of art.

日の出の森と作品を守る会

In Hinode Town in Nishitama Gun on the outskirts of Tokyo, the largest garbage dump in the Orient has been in existence for 12 years.

The garbage of about 3.65 million people is brought to this small town that has a population of about 16,000. The citizens are fearful that the underground water beneath the garbage dump will become polluted with dioxins and other organic substances. Is it right to simply destroy the hills and forest to bury garbage resulting from a lifestyle of consumption?

At present, construction of a second garbage dump is going ahead despite the fact that the citizens have submitted various alternative proposals.

In the middle of the site of the proposed No.2 garbage dump is a small plot of land on which greenery still remains. This is the "trust" land that was purchased by people opposing the construction of the garbage dump. Mr. Isamu Wakabayashi decided to make a work of art on this plot of land in the hope that he could thereby stop further destruction of the forest. Mr. Wakabayashi has written "Here, I would like to make a place where one can get as close as possible to the forest, or acquire the opportunity to do so."

More than 100 people helped to make this work of art, by carrying soil, making stone steps, planting a hedge and trees, and making a bridge. In this space were placed natural stones to serve as a table and chairs so that visitors can sit quietly and sense the surrounding forest. The poet Gozo Yoshimasa named this place "The Green Constellation of the Unicorn."

Now, the bulldozers have come right up to the boundary of this plot, the forest is being cut down and the source of the streams in the area is being cut off. To try and prevent any more trees from being cut down, Mr. Isamu Wakabayashi has drawn pictures of the vanishing forest on 36 large copper plates, and intends to erect these copper plates around the space that he has created.

The place occupied by this work of art is only a small part of the forest that is being destroyed, however we think that the power of art is great.

We believe that the more people we can have know of the existence of this work of art, the better will be our chances of preventing further destruction of the forest and also protecting the work of art. Man acquires peace from the power of nature, and seeks to improve his mind through the intuition of art.

We are collecting signatures from people who support the abovementioned work of art and the protection of the forest. The more signatures that we can collect, the greater the incentive we will acquire and the more powerful a position we will be in to stop further destruction of the forest. We are very happy to know your opinion and impression.

We ask you for your kind support.

The Group to Protect the forest and the art work in Hinode.

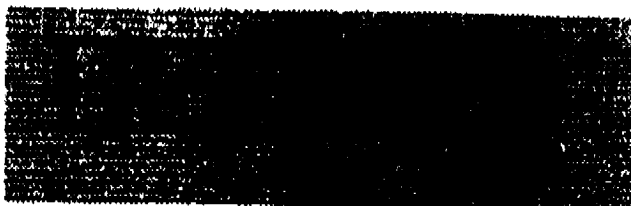
c/o W.I.W.P. 3-7-5, Inai, Ome City, Tokyo. Zip code : 198

FAX : 81-428-33-4540/TEL : 81-428-32-3440

* Please mail or FAX your signature by the end of January 1997.

For inquiries in English, please contact the Tokyo Akira Ikeda Gallery
TEL 81-3-3567-5090, FAX 81-3-3567-5085

Bonner Entwicklungsanstalt für Computermedien e.V. (BEC) Auguststr.10 53229 BONN Tel. 0228 475605 bec@gmd.de

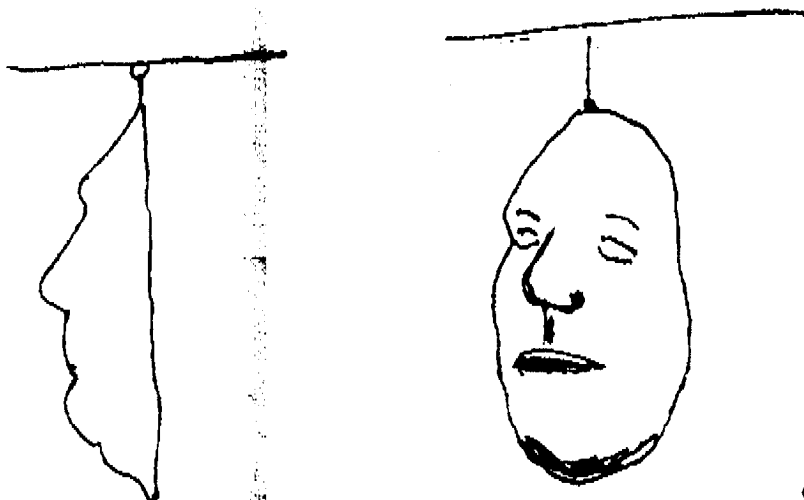


ESA

An: Steina and Woody Vasulka
Fax: 003120 6264262
Von: Dr. Bodo Lensch
Datum: 17 1 97
Betreff: Media-Theatre
Seiten: 1 (einschließlich Deckblatt)

Dear Steina and Woody,
thank you for being interested in developing a media-theatre piece with BEC. I think about a dance-piece (including some very simple 'virtual entities') with a narrator. I hope we find a solution for position-tracking of two dancers/actors. The floor-projection will be realized with the four Electrohome/Pentium machines. There will be only one side of the stage for the audience, so that the backside of the stage could be an extra projection screen, maybe also for stereoscopic pictures. With a narrator-figure we could develop linear/nonlinear elements to create scenic forms between dance/animation/Klangraum. The animation of the 'virtual entities' could be based on swarms (using also the flocking-algorithms) of triangles, that can be organized to simple forms. We will use also text/graphic/color-elements, representing the inner life of the actors.

One of the very few TV works of Samuel Beckett showed "narrator-heads" on the screen integrated into the scenario. We could create a face-formed screen like that:



copy from

The talking head
'person'

Next week Constanza and I will go to Columbia
But Caroline will stay at home, so that your
messages via fax will reach us.
All the best Bodo

The German Interface

R. . . I R 01

BFL0, N.Y. 9-30-74

TO COMMUNICATIONS UNLIMITED

Dear Sirs

Send me your complete video instrument catalog and information on other products applicable to voltage controlled systems of sound and image, to be used in establishing of an academic program of electronic image and sound here at the university.

Sincerely

Prof. Woody Vankka
Center for media study
Faculty of Arts & Letters
University of Buffalo, N.Y. 14214

MATRIX
1/10/75

MIANI JOHNSON
12 EAST 12TH STREET
NEW YORK, N.Y. 10003

(TEL) 212 255 8581
(FAX) 212 633 2946

Woody and Steina Visulka
Rt. 6 Box 100
Santa Fe N.M. 87501

August 24,1994

Dear Mr. and Mrs. Visulka,

I am currently compiling information about recommended artists living in the Santa Fe area for a collector from Boston.

Your name has been suggested to me as someone who is making underrecognised work of quality.

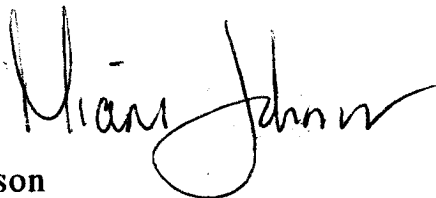
I would be very interested in receiving slides or photos of your work as well as biographical material. The work does not need to be available for sale. I prefer one sheet of selected slides for presentation purposes. I would like to receive this material by September 15th at:

12 East 12 Street
Apt. 4S
New York, New York 10003

The material you send to me will be returned to you in several months time after it has been reviewed.

I very much appreciate your time and effort in this matter and look forward to hearing from you.

Sincerely,



Miani Johnson

We spoke on the phone.

Brian Holmes — 98, rue Ordener — 75018 Paris
tél. et fax: 33 - 1 - 42 62 70 62

November 4, 1995

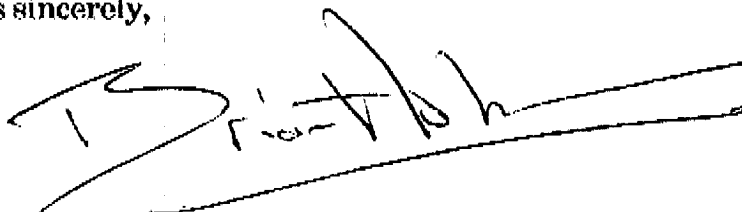
Dear Steina Vasulka,

Thank you very much for calling me back the other day with the confirmation on the Digital Image Articulator. We are still unsure about the *incrustateur*. As clues, let me note that my media dictionary defines the noun, *incrustation*, as "cut-in scene (cinema), insertion, keying (tv)." The passage where the word appears is the following: —

From 1970 to 1974, the Vasulkas devoted themselves to the creation of static video images. Working with engineers, they adapted electronic tools for artistic purposes, such as the *incrustateur* and colorizer. *Golden Voyage* (1973) is an electronic homage to Magritte; the piece is perfectly representative of work with the *incrustateur*.

Does that make it clearer? I hope so, and I thank you in advance for your answer. By the way, are you still enjoying something like summer in Santa Fe? Here you can think of us in the cold sunlight under blue skies, with the leaves falling — except that in Paris, there are no leaves to fall!

Yours sincerely,

A handwritten signature in black ink, appearing to read "Brian Holmes", with a long horizontal line underneath it.



Achtergracht 19 1017 WL Amsterdam 020-228690

no sock

woody - this is a new word processor wish me luck. I just failed in sending a e-mail - it did not recognize you nor bruce - i am doing something wrong.

I wanted to remind you to save my tapes - put them into boxes, standing up (sideways) and preferrably put them in plastic over cardbox boxes.

GREEN BLUE SHIRT

Anyhow, I Need in the shippment to iceland:

- 1. the socks etc
- 2. two blue blouses, one short sleeved, on the shelf in the bathroom
- 3. two little boxes for time lapse marked SONY, they are in little pouches, one tan, one black most likely sitting on a shelf in the metal closet that is like your music closet. One is a remote control, Bruce will probably recognize them.
- 4. The tapes from denver dubbing
- 5. The installation. The shipping list is in steina file under Kjarval 3 (or 4 or 5)

i'll call you a little later..am having a dinner at coelhos' to-night...bye bye...steina

WIE BONEHEAL GIMES BACK DIE MARK
COPY FOR HMA HANSEN

2072
Type EXIT at the system prompt to reenter ATVista TIPS.

Microsoft(R) MS-DOS(R) Version 5.00
(C)Copyright Microsoft Corp 1981-1991.

```
C:\VISTA>vld C:\vistat
Code size in bytes = 18110
Data size in bytes = 0
BSS size in bytes = 178942
Entry = 0xfe01fb30
Text Start = 0xfe000000
Data Start = 0x0
Write to GSP: size = 4000, address = 0xfe000000
Write to GSP: size = 4000, address = 0xfe007d00
Write to GSP: size = 4000, address = 0xfe00fa00
Write to GSP: size = 4000, address = 0xfe017700
Write to GSP: size = 2110, address = 0xfe01f400
Write to GSP: size = 3158, address = 0xfe0235f0
Error = 0
```

C:\VISTA>exit

~~NORMAL~~.STYPOSTSCRIP

From: "Jennifer de Felice" <jennifer@ffa.vutbr.cz>
Date: Mon, 2 Jan 1995 11:46:17 +0100
To: foresta@cnam.fr (Don Foresta - IMC), fbh@santafe.edu
Mime-Version: 1.0

Dear Bruce and Woody,

Greetings from the breezy hills of Brno where the Spring like air is proof of ecological disaster. I hope you had a wonderful Holiday. I had a great time this year especially at New Year's.

Don Foresta has been in touch and informed us about this current project using CUSeeMe. We would appreciate your expertise on how we could get involved i.e. if we could possibly utilize this software or be involved in some other way through different, compatible software or by simply participating through different means. Let us know what you think.

I have two really great portraits from our trip to Rotterdam. One of Woody and one of Bruce. As soon as I make some nice prints I'll send them along. I was in Krakow recently where Svetlana and I recorded some material from a installation/performance festival. The trip went relatively well but unfortunately some bugger stole my clothes, a walkman, my Minolta and my well chosen Polish Christmas gifts while we were parked in Olomouc. I guess I asked for it after all this ain't Kansas.

I hope you are all well.
Looking forward to your next vist, (as I know you are!!)

Decisions and Designs, Incorporated

Suite 600, 8400 Westpark Drive, P.O. Box 907
McLean, Virginia 22101

(703) 821-2828

1 May 1979

The Vasulkas
257 Franklin Street
Buffalo, NY 14202

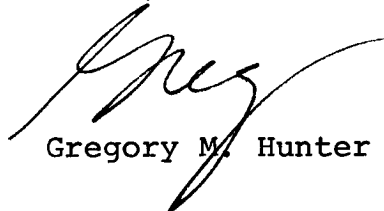
Dear Woody and Steina:

Thank you for your letter. I look forward to reading the material you sent. My thesis contains most of what you would want to read, and is available from University Microfilms, Ann Arbor, Michigan.

I have enclosed a technical article of mine having to do with a structure of images.

Good luck with your pioneering work!

Yours,



Gregory M. Hunter

GMH:dwb

*Have you any tapes done with your
new image machines?*

7/5

Dear Staine,

Look what you can do with \$20!
Really - it was sweet of you - of course, I
would have done it anyway. *

I'll look forward to hearing the
quartet play - I'll be here 8/26 - 9/2,
then probably back on the 10th for a
concert in Los Alamos.

Your commission has doubly paid
off: the Ensemble of S.F. is doing
it next season - probably Nov. 3 + 4.

It was really nice to see you - I
wish I'd called you much earlier
in the year - but I was not
feeling too social most of the winter.
My loss.

If you've got any ideas about the
quartet (mistakes, changes, etc.) - or if
you'll be in NYC, give a call (212) 243-6678.
Or write to Tinsley, 259 W. 12th St, 1-D,
NYC 10014. Meanwhile, All the best,

Christopher

* The cello part is a little weird - in a hurry!

State University of New York
at Stony Brook
Stony Brook, New York 11790

Center for Contemporary Arts and Letters

Stony Brook

Office of the Director

October 20, 1975

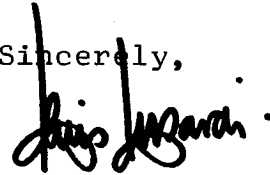
Ms. Steina Vasulka
257 Franklin Street
Buffalo, NY 14202

Dear Steina:

Some time ago, I promised to send you a copy of my tape. I enclose also a second piece on oscilloscope graphics which was completed two months ago.

Budget crunches are wreaking havoc here, but I do hope that I can invite you soon for a lecture. Meanwhile, my best regards.

Sincerely,

A handwritten signature in black ink, appearing to read "Leo J. March". The signature is written in a cursive style with a prominent vertical stroke at the beginning.

LL:ah

Enc.

Darrell Jonsson
Hagamelur 16
Reykjavik, Iceland 107
tel: 26904, 26341

Vasulkas:

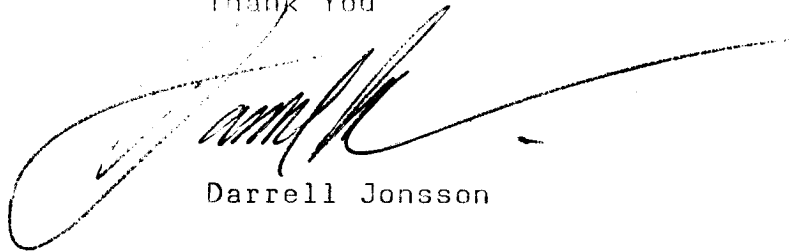
I presented a letter with price list and some comments about the significance of your work to the American Library here in Reykjavik. They made it clear that they were not interested. They said that they purchase most of their material now in VHS. And that the range of materials they buy is limited by what is in the U.S. Information Service catalog.

The students at the art college have viewed most of the three tapes at a special screening at the American Library. Your sisters and relatives were invited but they did not show up. Many of the students have asked to see the work again so we will be having another showing after easter.

I will be sure to inform your sisters about the showing. The tapes at the moment are still in my possession. After your sisters have had the opportunity to view the tapes I will hand them over to Kristin.

This was the first time that many of the students had seen video-art. The documentation you sent has been placed in the Myndlistaskoli library.

Thank You

A large, stylized handwritten signature in black ink, appearing to read 'Darrell Jonsson', with a long horizontal flourish extending to the right.

Darrell Jonsson

September 4, 1974

Dear Woody & Steina:

Here's a copy of tired old Expanded Cinema for you. I can't find a copy of the record I promised to send. The record shop I go to has it on order from Europe but it will take a couple of months. The record is: "Requiem" by Maurice Durufle, with the Orchestre de L'Association Des Concerts Lamoureux. It's on the Erato label distributed in France by RCA, address: 6 Rond-Point des Champs-Elysees, Paris. The parts I think you'll love are "Introit" and "Kyrie." Perhaps you can get it in New York City. The serial number is ERATO LDE 3098.

Thanks for the wonderful feasts and images and conversation and friendship.

Love,
Gene

RENÉ BERGER

Lausanne, le 12 mai 1974

Mr. Woody-Steina Vasulka
257 Franklin Str.

Buffalo N.Y. 14 202

Cher Ami,

Je viens de recevoir la cassette qui me rappelle les excellents moments que nous avons passés ensemble. Ne manquez pas de me tenir au courant de ce que vous faites.

Le groupe Impact à Lausanne organise en septembre-octobre une importante confrontation video. Je lui ai signalé votre travail de pionnier. Voici l'adresse : 31^{bis} rue Centrale, CH- 1000 Lausanne. Peut-être pourriez-vous leur envoyer de la documentation avant qu'ils ne prennent contact avec vous.

Bien cordialement

R. Berger



FACULTY OF ARTS AND SCIENCES
UNIVERSITY OF PITTSBURGH
PITTSBURGH, PENNSYLVANIA 15213

DEPARTMENT OF PSYCHOLOGY

Aug. 5

Woody + Strina:

Hi - Greetings from Pittsburgh!

I'm writing to ask you a favor - I will be coming to Buffalo on the 18th + 19th of August to see Vanderbeck + Emswiler (+ to revisit old friends) and was wondering if I could stay with you Sunday + Monday nights.

Could you let me know whether this would be 'O.K.

Looking forward to seeing you.

Bruce

Friday
September 3, 1976

Dear Woody and Steina,

Thought you'd like to have
the enclosed pictures - also the paper
with the story on the video conference
on page 3.

The negatives are on file at
my lab - Portogallo & Calate - 72 W. 45th
St. - if you want to order any prints.
They charge \$3 for an 8x10 print.

Hope all is well with you.

Bonnie Freer

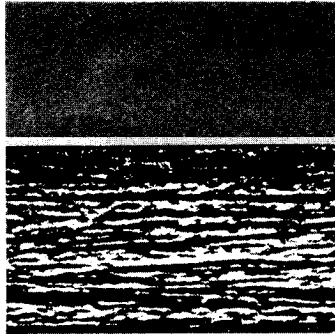
23/8/76

hello again chris: i realised that i may have made my deadline a bit tight in my request to the vasulkas and gerry. i really do want a contribution from them all, and as long as i have the tape(s) by time i leave london on september 25th thats okay..but i do need to know if anything is coming. so far i haven't heard from any of them, so wd be most grateful if you could nudge them a bit! sorry if this is a hassel....my eternal thanks. we still have our incredible long hot dry summer..its quite amazing. hope all well with you

much love

peter

peter



SCREEN VENTURES

Screen Ventures Ltd., 49 Goodge Street,
London W1P 1FB
Telephone: 071-580 7448
Telex: 8951182 GECOMS
Fax: 071-631 1265

*answered w/and
7/24/93*

12 July, 1993.

Attn: Melody Sumner
for The Vasulkas
Route 6 Box 100
Santa Fe
New Mexico 87501

Dear Melody Sumner,

Re: Desert Landscape Footage for "Room Full Of Mirrors"

My apologies for not getting back to you earlier but I have been out of the country for the last 6 weeks

The reason no monies have been paid is that the film has not yet finished. The terms of payment specify that the \$750 license fee be paid on completion of final master. Unfortunately, as yet, I cannot specify a completion date but will let you know as soon as possible. I can assure you that material The Vasulkas supplied has not be exploited for any commercial purposes.

In regards to the \$65 technical fee: it was agreed that Woody Vasulkas was to send me the master videotape via our Fedex account. I then organised for the relevent section to be transferred to Beta Pal and then returned the tape. This way, no costs were incurred directly by The Vasulkas.

I appreciate you patience in this matter. The project has proved a lot more complicated and time consuming than originally planned. Please let me know if you have any further queries.

Best wishes,

Deirdre O'Connell.

THE VASULKAS

June 10, 1993

Deirdre O'Connell
Screen Ventures
49 Goodge Street
London W1P 1FB
England

Dear Deirdre O'Connell,

I am writing for the Vasulkas to inquire about your payment in the amount of \$750 for for 30 seconds of landscape footage used in your documentary on the life of Jimi Hendrix. Also we asked for a \$65 reimbursement for the cost of transfer to PAL format.

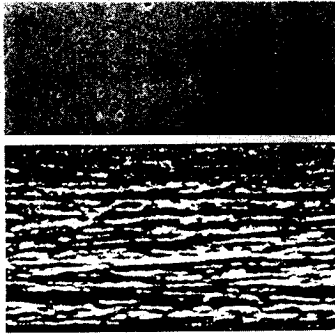
We were checking through our records and we have no record of having received this payment from you. Do you have a record of having sent the payment? We are sorry for the trouble but would be most grateful if you could clear up this matter soon. I attach a copy of your letter dated March 3, 1992.

If your payment was sent and we have overlooked it, please let us know. If payment has not yet been sent, please do so directly to the address on this stationary. We would like the check in USD drawable on a U.S. bank.

Thank you.

Sincerely,

Melody Sumner
for The Vasulkas



SCREEN VENTURES

Screen Ventures Ltd., 49 Goodge Street,
London W1P 1FB
Telephone: 071-580 7448
Telex: 8951182 GECOMS
Fax: 071-631 1265

3rd March, 1992

Attn: Woody Vasulkas
The Vasulas Inc
Route 6
Box 100
Sante Fe
New Mexico 87501
Fax: 0101 505 473 0614

Dear Woody,

This is confirm the details of our telephone conversation yesterday.

Screen Ventures is currently producing a documentary on the life of Jimi Hendrix. In one particular sequence we are interested in using about 30 seconds of landscape footage at the agreed rate of \$750 per 30 seconds (payable on the completion of the programme) plus technical costs. This would cover worldwide rights in all media plus home video.

To minimise confusion as to exact footage we require, I will send you a VHS PAL of the piece in which we are interested. We would like the footage to be supplied on Betacam SP (preferably PAL). Can you give an indication of how much this will be. You can despatch this tape to us via our Fedex account (#1265/4538/0).

Please contact me on fax 4471 631 1265 should you have any queries.

Regards,

Deirdre O'Connell.

PS. I tried to fax this through a number of times but it wouldn't transmit.

DEIRDRE O'CONNELL
SCREEN VENTURES

3-24-92

DEAR DEIRDRE

THE PAL TRANSFER OF THE "LANDSCAPE"
WILL COST \$ 65.00.

I WOULD LIKE TO EITHER SEND YOU
3/4 SP NTCS, OR GET \$65. FROM YOU
AND SEND YOU PAL BETA SP. EITHER
WAY YOU CAN HAVE THE TAPE AT THE
END OF THE MONTH. I PUT A ONE
MIN. SUGGESTION OF A COLLAGE FORMAT
AT THE END - ENJOY---

MY FAX#: 1-505-473-0614

WOODY VASULKA
woody/vasulka

THE VASULKAS

File

TO: R. WANZKE

Dear Reinhard,

thanks for your PROMotion action, I certainly appreciate your involvement. On the other hand, I am not looking for a steady job yet, I am trying to find some support for my stay in Moravia and for my mission to Balkan and Odessa via Istanbul and Damascus. So I would be grateful to find some short well paid jobs to carry on a winter season over there.

As far as the Kitchen, I don't think they would even recall our names there, it has changed hands so many times, we lost all contacts year ago. You are on your own, sorry...

But please, keep in touch while in New York, in general, we could still have some useful contacts there.

Santa Fe, July 2, 1993

Love, Woody

FAXSENDER
Reinhard Wanzke
49-561-770927

media &
Promotion

AN
THE VASULKAS
001-505-4730614
SEITEN 1

NOT REPLY
JULY 1
W.

Hi Spina,
Hi Woody,

as I told you weeks ago, the Hochschule
für Grafik & Buchkunst FB Medienkunst,
still are looking for the best person,
concerning new media.

Now, as Petr told me, that Woody
intends to go to Bruno, I phoned
with Ludwig John from Leipzig to
find out: it is a C4 Professor

(same as Petr)

paid 7.700,- DM

they want you 18 hours a
week.

They asked me, where they can
reach you!

Sincerely
REINHARD

Urgently: because I will
be in New York from
6th - 30th of July
any references for "The Kitchen"?

Reinhard Wanzke

Osterebergstraße 13A
D-3500 KASSEL

TEL 0561-102316
FAX 0561-770927

Stadtpostkasse Kassel
BZ 520 501 51 RTD 146 30 19

LA SEPT

50 AVENUE THÉOPHILE GAUTIER

75016 PARIS

TEL 44 14 77 77

FAX 44 14 77 00

TELEX 651 046

The Vasulkas, Inc.
Route 6, Box 100
SANTA FE
NM 87501
USA

Paris, le 18 mars 1992

**Objet : demande annuelle d'exonération de l'impôt
Français sur les redevances de l'année 1992.**

N/Ref : contrat n° CO4E10422

Madame, Monsieur,

Afin d'être en règle quant aux obligations légales, il est nécessaire que vous nous retourniez **un formulaire RF3 pour l'année 1992.**

Nous vous rappelons qu'il est indispensable d'avoir en notre possession ce formulaire afin de pouvoir régler les factures relatives au(x) contrat(s).

Comptant sur votre compréhension, veuillez recevoir, Madame, Monsieur, l'assurance de mon entière considération.

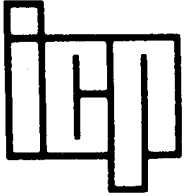


Isabelle BUISSON
Secteur International
Tel : 44 14 79 17

la SEDI

International
Center of Photography

1130 Fifth Avenue
New York, NY 10128
212-860-1778
FAX 212-360-6490



August 5, 1993

Melody Sumner
The Vasulkas
Route 6, Box 100
Santa Fe, NM 87501

Dear Ms. Sumner:

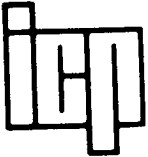
Charles Stainback has asked me to return the enclosed notebook to you, as you requested in your letter of July 28, 1993. We thank you for allowing us to hold onto it for so long.

Please accept our apologies for the delay in its return to you. Thank you for your interest in the ICP.

Sincerely,

A handwritten signature in cursive script, appearing to read 'David Zaza'.

David Zaza
Exhibitions Assistant



8/30/93

Dear Ms. Sumner:

This package had somehow been lost in the mail, and was returned to ICP this morning. The address on the original envelope was missing when it was returned. Please accept my apologies for the delay.

Sincerely,

A handwritten signature in cursive script, appearing to read 'David Zaza'.

David Zaza, Exhibitions Assistant

International Center of Photography • 1130 Fifth Avenue, New York, N.Y. 10128

CLAUDINE EIZYKMAN / GUY FIDMAN
19 RUE JEAN JACQUES ROUSSEAU
75001 PARIS FRANCE

TO

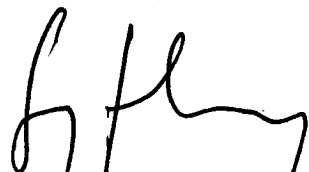
WOODY + STEINA WASULKA
257 FRANKLIN ST.
BUFFALO, N.Y. 14202

Here enclose some literature I promised
to send you when we were in Knokke.
What happen about the meeting (or symposium
or whatever?) about video system?

Did you received a copy of the
magazine OPUS INTERNATIONAL (No 54) ?
~~what~~ (if not let us know, we will send it to
you directly)?

if it isn't too hard for you to switch
for a while from video to pen and paper,
it will be nice to have news from
you.

Sincerely yours,



Jan. 5, 1991

Dear Woody and Steina,

Buffalo is grim, and New York has an army of homeless and insane walking the streets. The only sane ones here are the homies, organizing gangs of protection and influence, sensibly offering those who cannot afford doormen and security patrols the insulation from chaos which civilization fails to provide. Occasional violence is inevitable and comparisons to the Wild West abound...

Santa Fe: 1850.

I still work on video. I've updated Ephemeris three times and will release you an exchange dub in March. I've enclosed show material from the first "The Interactive Show". The next time you hear from me I will let you know how my fundraising is going and that I won't have as much money as I would like. Can we negotiate? How is Iceland doing? Might the consulate in New York be a place I can ask for money? The Czechs?

I am moving to New York and will stay with my mother until I make enough money to get a place, if I stay in New York. I can be written to at:

1440 Ocean Parkway

Brooklyn, New York 11230

718 998-2487

A handwritten signature in black ink, appearing to read "Wil Zeman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Trevor Batten

Kanaalstraat 15-ii
1053 KK Amsterdam

tel: NL-020-183018

Steina and Woody Vasulka

16 November 1989

Route 6, Box 100
Santa Fe, New Mexico
87501 USA

Dear Steina and Woody,

Sorry we didn't get the chance to meet again. I was looking forward to discussing the possibilities of exchanging (unpublished) articles and other minority things.

The man from Prague at the UNESCO seminar was:
Prof. Jaroslav JIRASEK, Head of dept. for Philosophical and Social Studies of Technology,
Institute for Philosophy and Sociology, Czechoslovak Academy of Science, Vavrenova 1143, 14200 Praha, CSSR.

He expected that we soon would be suprised by the number of free thinkers in the east, but I guess the process in Czecholovakia is a little slower than he thought. His text is published in "Synthesis" ISBN 3-921997-18-6 obtainable from: Media Development/Research Group, Hochschule fur Gestaltung, Schlosstrasse 31, D-6050 Offenbach, FDR.

Some time ago Steina pointed out an error in one of my books, perhaps you will forgive me if I correct one of Woodys. Namely that Rene Coelho is not the head of a thriving workplace for artists but is primarily a gallery owner. Some time ago I tried to persuade him that if he was madam in a whorehouse (his own words) then the art patrons should be the john or punter and NOT the artists. Unfortunately the difference appears too subtle, even for friendly dutch guys.

Anyhow I hope you enjoyed your visit to the AKI in Enschede and I'm glad you didn't let yourself get completely isolated from the students. Perhaps you even had time to notice that I haven't been totaly hibernating. In two years the students have become almost human -just wait until the next time you come!

Until we meet again.....

Best wishes and friendly Greetings,



Trevor



MUSEUM OF NEW MEXICO

Conservation
Statewide Programs and Education
Exhibitions
Laboratory of Anthropology
Museum of Indian Arts and Culture
Museum of Fine Arts
Museum of International Folk Art
Palace of the Governors
Museum of New Mexico Press
New Mexico State Monuments

Museum of Fine Arts

April 5, 1990

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

Dear Steina and Woody:

It was good to see you both at some recent events at the Museum of Fine Arts during the past month. I am always amazed that even in this small town we do not run into each other more often.

I will make sure you get added to our mailing lists. Enclosed are some publications from the Museum that will give you a good idea of what has been going on here. We try to maintain a balance between exhibitions of traditional historic art and leading contemporary art. We still try to give a lot of attention to artists working in and important to New Mexico.

Steina, Tom McCarthy will be calling you soon to inquire about using parts of your film, Somersault, in a program we are producing about NM art.

Keep in touch. Hope to see you at the Museum more often. Keep up your good work.

Sincerely,

David Turner
Director

DT/lc

Encls.

Gregory Kramer
Nelson Lane
Garrison, New York 10524
914-424-4051

July 17, 1990

Woody and Steina Vesulka
Rt. 6
Box 100
Santa Fe, NM 87501

Dear Woody and Steina,

I hope this letter finds you well. I wanted to thank you for your hospitality on my visit to Santa Fe. When we spoke about your move there, Steina, your comment was that it was clear to you at the time that Santa Fe was the place for you to be. A number of other people said this to me over the next few days. Perhaps this is also the case for me.

Of course, as a visitor it is very hard to tell how much of the openness and friendliness was due to my visitor status. But in general the communication, the depth of commitment, and the appreciation of the quality of life was attractive to me. Whether or not the concrete ideas we discussed become realized is of some importance, but it is not the sole pillar of my decision. In fact, Martha's visit to the area was what drove me to the area. I am following many scents to the picnic table.

As I mentioned over the telephone, my conversation with John Cage contained two elements of interest for you, (and many others less concrete). Firstly, he is preparing a lecture series for the Foundation for the Contemporary Performing Arts. I was discussing with him how my working on the edge of technology brought up the question of where the technology leaves off and where the art begins. I mentioned to him that in this way I felt a kinship with you and your work; there are no apologies for the technology--we just dive deeper towards our vision and there need be no separation of the stuff and what it is made of. He was then moved to suggest that you may be interesting candidates for this lecture series and I readily agreed. Of course, I don't know if you do such things as give talks and write papers, but I told him this and he said that he'd like to pursue it. Rather than keep me in the loop, let me just tell you how to reach John. His address is:

John Cage
101 W. 18th Street
NYC 10011

Let me know what happens.

Secondly, I told him about our discussions regarding an organization to pursue our artistic goals and their associated technological demands. He suggested that the FCPA would be a good

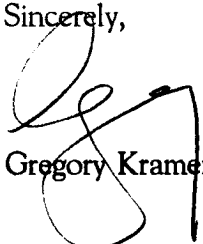
place to apply for funds. If we can clarify the nature of our and David's non-profit vision, I would be happy to get this moving. My experience with PASS and so on has been lingering within, (in fact, Cage suggested that PASS also apply to them), and this may be a good path for me to lay out as I see what my life in Santa Fe may become.

I am aware of the suddenness of my involvement in this concept and that, in fact, our visions may not overlap. But, quite frankly, at this early stage I feel that it is appropriate to 'go with the flow', as it were, and see where the river leads. David struck me as a person I would enjoy working with, as did you. Woody's willingness, after perhaps one sentence to me, to begin discussing the guts of his technological concepts and their meetings with the outer edges of engineering was engaging and I felt very much at home with that directness and the concerns themselves. I'll let the doubts about my Santa Fe fate percolate at their own rate.

Let me know what you think of this foundation concept. There are many approaches and I have no set ideas as to what can or should happen next. Also, please remember to send me a copy of the manuscript that you and David prepared. Meanwhile, I have had some contact with Gottfried and some confluence may emerge from this.

I look forward to hearing from you. Until then, be well and happy.

Sincerely,



Gregory Kramer

May 30, 1990

Steina and Woody Valsulka
Route 6, Box 100
Santa Fe, N.M. 87501

Dear Steina,

This letter is in regard to our phone conversation today. I have seen much of your work in the past and Victor Velt from Real Art Ways in Hartford, CT recommended this new work. We would like to include a VHS copy of "In the Land of the Elevator Girls" in the NEW FROM THE USA festival, September 24-30, 1990 in Sao Paulo, Brazil. A total rental fee of \$100 will be sent when the tape is received.

We have been going to South America since 1986 and produced a video exhibition at the Museum of Modern Art in Rio in 1988. In December of 1988 Tigertail Productions produced the New Music America Festival here in Miami. We have found that events in South America are well covered by three media and well-attended. Audiences are hungry to see new work. Social gathering with friends and food are often filled with lively discussion of what is being shown in town. While there is very little money there is a great deal of interest.

NEW FROM THE USA produced by Tigertail Productions is being hosted by the Museum of Image and Sound in Sao Paulo in collaboration with two other organizations in Sao Paulo. The Museum produces an International Video Festival each year. NEW FROM THE USA will include the works by 20 video artists. The videos will be screened daily from 2-10pm at the Museum. Other events in music and dance will take place throughout the week. The videos will be changed by hand as they do not have automatic rewinding machines. A schedule will be put in place listing when which video will be shown. The videos will be hand-carried to and from Brazil. They will be immediately returned in the first week of October. In spite of financial difficulties Sao Paulo is active artistically and the Museum is well-regarded. There will be written materials on all of the videos, but there will not be a catalog. The materials will be in Portuguese. The Museum will do the translating from English to Portuguese.

I will need a description of the video, a brief one-page artist statement discussing the process or philosophy of the work, an artist bio, 3 color transparencies of the actual video and 3 black and white 8x10 photos of the actual video. The promotional and descriptive materials I will need by the 30th of June. The video itself I will need by August 15, 1990. A brief letter of agreement will follow shortly.

Each artist will be sent copies of the descriptive materials on the festival.

If there are further questions please contact me at 305-324-4337, 842 N.W. 9th Court, Miami, Florida 33136. I look forward to seeing your work and including it in the festival.

Sincerely,

A handwritten signature in cursive script that reads "Mary Luft". The signature is written in black ink and is positioned above the typed name and title.

Mary Luft
Director

MKL: ml



ALTERNATE CURRENT INC
i n t e r n a t i o n a l

34 East 30th Street, 3rd Floor
New York, NY 10016
(212) 684 2266
Telex: 661841 Fax: (212) 684 2277

JOB # 310

Attn: STEINA & WOODY

From: SUSAN MILANO

212-684-2277 (fax)

Fax: 505-473-0614

212-684-2266 (phone)

Re: _____

Date: JUNE 1, 1990 No of Pages 1

Message:

Dear Steina & Woody,

I spoke with Marian dePury yesterday and she was very helpful and in fact, the referee role has now been cast. This morning I wrote Walt Smith a note confirming everything and told him that this is probably the most unusual casting experience he has ever had but that it would probably be matched by the shoot itself. So thank you for your help with this. I just wish that something would come my way where I could hire you directly...

You both sounded well and life in Santa Fe seems to be agreeing with you. But then, why shouldn't it??? Robert and I really want to make a trip to your area when we can spend a little time and do some exploring by car etc. He's never been to the southwest and everytime I've come it's been pretty frantic. So this is one of our "trips we'd like to take" things. I'm also saving frequent flyer miles for a vacation like this since we now spend any spare funds working on a house that Robert put up on land we have upstate. This developed over the last two years. We had bought about 25 acres several years ago (not in some trendy/expensive area but rather in a small town between Binghamton and Oneonta) and Robert wanted to put up a house so that we could stay there. I told him I couldn't deal with the hassle and the cost so he really did it on his own. The place is somewhat barn-like in appearance and was built as a finished shell (septic, well, electric line, rough plumbing, roof, insulation, storm windows but no interior walls or finishing). So Robert (and ultimately I) has been doing the rest of the work bit by bit. Despite my original misgivings I'm finding that I enjoy working up there and both of us have thrown ourselves into landscaping etc. So this is what life is like lately....working whenever I can and then getting away on an irregular basis.

So if I'm likely to be out your way I'll certainly get in touch and I urge you to do the same if you're coming East. You can always stay on our guest mattress. Stay well and thank you.

Susan



RTL plus · Postfach 40 05 50 · D-5000 Köln 40

Ms. Steina
Mr. Woody Vasulka
RT6 Box 100

Santa Fe, N.M. 87501
USA

RTL plus Deutschland
Fernsehen GmbH & Co.
Betriebs-KG

Aachener Straße 1036
D-5000 Köln 40

Telefon (02 21) 48 95- 600

Telex 8886328

Telefax (02 21) 48 95-690

Teletex 2214366

Kommunikation

24.2.1989

Dear Ms. Steina, dear Mr. Vasulka:

You may possibly have heard of my name. I used to be employed by Sony Deutschland up to August 15th, 1988, where I was involved nationally and internationally with art and culture, particularly with promoting video art. My most recent involvement in this respect is to start in March of this year in the Kunstverein in Cologne and in various other localities in Cologne. It will then be taken up initially in Berlin and Zurich.

Since August 15th, 1988, I have been working with RTL plus, the largest private television broadcasting station in the Federal Republic of Germany, where I have been responsible for communication. I intend to try and continue my artistic activities in the field of video art. I therefore had the idea of taking up the theme of the video retrospective and of exhibiting drawings and pictures of the participating artists in our gallery as a complement to the video works.

../2



.. 2 ..

I would be extremely happy if you accept the idea and participate in it. If you agree with the idea, then I would be extremely grateful to you if you could send us one of your works as soon as possible. I should like to ask that you inform me also of the value of your work so that we may insure it accordingly. There would probably also be sufficient time if you were to bring your work with you when you come to set up your video work in Cologne.

Wulf Herzogenrath and Edith Decker are also very supportive about my idea, and would be happy to provide further information.

Kind regards,

Yours

Peter Hoenisch

THE
PETERS
ENTERTAINMENT
COMPANY

April 29, 1993

Steina Vasulka
VIA FAX 505-473-0614

Dear Steina:

Per our conversation, I'm requesting for private viewing only, a half-inch copy of your Jimi Hendrix footage from the Fillmore East.


I will do nothing with this video without your authorization, and it will never leave my possession.

You can Federal Express it to me, account number 1338-9883-2, address:

Adam Fields
433 North Camden Drive
Suite 500
Beverly Hills, CA
90210

Thanks.

Sincerely,



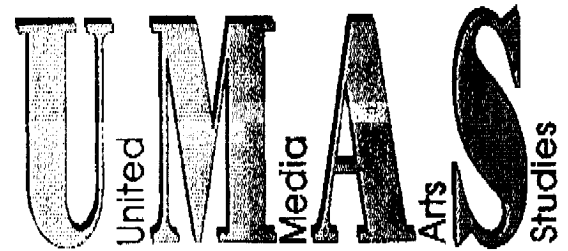
Adam Fields

AF:ls

ADAM FIELDS

PETERS ENTERTAINMENT COMPANY

433 N. CAMDEN #500, BEVERLY HILLS, CA 90210 310/246-4830 FAX 310/246-4869



Steina and Woody Vasulka
Fax: 505 473 0614

April 18, 1993

Dear Steina,

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

We will try to get funds from the Canada Council Visiting Foreign Artists Program. To qualify for a grant under this program the visiting artists are expected to teach workshops and teach master classes for professional artists or advanced students. Visits may extend for a period of two weeks to four months. Besides we would like to set up shows for you in Ontario. For that reason it is important to have your support material as soon as possible because the galleries plan so many months ahead.

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

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

Looking forward to hear from you soon,

Sincerely,

A handwritten signature in cursive script, appearing to read 'Ilse'.

Ilse Gassinger

Box 889 Durham
Ontario N0G 1R0

T: 519 - 369 3025

F: 519 - 369 5831

Ptolemy

Ars Electronica, Linz, Austria, 1990
L'immagine Elettronica Festival, Ferrara, Italy, 1991

Tokyo Four

L'immagine Elettronica, Festival, Ferrara, Italy, 1991
Denver Art Museum, Denver Colorado, 1992
Museum of Contemporary Art, Helsinki, Finland, 1992
Manifestation for the Unstable Media, S'Hertogenbosch, Holland, 1992
The Gallery at the Rep, Santa Fe, New Mexico, 1993
Atlantic Center for the Arts, Smyrna Beach, Florida, 1993
Hallwalls Contemporary Arts Center, Buffalo, New York, 1993

Vocalizations

Ohio University, Bowling Green, Ohio, 1990
Manifestation for the Unstable Media, S'Hertogenbosch, Holland, 1992

Borealis

National Gallery of Iceland, Reykjavik Iceland, 1993

LIVE VIDEO PERFORMANCES:

Interactive violin-controlling, videodisc performances, titled "Violin Power" when performed solo and "Hyena Days" when performed with Michael Saup (guitar)

Violin Power

Center for Contemporary Arts, Santa Fe, New Mexico, 1991
Brno Polytechnic Institut, Brno, Czechoslovakia, 1992
Rock Cafe Media Club, Prague, Czechoslovakia, 1992
National Gallery of Iceland, Reykjavik, Iceland, 1993
Telluride Institute, Telluride, Colorado, 1993

Hyena Days

Ars Electronica, Linz, Austria, 1992
S'Hertogenbosch, Holland, 1992
Deutsche Welle T.V. Program, Frankfurt, Germany, 1992

UMAS

UNITED MEDIA ARTS STUDIES



GALLERY

Steina and Woody Vasulka
Fax: 505 473 0614

4 PAGES

August 18, 1993

Dear Steina,

Find enclosed a copy of the letter I faxed to you in April and a contract in regards to our upcoming video exhibition *Les Lieux de Video*.

The reason why we ask the artists if they are interested in having their work distributed in Canada is mainly based on the fact, that art colleges or universities hesitate to order tapes from outside Canada because they don't want to deal with customs and other problems. And this creates a teaching situation, where students mainly hear about Canadian video art. I don't think, that we will make any money on distribution, also considering the fact that we work from project to project and can't rely on an operating grant. But it is worth trying to get work international video art into schools.

I will send you the outline of the *Visiting Foreign Artists* program from the Canada Council by mail. It will give you an idea what we need from you to apply for money. There is still time left and if you have any questions or suggestions, please contact me.

With warm regards,

Ilse Gassinger

August 23, 1993

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

(This was sent
 on BB
 Stationary.)

Dear Joe,

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

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

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

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

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

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

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

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

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

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

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

FAX



St. Paul 03.08.93

ATTN:

Steina Vasulka

Page 1 of 2

Dear Steina,

hello! Here is the long awaited review of the Superboom. We still haven't had a chance to shoot our footage, but my friend Steve has been using it for the last several weeks in Greece and reports that it works without flaw. He says that you need to have some upper arm strength in order to carry it around for extended periods of time, and that the color video monitor that it comes with is not very handy. I hope that this isn't too late! I am writing for a number of reasons. First, I would to thank you and Woody for having me over while I was in Santa Fe. The great news (at least I hope it is great) is that I will be back soon. Christoph Nebel (from Austria who had you speak over at the artificial intelligence institute), my girlfriend, and I are all going on a nice roadtrip this summer. I am not sure if Christoph told you or not, but he received a grant to travel to the "roots" of his artistic inspiration, he put down your collection of video equipment as his roots. He is coming to Minnesota first and as my girlfriend Krista and I were planning a roadtrip, we decided to invite him to ride with us. What we would like is a place in your backyard to camp out, we all have tents so all we need is some space. I promise to cook you a wonderful dinner as well! We were planning to be in Santa Fe around the 10th of September and stay for about three days. Let me know what you think of this.

I would like to get copies of things that Woody and yourself have written. I am interested in reading some more of your work. My projects with Native American networks is going well. I will be speaking at the FISEA this year on Native

Patrick Maun

2188 Goodrich Ave. St. Paul MN 55105 U.S.A.

Tel. 612-(690)-2514 • Fax (612) 698-3922 • butoh@well.sf.ca.us

art and networks. I am looking forward to that. I ran into the work of someone you and Woody know; a woman from Santa Fe named Anne Farrell. She submitted some work to a gallery/institute I am working for (I am on the faculty) called CyberPlex. I like what I have seen of her work, it is very organic and shows a nice chaos and lack of an overpowering central object that is very refreshing. I will hopefully be curating a show of new European computer/video artists sometime this winter and am always on the lookout for new work. If either you or Woody come across something interesting please let me know.

Well, I am going to cut this short. I will give you a call sometime soon. I hope to hear from you soon!

A handwritten signature in black ink, consisting of a large, stylized initial 'A' followed by a horizontal line extending to the right.

SUPREME PARTICLES

AN/TO

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

VON/FROM

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

Datum/Date:
Seite/Page 1

July 29, 1993
von/from 1

MESSAGE:

Dear Steina,

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

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

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

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

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

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

M.



's-Hertogenbosch 19-2-1993

Dear Steina,

Enclosed the cassette (metal) that Peter copied for you. He told me that there might be some drop outs on the tape as his DAT is also getting worse lately. Anyway the recordings on the master are perfect so I will send you a DAT copy later when I know that you can sync the tape with your video.

Thanks a lot for the syncstarter printschemes. The one you send first looks complete an with good information on how it works but in your second fax (1/2 an hour later) you wrote that this model is tricky, can you tell me why, what's wrong with it (beside that it doesn't work with the 7000 and 9000 series).

The printscheme that Woody designed is hard to decipher as some parts came out to light (out of the fax machine I mean). So if you could send me a photocopy it would be better so I can read all that is written and drawn. The one Woody designed is only for 2 players if I understand the information; is it easy to extend it to 4 players ? Does it need instructions to operate and adjust ? I understood from your writing that the timer isn't working properly so you suggest not to use it but to cut the tape at the end ?

Greetings and love from V2

Alex A.

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

\$ 33,000

150,000. - 65

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

April 21, 1992

distribution box

Steina Vasulka
c/o Brucknerhaus LIVA
Fax: 011 732/28 37 45

Dear Steina,

Help! I have been asked by lenders to the exhibition about loan agreements. As you know, I have been requesting loan procedures from ARS ELECTRONICA from almost the first day. They have never even acknowledged my inquiry, much less responded to my concerns. However, we have reached a critical point. If there are no loan agreements between ARS ELECTRONICA and the lenders, and the lenders have only dealt with Vasulkas Inc., it would be logical that the lenders will hold the Vasulkas, Inc. totally responsible for their equipment and its presentation. Is this an acceptable legal burden for Vasulkas, Inc. - What do you think? Apparently ARS ELECTRONICA feels that they have satisfied their commitment by writing the brief letter that states their intention to insure and return the equipment to the lenders. Attached to our contract was a list of the "General Conditions," but they are written for the festival events at Brucknerhaus and for the most part are not pertinent to the "Pioneers" exhibition. I'm enclosing a sample loan form that I have assembled, but it must be sent to the lenders by ARS ELECTRONICA, not us.

I do not know how to respond to the lenders any more, as we can no longer put off their request for loan forms.

Please discuss this with the appropriate person and let us know the name of that person, very soon.

Woody will talk to you tomorrow about the catalogue. Please get me the name of the person working on the catalogue. We need to make a few essential changes in the text and I want to target the right person. Thanks...

Mahm

*Every noon hrs
6K 3x2K*

1/2 hrs

shipping takes 2-3 weeks

power

lamps

at

... in a month

Ken Feingold
276 West 11th Street
New York, NY USA 10014

tel: 212-645-9485 / 925-3310
fax: 212-645-7495

April 19, 1992

Dear Steina,

Hope you had some fun on the rest of your trip. I was really happy that we were in Helsinki at the same time and we finally had a chance to meet and gossip! Hopefully Nora and I will be able to get out there to visit you and Woody one of these days...

Anyway, I found a copy of the Southland catalog for you, and also saw this obituary the other day and thought about this for your Linz project, too..

Going back to Helsinki on Tuesday - showing a program of my tapes in the festival, then pack up "Spiral" and send it to Karlsruhe... so this note will be short...

I have one request... I've been trying to get a "Disktator" out of Rene for the last year, so I can write the codes for Pioneer machines (which I use), but he keeps postponing and stalling...when you told me that you had given him the design, the thought later occurred to me that maybe you could give me the schematics for it...???...of course, just for myself...if you can, I'll be really grateful...

Talk to you soon, I hope -



Hi, Woody

Monday, October 8, 1990

TO:
Roberto Provenzano
FAX: 39 2 54.69.101

Address:
AIACE
Via Morosini 16
20136 Milano

Tel:
2/5483986-55192985

Dear Roberto,

Thanks for choosing me as a candidate for the master class. However there are certain complications here. We are talking with Lola Bonora about participating in staging an installation at Electronic Image which is taking place in Bologna and Ferrara in early Spring, 1991.

I would want to participate in your event only if I could synchronize my presence in Europe to consecutive dates and the project I am working on now, an interactive media installation entitled The Theatre of Hybrid Automata, would satisfy your workshop concept. This would involve at least two people with the installation, myself and David Dunn who is the co-author of the project. Unfortunately it is an expensive proposition, it would cost a fee of \$3,000 dollars per person for your event, an additional rental for a video matrix, two channel playback (U-matic) and associated hardware which we estimate not to exceed \$4,000. Travel, lodging and shipping would be an additional expense. On the other hand, Lola might co-sponsor the travel and/or other expenses so some money could be saved. If this sounds unreasonable for your budget we may still think of alternatives. We are no longer involved in a single medium such as video but we could offer you a lecture on the concept of "Digital Space" which is described by the attached paper. This would be a two part presentation with video and audio tape material.

For your information, the address of Lola Bonora is:

Centrovideoarte-palazzo dei diamanti - 44100 Ferrara
Tel: 0039.532.207111 Fax: 532.203064

With sincere regards,

Woody Vasulka

**ARNOLD DREYBLATT
PRENZLAUER ALLEE 194
O-1055 BERLIN
GERMANY
Tel: 49-30- 2086277**

February 21, 1993

Woody,

I've written to this Michael Kaplan about this IBM system, but so far no answer. Do you have any documentation at home? If you can find it and copy it, id appreciate it if you could send it to me.

A publisher in Berlin just got a grant for 40,000 dm from Bonn to do the Who's Who book. We'd like to do an english edition which would be prepared here on a Mac. It's planned now for over 200 pages with photos from the archives. We're looking for a publisher in the states - any ideas? The publisher, Gerhard Wolf, (husband of the famous east german writer Christa Wolf) will be on a tour of the states in April and would like to make some contacts. Let me know it you think of anything.

Otherwise, I'm dangerously broke again (the money for the book is for doing it only), but a number of projects on the burner, trying to keep from flipping out from nervousness, will be 40 in summer, friends are having heart attacks, my back hurts.

I was in London at the Public Record Office copying files on Trebitsch, lots of other material coming in from archives in Germany and Washington - Im going to have a mountain of original material in a few months: daily reports from intelligence services, transatlantic cables, letters, etc. - much more interesting than working from the biography - a proposal for a new performance and/or etwas in the works.

Best wishes from the FRONT.

Love Arnold

A handwritten signature in cursive script, appearing to read 'Arnold', written in black ink.

ELECTRONIC INTERMEDIA PROGRAM

DEPARTMENT OF ART UNIVERSITY OF FLORIDA

simon penny. area coordinator

Bitnet: simon@nervm

Internet: simon@nervm.nerdc.ufl.edu

Ph. 904.392.0865, 392.0211

Fax: 904.392.8453

Post: FAC 302

Gainesville FL 32611

Monday, March 16, 1992

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

Dear Woody and Steina,

Thankyou so much for the videotapes and essays you sent via my ex-student Pat Grigsby. It was so kind of you to help him in his work and to add your works to our small tape collection. It was a pleasure to see again some of the works I was familiar with, and to get a better sense of your historical progression.

I read recently that you received an award (I can't remember which one): congratulations, well deserved.

I have been invited, and have accepted, the position of ArtShow chair for Siggraph'93, on the understanding that I will do a small (around 12-15 works) curated show (as opposed to juried) specifically of artists using the technology. The show will be entirely time based, interactive and/or virtual. There will be no two dimensional work in the show. It may be called "Machine Culture" or "Second Nature".

I'd like to invite you (independantly or together) to consider proposing a piece for the show.

I note that you'll be at TISEA. Maria and I plan to be there too.

fond regards,
yours sincerely,



Simon Penny (and Maria Fernandez)

PS: Woody, I didn't ever receive the information on those processor and interface boards you said you'd send me. Could you send it (again). I'm about to begin a self-navigating robot project so that material (and any other choice tips on navigation hardware, voice in and out hardware) would be very much appreciated.



Itsuo Sakane's Letter

4-15-17, Naka-machi, Machida-shi, Tokyo 194
Tel: 81-(427)-22-6510, Fax : 81- (427)-29-7281

90.09.23

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

Dear Mr. Vasulka,

It was my pleasure to meet you again at Dallas, although it was pity that we could not spend so much time to talk each other.

How about the ARS ELECTRONICA in Linz? I wished to go, but could not attend there because of my schedule. I wonder how the topic of "virtual reality" could be developed further to the really interesting and rich context. Did you find any challenging new proposals from other artists or critics?

By the way, did you get my message which I asked Fujiko to transfer to you in Linz. Just in case, I would write you a letter asking your favor to help me again.

From the Fall semester, I am planning to organize the lectures on the Art and Perception as one part of my course at Keio University. Pulfrich Pendulum Phenomena, Bela Jules Random Dot stereogram, many such types of illusions would be the items I am thinking to introduce with the examples of art and science.

I remember vividly a scene of your video work for which you used the Bela Jules' random dot image to show how some pattern appear and disappear according to the movement of the pattern. I think it is very good example to show to the students from the point of that context. So that if possible, I would like to get the copy of the tape. Can I borrow or buy the tape from you directly? I would try to ask my school how much we could afford for the payment, but I guess it would not be good enough to buy the art works for my lecture. I have made a documentary tape of "The Wonderland of Science-Art; Invitation to the Interactive Art" exhibition which I organized last November in Japan. If case, I can exchange it with your video, although the value of your work is much more because of its originality.

Would you mind to send me the fax on your response to it? Or you can send me the Email to sakane@sfc.keio.ac.jp through the University network. Or I would try to call you by phone around in the morning at your time from my home.

I heard the place where I can buy such tape in New York. Is it the Film Archives? I would like to get the list of the tapes we can access in such video libraries. If you know the address of such facilities, would you please let me know?

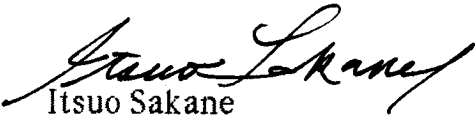
Sorry for my rude question, but one more; do you have the address of Alfonse Schillings? I tried to trace him in New York, but it was impossible. Even Gerald Marks in New York did not know of it. He must be in Europe. I think you must be one of the best friends of him.

By the way, Gerald Marks had made a beautiful video presentation of Rolling Stone show by using Dr. Pulfrich' 3D Phenomena. It was really well done by using many interesting video editing technique with some ideas of set design.

I hope to visit your studio someday, and also would like to invite you to make lecture with your works at my class, when you are in Japan next time. This May, I invited Scott Fisher at my campus. He gave a strong impression to our students by his presentation of the Virtual Environment Workstation at NASA.

I hope both you and Steina are fine, and be busy in the creation of the "new world". Thank you again for your help in advance.

Sincerely,


Itsuo Sakane

Kobe Matthys, a.t. Institut für Neue Medien

K O B E

Hanauerlandstr. 204, 6000 Frankfurt Am Main 1, Germany, T 49/69/436388, F 49/69/439201

To: Woody Vasulka
Route 6 box 100
Santa Fe
New Mexico

Woody!

I promised to fax you a reply on your text "Towards Non-centric Narrative Space". Actually it is not the presence of your wife which remains me about it... First of all I think we have very similar intrests but - happely - we have differences in our ideas (surely about this non-centric or centric narration). Meaby I am this "young generation" like you said. But I don't believe that older people get so easy out of date, like the long haircut. I would not push the distinction of our age. I can tell you that the "old generation" can be as tough and fast as the young one. (The pigs dammed.) As I am a lot attracted to performance and theatre I think I could learn a lot from you guy's. By the way the space that the Stadel give to me to work in is the kitchen.

The text that is added by this writing is the context of the project were I am working on. When you read this text you will see that we have some things in common and some things not. If you want we can discus about it when you are back in Europe.

Have a lot of fun there in this Santa Morgana place. I hope to see you soon with the space rabits in Europe.

Kobe.

K O B E

Hanauerlandstr. 204, 6000 Frankfurt Am Main 1, Germany, T 49/69/436383, F 49/69/439201

To: Woody & Steina Vasulka
Route 6 box 100
Santa Fe
New Mexico
tel 505 471 7181
fax 505 473 0614

Steina & Woody!

THANKS!
A LOT

We finished the exhibition with a "dinner together" yesterday. It's a pity you were already gone Steina. A lot of people wanted to say goodbye to you, but some how I think they feel like they have missed the train....

Anna and Michael are resp. father and mother, and their parents are grandparents. Michael finished his installation one week after the opening, and then the baby came very soon. Adriane is his name and he is like Michael says: "completely normal, except from the big feets". Christian(e) wants to have a baby now, and meaby Ulli Gabriel too.... Peter compared yesterday the Institute with the group of Bauhaus and I was not very surprised. "Construction of life" is the main word here for the people of the institute.

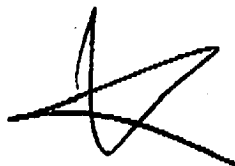
And how does the "cool runnings of life" continues there in the dessert? What's your new birth?

I hope to visit you some time there. When I can't get my glass in Europe and Japan is not smiling to me, I'll come over to the other side. For me it's important to break through the uniformity of a one level screen. My last hope then is Woody's words : "all material is junk there", meaby I find a lot of (screen)glass.

Have fun and sun! IN HYPOTHALAMUS.

Kobe.

Can't along





April 29, 1997

Dear Steina,

As you know, Steve Rutt and I are making a documentary videotape about the InfoArt Pavilion and the artists in it. Our plan is to dedicate this documentary to Nam June, who thankful is doing quite well!

The credits for the video which you sent us are as follows on the enclosed sheet. Please let us know if there is anyone else in addition to you and Woody who should be credited for making that tape. In our piece, we have used a brief section from your Violin Power tape in combination with tape shot in Korea by Bruce Marchfelder (the interview, installation, and performance) and Steve Vitiello (the performance). We anticipate that our tape will be completed within the next month, and we will send you a copy at that time. We hope you will be pleased with it. Please send any additions, corrections, or deletions to your credits, to me via fax at 513-533-3675 or email: cynthia@rvi.com. Many thanks again. With all best wishes from both of us,

Sincerely yours,

Cynthia J. Goodman
CJG:yb

STEINA VASULKA
SANTA FE USA

Córdoba, December 1996

Dear Steina,

I am sending you my works on video as we arranged in Videobrasil at Sao Paulo.

The compiled tape contains: "THE SILENCE"(16' mute); "THE EDGE OF RAIN"; "REMAINS OF MY MOTHER"; "THE TORMENT ZONE"; "CLOUDS" and "EMPTINESS".

My works in progress are; "MARY HAD A LAMB"(Jan.1997.It will be dedicated to you); "CONTACT WITH HORROR"(July,1997) and "THE CAPITAL BY MARX"(December,1998).

Thank you very much for your encouraging words.It was nice to meet you.I enjoyed talking and dancing with you.I feel you are a very special person.I'd like to know more about your works.

I wish you all the best and a very Happy New Year.May this year bring health,prosperity and peace to us all.

My best wishes for all your projects.

A big Kiss
Sincerely,

MARCELLO MERCADO

MARCELLO MERCADO RONDEAU 548 9ºA(5000)CORDOBA ARGENTINA
TE/FAX:54 51217810

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Feb. 21, 1992

Dear Woody & Steina,

This is for Meridel. Before I get into that, do you have a fax number for Paik?

Dear Meridel,

There is no serious problem with screening for Cartier. They've seen the material and like it. They seem to be genuinely interested in the project, but other circumstances are holding it up. The Art Director of the Foundation, Jean de Loisy, is leaving for Beaubourg soon. The Foundation itself is looking into a long-term project of moving their exhibit program into Paris, in a building to be built on the site of the old American Center. Patrick Javault, who is handling the project, is probably going to leave as well. I think a fax from Diana might be in order. Maybe Woody could follow up while they are here, if that's not too late for you.

The book is on sale now. FNAC took all of 11 copies. We're now having the same problem with bookstores that I had with publishers. They don't know what to do with it. I gave a copy to Alain Fleischer and Chris Marker and their reactions couldn't have been better. It's what I wanted to hear, and if that's the impact the book will eventually have, I've succeeded.

Things are going well. The artists network is functioning regularly in France and with Germany. We are about to add Switzerland and Scotland. The Café opens at the end of March. All our energy is going into that now.

Lots of love to everybody.



November 29, 1988

Dear Woody and Steina,

Sixteen days after the show closes and I still haven't wrapped all the pieces up. This form letter suggests the difficulty of writing personally to you. You have helped make Post-Currents work by your participation and by the thinking and sensibilities brought to your own work.

I am doing a video staging of an opera with music by Michael Sahl opening April 27, 1989 at the Theater for the New City in New York City. Many of the sequences in it contain material made on the Fairlight, Amiga, and the system at the Experimental T.V. center. Its been done once already in concert version at the Jewish Association for the Aged and the details for the full staging are being worked out now. Besides the A,B roll tapes I've made there will also be some live interaction with the music.

There has been some interest by a local gallery owner in the show and we have a meeting Thursday to talk. Enclosed is a little press generated by Post-Currents.

I look forward to talking with you soon in person or otherwise and wish you well this holiday season.

Sincerely,



Neil Zusman
320 Essex Street
Buffalo, New York 14213
(716) 881-1757

Friedemann Malsch
Eigelstein 89/91
D-5000 Köln 1
Tel. 0221/123392

Cologne, 5.2.1989

Dear Woody Vasulka,

To introduce myself: I am art historian and a free-lanced art critic and video critic based in Cologne. Since 1983 I collaborate to international art magazines like Kunstforum Int. (D), NOEMA (A), Parkett (CH), and Mediamatic (NL), the last being the only magazine in Europe which is able to keep the discussion about the very actual problems in video and other media-forms in art in flux. Last but not least I am curator for video at the Museum Folkwang at Essen (not far from Cologne) where I do presentations of video-tapes and also productions in the studio belonging to the museum.

In these days a cologne art gallery asked me for a concept of a program of videotapes to be established in the gallery-space. The context for this project is a big exhibition in Cologne called "Bilderstreit" and organized by Johannes Gachnang and Siegfried Gohr. An exhibition intending to show the history of the Fine Arts from 1960 up to now. Video will not be included, and this is the reason why the gallery wants to organize the video-presentation: to point out the importance of video in the arts since 1960. They asked me and a listed nearly 20 artists including You. My question now is whether You agree to add to this program one or two of Your tapes.

At this moment I cannot promise a fee but I know that this project is seen by the gallery as a pilot-project for a further permanent representation of videoart in the artmarket.

Please let me know soon how You see the possibility to participate, and please define the conditions.

With my best regards

Friedemann Malsch

x in April 89



THE UNIVERSITY OF MARYLAND

BALTIMORE COUNTY CAMPUS
Department of Visual Arts

April 11, 1990

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

Dear Woody,

It was nice speaking with you on the phone last week. Per our conversation at that time, I would like to invite you to participate in a video program that I am curating as part of show entitled "Environments" being exhibited in our new "Fine Arts Gallery", located here at the Department of Visual Arts at UMBC. I would like to include your tape "Telé" in this program. As I explained to you over the phone, our department has recently purchased this work from Electronic Arts Intermix (contained on "Selected Works, Tape 4"). The copy looks very good, and I was suggesting to you that we use that tape. Therefore it is not necessary for you to furnish us with an additional copy.

I will send along additional information concerning the video program and the show itself as these materials become available. On that subject, could you send me a short biographical statement and a few sentences about the videotape. I forget if I mentioned this need when I spoke to you.

Thank you for your interest in this exhibition. I'll be in touch.

Sincerely,

Vin Grabill
Assistant Professor of Art

UMBC

Baltimore, Maryland 21228 (301) 455-2150
TDD for Hearing Impaired (301) 455-3233



PRIMÁTOR MĚSTA ZLÍNA

Ve Zlíně 4. ledna 1996

Vážená paní, vážený pane,

dovoluji si Vás oslovit na základě doporučení odborné jury, která na výzvu představitelů našeho města a okresu připravuje rozsáhlou přehlídku současného českého umění, nad níž převzal záštitu prezident ČR Václav Havel. Jedná se o obnovení tradice Zlínských salonů, které probíhaly v letech 1936-1948.

Vernisáž I. Nového zlínského salonu se uskuteční v Domě umění ve Zlíně 26. dubna 1996, v den 60. výročí zpřístupnění prvního historického zlínského salonu. Výstava potrvá do 29. září 1996 a pořadatelé předpokládají, že se bude periodicky - trienálně - opakovat. Na doporučení výstavní jury a z pověření organizačního výboru Vás zvu k účasti na I. Novém zlínském salonu. V příloze dopisu jsou nezbytné informace, text s koncepční představou o akci a další údaje. Věnujte jim prosím pozornost.

Doufám, že pozvání přijmete a přispějete tak k úspěšnému průběhu obnoveného salonu, jímž pořadatelé chtějí, v duchu kulturních tradic Baťova Zlína, poskytnout společenskou příležitost českému umění.

Děkuji a těším se na setkání s Vámi ve Zlíně.

S pozdravem

Ing. Vladimír Dařka

Dispozice k I. Novému zlínskému salonu

Jedná se o přehlídku současného českého umění, která se bude pravidelně uskutečňovat jako trienále.

Salon proběhne ve všech výstavních prostorách Státní galerie ve Zlíně a na dalších místech, včetně exteriérů města (viz popis projektu). Pořadatelé oslovují na 250 českých umělců všech generací a výtvarného zaměření s tím, že v roce 1997 bude navíc uspořádán -obdobně jako v případě historických salonů- i Salon mladých.

Každý z vyzvaných umělců může obelst NZS buď jedním rozměrným či rozsáhlým exponátem (rozměrná plastika, objekt či projekt v exteriéru, rozměrný obraz apod.) nebo dvěmi méně rozměrnými pracemi, tj. plastikami či obrazy jejichž větší rozměr podstatně nepřesahuje 1 m. V případě grafik, kreseb a dokumentace akcí je možno počítat s maximální instalační plochou o délce 3 m.

Výběr exponátů může výtvarník konzultovat s některým z členů výstavní jury. Zejména s těmi, kteří znají dobře výstavní prostory a jisté specifické možnosti, jež v tomto směru salon skýtá. Jsou to Jiří Zemánek a Marie Zahradková (NG Praha, Veletržní palác, tel. 02/24301111, 24301012), Olaf Hanel a Alena Potůčková (Čes. muzeum výtvar. umění Praha, tel. 02/24222068), Radek Horáček (katedra výtvar. výchovy PF MU v Brně, tel. 05/43321216), Jiří Valoch (Dům umění města Brna, tel. 05/4221808), Pavel Zatloukal (Muzeum umění Olomouc, 068/5229119), anebo přímo pracovníci Státní galerie ve Zlíně, která je hlavním odborným pořadatelem celé akce -Ludvík Ševeček a Ivo Sedláček tel. 067/7210662, 32735.

Instalace v jednotlivých výstavních prostorách budou koncipovány jako relativně samostatné části salonu tak, aby tvořily -pokud možno- názorově nepřiliš roztráštěné celky. Instalační skupiny jednotlivých částí přehlídky budou sestaveny z členů jury a pracovníků SG ve Zlíně. Předpokládáme však, že instalací, které budou probíhat od počátku dubna 1996 se zúčastní i někteří výtvarníci. Zejména pokud budou na výstavě zastoupeni exteriérovými objekty a prostorovými projekcemi.

Důležitou podmínkou účasti je, že vystavena mohou být pouze

Odborná jury I. Nového zlínského salonu

Olaf Hanel
Radek Horáček
Kaliopi Chamonikola
Marie Judlová
Eva Petrová
Alena Potůčková
Ivo Sedláček
Karel Srp
Jiří Šetlík
Jana Ševčíková
Ludvík Ševeček (předseda Odborné jury)
Jiří Valoch
Marie Zahradková
Pavel Zatloukal
Jiří Zemánek
Jaromír Zemina

Organizační výbor I. Nového zlínského salonu

ing. Vladimír Daška, primátor města Zlína (předseda Org. výboru)
PhDr. Zdeněk Dostál, přednosta Okresního úřadu ve Zlíně
Milan Egner, vedoucí referátu kultury Okresního úřadu ve Zlíně
ing. arch. Karel Havliš, hlavní architekt Zlína
Pavel Jungmann, vedoucí nakladatelství a knihkupectví Archa ve
Zlíně
Zdeněk Malota, jednatel Zlínexpo Zlín
Irena Ondrová, náměstkyně primátora Zlína
Jana Polášková, ekonom Státní galerie ve Zlíně
PhDr. Ludvík Ševeček, ředitel Státní galerie ve Zlíně
Leopold Vavruša, vedoucí odboru školství a kultury Městského
úřadu ve Zlíně

I. Nový zlínský salon

29. dubna - 29. září 1996

26. dubna 1996 uplyne přesně 60 let od zpřístupnění první budovy Studijního ústavu ve Zlíně a současně i od vernisáže I. Zlínského salonu. Do té doby nejrozsáhlejší a patrně i nejvýznamnější přehlídka soudobého československého výtvarného umění, která v jistém smyslu nebyla dosud překonána. V letech 1936-48 se uskutečnilo celkem jedenáct salonů (probíhaly každoročně s výjimkou let 1945-46), jichž se zúčastnilo vždy 200-300 nej přednějších tvůrců. A to na základě výzvy přísné výstavní jury, která pečovala o to, aby na salonu byly zastoupeny všechny rozhodující tendence a názory v soudobém umění. Na neutrální půdě Zlína se tak podařilo překlenout všechny spolkové či osobní názorové třenice, jež znemožňovaly uspořádat obdobnou přehlídku v některém z rozhodujících center země.

Salony jejichž zahájení bylo zpravidla přenášeno i československým rozhlasem, získaly velkou publicitu v celé republice i v zahraničí. Jednotlivé ročníky uváděli rozhodující představitelé firmy Baťa (nejčastěji ředitel D. Čipera) a nejvýznamnější čeští historikové umění např. univerzitní profesori a docenti A. Matějček, J. Cibulka, Fr. Kovárna, E. Dostál, V. V. Štech, A. Kutal, ze Zlínských salonů byla firmou pravidelně zakupována díla pro účel systematicky budované městské galerie. Tato díla dnes tvoří součást "zlatého fondu" uměleckých sbírek Státní galerie ve Zlíně a většinu z nich zná ze souborů různých přehlídek českého umění v zahraničí prakticky celý kulturní svět. Myšlenky obnovy salonů ve Zlíně se vedle zlínské Státní galerie ujali i rozhodující představitelé města a okresu i další významné osobnosti. Salon nad nímž záštitu převzal prezident ČR Václav Havel proběhne ve více výstavních sálích ve městě. Kromě Domu umění a dalších prostor výstavně využívaných galerií, tj. ve zlínském zámku a ve foyer Městského divadla, také v prostorách muzea ve Zlíně, jakož i v nové pro ten účel upravené konstruktivistické budově tělocvičny u škol, a vzhledem k povaze současného umění i v dalších exteriérech historického centra funkcionalistického města. V přípravě je i obsáhlá publikace-katalog, v němž jsou zevrubně hodnoceny historické Zlínské salony a jejíž součástí bude i rozsáhlá obrazová dokumentace a samozřejmě adekvátním způsobem v něm bude prezentován i salon nový. V současné době probíhají organizační

a odborné přípravy salonu. Vedle Organizačního výboru NZS, jehož předsedou je primátor a jeho členy další rozhodující osobnosti města a regionu včetně přednosty Okresního úřadu ve Zlíně, začala již pracovat i odborná jury složená z předních znalců soudobého českého umění.

K účasti na výstavě bylo vyzváno na 240 českých umělců, včetně nej přednějších osobností působících doma i v zahraničí. Předpokládáme, že NZS se bude periodicky (trienálně) opakovat, čímž ještě výrazněji přispěje k poznání a propagaci současného českého umění. Uspořádání salonu volného umění v "baťovském duchu" je i iniciativou směřující k integritě oboru, včetně jeho organického začlenění do širších společenských kontextů.

PhDr. Ludvík Ševeček
ředitel Státní galerie ve Zlíně

Přihláška na I. Nový zlínský salon

Přihlašuji se k účasti na I. Nový zlínský salon, který proběhne
26.4.-29.9.1996 ve Zlíně.

Jméno:

Adresa a telefon:

Podpis:

BIOGRAFICKÉ ÚDAJE

Datum a místo narození:

Studia:

Samostatné výstavy od roku:

Účast na kolektivních výstavách od roku:

Seznam děl pro Nový zlínský salon *

Autor:

Název:

Datace:

Technické údaje - materiál (příp.s popisem instalace nebo
dokumentace akce)

rozměr:

signatura:

Fotografie k reprodukování: autor, název, datace, rozměr a
technika

* V případě více děl je uveďte na příloze k přihlášce.

VZOR: Novák Vladimír

Lidový ornament

1987

01., pl.

145x130,5 cm

vpr.dole: Novák, 1987

FAX

THE VASULKAS

FAX

TO: PETER WEIBEL
FROM: WOODY
DATE: 11-4-94
PAGES: 8

Santa Fe, April 11. 1994

Dear Peter,

Axel Wirths approached me for an exhibit in Bonn and insisted on Brotherhood - Table III, instead of Hybrid Automata that I had offered him. It will be shown there before going to Ars - is that a problem?

My old time friend Richard Lovenberg called - to him Ambient Intelligence is exactly "his thing" so I promised I would get your attention. I mailed his whole package to Ars Electronica with a request they forward it to you, meanwhile see following fax pages. Please understand, I am not doing any curatorial pushing, rejection will neither spoil our friendship nor mine and Richards.

By the way, did Axel ask you to write an introduction for the catalog of the above mentioned show?

In a hope to hear from you soon,

Your Woody

Rochester, 1/29/97

Dear Woody,

I am back in the USA and I will be in New Mexico on the second week of March. I would very much like to visit you and see your activities. Also, if you have any time and desire, I would love to do some type of interview on your current work and projects. I am sure that a magazine like Afterimage (or other magazines you may suggest) would publish it.

Will you be there in March? And Steina? Let me know, and maybe you could suggest something I should read, so that I don't feel totally dumm when I see your high-tech lab.

I'll try to call before coming, or let me know how we should arrange this. I will be in New Mexico only five days...

All the best of the best to you!



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

(Oh, of course I did not get the job at Worcester, but thank you very much for lending me your name...).

The Contemporary  Arts Center

July 2, 1993

Woody Vasulka
Fax: 505 473-0614

Dear Woody:

I was delighted to be able to reach you by phone. As I explained, I currently have two projects underway for which your work and Steina's would very much be of interest to me. The first is a masterworks of video exhibition, scheduled for either late '94 or early 1995 in which I would like to include one of your new installations; the second is our video projects series.

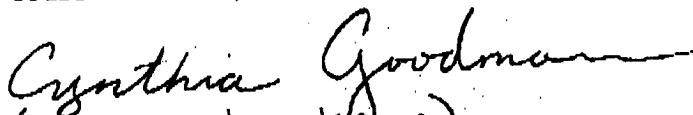
I look forward to receiving the packet of materials we discussed as well as tapes to preview. Those we decide to show, we would like to purchase for \$250 each for our permanent video collection.

Once I have had a chance to review the materials which you send me, I will get back to you.

I'm such a long time admirer of yours! It will be great to work with you again.

With all best wishes,

Yours sincerely,


(signed in her absence)
Cynthia Goodman
Chief Curator

513
721
0390

CG:jsr

THE VASULKAS

June 9, 1993

Dr. Dawn Leach
Kunstakademic Düsseldorf
Head of Archive with Collections
Eiskelletstrasse 1
D-4000 Düsseldorf I
Germany
FAX# 0211 1396-225

Dear Dr. Dawn Leach,

Thank you for your interest in the writings of the Vasulkas. I am forwarding to you by AIRMAIL a package containing various writings on the subject of the use of electronic media in the arts, and also interviews in which the topic is discussed. Most of these materials have been published or are about to be, so please let us know if you plan to include any portions in your own published work.

I would like to let you know that the Vasulka's book, *Eigenwelt Der Apparatewelt*, on the subject of the "pioneers of electronic art," was developed as an interactive catalogue for use with laserdisc technology at the exhibit of the same name in Linz in 1992. You may purchase a copy directly from the Vasulkas at the address on this letterhead, for the price of \$35 USD (drawable on a U.S. bank) postpaid. Please send an additional five dollars if you would like airmail postage. Also, the book is available through Peter Weibel if you are in contact with him. The journal *Eikon* in Wien is currently publishing an essay of Woody's on the subject of technological determinism in electronic artmaking. You may wish to send a fax to them (0222 / 59 77 087) to inquire.

Best wishes,

Melody Sumner
for The Vasulkas

The New Era Building
405 Broadway
New York, NY 10012
Tel. (212) 925-2035
Fax (212) 925-2040

FAX MESSAGE**The Swiss Institute****New York**

TO: Steina & Woody Vasulka
FAX: (505) 473-0614
DATE: October 3, 1995

FROM: Christine Crowther
AT: Swiss Institute
FAX: (212) 925-2040
PHONE: (212) 925-2035
PAGES: 2

REFERENCE: Sync Starter

Dear Steina & Woody Vasulka:


We are presenting Alexander Hahn's "Of Shadow & Light-Riddle of Images" in our upcoming exhibition **Video-I See**. The exhibition dates are: November 10-December 30, 1995.

David Jones is doing some work for Alexander Hahn's installation. They both mentioned that you might be able to loan us a sync starter for the exhibition.

David Jones mentioned a price of \$250.00 for the two months.

The 3/4" Umatic machines we are renting are Sony VO5600's with a parallel interface and 33 pin connectors. Will your sync starter work with these machines? If so, how should Alexander Hahn prepare the tapes with cues? How would you ship the sync starter and could you give me an idea of approximate shipping costs?

We very much appreciate your cooperation and assistance and the good price you are offering. I look forward to hearing from you.


Christine Crowther
Administrative Manager

**biennale d'art contemporain
de lyon**

The Vasulkas
Santa Fé
New Mexico
USA

Our refs :TR/FG 95-588

September 18,

Dear Steina & Woody Vasulka,

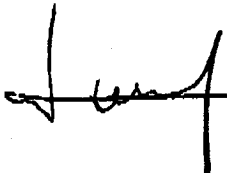
Please find here enclosed some details about the video equipment used for your work exhibited in the Biennial.

We will provide you the SONY P.V.M 201 B & W, however they cannot read NTSC, we also provide the video cameras which adapt on the SONY 201, and whose stand is fitted with a motor.

We will send you the exact references of these propositions later.
Hoping these propositions will suit you, and waiting for your answer,

Sincerely,

Thierry Raspall
p/o Nathalie Janin



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

Don Foresta
fax 331-4245-1312

Jan. 5, 1993

Dear Woody and Steina,

I've been invited to present my candidature as Dean of Film and Video at CalArts, replacing Ed. I'm deeply touched by the offer and have decided to answer. If they're interested in somebody with a European connection and willing to let me maintain it, I would seriously consider doing it. I don't want to give up what I've done here, and I certainly would want to continue and would hope that they would see an interest in my doing so. I would like to have a recommendation from you. If you agree, I'd need a nod from you soon since I'll be sending my letter at the end of this month. If it's ok, I will add you name to the people I am listing for recommendations, and I presume the school will eventually contact you directly.

Christiane has transcribed our conversation and says it's full of good material. I will be working with her on it Thursday. Once finished we will send it on for your comments and she will then try to get it published.

All the best for the New Year. Lots of love from this end.

Don

Did you guys EVER get this?
I've tried for 2 weeks to fax it,
but the thing doesn't go through

FAX to Steina Vasulka

**FAX from V2 Organisation
Alex Adriaansens
Muntelstr. 23
's-Hertogenbosch
Netherlands
tel:....-31.73.137958
fax:....-31.73.122238**

Dear Steina,

Your fax arrived in good shape, I understand that you arrive Friday morning at 7.30 AM but I'm not sure wether you wrote a 1 or a seven but it seems more likely that it must be 7.30 instead of 1.30.

I hope I can make it at 7.30 exactly as I make long days and get up early but to be at Schiphol airport at 7.30 h. It means that I should leave here at 6.15 h. in the morning. So do you mind if I will be at the airport at 8.30, so I have at least some nightrest.

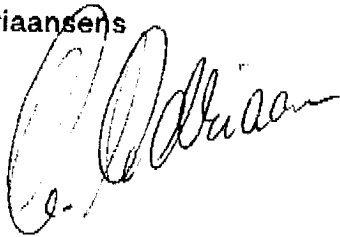
Of course I can give you money when you arrive no problem, I guess you prefer to be payed in Guilders as this is a good cuurrency at the moment.

If I made a mistake in the time please let me know.

Greetings also to Woody.

On behalf of the V2 Organisation

Alex Adriaansens



Trevor Long

Ph. (502)79-14-63

Fax (502) 24-32-41

Sept. 2, 1993
San Salvador

Los Vasulkas
Dear Woody,

Aaaa...well..yes, I think, most positively, definitely and quite probably this thing with Syria and the *media oriente* parts of the world might just work somehow. I also feel a faint stirring, derived no doubt from some recessive ostrogothic gene, for swampy parts of the Danube where it is said that some of my creators in less glorious times harbored their first glimmer of ambition. But Istanbul and Assyria are close enough by to suffice and, perhaps, nudge a diferent set of genchistorical responses. My antecedents were such bastards woody,... are we cousins?

Anyway, I would like to do something in the way of a visual document, I do not know if I can but it might be worth trying. You said that you are bringing a sony camera and that would be good because it would be nice to use both cameras as we wade through the environment. It would be even better if we had some sort of device to gather sound and bring it to our cameras without a bunch of wires...like a small but good shotgun, or wireless mics or even better a mini.CD as is in the possession of Sr. Dunn. Maybe you have this already and maybe you do not. If you do have this then bring it. (We remain in primitive techno-bondage.)

If you are holding to your schedule then maybe we can meet in Czech republic or Istanbul at the end of October or beginning of November. Do you have a bed for me in Brno? I have received the application for the Syria visa, thank you. Can you send me software for Email? This is all faxed from my computer anyway and should never have to go to hard copy. Alright, goodbye. Hello to dear Steina.

Trevor

982 5704

RHODE ISLAND SCHOOL OF DESIGN

TWO COLLEGE STREET PROVIDENCE, RHODE ISLAND 02903 TELEPHONE 401-331-3511

April 10, 1989

Dear Steina -

Just a brief note to thank you for sending us the tapes to show. It's a wonderful piece - I showed it in connection with The Commission (which we have in our library's artists video collection). I hope to get to see the installation in New York.

Good luck with your work, and thanks for making the copies for me to show.

All best wishes,

David Hanson



Scott Rankin
1848 W. Cortland Str.
Chicago, Illinois 60622

Dear Woody and Steina;

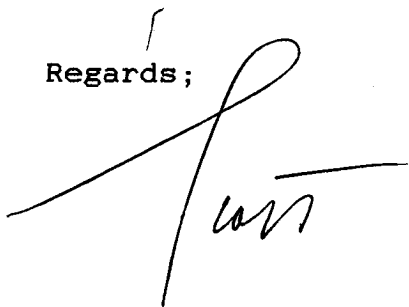
How are you? Happy New Year. I've been meaning to send the enclosed for quite awhile. Perhaps you have seen it already? This is the final version of the video tape from hell that took four years. I hope you like it. I am certainly interested in any thoughts you may have about it.

We are moving again. Our new address is above. If you want to send me packages or tapes, please send it to my University address:

Midway Studios
The University of Chicago
6016 S. Ingleside Ave.
Chicago, Ill 60637

Thank you again Steina for your help with the US/Japan fellowship. Things are good here. Hope you are both well and that I see you soon.

Regards;

A handwritten signature in black ink, appearing to be 'Scott Rankin', written over the 'Regards;' text. The signature is stylized with a large loop and a horizontal line extending to the right.

MIRAGE ILLIMITE

MESSAGE

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

Dear Steina and Woody Vasulka,

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

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

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

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

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

Many thanks in anticipation for your help.

With our best wishes,

Anne Grange, for Dominique Belloir

Sep. 6, 1995
Iowa City

Dear friends: I hope that Karlsruhe was good to you, and that the months since the Siemens *Medienpreis* have found you healthy and in high spirits. Irena and I are very well, and have recently completed our temporary move to Iowa City. The Chicago era is behind us now, a fact about which I have mixed feelings.

During our last days in Chicago, we were able to borrow several hours worth of Vasulka video from my acquaintance Wendy Minor, a great fan of your work whom I met by chance at a party last spring. The tapes appear to have been copies of public television shows done in Buffalo in the late '70s. I was surprised to learn from Wendy that she had not obtained the tapes from the Art Institute Library as I would have expected, but rather from the late-night Chicago airwaves. She named a station in Chicago that apparently shows independent video quite often, perhaps well after bedtime. But I was already permanently on the way out of Chicago when I learned of this resource, and so was unable to take advantage of it for even a single night.

Perhaps it will refresh your memories if I name a few of the pieces featured in the tapes. The first programs featured Woody, and both Irena and I especially laughed at "1-2-3-4" and "Evolution," works of the *early* seventies. The several "paraphrases" of Magritte were also wonderfully audacious—apple-shapes drifting across an everyday kitchen and gradually rendered opaque, deadened clouds sliding lazily across another screen. The muffled rhythmic sounds accompanying the rising anthropoids of "Evolution" were absurdly appropriate, and it would be impossible to outdo such an evolutionary diagram as demonstration of the thesis that video is a "horizontal" medium. No further proof necessary! The transposition technique of "Grazing" was utterly unlike anything either of us had seen before, and it is possible to imagine something being done on a *massive* scale by use of this principle alone, applied to any raw footage whatever. The idea of image as object is one I find almost incomparably important. It is possible that, locked in this idea, one can find the germinal problem of 21st century *philosophy*, which is now faced above all with the problem of finding some undeniable order amid the army of phantoms, spectres, and doubles it has assembled in the hopes of overturning classical metaphysics.

The final hour of programming was of Steina's video, so much of it quite haunting. Here, two pieces stick out for us above the rest. I believe the first was called "Salmon River," black and white footage of various water-effects concluding with an utterly horrifying scene in which a fisherman casts his line at the bottom of the screen. I have never been so frightened and hypnotized by a simple fisherman. The other work that struck us quite deeply was one of a drive between two towns in upstate New York. (Was 'Tonawanda' one of them?) We were moved to review this scenario a number of times. Already fascinated by the early sections of this piece, we were stunned to see it amplified in *color* at the end. Part landscape painting, part video game, part hallucination. To us, this work posed a number of troubling questions.

Now I've gotten carried away. The actual purpose of this letter is to let you know that we'll be in Santa Fe next week. I hope that we find you there, and not yet in Rome. Perhaps this letter will not even have made it there faster than we have...

Our date of arrival is the 15th, and our departure is scheduled for perhaps the 18th or 19th. We will be staying in Raven's little cottage-home. Till soon,

Graham

Bruce Hamilton,23-09-1996 18:32,Board for Steim

Date: Mon, 23 Sep 96 12:32:03 MDT

X-Length: 00000513

Status: N

Mime-Version: 1.0

To: steim@xs4all.nl (Steina Vasuika)

From: fbh@santafe.edu (Bruce Hamilton)

Subject: Board for Steim

Dear Steina,

Woody and I have been going over the needs for all the fall shows. We need to make 10 new laser discs and build 6 synchronizers. We do not want to put \$1,800+ on the card right now as we will need these funds for your needs. Since PowerSource uses DHL and ships internationally what would be the problem for them to deal directly with PS? We really don't have the time now to follow through on this. I am sure you will agree that your needs should come first.

I will try to include 4 - 6 ft pieces of the frame aluminum with the tube to Brno. Since the existing short frames are only 4'6" you will be short of 8 ft by 6". Is this alright?

Bruce

ARE YOU OUT OF YOUR
MIND? We have 3 or
4 Empty cards change
it on AARP or ATT or ---
Bat
Stein

jr, 22:52 18.2.1997 +, Re: attention

Return-Path: jr@xs2.xs4all.nl
Date: Tue, 18 Feb 1997 22:52:16 +0100 (MET)
From: jr <jr@xs4all.nl>
To: steina@krabb.is
Subject: Re: attention

attention attention
where are you still carreening around the landscape
(around)
I'm still trying to pick out music for the installation
the latest news is they are goint to put a giagantic white inflated
castle in the middle of the room
with an equally gigantic text
LOSS OF SMALL DETAIL

EACH PASSING YEAR; NEVER FAILING
TO EXACT ITS TOLL
KEEPS ALTERING WHAT WAS SUBLIME
INTO THE STUFF OF COMEDY

IS SOMETHING EATEN AWAY?

IF THE EXTERIOR IS EATEN AWAY
IS IT TRUE THEN THAT THE SUBLIME PERTAINS BY NATURE
ONLY TO AN EXTERIOR WHICH CONCEALS A CORE OF NONSENSE?

OR
DOES THE SUBLIME INDEED PERTAIN TO THE WHOLE
BUT A LUDICROUS DUST SETTLES UPON IT?

RUNAWAY HORSES YUKIO MISHIMA
well actually the text is just the middle part
loss is bills title for a piece he did with glimpses of this
peaking through the white background
it was a truely beautiful piece
this however will be more a matter of the muisic
because nothing else will happen!
and with Mishimas name on it there
is a good chance of another boat ride

kisses
jr
x0x

vladimir muzhesky, 03:57 17.02.1997 , tape

Return-Path: 106352.243@compuserve.com
Date: Mon, 17 Feb 1997 03:57:27 -0500
From: vladimir muzhesky <106352.243@compuserve.com>
Subject: tape
To: steina <kristin@krabb.is>

Dear Steina,

they gave me this e-mail at Steim. Hope I can reach you. Well, if you ever get to read this message: I am still waiting for your tape (any format). You can send it to Vladimir Muzhesky c/o Simone Huelser, Fuerstenwall 192, 40215 Duesseldorf, Germany. For the same purpose (I mean my movie) I would appreciate if I can contact your friend who did research in artificial life. Well, hope to hear from you anyway.

bye for now

vm

jr, 19:56 15.2.1997 +, Re: hi

Return-Path: jr@xs2.xs4all.nl
Date: Sat, 15 Feb 1997 19:56:50 +0100 (MET)
From: jr <jr@xs4all.nl>
To: steina@krabb.is
Subject: Re: hi

re seratonin
very ok seems managed
was too relaxed if anything in berlin
though the tech failures were un predictable (both broken cables)

I'm starting to think about london now but the piece changes
very quickly, colors go from red to white to black in a week
Kisses and hugs
email seems like instant contact and lacks the
proper hails and fairwells
Kisses and hugs
joel

July 12 96
Hello Steina Hello Woody,

Too many moons have waxed and waned since we have conversed.

Hope you are both well. Steina, I hear rumors that you are dividing your time between Steim and the Southwest. Somewhere in Europe last winter I saw huge posters advertising a Vasulkas exhibition, and wished I could have attended. Am full of curiosity about what engages you both at present.

I thought I would seek your advice about David Tudor.

Am attempting to help Jean Rigg (David's life-long friend) with decisions that have to be made about the Tudor archive. There is an astonishing collection of home-made electronic music devices that went into his works. Also recordings of source materials and performances, and papers, scores etc. I thought you might have some thoughts about where this unique material might ultimately go, because of your experience in general and with the Linz "Pioneers" exhibition in particular...

The Getty Museum already has some of D.T.'s papers, mostly annotated scores of piano music by other composers from the early days (1950s and 60s). The Wesleyan U. library has offered to take the rest of the collection, but without paying for it. The Wesleyan offer may turn out to be a good solution, but we're wondering if there might be an alternative out there somewhere? Possibly an institution that would pay for the collection, as well as nurture it?

Money is an issue, despite the fact that some well-to-do artists who were associated with D.T. can sometimes be called upon for assistance. David's care, now that he is incapacitated, is expensive; and expertise is needed to do the archiving.

I'm wondering if you might know of an agent / archivist who has personal contacts with museum / library curators at institutions which might be interested in buying the Tudor collection.

Anyway I'll try to telephone you sometime in the next few weeks, because it would be nice to have a chat, just in general.

* * * * *

Have just spent 8 weeks reviving a 12-year-old piece for Cunningham that Kosugi and I are supposed to play together on John Rockwell's festival at the end of July. Got out the Apple IIe from the basement (it still runs!) and the 1977 Emu filters, and pre-MIDI interface cards, and tried to remember how they all worked. I thought it would take 3 weeks. It took 8. But it has been sort of fun.

Till soon, I hope. Greetings from Terri!

my e-mail address: 0003314560@mcimail.com
fax: 212-966-1606 phone: 966-2943

David

4-FEB-81

MS. KATHY KLEIN----LEIN
INDEPENDENT DOCUMENTARY FUND
TELEVISION LAB AT WNET/13
356 WEST 50TH STREET
N.Y., N.Y. 10019

DEAR KATHY

RECENTLY WE HAVE PRODUCED A SERIE OF WORKS
UTILIZING ADVANCED DIGITAL VIDEO TECHNIQUES. WE FIND
THE MATERIAL PROVOKING AND OUT OF THE ORDINARY, AND
WE THINK IT JUST MAY FIT YOUR PROGRAMMING.

WE CAN SEND YOU A VIDEO CASSETTE FOR PREVIEW,
AND SHOULD YOU BE INTERESTED IN AIRING ANY OF THAT
MATERIAL, WE WOULD THEN SEND YOU A BROADCASTABLE COPY.

INCLUDED WITH THIS LETTER IS OUR TAPELIST
1970-78, AND AN UPDATE 79-80.

SINCERELY,

STEINA AND WOODY VASULKA
1600 OLD PECOS TRAIL
SANTA FE, N.M. 87501
PHONE: 505-983-6128

GLASS MEDIA**NANCY MELI WALKER**

February 2, 1994

Dear Woody and Steina,

Bravo Bravo Bravo! The Pioneers of Electronic Arts book from the Oberosterreichisches Land Museum is GREAT. In November I was at E.T.C. in Owego, N.Y. and Hank suggested in my spare moments that I check it out. I was tempted to stop patching the 3/4 to the Amiga to the keyer to the Amiga to the... and just read the book but... This leads me to ask if you have an extra copy for me to purchase or if you know the museum's address so I can write to them. If you have a copy please FAX me the cost, postage and your address and I will send a check.

The last two times I've had residencies at E.T.C., I was exploring 3D video. The process involves layering videos by keying. Between E.T.C.'s equipment and mine I had 4 keyers available. I noticed that you are the current owners of the George Brown multilevel keyer. I was wondering if the machine is still functional and what the possibilities were of somehow doing a residency at your studio. I realize this may be a complete impossibility but this piece of equipment sounds too much like my dream machine not to at least try.

Thank You and have a nice day.

Sincerely

*Nancy Meli Walker
221 Carroll St.
Brooklyn, N.Y. 11231*

*FAX: [718] 855-0658
Phone: [718] 858-6957*

221 CARROLL STREET
TEL: 718-858-6957

BROOKLYN, NEW YORK

11231 U.S.A.
FAX: 718-855-0658

March 26, 1994

Vasulkas
Aqua Fria Rd #100
RR #6
Santa Fe, NM 87501

Steina & Woody -

I left Truevision January 14th. I'm a contract programmer, for the moment. Sent out resumes to various places including Banff Center, they're looking for VR programmers.

I've been working on weather maps. The weatherman may want a paint system for Truevision's video record/playback board. I'm working on the first of a series, hope springs eternal, of Digital Video Art installations (DiVAs). It's about dance, the image is Shiva hence the title shivaDiVA. I taped the dancers at St Mary's College in South Bend last November. I processed the tapes using my MOVIES program at the Experimental Television Center in December. I just finished building a life size plywood Shiva. She'll have a 1302 for a head and hold LCD monitors in her hands, two channels. I'm also working on transparencies for our lightboxes and video prints. She opens at 911 Gallery May 13th.

We're thinking of becoming a non-profit foundation. There's not much going on in Indiana except basketball.

Walter
- Walter

new email address - etools@use.com.



Mr. Woody Vasulka
% Media Studies
Annex A-8
Suny, Buffalo, New York 14215

Dear Mr. Vasulka:

Enclosed is a copy of my latest book, "Science and Technology in the Arts."
As you probably realize, its period of gestation far exceeds that of any
known mammal. I hope that the results are worth the wait.

My publisher, Jean Koefoed, has kindly offered to let me send this complimentary
review copy to each participant who contributed to the book either with a personal
interview or special assistance. I appreciate his gesture very much.

If, for any reason, you should wish to have extra copies, please write directly to
him at Van Nostrand Reinhold Publishers, 450 West 33rd Street, New York, New
York 10001, and ask for my author's discount.

Thanks again for your help in making this book possible.

Sincerely,

Stewart Kranz

Stewart Kranz

SK: gr

Enclosure: Book

WALTER VANDE MAELE

Dear Dr. O'Grady,

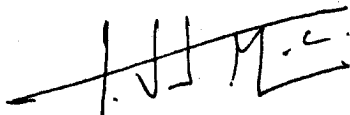
Since EXPRMNTL 5 - Knokke, December 25th 1974/January 1st 1975 - where, as you may know, I assisted Mr. Ledoux for the organisation of the non-cinematographic activities, my main interest goes to the video-medium.

As I lack sufficient background to achieve any useful work here in Europe, I would like very much to study at your Department in Buffalo, while being self-supporting.

I expect to be in the States early March and would appreciate very much meeting you. I enclose a curriculum vitae and some certificates that may give you some idea about my previous activities, although I believe such statements are of little value when compared with the observations of what somebody achieves on the spot.

I hope very strongly that you will be able to help me realize my plans. Meanwhile I remain,

Sincerely Yours,



Walter Vande Maele.

Dr. Gerald O'Grady
Department of Media Study,
Annex A-8
S.U.N.Y. at Buffalo,
Buffalo N.Y. 14214-U.S.A.

78, Vogelvangstlaan,
1.170 Brussel-Belgium.



THE PRANAKORNSRI AYUTHYA COMMERCIAL SCHOOL

AYUTHYA, THAILAND

This is to certify that Mr. WALTER VANDE MAELE is currently teaching an English course (Teaching English as a foreign language) at the Pranakornsri Ayuthya Commercial School. He has been engaged since August 20, 1969. His character and ability are satisfactory.

Given on December 24, 1970.

Mr. Sirin Rodboontham
(Signature)
(Mr. Sirin Rodboontham)
Principal

WALTER VANDE MAELE

Dear Woody and Steina,

"Alternoyements" means something like "vacillating" and is the nearest description of my unlikely behavior since EXPRMNTL 5.

I have no motivations whatsoever to remain in this country as I have not heard about any planned activities where I could assist creators to express themselves.

Since early January I expressed the wish to go to the U.S.A. and to get acquainted with the video-medium. Some people - and Ledoux is one of them - have warned me that it would be very hard to settle. Anyway I have now decided not to wait any longer: I am flying to the States in March.

I am sending a letter to Dr. O'Grady to ask him about the possibilities of studying at Buffalo and getting a job on the campus.

So I hope we will meet next month.

My best feelings to both of you,

Walker.

(I enclose copies of the letter to Dr. O'Grady.)
(Some kind of "convocatory" or summation would very much facilitate my departure here):

Memorial Art Gallery

of the University of Rochester
490 University Avenue
Rochester, New York 14607
(716) 275-3081



March 13, 1975

Dear *Woody and Steena Vasulka,*

This spring the Memorial Art Gallery will publish a catalog documenting our "Video From All Sides" presentation April 18-27 and including a general summary of the state of video in the Rochester area - past, present and future. A feature of the catalog will be a directory of some resources: distributors, periodicals, books, equipment pools, and the like.

You are invited to submit a page for this catalog, outlining your own work with relation to Rochester area video and including any other ideas you might wish to present.

It is planned that all contributions will be reproduced precisely as submitted - no editing, no retyping, no nothing. We are therefore asking you to observe certain ground rules in the interest of clarity and practicality.

1. Use one sheet of standard 8½ x 11 inch paper, white, printed on one side.
2. Any kind of graphic style is acceptable, as long as it's black and legible.
3. If you want to include an image, that's okay.
4. Please identify yourself clearly, and your affiliation if any.
5. Deadline for submitting your page is April 4, 1975.

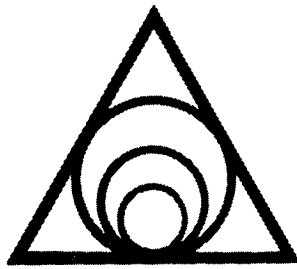
Thanks for your help. We will look forward to hearing from you.

Sincerely yours,

Joan Gibbons Rongieras

Joan Gibbons Rongieras
Assistant Curator

JGR/ss



THE LIVING FOUNDATION

April, 1975

Dear Friends,

This is an invitation to be a part of THE FULL CIRCLE COOPERATIVE MEDIA ARCHIVE AND LENDING SERVICE, a "wholistic" audio-visual resource center being coordinated by The Living Foundation, Inc., in Boulder, Colorado.

The Living Foundation is a private, non-profit organization dedicated to serving the evolution of human consciousness through the development of media/arts projects which enrich Man's understanding of his largely untapped creative potential, his moral and ethical imperatives, and his relatedness to the physical and social environments.

Supported entirely by private contributions, the Foundation's initial work has involved the design and production of educational media materials and media arts programs. We have established THE FULL CIRCLE ARCHIVE PROJECT in response to the need for a centralized, thoroughly cross-referenced source for films, tapes, videotapes, and other non-print media materials which embrace the concept of Man as a totality of Being, ever unfolding into his own inherent wholeness.

To date, over 900 titles, (mostly audio cassettes) have been donated to THE FULL CIRCLE ARCHIVE and the Boulder Public Library has offered climate-controlled storage space in their new wing to house the collection.

In keeping with the cooperative nature of the project, all materials in the archive will be available for collective use by donor organizations, their representatives, and any other subscribing member/patrons of the Archive Society. The sole stipulation that the Foundation must place on material borrowed from the archive is that it not be reproduced or commercially exploited in any way. Exceptions will be made on a request basis for non-profit groups who wish to use archived material for specific fund-raising purposes. The general guideline we have is -- use the material in the same spirit of service in which it is being offered to you.

ANY GROUP OR INDIVIDUAL DONATING MATERIAL TO THE FULL CIRCLE ARCHIVE PROJECT AUTOMATICALLY BECOMES A MEMBER OF THE ARCHIVE SOCIETY. Otherwise, there is a membership fee of \$12.00 for individuals, \$24.00 for groups or institutions, and \$6.00 for students. Membership is annual and includes:

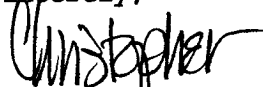
- unlimited access to archived materials, either at the archive facility in Boulder or through our mail-order lending service (minimum charge for shipping and handling)
- subscription to the various publications of the project which include our annual catalogue as well as a quarterly newsletter containing new listings, reviews, programming ideas, etc.
- a consultation service to help you select the appropriate media materials for your program or presentation
- a search/research service to help track down materials of particular interest to you or your group which may be unavailable through THE FULL CIRCLE ARCHIVE but locatable elsewhere
- a free sales referral service through our catalogue for any materials which have been donated to the archive project (pertinent films and tapes which are not yet in the archive collection may be listed in the catalogue by distributors for a nominal cost)
- the services of The Living Foundation, Inc. for individuals or groups seeking to sponsor their own projects and who need the auspices of a recognized IRS exempt, educational organization in order to obtain funding.

The first catalogue will be printed this summer. If you would like to have any materials included in this initial listing please let us know as soon as possible. We are looking forward to your participation in this worthwhile cooperative effort and we welcome the opportunity to discuss your ideas for the use of any media materials which are consistent with the purposes of The Living Foundation, Inc. Naturally, all contributions -- donated material, membership subscriptions, gifts, etc. -- are tax deductible. In special instances when a group cannot afford to copy material for inclusion in the archive but feels that the material is relevant to this project, certain limited resources may be available for this purpose. Please contact us.

All correspondence should be addressed to: THE FULL CIRCLE ARCHIVE
Post Office Box 4370
Boulder, Colorado 80302

THANK YOU FOR YOUR SUPPORT AND GOOD ENERGY IN HELPING MAKE THE FULL CIRCLE ARCHIVE PROJECT A COOPERATIVE SUCCESS.

Sincerely,



Christopher Thomas, Director
The Living Foundation, Inc.

CT:mw

April 2, 1975

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

Dear Ms. Vasulka:

Further my conversation with Woody last week re your participation as a staff instructor in Video Expo '75 Workshop in October, I have talked to Grayson and at this point we would not be able to provide more than the honorarium of \$300.00 mentioned in our last letter to you. We regret this and look forward to your possible participation next year.

Thank you for your interest.

Sincerely,

Elizabeth Mattingly
Elizabeth P. Mattingly
Vice President

EPM/bp



SMITH*MATTINGLY
PRODUCTIONS, LTD.

310 South Fairfax Street, Alexandria, Virginia 22314

Telephone (703) 836-3583

March 5, 1975

Steina Vasulka
The Kitchen
240 Mercer St.
New York, N. Y. 10012

Dear Steina,

This is to invite you or Woody to participate as an instructor/resource person in our VTR Workshop 7, 8, and 9 October, in conjunction with Video Expo 75 (Ah, the smell of the elephants, the roar of the crowd!).

Actually, it won't be like that this year. We'll be conducting workshop tracks in individual rooms in the Statler Hilton, across the street from Madison Square Garden, where the exhibits are located. In view of the various manufacturer's disinclination to provide equipment, we'll be going more to a "show and tell" demonstration and rap session format, as opposed to our maximum "hands-on" workshops of the past. If you have handouts or other materials you'd like to have duplicated for your track, we'll be happy to oblige if you'll send us the information in final draft.

Tracks will run from 9:30 - 11:30 A.M., and from 2:00 - 4:00 P.M. You'll be responsible for the track on Video Art and we've attached a brief list of equipment and a description of how we see this track developing. Your ideas, input and changes are most welcome, as always. You'll do the same track, A.M. and P.M. for 3 days. If you have questions, please call us collect at (703) 836-3583 or 836-4260. Your stipend for the three-day period will be \$300.00, which you will receive by check at the end of your last workshop session on 9 October.

We'll expect instructors/resource people to be on hand, in their workshop rooms no later than 9:15 A.M. and 1:45 P.M. Our workshop coordinators will handle delivery, setup, and breakdown of all equipment, so you'll be able to concentrate completely on instructing.

Dress is casual, and our overall aim is to provide



SMITH * MATTINGLY
PRODUCTIONS, LTD.

310 South Fairfax Street, Alexandria, Virginia 22314

Telephone (703) 836-3583

participants with useful, practical, cost-effective information on the application of VTR to human communication.

In order to get promotional/informational material on the workshop out to potential participants, we'd like your decision as soon as possible. Call if you like; but, in any case, let us know by March 20th, 1975.

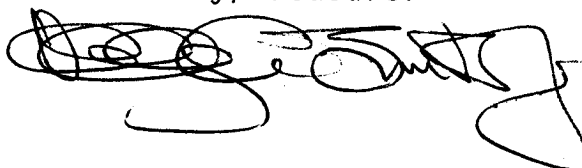
If you want to participate, please prepare and mail to us by the 20th a 150 - 200 word resumé of your VTR experience for use in brochures, ads, etc.

We're looking forward to working with you.

Best regards,



Grayson Mattingly
President
Welby A. Smith, Jr.
Secretary/Treasurer



Enclosure: as above

WAS/EGM/lr

P.S. let us know what you
are doing even if you
can't work with us
this fall -

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

March 10, 1975

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

Dear Woody & Steiner:

Alas, I have to report that another potential "good idea" bites the dust amidst the rising sound of jackboots marching in unison. A sound becoming all too familiar.

My thoughts for the video show require a hustling temperament to carry out. In the process of approaching the various parties concerned I discovered that I did not suit the pre-Weimar role required today. My enthusiasm for academic discourse was not reciprocated on this occasion, and appears to not be acceptable motivation in itself.

It was very kind of you to compile such a large cross section of your work for review. My students and I found the development of your ideas thoroughly fascinating. It was the first opportunity I have had to review a comprehensive survey of your work. The "biomorphic" experiments at the end suggest great possibilities. How were these images produced?

Hope to meet with you again. Stayed with Bill and Louise Etra recently, missed you by a few days I gather.

Good luck.

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

Peter Goulds
1659 Crescent Place
Venice, Calif. 90291
Tel.: (213) 821-8219

PG:eb

June 19, 1975

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

Dear Steina:

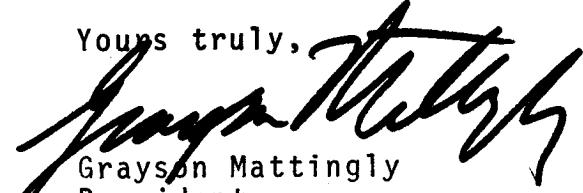
Glad to hear that you will be able to work with us this fall in New York at Expo 75. To fill you in on what is happening... each workshop track will be conducted in a room with space for approximately 30 persons. We are making arrangements to have a color playback system for you (if it is 3/4 cassette, we can dub your 1/2" tapes to that format). We will make sure that you have adequate monitors. Your idea of showing tapes and talking about how they are made sounds great!

We can furnish you with a place to stay from the evening of the 6th thru the 8th, at the Statler. If you want a room, please let us know as soon as possible.

If you have any further questions, please write or call (collect).

We will be in contact with you prior to October.

Yours truly,



Grayson Mattingly
President

EGM/lm



SMITH*MATTINGLY
PRODUCTIONS, LTD.

310 South Fairfax Street, Alexandria, Virginia 22314

Telephone (703) 836-3583

Massachusetts Arts and Humanities Foundation, Inc. 14 Beacon Street Boston Massachusetts 02108 617 723-3851

August 28, 1975

Ms. Steina Vasulka
257 Franklin Street
Buffalo, NY 14202

Dear Steina:

Your help was invaluable! We are all grateful to you for sharing your point of view both as an artist and a panelist with us. I would love for you to return for our September 9th meeting, but can well imagine you've had enough of Massachusetts' artists' programs by now (but if you'd like to come, just call me collect...).

Thank you for the generous gift of your time. We are particularly fortunate to have met with you during our beginning year; your ideas and experiences will be of great assistance to us in the future.

I will send you our new guidelines late this Fall and hope to keep in touch. Enclosed is a check to reimburse you for traveling expenses.

Sincerely,



Susan R. Channing, Coordinator
Creative Artists Services

SRC:LM

Enclosure

video artist

I would characterize the work of Ernest Gusella as highly original, electronic media conscious and artistically innovative. His bizarre entertainment presents us with totally new aspects of social and aesthetic criticism, leaving us no doubt in a strong dilemma, forcing us in fact to revise our traditional aesthetic habits and cliches. It is essential in this period that the applicant continues and expands in his involvement in video art, and I strongly recommend him for this grant.

Yes.

XXX

Behuslav W. Vasulka

Professor
257 Franklin Street

257 Franklin Street, Buffalo New York 14202

Feb. 6, 1976

29 John Street
Room 1606
New York City, NY 10038

February 20, 1976

Dear Friends:

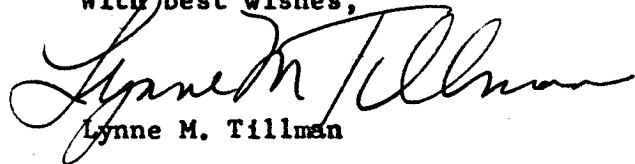
Regarding "Report on a Series of Performances of Dutch
Experimental Films in the USA and Canada, Jan/May 1975" which you
have just received:

I did not co-author the report and I do not necessarily
agree with its contents nor was I consulted.

If you have any further questions, I will do my best to
supply more information, but at this time, I would simply like to
state the above.

Thank you.

With best wishes,

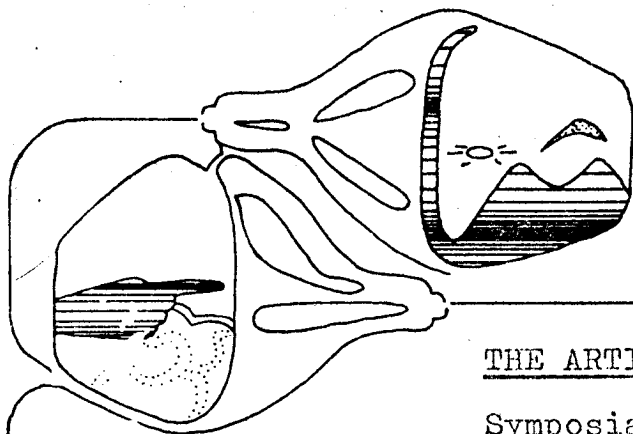

Lynne M. Tillman

Dear Steina —

I hope to see you sometime &
explain some of this.
Hope you're well.

Love & kisses
Lynne

Woodstock Community Video
Box 519 Woodstock N.Y. 12498
(914) - 679-2952



THE ARTISTS' TV LAB

Symposia on Electronic Media

There will be a series of symposia on electronic media held at Woodstock Community Video's Artists' TV Lab during the months of February, March, April and May.

The symposia are designed to encourage interdisciplinary exchanges among artists, scholars and scientists of various fields. Each symposium will feature a guest leader representing a particular area of interest. The day-long event will include a presentation of the work of the guest and open discussion, followed by a work-together project to be taped for possible cablecast on Woodstock's town cable TV channel.

The schedule for this first series of symposia is:
Monday, February 16, 2 p.m., guest leader Ralph Hocking of the Experimental Television Center in Binghamton whose special interests are photography and video;
Friday, March 26, 2 p.m., guest leader Charles Dodge of the School of Music, Columbia University whose special interests are electronic music and computers;
Monday, April 5, 2 p.m., guest leader Joel Chadabee of the Music Dept., SUNY Albany whose special interests are music and electronics; and
in May (date to be announced) guest leaders Steina and Woody Vasulka of SUNY Buffalo whose special interests are video and electronic image research.

The Symposia on Electronic Media are partially supported by funds made available through the New York State Council on the Arts. Anyone interested in attending free of charge may contact WCV at 914-679-2952 for arrangements. Participants will be limited in number and preference given to artists, scholars and scientists interested in interdisciplinary activities as described above.

Symposia is a program of the Artists' TV Lab and has been developed as a part of an expansion and refinement program of the Lab to serve a more significant role in the creative environment of the Northeastern region. For further information about this and other Lab programs, call WCV or write to WCV, Box 519, Woodstock, N.Y., 12498.

FREE**Record Collection**

RECORD RATERS WANTED: (No experience required.) Each month we will ship you **New Albums** to rate. You pay nothing for any records you receive; all you pay is postage and handling.

The program is simple; in return for your opinion, you will build a substantial record collection. Applicants accepted on "first come basis." For application write: **E.A.R.S. INC., 6162 Washington Circle, Milwaukee, Wisconsin 53213.**

"This research program is guaranteed."

te Council on the Arts

15 December 1975

reina,

This is the ad from ROLLING STONE that I mentioned the otherday. On closer reading I espy that there is a monthly charge for postage and handling which makes me wonder how free is "free". I've written to ask them about it. I'll let you know what they say if you're interested.

*Best regards,**Peter Bradley**P.S. happy Christmas!*

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250 West 57 Street, New York, N.Y. 10019 (212) 397-1700

6/30/75

To: GO'G, Steina, Marc

From: Jon Burris

Re: Various impending dooms

I. Impending optical doom

When all is going well, we have five Bolexes, 4 with three fixed lenses (10mm, 26mm, 75mm) and one with a Kern 17-85 zoom. The problem is simply that all the cameras and lenses were bought at the same time, about two years ago. Ripeness is all, but when all is ripe things can only go downhill. In the space of two weeks, four lenses have gone out of commission, two 26mm, a 10mm and the Kern zoom, not because of mishandling but from normal aging processes. What this indicates is that the Kern lenses can now be located on the universal temporal continuum somewhere between middle-age and senescence and will be out of commission more and more frequently. At least one Bolex has gone unused simply because there were not enough lenses to go around--a poor utilization of resources.

The Kern zoom is a particular problem. Aside from its immediate malfunction, it does not focus at infinity, there is a scratch dead center on the front element. While the lens is physically whole, for all purposes of quality it is defunct. If possible, we should collect on the insurance and replace the thing, keeping it for close-up work where the scratch may be less noticeable.

In addition, there is an immediate need for a good rescan lens permanently located in the video studio (a 26mm Macro-switar works well). All considered, it seems prudent to cover ourselves by buying 2 26mm Macro switars (\$302.26 list)--one of those presently in repair can be used in the studio where it will receive less wear-- and 2 additional 17-85 Vario-switars as the most flexible (and cheapest) way to outfit our cameras and cover ourselves in cases of continued malfunction. Media Study is also the possessor of a Kern 10mm Switar on witting or unwitting loan from ICC. Sooner or later I suppose we're going to have to give this back (\$265.88 list).

The Bolexes have held up well, although I've noticed some minor problems cropping up on students' footage (problems of registration, unsharp and uncentered frame lines). If we can assume this dynamic of simultaneous senility to be a universal constant, to keep us out of a stew sometime in the future we're going to have to buy a couple of new Bolexes. I guess the lesson to be learned is that all things go from those who wait.

II. Ars brevis. . .

Speaking with all possible restraint, the video studio is a disaster area. It is impossible to perform most of the most basic video functions. The keyers work well, but not with the Singer cameras (only two of which are working). The sync with the Sony studio camera (a fine instrument) is incompatible with that of the system. We have no color editing capability because the 8650 is in repair and one of our two 3130's is out to the university. B&W editing is

17-85mm
\$278
LIST

far from perfect because the 3130 presently in the studio rarely edits cleanly. Two monitors have significant lock-up problems. The SEG still has a bad super/fade pot and the gen lock function is not all ~~what it should be~~ that it should be. Even when the Singer cameras are not keyed, the lenses are inferior and the electronic focusing is next to impossible to adjust to fine sharpness.

The Rutt-Etra, a \$5000 jewel, is completely unusable and because we have no portapaks, the Panasonic must go in for repairs, there is no way to take raw images for studio reprocessing. The camera failures could be alleviated in their effect if we had some Sony portapak cameras to plug into the system, but there are none available now and the forecast for the rest of the summer looks unpromising. As I said before, ~~all~~ what all this adds up to is that it is completely impossible to perform basic video functions--the studio is for all practical purposes down.

Obviously the first order is either to modify the Siggers or, more to my preference, sell them and buy something else. Production is impossible without good cameras, so this has to be done immediately. Beyond this, even if the money has to come from purchase funds, we need someone, if only quarter time or per diem, to make standard repairs and maintenance; The arrangement with Dave Bolera is obviously not working. ~~Also~~ The studio would be much improved if this person could rewire certain pins so as to achieve complete compatibility ~~within~~ within the system. These are minor things, but beyond my competence. And then there is the Rutt; perhaps Hans Mantell could make the necessary calibrations in the oscillators.

Steina

MEDIA STUDY INCORPORATED ~~3115 BAILEY AVENUE, BUFFALO, NEW YORK 14211~~

502 Sidway Building 775 Main Street
Buffalo, New York 14203 (716) 847-2555

EVALUATION FOR MR. JERRY KAMINSKI FOR EMPIRE STATE COLLEGE

Course Description:

This introductory course in video consisted of theoretical and practical approaches to electronic image generation, understanding of television studio systems and image analysis.

Videotechnics were taught in a context of video as a social, political and cultural movement, with an emphasis on video as an art form. During and after this course, which was immediately followed up by a documentary-portapack course taught by Andy Beecher, the students had a free access to Media Study's studio which is equipped with three (or more) cameras, special effects generator with genlock, two keyers, two colorizers, oscillator; programming matrix, tape recorders and monitors. During this eight week course, tapes by various video artists were analysed for understanding of aesthetic and technical complexity of the works.

Mr. Kaminski, who attended all classes, showed a good comprehension and enthusiasm for the materials taught.

Steina Vasulka
Instructor

SUSAN MILANO 303 EAST HOUSTON STREET NEW YORK, N.Y. 10002

December 26, 1975

Dear Tapemakers,

Thank you for so patiently waiting to get your tapes and money from the Anthology show. I am writing to bring you all up to date on the situation. First of all, Anthology or rather Shigeko Kubota, Video Curator there, has obtained funding to put together a library of tapes. The material selected would be used only by Anthology... not loaned or copied and the agreement would be good for the life of the tape purchased (e.g. the tapemaker is not required to supply another copy when the first one dies). The offering price for purchase is \$50 for tapes under 15 minutes in length and \$100 for works up to a half hour. Shigeko would like to purchase all of the tapes that were shown in the series that I co-ordinated.

Some of you, with whom I've already spoken, are already aware of this offer. For any of you who are learning about this for the first time I'd appreciate it if you would let me know if you want to sell Anthology a copy of your tape or if you simply want the rental fee (\$1.00 a minute with a \$10.00 minimum). I've held onto all of your tapes (except for one or two of you who picked up your copies at the show) and will do so until I hear from you.

Please note that the money for the grant has not yet been received...it's been granted but not delivered. I've been told that Anthology should have the funds sometime this month (January)...we'll all be paid when the cash comes in. Again thanks for waiting...hope to hear from you soon.

Susan

P.S. I have not forgotten your salary check Stevia - the Center has been financially a mess - They've promised to pay salaries in January. Hope your holiday was good. If you're interested in selling your ~~Lebelle~~ tape to Anthology they'll need a copy since the one I played was mine. But don't send a tape until the money comes through. Hello to Woody.

I came to see you at the kitchen the last day you were in NYC & they said you had

Left already. I didn't make it to the conference because of a lurch in my family. Kaps in truck

WOMEN'S Interart Center Inc.

549 West 52nd Street New York City 10019 Monday thru Friday 2 to 10 pm Phone 246-6570

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September 25, 1976

Dear Festival Participants,

Enclosed you will find a copy of the program and catalogue from this year's show. Your tapes, should you not have gotten them back yet, will be arriving shortly under separate cover. I must say that audience turn-out this year (unlike all previous) was disappointingly low. There was much speculation about why - a general consensus seemed to be that it was simply too late in the season and too hot in the city. Accordingly, press response was far from overwhelming - advance publicity in Viva (June '76), TeleVisions, Media Report to Women and subsequent articles in Audio-Visual Communications (August '76) and The Aquarian. I expect to do a limited mailing of the catalogue and hope that you'll find it useful yourselves in one way or another. Checks will be made out and mailed once I sit down with the bookkeeper who has also been away for the summer. Thank you again for your participation and patience.

Yours truly,

Susan

Susan Milano

Hi Folks,

*I've been away all summer -
resting - just what the doctor ordered.
I came back revitalized + optimistic and
guess what - I'm moved. I have
a new loft 365 Greenwich St. NYC 10013
(212) 925-5333. I don't want to speak
prematurely but I have a feeling that my
luck has finally changed. Please come see
me if you're planning to be in town - you*

*of course, are always welcome to stay.
Much love,
Susan
P.S. I'm looking for work.*

11/9/72

Re: Video-Audio Seminars by the Vasulkas

"These workshops deal with significant aspects of video relevant to education, art, and sensory awareness. The Vasulkas' chief emphasis seems to be the exploration of the interrelationships between the electronic image and the traditional television audience. They stress the freedom of the individual to master electronic media rather than their TV production studio counterparts. The individual and the audience are seen in direct and equal relationship to the medium of electronic image, exploring rather than hiding behind the vagueries of television transmission, monolithic TV studios, and control rooms."

PHILIP K. PERLMAN

Susan Milano

August 22, 1975
303 East Houston Street
New York, New York 10002

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

Dear Steina,

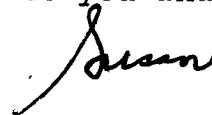
How are you and Woody these days? It seems hard to believe that the summer is over...but then I always feel this way in August. As June ends each year I live in dread of the hot dirty days to follow but inevitably I really get used to the few pleasant things about summer in the city and then boom... Labor Day is here and it's all over.

It was so good to see you and finally get a chance to talk together for a change although I must confess that on previous visits I was probably more at fault in the getting together department. I'd like to thank you again for your support, help and equipment in July. I trust you got everything back in good order.

Enclosed please find a blurb I made up and sent out to people who I thought would be interested in taking your workshop in October. Everything that is stated therein is flexible and the people who have responded so far know that so it's really up to you as far as structure, time and content are concerned. I mentioned two evenings because I figured that you could either stretch it out to two sessions (perhaps we'll start building a matrix switcher???) or teach two different groups if more than 10 people signed up. As far as money goes, you will get at least \$10 per hour and possibly more. Please let me know what you would like to do.

And, if you need a place to stay while you're in town give me some warning...I'll defrost the refrigerator so I can get the freezer door open and store the vodka inside.

Love to you and Woody,



Enclosure

WOMEN'S Interart Center inc.

549 West 52nd Street New York City 10019 Monday thru Friday 2 to 10 pm Phone 246-6570

Would you like to learn how to solder, how to make and repair cables? Are you interested in seeing what's inside the housing that covers the portapak? Well this October for one or two nights (duration and exact dates yet to be determined), the Women's Interart Center will offer a hands-on workshop aimed at teaching simple equipment maintenance. The class(es) will be taught by Steina Vasulka, one of the original founders of the Kitchen and the female half of the Vasulkas, known for their precision work in the development and discovery of synthesized images using half-inch hardware.

Aside from the fact that Steina's work has been shown all over the world, she is also known for her ability to demystify half-inch technology for the layperson. The workshop will probably be given in two parts on Tuesday October 7 and Thursday October 9 although this has yet to be confirmed with Ms. Vasulka. The cost of the workshop will probably be around \$5 per person if we fill the maximum enrollment of 10. Anyone who is interested should contact Susan Milano before September 15 so that fees and enrollment can be confirmed.

*Wilson Chao, Vince Compton and others
highly recommended I get in touch
w/ you. You would know what's
happening... Terry*

May 7, 1973
9 Everett Street
Cambridge, Mass. 02138
617-492-1172

Dear friend,

My name is Terry McNally. I am going to help teach a course entitled Visual Futuristics at Fairleigh Dickinson University, Dreyfus College, Division of the Future. An introduction to the course follows, written by Bill Rojas, my co-teacher:

"It has been observed before that many students leave college almost as visually illiterate as when they enter. Which is not surprising. Nearly all traditional academic disciplines are cognitive in structure, form, method, and results. Only in recent years have subject areas developed which focus upon the affective domain, i.e., humanistic psychology. No recognized disciplines have a visual component except, naturally, art and art history -- both of which are special cases -- and geography. It is my contention that futuristics should include at least three learning domains. Eventually, in fact, the number might increase if acoustic, somatic, environmental (spacial) domains can be successfully integrated into the academic learning mix. Visual Futuristics is a first attempt to enlarge the boundaries of this emerging educational field..."

We will attempt to fill the two weeks, July 16-July 27, with as much information, activity, and creativity as possible. Classes will meet for much of the days and nights, and we plan it to be an intense two weeks of learning experiences. I will organize the sections of the course dealing with videotape and related emerging media. I see at least four thrusts with which to approach the subjects.

First, I have been working on a production on People's Conceptions of the Future. This will be built around interviews, with other visual and audio inputs, a collage of opinions and feelings from a broad range of individuals. I will present both an edited production and a mass of unedited material. Students will be invited to edit the material as they see fit. They will thus be able to engage in some of the phases of post-production creating that would otherwise be difficult to experience in only a two week course.

Second, within the strictures of the short course length, students will be encouraged to do as much shooting and original production work as possible. I hope to have sniffed out several opportunities for them beforehand.

Third, we will use video to teach video, or to teach visual futuristics. Use the inputs and interactions with videotape in discussions, workshops, demonstrations, etc. Attempt to have the medium double back on itself, have the members of the group relate within the medium, not merely about it. Real feedback. (I have never seen this done well, and on this point I am especially interested in advice).

Fourth, make available video works and workers. Bring in outside speakers engaged in various facets of the field -- planners, producers, technicians, teachers, etc. Show as many worthwhile tapes as we can get our hands on -- artistic, instructional, documentary, abstract, etc. I would also like to deal with the sticky questions of production and distribution -- funding, access, organization, etc. Nuts and bolts. I want to draw on people experienced in the present state of such arts, as well as those who are thinking about future directions -- not only in video, but in other electronic media.

I am new to working with videotape. I am confident I can fulfill my role as teacher through a willingness and an openness to investigate, to collect, to organize, to facilitate, and to enthuse. I need any information and assistance you can give me. I am seeking advice and ideas on the course -- on ways to do the things I have outlined, on other approaches and things to try. I would appreciate any recommendations you can give me of other people to get in touch with. We don't have access to much money (the course is growing larger and more exciting than first conceived and budgeted). Personal visits and/or loans of tapes can make this a truly vital energy center for these two weeks. If remuneration is necessary for either, I would like to know details, although we will depend primarily on freebies. I would like copies of whatever tape libraries you have or know of. I want to supply class members with a wealth of resources, lists and examples work completed or in progress, ideas firm and in flux.

I will be working steadily from now until July on the production and the course. I am very open at this point to other perspectives, other inputs, and other resources. Please lend me whatever you can and I, in turn, will keep in touch with you. I will work as a networker, and I will pass on to you information I receive in exchange with others. I am not engaged in this with the sole outlook of producing a finished product for two weeks in July. I want to take the opportunity of the direction and goal of the course to utilize myself as a channel for energy and information, a process will naturally continue, and in which we can all gain from each other. I look forward to sharing with you.

love, peace, power,

Terry
Terry McNally

P.S. Dreyfus College of Fairleigh Dickinson is in Madison, New Jersey, west of the Oranges, 6+ mls. from I-78.

28 april 1973 berkeley california

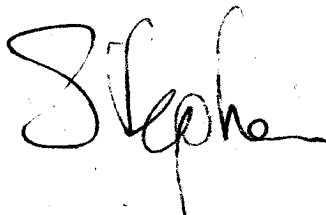
dear folks,

hope your ~~elect~~rons are flowing these days. not having heard from you i can figure 1) you haven't gotten the outliners into your system yet, 2) that you have gotten them going and they are operating and alive and well. at any rate, i heard from shridhar bapat that you now have a lot of possible technical gadgets to use. there seems to be a tape of yours around here somewhere, but i haven't seen it yet and do not know what you have been doing lately with images.

there seems to be a trip to the east in store this summer. Jerry O'Grady at SUNY Buffalo has inquired of me about coming there during a video class that Stan Vanderbeek is giving for 9 weeks during May, June and July. If it can fit with the Center schedule I am going to try to make that visit around the end of June or Early part of July. Now, coming that far, as close to new york as that I would be able to stop in the City also. Will you be around then? You also mentioned the WNET project in some aspect which I don't quite remember. I have assembled on cassette format a series of 4 volumes of tape which document the various stages of my work from the first material recorded on tape up to the most recent works. I did a number at Paul's Berkeley class going from the beginning to the present in two 3 hour lectures. Maybe there would be some way to present this program at the kitchen, as it is what i plan to do in Buffalo. what about \$ arrangements?

Hope your work is going well, and maybe you will have a chance to respond to some of these ideas. Don has completed the giant videoal and we have been doing much work with it. quite a stunning instrument with an illusion of being almost alive at times. you must see it. take care and maybe I see you soon. Am working on a noise texture module, also. Are you still interested ?

Best regards,





KAYE MILLER/ROBERTA KASS
College of Liberal Arts and Sciences
Department of Political Science
(Box 4348) Chicago, Illinois 60680
Telephone: ~~683-8105~~
996-5284

October 11, 1972

Steina & Woody Vasulka
The Kitchen
240 Mercer Street
New York City 10012

Dear Steina & Woody:

Kaye Miller and I are editing an issue of RADICAL SOFTWARE; our copy deadline is May 30 (April 15 from contributors to us). We have been making tapes for the past year and $\frac{1}{2}$. Kaye has made film and teaches political science and video. I have passed through and out of history and sociology into VTR, finding it a better way to be in the world. With video we have done university based research, organized (with varied success) some community groups, raised money for a free health clinic and free food pantry, and are currently editing an ethnographic study of a white man's new identity after being adopted into an Indian tribe in Vancouver, B.C. This is all by way of short introduction for we hope one of your group will contribute something to our issue of RADICAL SOFTWARE.

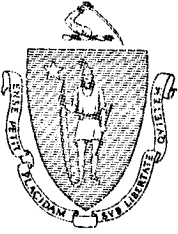
A major focus of the issue will be on video tape as a product; especially we intend to have tapes reviewed in a careful, fairly detailed way, for in this issue we hope will emerge the beginnings of a critical language for VTR. This to us doesn't necessarily mean academic talk.

We would like to have reviewed some of your tapes and ask if you might like to review a tape or two. If you are interested please select ~~the~~ your best or most representative work (from SOFTWARE my curiosity was aroused by the titles of "Decay" and "Sketches") and either (1) send us the original; we will make a copy and return it or (2) we will send you blank tape and you can do the transfer. We promise to erase the tape immediately after review and not use it for any purpose other than review. If you are cautious and do the transfer make free to insert periodic bleeps or some other indicator that will insure limited use.

Of course, any suggestions and/or information we would much appreciate. We are also seeking articles about special VTR experiences and theoretical pieces on such topics as the effect of camera presence and the special inner experiences of remembrance through VTR. We are also interested in the poetry and art possible on VTR; perhaps (and we suspect so) film is not the only or best medium for an individual's innards to find a public space. We hope to make this issue of RADICAL SOFTWARE one about video--its problems, processes, experiences and future. Can you help?

Sincerely,

Roberta Kass



The Commonwealth of Massachusetts
State College at Westfield
Westfield 01085

To: Video Media People Everywhere
From: The Combined Faculties of the Departments
of Art, Drama, Education and English
Re: Video Tape Festival

October 16, 1972

The faculty and students of Westfield State College are considering the possibility of an "Arts Festival." We would like to make it an exciting and vital event. The Arts Festival will be a month long experience beginning March 18th and running through April 13th, 1973. We anticipate including Dance, Theater, Poetry etc. as part of the varied presentation. We would also like to include a First Annual Video Tape Festival.

Please pardon us for this form letter, but since there are so many potential participants, it would be impossible to write to each person individually. I am writing you to inquire about the possibility of your participation in this Video Tape Festival. Since at this point we are not sure as to the exact form the Festival will evolve into, we are considering two possibilities. One possibility would be a juried festival with prizes, the alternative to this type of festival would be one in which video tapes would be submitted on a voluntary basis, and a symposium type of festival might evolve.

Westfield State College is geographically located west of Springfield, Massachusetts, at the foot of the Berkshire Mountains. The campus can plug into a wide variety of interested people on the numerous campuses within this area, including such colleges as University of Mass., Smith College, Hampshire College, Trinity College, Mt. Holyoke College, Amherst College, Springfield College, University of Hartford and many many other campuses in this area.

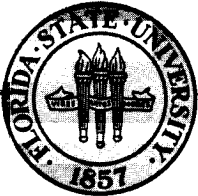
If our Video Tape Festival is of any interest to you either on a voluntary submission basis or juried festival, please let us know so that we may plan accordingly.

I will be looking forward to hearing from you in the near future.

Sincerely,

A handwritten signature in cursive script that reads "Harry Weisburd".

Harry Weisburd
Assistant Professor of Art



THE FLORIDA STATE UNIVERSITY TALLAHASSEE 32306

October 18, 1971

Department of Communication

Dear Woody,

How are you? What's happening? I am sorry that I couldn't come back and see you, but I had to leave the city unexpectedly.

Now for ~~Business~~. Could you tell me how to get the manual that you people have put together on the problems of using $\frac{1}{2}$ " equipment? I am also in need of information dealing with how to get tapes on a cable system. So, if you have any, it would be appreciated.

We're starting from scratch down here, and are not too together yet; but we are trying hard. Any guidance that you could give us would be greatly appreciated.

Right now, we have to work within the university system, but we are trying to expand into the community. In January we hope to have a course in alternate media uses, specifically video tape. For the most part it will be a work shop, but some theory will be discussed. Always asking, but again, could you possibly send a list of some of the available material dealing with theory, so that we would develop some basic theories?

I'm sorry if I sound so demanding, but we're at the point now where we are ready to move, but we are not sure in what direction to go in. Let me say again that any help will be greatly appreciated. I remain

Respectfully yours,

A. Kassel

THE VASULKAS

23. April 1995

Gunnar Kvaran
Director
Kjarvalsstadir

Kaeri Gunnar,

I have come up with an idea for my exhibition. Instead of having two or three installations running simultaneously, I would have only one at a time and change them every week. I must confess I am stealing this idea from my friend Richard Tuttle, who is having a show at the New Mexico Fine Arts Museum, and since he lives here it is easy to change his installation weekly.

In my case, the greatest advantage is that although the programs and configurations in space would change, the equipment would stay the same for all the installations.

I would however need to stay in Reykjavik for the duration - you mentioned a possible available residence.

The latest exhibition update I have is March 1996. I need a confirmation of 1) that date, 2) duration of the exhibition, and 3) dimension of the space, which with this new concept would remain undivided. In order for me to start thinking of the logistics of this new concept, I would need an answer as soon as possible.

Bestu kvedjur,

Steina



March 7, 1996

To: Woody Vasulka
Fr: Penelope Place
Re: Demo for development of projects with the LA LA folks

Hi, Woody!

As per our conversation, we are meeting with Sandra Hay who owns Pacific Ocean Post (POP), the largest audio and video post production house in the world here in Santa Monica. She has a very strong working relationship with the SGI folks. They are doing full production as well as development of new ways to use Silicon Graphics systems for live interactive virtual environments.

We have a couple of joint ventures with Sandra including the Pulse of the Planet with Dr. Noel Brown and the Timothy Leary program. For both we plan to use animations, graphics, and some kind of "virtual" set. For Timothy we hope to use animation and mapping of moving images on to computer generated objects as some kind of transitional device as Timothy is really a non-linear experience.

All that said, could you please send us samples of computer graphics manipulated images as well as video from your latest and greatest as well as Art of Memory samples?

Our address is:
1293 Piedra Morada
Pacific Palisades, CA. 90272
Fed X # 1762-1092-3

You're the Best Woody! We love you!
Penelope and Gay

David Behrman, 10 Beach St., New York, NY 10013
Phone (212) 966-2943, Fax (212) 966-1606, MCI Mail DB/Sonic Arts

April 7

Dear Woody,

Thanks for your phone message yesterday.

Before we get into details about "Cloud Music" documentation, Sara & I need to know whether the piece itself is going to Linz or whether just the concept (photos, videotape etc.) is going instead

If the piece is to go, we have to know what the festival can offer in terms of shipping, insurance & fee Sara has sent you several faxes & made several phonecalls... could you communicate with her?

"Cloud Music" is not just my own piece, it's a 3-way partnership and Sara & I have agreed to split up the work needed to prepare it for possible showings. That includes getting it into shape techwise (which I'm attempting to do) and handling needed arrangements with the outside world (which she's doing).

Please don't misunderstand — we're all thrilled & excited that you and Steina are interested in bringing the piece to Linz and we hope it can happen. If only a videotape and photos + drawings can go we'd be happy about that too. XXX David - - -

3/9/92

Dear Woody,

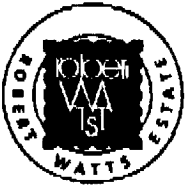
And now for politics. The University administration has mini orgasms every time there is a mention of the university in print. One time one of the ex deans sent me a letter describing his disappointment that the university wasn't mentioned in an article about the TV Center. I replied that I thought he was being shortsighted and P/R was not the only reason for existence. He is gone, I am still here listening to new people rant about P/R. So.. if it is possible and appropriate for some mention of the university, ie; The Cinema Department of The State University of New York (SUNY) at Binghamton has contributed to the exhibition. Some of the cameras were actually from the university but keep it nebulous. Or if you mention me add that I am Professor, Chairman of Cinema at SUNY Binghamton. Whatever. If it will not fit I am not demanding anything. I don't have sympathy for this group. They are heading toward an existence based in marketing and free enterprise and away from the state support that we once had. The culture is fucked up. Not much hope for the immediate future. Maybe it is time to look at the past.

Cameras: From looking at your drawings it seems you will need about 12 to 17 cameras. I can do that and a couple of spares. One issues is that the early CMAs had sixpin in/outs so something needs to be modified for their use. Another thing is that the CMA 6 (I have 3) are for color and take up a lot of room for what you get. I think it would be easier to build a unit for each installation. 12 volt Power and a box to distribute sync and get out video. It's a matter of a few connectors and a small circuit to reverse sync for the Sonys. The setups that need only one camera can be covered by the small CMA's I have. So....

R/E	2 Cameras (have cma's or build unit)
Brown/Segal	4 Cameras (build unit)
P/AVS-Wobbulator	4 Cameras (build unit)
SAID	1 Camera (have cma)
Data Camera	
feeds Quantizer	No camera or CMA but needs sync
Jones line buffer	1 Camera (have cma)
McArthur/Shier	4 Cameras? (wild guess) (build unit?)
Beck	No idea

By building some stuff we can standardize the connectors and cables. The unit I have in my system is a bit funky and requires two cables instead of one. I have only 4 cables built for it so I would have to build 3 more. I have enough 12v supplies or can buy good ones locally for about 20.00. I makes sense to make these boxes if we are thinking of continuing the adventure after June.

David is working on the interface for the data camera and Rich will be finished this week with P/A-Wobb rebuild and interface. The camera boxes shouldn't take long. What do you think?



ROBERT WATTS STUDIO ARCHIVE

107 WEST 28th ST., NEW YORK, NY 10001 USA
 TEL: 212 564-5477 FAX: 212 268-6757

LARRY MILLER / SARA SEAGULL

F A X T R A N S M I S S I O N

DATE 4. 1..92

TOTAL PAGES 1
INCLUDING THIS COVER SHEET

TO MaLin Wilson / Woody Vasulka
c/o The Vasulkas, Inc.

FAX # 505 473-0614

Dear Woody and MaLin,

I spoke with David immediately after our phone conversation today, and we both are trying to figure out what to do about the Cloud Music. It seems to us that even the \$300. that you mention for shipping couldn't cover shipping and the new travelling case needed.

We offer two alternate solutions, since we of course feel that Cloud Music does belong in your exhibition:

Is it possible for me to fax or write to the organizers of Ars Electronica with a description of the piece, its history and its necessary restoration steps - time/labor/testing/new parts site. Perhaps they can reimburse some other area of their funding for a small support payment to us and enough money to cover shipping properly? (By the way, we have stories of no support money, so it's not that we are naive or unaware of the

Otherwise, we have an idea that a copy of the piece from previous exhibits could be sent and installed in a simple monitor set-up. We would additionally send exhibition-size photos of its historical installation, brief artists' statement and black and white photostats of the early schematics. This would be easier/cheaper to ship.

What do you think??? Please advise.

Best,


 Sara

In Santa Fe
August 6, 1991

Dear Alan,

We had a great time coming back from a graphic conference in Las Vegas through the "Indian country". Steina is just now working on the short sampler we promised (you should be getting it very soon) and I think we all are ready to get started on our project.

I think the most promising method is the conversion of film/video to the 3-d Tile-relief-like images (sample 7). It would of course be possible to get longer sequences and then further integrate them into video collages through ADO class of frame processing machines, or we could stay in the computer environment throughout.

I may want to get from you some stills right away, shots of various sizes with various amount of detail in color and monochrom, and then I would send you some sample conversions back quite soon.

For the longer sequences we have to get U-Matic version of moving images so, think of the sources from which we could choose the final sequences. This, as we know will take some time.

It would be OK to send you back some conversion designs first (since only a modest amount of work is involved), but when we go ahead on moving images, we would need at least one third of agreed budget in advance.

Lets hear from you as soon as you get the tape.

W+S

ARE YOU EXPERIENCED?

July 02, 1991

The Vasulkas
Route 6, Box 100
Santa Fe, N.M. 87501

Fax: 505 473 0614

Dear Woody, Steina & Leonard:

Without getting into the details of why Jan was upset, I took your advice and called him from London a few weeks ago. We actually had a very pleasant conversation.

I am going to be in Santa Fe on some other business on the 11th and 12th of this month. If you are available, perhaps we can meet.

Please call and advise me. If I am not in the office, please give the information to Kyo.

Best regards,



Alan Douglas

AD/ks

To: Alan Douglas
ARE YOU EXP?+LTD

From: Steina and Woody
The Vasulkas, inc.

Dear Alan,

We think "you are more experienced" to actually write the final contract. Let us mention some points briefly:

You want from us at least two minutes of highly original video and computer material (Vasulka style), material that should be:

- a) for a promotional purpose
- b) a work of art
- c) a pilot project for a future collaboration
- d) all of the above (and more)

We presume the final work will develop in dialog with you in order to establish its composition or other forms, suitable for your own visual experimentation.

The method we chose could be characterized as electronically hybrid, meaning ~~use of~~ computer generated or computer processed images will eventually be combined in video by means of digital optics.(ADO etc). Our final work will be in a desired broadcast standard.

We should deliver the final work before Christmas 1991.

Suggested schedule of payments:

1/3 with the delivery of the source material from you,
1/3 upon the pilot "demo" (probably around 20 seconds of conceptual images),
1/3 upon the final delivery

As we discussed, in our method of working we usually produce much larger amount of usable material, which we would offer to you as additional spin-off, which we suspect could run up to several more minutes, and additionally, some useful still work could be produced in process of collaging (we are thinking of poster stuff).

As of Aug-20-91

S+W



Virginia Commonwealth University

March 15, 1985

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

Dear Woody and Steina Vasulka,

I am gathering materials on media installation in preparation for a series of lectures on the subject. I will survey the historical development of media installation and discuss current examples. I would like to include discussion of your work, both early examples and recent ones. I would appreciate documentation of work, both with slides and on video tape, either a composite tape of excerpts or of entire works will be fine. I would also like any written material you might be able to send me: catalogues, critical articles, anything you have written yourself about your work.

I would be glad to reimburse you for the cost of duplicating slides or video tapes, or to copy them here and return your originals. I will also send you a letter guaranteeing that the materials will not be reproduced, and will be restricted to the purpose of illustrating the lecture and of serving as a research source for my own use only.

I look forward to hearing from you.

Sincerely,

Marilyn A. Zeitlin
Marilyn A. Zeitlin
Director, Anderson Gallery

*Please select
a few pieces -
I know your
output is enormous,
I liked the piece in
Albuquerque in "Video
Attitudes."*



ACM 77

October 16-19, 1977

Seattle, Washington

August, 1977

Dear Sir/Ms.,

Because of your activity in computer film and/or computer video, you are invited to submit your recent work(s) to the Computer Art Exhibition at this year's national Association for Computing Machinery Conference. The Conference will be held in Seattle, Washington on Oct.16-19. ACM is the nation's largest computer society and attendance is expected to be over 2,000 persons.

All works accepted for showing at the Exhibition will be paid \$1/minute (\$15 maximum per work). Screening will be done by the Exhibition Committee. Additionally, with your permission your work(s) will be shown at one or two further screenings in the Seattle area during the week following the Conference. For each of these screenings you will be paid \$.50/minute (\$7.50/work). Your work(s) will be returned to you no later than two weeks following the event. Indicate on the Application Form whether you will permit this option.

You may send in the Application Form at any time. To be considered, all works be received by Sept.16, 1977. It may not be possible for the Committee to notify you of the acceptance or rejection of your work(s) prior to the Conference. At the latest, however, you will be notified by Oct.26, 1977.

Please don't hesitate to write or call if you have any questions.

Sincerely yours,

Richard

Richard Speer
Film/Video Chairperson
Art Committee - ACM '77
c/o 4833 NE 41st St.
Seattle, Wa. 98105
(206) 523-4823

RS/my

Please enter some of your tapes, even if not purely computer-generated. We would love to show them.



ACM 77

October 16-19, 1977
Seattle, Washington

10-21-77

Dear Woody & Steina,

Thanks for sending your two reels. We used part of the one reel (see enclosed program).

So we'll be sending you out a check for \$16.50 (\$1.50/min) shortly.

Best regards & hope you have a milder winter this year.

Sincerely,

Rick Speer

720-B W. Blaine St.

Seattle, Wa. 98119

Jill Godmilow
135 Hudson Street
New York, New York
10013 212 226-2462

25 November 1984

Dear Woody:

I've just watched The Commission for the second time and find it rather wonderful...mostly the "voicings". Whatever you've done to them electronically - they are music and voice together, but also, all music and all voice inseparably, and simultaneously. Against that and the heightened super-dramatic images, there is the lovely poetic flatness of Ashley and the child who has trouble following the text - both of which ground the piece directly in recognizable contemporary experience. Both of these also refer to the medium of videotape, which I liked alot.

I also liked the calm and quietness of the piece - its "rests", so to speak. The deathiness - it frightened me I admit - but then I've been longing in some funny way for death these days (trying to stop smoking) so the romance of the death archetypes unnerved this ex-Polish princess just a bit. You never know where your life's little lessons will appear.

It is a fine and impressive work. Thanks so much for sending the tape. (Isn't it nice to watch videotapes in the privacy of your own monitor - all alone?) Shall I return the tape to you or send it on...let me know.

Meanwhile, be well.

All my love,



nam june paik

august 10. 1984 wiesbaden.

dear friend :

DAAD (deutsche akademische austausch dienst) and I
am compiling an anthology on Sattelite and Art titled

"Good Morning Mr. Orwell "

sattelite & art (1977-1984 and beyond).

It will have three sections :

- 1) Good Morning Mr. Orwell
- 2) Art & sattelite (1977-1984)
- 3) "Enquete : If I had a million dollars for a new
sattelite project....

I would like to invite you to contribute a short essay on

- 3) If I had a million dollars for a new sattelite project...

We must have your essay delivered to Berlin by ...so that
it comes out on Nov.28 1984 (There will be a big Orwell conference in
Berlin on that day) ! *(one typewriting paper , single spaced)*
If possible, please use a very dark typewriter libbon, so that we
can just photocopy it ..(in case your manuscript arrives too late
for a typesetting.) The Language can be any language you choose... it
will not be translated into English. We are aiming to publish a source
book, which will become important historically, but not fancy. (I hate
those fat & heavy catalogues, which nobody reads these days.)

We have no money for honorarium but we have my print (3 colors serigraph)
(limited edition of 200, signed) , which will substitute as a modest
honorarium..... manuscript must be adressed to :

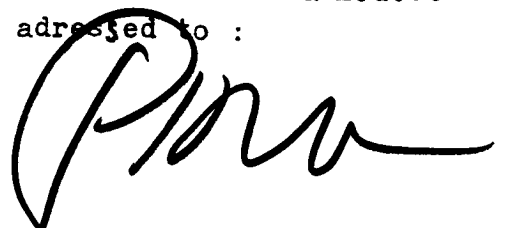
DAAD (kuenstlers program.... rene block)

Stein platz 2.

1 West Berlin

Stein platz 2.

West Berlin



Newton

GRAPHIC SCIENCE MAGAZINE 牛頓雜誌

牛頓雜誌社

台北市和平東路二段107巷20號一樓
電話：(02)7059942·7062470·7061976-7

NEWTON MAGAZINE

1F, No. 20, Lane 107, Sec. 2, Ho-Ping
E. Rd., Taipei, Taiwan, R. O. C.
Tel:(02)7059942·7062470·7061976-7

VASULKAS

1600 Old Pecos Trail

Date: October 9, 1984

Santa Fe, NM 87501

Ref.: N-VT 391

Dear Sirs:

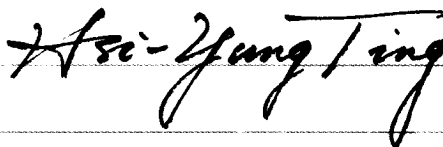
We are planning to purchase a series of scientific video tapes from your esteemed country. And we shall be very appreciated if you can send the cataloges along with price list as soon as possible.

Taking this opportunity, we would like to introduce ourselves as one of the leading cultural companies in Taiwan. We got the copyright of Newton Magazine from Japan last year then added local scientific themes. Now it becomes one of the most influential magazine in Taiwan. We are very confident in the market of video tapes.

Please also inform us if you have had exclusive agent in Asia.
Looking forward to hearing from you soon.

Yours very faithfully,

NEWTON MAGAZINE, INC.



HYT/jw

Dr. Hsi-Yung Ting, President

FaVU
VIDEO
MULTIMEDIA
PERFORMANCE
WOODY VAŠULKA

Draha,

Wednesday?

It looks like the Manes (opens on July 12) should have a true retrospective of Czech electronic art and I was asked to be one of the Czechs. OK. To cover some history, I want to get one of the slow laserdisks and some disks if any are still left there. (I found a Barcode pen here in my old drawer).

I also think, they deserve some catalogs and the Barcode summaries, you will find them in the laserdisk boxes. Please have a short scan if the items if they are still there.

About the tapes:

I have looked through the tape list and updates and see them quite complete as far as the Vasulkas. Do you think I could use them as a source for transcoding? I am going to have a look at them on the monitor today. If not, I shall need U-Matic. But I am almost sure they will play them from VHS show tapes anyway.

It seems, Praha is willing to pay for the transportation one way, I think it will cost around \$1.50 per pound by plane. If sent, it shall go via Brno, that's where it must be registered (VUT) and that's where it will end eventually. There is a spectacular new Moravian gallery being open here, run by moravian-polak from Tesin who graduated from Lodz, a good and enlightened soldier. He wants and should have some video to begin with.

I have a fabulous room to stay in here on Kvetna, but no lab space for my gigantic projects. I also have a good team but I am not sure I will get to something meaningful this fall. I think you should see it here...



KINEMA

Associazione Culturale

Woody e Steina Vasulka

The Vasulkas
 Route 6 Box 100
 Santa Fe New Mexico
 87501 U.S.A.

Rome, 10th April 1994

Dears Woody and Steina,

despite the very difficult political and economical situation in Italy, the Rome Town Council "Assessorato alla Cultura" gave me the authorization to organize your exhibition of video-installations, video-sculptures, film and videoprograms in the "Palazzo delle Esposizioni" of Rome.

I'm really glad for this result and I hope you too.

The date is from December 7th 1994 until February 7th 1995 (it will be possible to set up the rooms from the 26th November 1994), I hope you agree with this period.

The title of the exhibition will be " Video-Virtuality, Woody and Steina Vasulka, Media and new images in contemporary art."

I would like to present the complete review of your works in film, video and computer image and it will be possible to show (inside and outside the Exhibition House) eight or ten of yours most important, old, new and spectacular video-installations.

I'm going to publish a catalogue in italian which I'll write myself (as always in the exhibitions I organize). I'll be very thankful if you could give me some proposals of papers by american and european art-critics that I could include in the catalogue.

Carlo Ansaloni of Ferrara, our dear friend, will be the director of the staging.

In order to be able to start the organization of the project and to look for other sponsors other than the Rome Town Council, I need to know as soon as possible:

- the approximately forfait price for at least eight or ten important video-installations with hardware.

- price of two series of U-Matic of all your video production (Woody, Steina and the Vasulkas) from 1967 until today.

- whether you can provide photos and drawings for the catalogue and their prices.

- titles and size of the texts which are important for you to have in the catalogue and the price for the grant of copyright.

Your travel and stay in Rome during the staging of the exhibition and for the International Meeting. (February 1th-6th 1995);

The title of the Meeting will be "Electronic art and new media between cinema, communication and contemporary aesthetics".

It will be connected with the exhibition and conceived by me.

For this reason we are looking for other sponsors. Is some public or privat Foundation or Museum in U.S.A. interested in contributing?

.../..

KINEMA
Associazione Culturale

- 2 -

Is it possible for us to ask the IBM or Apple to be one of the sponsors of the exhibition?

Is there any chance we can realize a VHS tape with a selection your video works in order to sell it in Europe in coproduction with the Video Art Festival of Locarno or Gran Canal of Paris? Cost of insurance, transports, translator, press etc. will be charged to Kinema and Town Council or Rome.

As you can see many problems are solved, some are not but, if you agree the exhibition would be confirmed in any case.

I'll send you soon the plan of the exhibition rooms and one video tape with the empty environment.

I think it's very important to meet each other before that will happen. As I would like to make a critic-biographic interview to publish in the catalogue do you foresee to come to Europe before September? Otherwise would it be better I come to U.S.A. on July or August with my fiancée (also an artist) Adriana Amodel?

Besides I was appointed Director of Video Art Festival of Locarno. As I proposed the Art board (me, Lorenzo and Rinaldo Bianda and Robert Cahen) decided to dedicate this year's retrospective to you. The "Video Art Festival" will begin the September 1st until September 4th. We decided to organize one evening in the Lugano Museum, with your presence if it's possible, and, also in Lugano, the exhibition of two video-installations that afterwards can be sent to the exhibition in Rome. We also foresee the publication of a booklet about your artwork which will include the description of your videographie and some critical essays.

So I need also for Locarno an estimate, Lorenzo Bianda will contact you about that.

We are going to organize a tribute to your work in Locarno - Lugano- Rome, it will be a big happening of avant-garde artistic research.

I'm looking forward to your answer and I send you my best regards.

Marco Maria Gazzano

Marco Maria

Ciao!

GALERIE KLATOVY / KLENOVÁ

Tomáš Ruller

FaVU Brno

B r n o



GALERIE
U BÍLÉHO JEDNOROŽCE
NÁMĚSTÍ MÍRU 149
339 01 KLATOVY
☎ (0186) 22 049



GALERIE
ZÁMEK
KLENOVÁ
340 21 JANOVICE NAD ÚHLAVOU
☎ (0186) 92 208

VÁŠ DOPIS :

NAŠE ZNAČKA :

VYŘIZUJE: **H. Hrdličková**

DNE: 24.5.1994

Vážený pane Rullere,

zasílám Vám slíbené diapozitivy a biografii pana Woody
Vasulky. Jedná se o tři diapozitivy, 1 autoportrét a 8 listů
biografie.

Zároveň Vás prosím o zaslání videokazety p. Vasulky,
která bude promítána na výstavě Šedá cihla 66/1994 - exil. Moc
děkuji.

Srdečně Vás zdraví

FaVU
**VIDEO
MULTIMEDIA
PERFORMANCE**
WOODY VAŠULKA

ARS ELECTRONICA 94

TO : Michael Pointner, Technical Director
: Karin Sladko, Production Assistant
FROM: Woody Vasulka

Dear Michael,

Lets go through the last dress rehearsal. I am arriving with Bruce Hamilton on the eve of June 18th hopefully with rented van from Bonn. We are bringing all the equipment we need and all the tools except a power drill. We have our own drill bits. What we will not bring and need is:

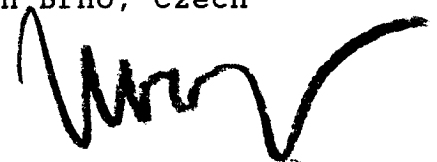
1) 1-2KW Power transformer with 120VAC output. The transformer output should have a provision to attach bare wires for our connection. We would like to have this transformer powered on 24 hours a day as there is a small piece of equipment with memory which we do not want to shutdown at night.

2) As stated earlier a supply of compressed air is needed to run the pneumatic part of the installation. This could be provided by a large tank of compressed air at 150 bar pressure (2000 psi) with a regulator to step the pressure down to approximately 0.75 bar (10 psi). It could also be provided by a supply line from a remote source of air or finally by a noiseless air compressor such as one made by MGF Model SIL-EOL 9/30 from Italy. It is used by dentists as it operates virtually silent.

We assume that the Gerate Raum next to Raum 3 will house our computer rack and equipment. We need a small table (60cm x 60cm approximately) and stool to sit on when using the computer.

We need to run four cables (each 6mm in diameter) from the control room along the ceiling to the grid above the installation. We will need to attach these somehow to the ceiling. We prefer to run the rest of the cables through the floor if possible. They include 2 standard microphone cables (XLR connectors), 2 AC American extension cords, 1 RS-232 round cable (D Shell type 25 pins) and a 10mm diameter airhose.

If you have any questions concerning these instructions or any other matter please call or fax us in Brno, Czech Republic at 42 5 432 114 48.



FaVU
VIDEO
MULTIMEDIA
PERFORMANCE
WOODY VAŠULKA

To: Christina Budde
" Forum
From: Woody Vasulka

Dear Christina:

Bruce and I are arriving to Bonn by night train from Prague on the morning of the 14th of June (7:40). We shall go to the museum immediately and get to work right away. I understand, Axel will be back from the vacations and back to work. Meanwhile we are concerned about the way we transport the "Brotherhood" to Linz, Austria. I guess in will come down to a van rental from Bonn to Linz with a possibility of one way rental with a drop off in Linz. We need help from you to secure the rental procedures:

Ideal Truck rental:

rental pick up: 17th afternoon Bonn
rental drop off 18th afternoon Linz

If there is no way to get rid of the van in Linz, we could try for Vienna. Could you check some of the options for us?

Could you alert Madam Manna and Jan Karczewski about our activities and about any Custom papers we will need to cross the border into Austria.

And finally, we would like to get in touch with Peter, the photographer, about some picture we want to take with us.

Thanks very much for your attention and see you in a short while.

You can reach us by phone or fax at 0042 5 432 114 48 if you need to communicate with us.

Woody

In Brno, June 5 1994

To: ARTSLINK

In Brno, Czech Republic, June 6 1994

This is a report of activities during my stay in Brno, Czech Republic during a period of a grant, given to me through the Artslink Collaborative Project

I arrived in Brno in September 1993. As arranged by the head of the Art department, Tomas Ruller, I became a Guest professor at Polytechnic Brno, Faculty of Fine arts. I started with a series of seminars attended by 40 students dealing with history of electronic art and craft.

In search of a suitable site for my proposed installation, "Theater of Hybrid Automata," the Art department and I eventually settled on the offer from the administration of the Brno Industrial Grounds where a yearly computer exhibit under the name INVEX93 was to be held in October 1993.

The grounds were already in process of negotiating with the Art school to appoint the school to act as a permanent curator of Art and Technology yearly show. (This year, the art department at Brno is to provide an ISDN communication bridge with the French Polytechnic in Paris). The Brno Industrial Grounds have had a long tradition in promoting top industrial design and interest in man-to-machine communication.

By many lucky coincidences, I was able to mount the show and run it successfully for the duration of the trade show (5 days). It was well attended and intensely debated as this technological artform is new and unusual in this region.

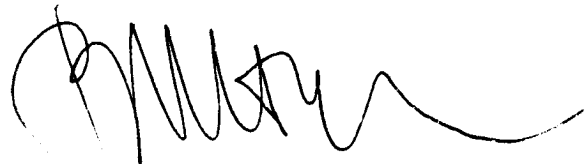
The financial statement:

Airfare roundtrip	\$1,500
Roundtrip Shipping of the Installation	\$2,400
TOTAL	\$4,900

I have recorded the process of construction and operation of my installation on videotape and have some slide and photos. I am also in process of gathering some published information which I will send as soon as I obtain it.

As it happens, I am back in Brno, Czech Republic, involved in preparation of the Electronic Art Curriculum for the Art department here. It was essential, I could bring my project last year here thanks to your program and perhaps, there could be another opportunity for another person involved in media art to find a home for his or her project here at Brno Polytechnic.

Sincerely Woody Vasulka



RR (Rapid Record) of conversation between Weibel/Vasulka:
Linz June 94

Subject: History making in Buffalo Media Study Center

Tapes The Vasulkas
 Weibel
 Conrad
 Sharitz

Art, Documents, Social

Films and Photos as Art

3-D movie and other electronic pictures on film (Woody)

Books, Articles Filmography, Videography

Archive materials

Visitors - lectures, presentations

Film and Video Installations

Media performances

Some early computer work

Please, add more

Hi Gery

W

Woody Vasulka
Route 6, Box 100
Santa Fe, New Mexico
87501 U.S.A

Date: January 23, 1990

Dear Mr. Woody Vasulka

I would like to order the following title(s) on 3/4 inch U-matic cassette(s) NTSC. Please send the cassette(s) to Video Gallery SCAN by air through US Post Office (small quantity), or via UPS/DHL/FE (larger quantity).

ORDER LIST

<u>Title</u>	<u>Number of copies</u> (archival/ exhibit)
'Art of Memory : The Legend ' (3/4")	1 archival copy

Total number of tapes: 1 (3/4") cassette

Delivery date (SCAN/Tokyo): Feb. 15, 1990

Client: THE MUSEUM OF MODERN ART, TOYAMA

Thank you very much for your immediate attention.

Wako Enomoto
Wako Enomoto, Managing Director
Video Gallery SCAN/PROCESSART Inc.



Jingu-mae 1-21-1, Shibuya-ku, Tokyo 150, Japan
tel: 03-470-2664 fax: 03-470-2259

PRESENTATION SET-UP NOTES for **ANIMA** by Stephen Beck

When displaying the video composition **ANIMA** it is imperative that the video monitor or projector BRIGHTNESS and CONTRAST controls be adjusted for a true, pure BLACK screen, with medium to high contrast setting.

In doing this, please insure that the CHROMA or COLOR control is set to a level to deliver saturated colors, yet minimize any color noise in the background regions.

ANIMA was designed for a true black screen background, and anything other than pure black will result in an inferior presentation to the audience, depriving them of the full experience the work is intended to provide.

Please use care in "tuning the television" for proper display of **ANIMA** as I will greatly appreciate your efforts to insure the best screening of my work.

Thank you very much,

Stephen Beck

A handwritten signature in cursive script, appearing to read 'Stephen Beck', followed by a long horizontal line extending to the right.

Woody:

5/14 FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic
Ph:42-5-4321-1448
5/18 Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125
Kunst und Ausstellungshalle, Friedrich Ebert Allee
4, Ph.49-228-9171-0 or Forum direct: 228-9171-287
5/26 Opening Bonn
5/ Travel to Brno/Prague/Amsterdam, etc
6/18 Arrive in Linz
Ars Electronica, Bruchnerhaus, Untere Donaulande 7
A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350
6/21-25 Show in Linz
6/26? Leave Linz
6/27 Take down Bonn
6/30 Travel to Brno/Prague/Amsterdam, etc
7/7 Opening in Prague
7/25 Set up for LACE, Los Angeles, Ca
7/28 Opening in LACE
7/ Lecture at LACE
7/ Lecture at Long Beach
9/1-4 Locarno Evening Lecture + 2 inst.
11/26 Rome Set up
12/7 Rome Opening
Amsterdam ?

Steina:

9/7-15 Arizona 1st recidence
9/15 Arizona Opening
10/17-22 Arizona 2nd recidence
10/21-22 Internet Conference
10-24 Arizona Closing
10/4-? Ottawa Conference

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Sept. 17, 1993

Dear Steina,

Everything arrived and looks good. I'll get to the article this weekend and will send a copy to Christiane today. On the paragraph summary of the talk, it looks good as well, but I would like to have it mention something about artificial intelligence - five words. If I understood it, there was some primitive form of understanding in the piece and I think it's important to mention it. The notion of interactive space is extremely important and we would like to make contact with architects on this point as well to invite them to the conference. The bio and description of the "Theater" are perfect. Fax everything to Natkin quickly.

For the time being I only have the two dates and around 3000 francs, as mentioned. I don't think that would even cover Woody's expenses. I'm still looking but I have no idea if I can find more. I tried Boissier, but he doesn't have anything. I will try Beaux Arts when they are open.

I called Le Fresnoy which is a big school being built near Lille in the north. They are having a conference presentation by their architect, Bernard Tschumi, in November and in the program I received it says that he will be presenting tapes of video artists, among them you folks. I immediately called to tell them that Woody would be here and they are interested in having him come. The dates are Nov. 9th & 10th. I gave them your phone and fax numbers in NM. The person responsible is Pascale Pronier. I hope she calls. Woody should try to get his plane ticket from Prague out of them plus a few nights. I don't know if there can be a lecture. The address plus the names of the director and administrator are:

Le Fresnoy
Studio National des Arts Contemporains
Alain Fleischer & Christian Lamarche
22, rue du Fresnoy
59200 Tourcoing, Fr.
Tel. 33-2070-4362
Fax 33-2026-4462

If Woody goes to Nice, he should know that the organizers of Mort's event are friends and soon to be members of the network. They know of a cheap plane ticket from Paris to Nice, if a weekend is included, which is the case. They might be able to provide lodging as well. While there, Woody should definitely meet with the people from the Museum for a possible show of your work. They're interested in video installations and Luc Martinez can organize that meeting. I don't know if they can find a gig for Woody, but he should ask. Contacts:

Michel Redolfi & Luc Martinez
CIRM
33, av. Jean-Médécin
06000 Nice
Tel. 33-9388-7468
Fax 33-9316-0766

They both speak good English and have been to CalArts. I will call them to bring them up to date on all this.

I'll be talking to Natkin this afternoon about the conference. If you can go with only the two things we have lined up now, we will start perparing it immediately. I think we can find lodging somehow. Woody can sleep on our fold-out couch if necessary.

Let me know for this first stage. I'll keep on pushing for more. Love to you both.

A handwritten signature in black ink, appearing to be 'Dm' or similar initials, written in a cursive style.

FAX

THE VASULKAS

FAX

TO: WOODY VASULKA
 FROM: GERRY O'GADDY
 DATE: JUNE 26, 1994
 PAGES: 1

I ARRIVE IN PRAGUE AT 1:50 PM on July 12

I LEAVE FROM PRAGUE AT 8:30 AM on July 23

I AM IN PRAGUE JULY 12, 13, 14, ~~15~~ ^{day} OF 15th

I WANT TO LEAVE PRAGUE FOR ISTANBUL ON JULY 15

AND RETURN TO PRAGUE FROM ISTANBUL ON JULY 22

ON JULY 15 ČESKO # 550 PRAGUE 7:30 PM
 ISTANBUL 10:50 PM

ON JULY 22 AUSTRIAN AIA # 894 ISTANBUL 3:45 PM
 VIENNA 5:05 P.M.

ČESKO # 789 VIENNA 8:15 P.M.
 PRAGUE 9:10 P.M.

AIRLINE TELEPHONE IN PRAGUE IS

231-1872

231-3378

M-F, 9AM-5PM

ČESKO / AUSTRIAN / TURKISH FLY FROM PRAGUE - ISTANBUL

PREFERRED SCHEDULE ABOVE - BUT I CAN GO AT
 OTHER TIMES ON ANY COMBINATION OF AIRLINES AS

LONG AS I LEAVE PRAGUE 15th, LEAVE ISTANBUL 22nd



dear,

it looks I missed the Gerry connection, here it is:

1.	OGRADY/G	MR	HCMC1					
2.	OKTK550	M	FR15JUL	PRGIST	HK1	1930	2250	QTE
3.	OKTK553	M	WE20JUL	ISTPRG	HK1	1745	1925	QTE
4.	LH3811	M	FR22JUL	ISTMUC	HK1	1620	1755	
5.	OK729	M	FR22JUL	MUCPRG	HK1	1910	2025	

DD 11/7

This means leaving Praha as he planned is ok, trouble begins at the return. For unknown reasons she could not find the flight #789 Vienna-Praha or #894 Istanbul-Vienna on July 22. She offered Lufthansa flight via Munchen at \$625 round trip or an earlier return on July 20 direct for about \$440 the round. There are now holding the July 22 reservation till Monday. Here as I told you, everything is closed till Thursday, I guess one could get on the phone and wait and wait...Ask Gerry what to do, where he got his info and if there is any point in getting it here or elsewhere. So far as I know the prices are pretty well set and I have to change my dollars anyway to buy it.

About me. I am trying to book myself back on July 17, Sunday. I was told there will be a penalty of \$150 for this, something I discussed with Marta at length. She assured me there is no such a restriction here. Could you check with her? Let me know wether Linz or Bonn had something to say or if I should intervene.

Love

W

Brno July 4

FaVU
VIDEO
MULTIMEDIA
PERFORMANCE
WOODY VAŠULKA

Dear Alex,

by a miracle, I have whole fall for you. From September 4th when we finish in Locarno, till Christmas. Steina is a bit busy (see her Schedule), but I am sure she will extend herself.

I have two works for you, the "Table" you have seen in Linz and previous work titled Theater of Hybrid Automata, currently running in Bonn. The "Theater" is physically larger (see drawings), but since you have SPACE, nothing could be more attractive. We would love to fill your building from top to bottom with the Vasulkas!

Against our will, we are working on a couple of retrospectives, one to open in Rome next Spring and the other long-in-making and again deferred in the new Museum of Modern Art in San Francisco in 1996. Which brings me to the possibility to preview some stuff with you, which includes the laserdisks you mentioned in the letter still in our possession.

So there is plenty to pick from, and for more I have included some pages of drawings and text. Since I have been in Europe for a while, I lost track of Steina's activities and I will fax her this page so she fills up the gaps and updates her new titles for you.

Yes Alex, I love you too.

Woody

In Brno, July 1 94

Steina:

9/7-15	Arizona 1st residence
9/15	Arizona Opening
10/17-22	Arizona 2nd residence
10/21-22	Internet Conference
10-24	Arizona Closing
10/4-?	Ottawa Conference

Steina & Woody
Vasulka

Santa Fe
N.M.

Dear Mr. Vasulka,

I am writing because I would very much like to be able to get into closer contact with the "graphics environment" in NM, and as the embassy here in Prague is willing to give me a Green Card if I can submit a certified job offer, I would be grateful if you could send me some addresses and fax numbers of employment agencies in your area.

I am not at all particular on the type of employment that I am looking for, but I would of course prefer something connected with graphics (even sweeping floors somewhere where one could learn something). (Among other things I have experience with the following: DTP - Ventura Publisher, including B/W scanning, typesetting in English and Czech; 3D graphics - AutoDesk 3D Studio, graphics for TV advertising, business graphics for the European Bank for Development; Photoshop, WordPerfect, MS Word, AutoDesk Animator Pro, Windows; translations and interpreting for banking, government, industry and legal sectors, e.g., I have translated manuals for ALIAS (Silicon Graphics workstation based 3D graphics program) and a portion of a book on LAN/WAN protocols. I also have some experience in teaching computer basics (also Pascal and Basic), in photography, and in assembling bicycles and PC's.

I have completed a Video Production Course at Jersey City State College in 1984. I have one completed year of mechanical engineering and I am working towards an MA in American and English Studies at Charles University, Prague.

Sincerely,

Tachel

P.S. We have a new phone/fax number:

+1(202) 651 2717

Newsweek

444 MADISON AVENUE • NEW YORK, N.Y. 10022 • (212) 350-2000

May 11, 1972

Mr. and Mrs. Woody Vasulka
111 East 14th Street
New York City

Dear Woody and Steina:

This is an urgent call to the few but vital photographic sources still not heard from in regard to my book. Please execute the attached request IMMEDIATELY. EVERYTHING now depends upon you. The book simply can't go to print until all the permissions forms are in. If you can't, please call me here or at home right away. The office number is 212-350-2450; the home number is 212-533-3618.

And please don't be confused by all these conflicting let-therheads. Though it's OK to send things to Newsweek it is much better to send all forms and pictures to my home address, which is:

27 Washington Square North
New York City 10011

What we need specifically is the title of the strip of pictures that we are reproducing in the book. It is the color strip you gave me that night, but I know the caption is wrong the strip is very different from the foto I used in Artforum. Please correct it right away.

I am sorry to bother you, but thank you very much for your help and cooperation.

Sincerely,

Doug
Douglas Davis
Art Critic

DD/jbd

P.S. - Woody - please excuse the form letter
my forging Doug's signature. We have
many of these yet to do!
—Jane
2

Arthur & Corinne Cantrill

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

Telephone: (213) 463 9897
(Los Angeles)

C/- Mr. William Moritz,
1814 N. Van Ness Avenue,
HOLLYWOOD, Calif. 90028
12th December, 1972

The Director,
' MILLENIUM '
Mercer Arts Center,
240 Mercer Street
NEW YORK, N. Y.

Dear Sir,

We hope to come to New York in late January or early February and if possible we would like to give a programme (or 2) of our work. We have been working as independent filmmakers in Australia in recent years, where we live by giving programmes of our work, lecture/screenings at colleges and universities, conducting filmmaking workshops, and we publish a film review on the independent filmmaking movement in Australia.

Here is an information sheet on our recent work, and I have marked the films we have in USA with us. (A handful of titles are permanently in the Los Angeles Filmmakers' Co-Op Library managed by Bill Moritz.)

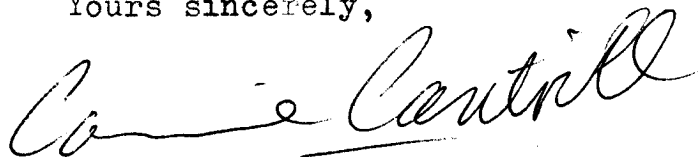
Also a subscription form and summary of contents for our film review CANTRILLS FILMNOTES.

If you are able to arrange a programme of our work at MILLENIUM in late January or early February, please contact us as soon as possible. We are going to San Francisco to give a programme for Canyon Cinematheque on Dec. 21st and we'll probably stay in S F for a while before coming back to Los Angeles. We'll be in L A until Dec. 19th. No doubt we could be contacted in S F through Canyon - Paul Marioni has been arranging our programme for us.

We look forward to hearing from you, and we shall no doubt visit the Mercer Arts Center when we come to New York.

Best wishes,

Yours sincerely,



Corinne Cantrill

Encl.

films-lectures-screenings-expanded cinema

Sir ,

As you know ,your daughter and your son-in-law happen to agree with me in one thing: I'm not to come to your beautiful country this year.I would like to thak you personally ,Sir ,for your kindness and have the honour to return the airplane ticket you have so generously furnished in the enclosure of this letter.Many thanks indeed.

Should Fate be magnanimous inough I would like to make use of your goodness and come to Iceland some time next year.I hope we shall have opportunity to specify the exact time in the months to come.

Please ,do allow me ,Sir ,to wish you Merry Christmas and a really happy New Year.

I remain ,Sir ,your most obedient servant.

Peter Rubner

Prag ,December 9 ,1970.

*Svatod. Pleser
in ramana vika fym en
i dag. 4/3.71 Bj.*

THE VASULKAS

Friday, March 17, 1995

Teresa Wennberg
FAX: 011.33.91.47 46 88

Dear Teresa,

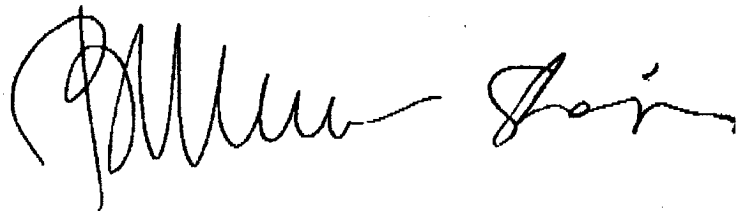
Please forgive our tardy response. We have been extraordinarily busy since Christmas.

We are receiving a ZKM award in Karlsruhe in May. This would be a good time for us to meet with you briefly to discuss the scope of your article on us. You may not be aware of the direction that our recent work has taken. This meeting will give us an opportunity to share with you new material which we will have with us on tape, in still photos and in essays. This will greatly simplify your task and facilitate our communications with you.

If you have other ideas about how to proceed or approach your plans for the article, please let us know.

We leave for Europe in the middle of April. We look forward to hearing from you before that time.

Sincerely,

Handwritten signatures of Woody and Steina. The signature on the left is 'Woody' and the signature on the right is 'Steina'.

Woody and Steina

ATT: Steina Vasulka

From: Teresa Wennberg Fax: +33-91 47 46 88

Marseille, 14th March, 1995

Dear Steina,

I sent you fax some time ago, taking up the possibility of my writing about you and Woody and the work you are doing, for the Swedish magazine where I write about New Technologies. Maybe you are not in Santa Fe right now?

Please get in touch with me **as soon as possible** when you receive this message, to tell me whether you are interested or not. The publication is of very good quality, so I would need some good prints.

Looking forward to hearing from you,
best regards



ATT: Stein and Woody Vasulka

505/473.0614

From: Teresa Wennberg +33-91 47 46 88

Dear both,

Thank you for the fax that arrived a few days ago and congratulations to the award!

As for the direction of your work: the last thing I saw was a fantastic interactive machine in Santa Fe (that I think Woody constructed?) which was not entirely finished by that time. I'm quite sure you've done a lot of interesting things since!

Let me just make the context clear to you: I write for a magazine in Sweden (aiming mainly at young academics). In each issue, I present an important artist in the field of the new means of expression, 2-D, 3-D, CD-Rom and the like, interactive works, Internet, and other interesting ways of using the electronic media. My articles have quite been a success apparently, but I am not a journalist, nor a critic, just an artist who happens to be very interested in "New Technologies" and who wants to push this art form forward. I do this out of sheer passion, like a kind of "missionary for the arts". But, there is no "expense account" included, so, there is no way I could come to Karlsruhe to meet you, however nice that would be. You have no plans of coming to France?

So if you want to collaborate, what I must ask you is to send me (mail me) everything written you can and have of what you want me to know (a tape is always good, and I'll send it back), plus some nice color prints. The printing quality of the magazine is great.

I know your work well enough to manage the rest - in fact, as you are well represented in the "Art en Reseau" here in France, I have done a major presentation of that work for my students at the MAC Contemporary Art Museum here in Marseille during this year...

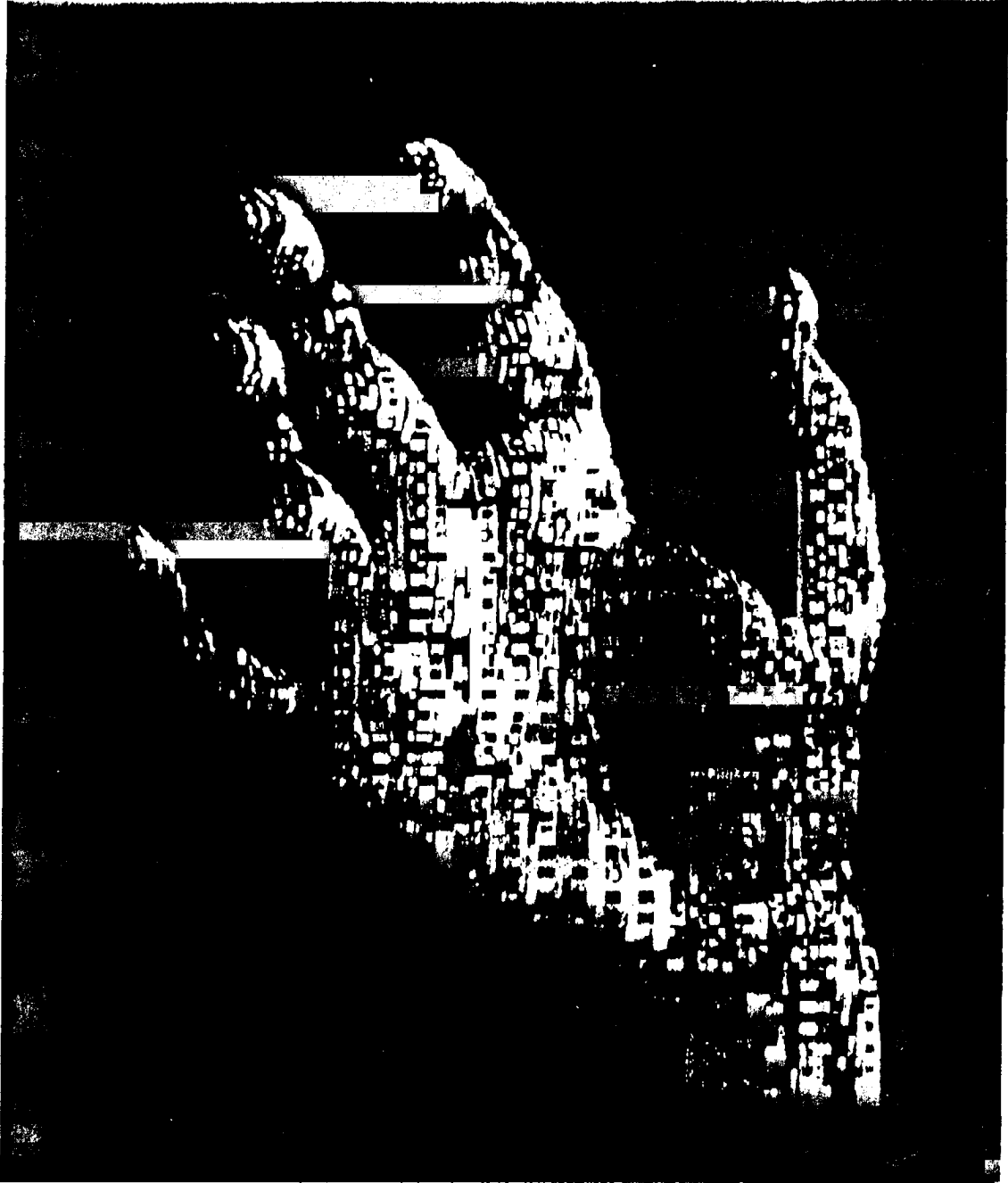
Voilà. Let me hear from you soon.

Best regards,

Teresa

Address: 15, Boulevard Chave, 13005 Marseille/ France

⊗ in Sweden



= a photocopy from the book
'DIGITAL VISIONS / computers and art.
by Cynthia Goodman, 1987 New York.

THE VASULKAS

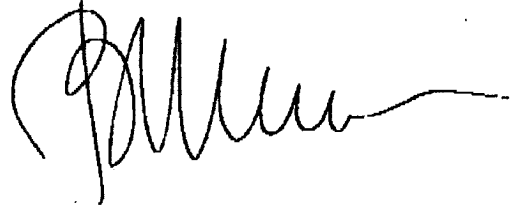
Friday, March 17, 1995

José Jiménez
Instituto de Estérica y
Teoría de Las Artes
FAX 011.34.1.556 20 53

Dear José,

We want to keep in touch and let you know that we will be in Europe from April until the end of June. We will be mostly in the Netherlands, Germany, the Czech Republic and, possibly, France. If you would like to get together during this time, please fax us before we leave on April 1st.

Best wishes to you and Isabel.

A handwritten signature in black ink, appearing to be 'Woody', with a long horizontal flourish extending to the right.

Woody

THE VASULKAS

Friday, March 17, 1995

Dr. Mona Sarkis
FAX: 011.49.89. 981361

Dear Mona,

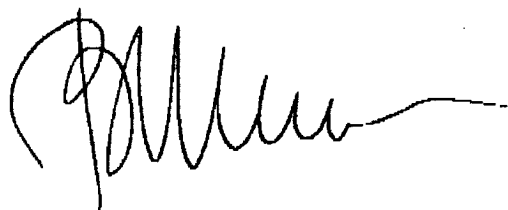
Thank you for your fax of March 12. It seems that the Rome show is being postponed which gives us some time. I believe that your insights into our work are well worth publishing and I would be delighted to review any article or paper which you would like to send. I will return them with feedback, comments and opinions, if necessary.

We will be in Karlsruhe Germany for MEDIALE in May. There may be an opportunity to meet with you to discuss your work at that time.

We hope that your publication of theater is coming out soon and will be received with great enthusiasm.

We leave for Europe on April 1st. We hope to hear from you by that time.

Best Wishes,

A handwritten signature in black ink, appearing to be 'Woody', with a long horizontal flourish extending to the right.

Woody



Kit Fitzgerald

John Sanborn

Aug. 31, 1981

DEAR WOODY AND STEINA:

So great to hear from you. Yes, of course include our work in the Sante Fe show. Enclosed find a collection of work from 1980-81- let us know what you think.

We're going to be taping Charlotte Moorman (possibly with Nam June) sometime soon, both for archival reasons, and for a tape we're doing about NJP- called "A Tribute to Nam June Paik" a la his piece about Cage; but in this case something of a take off involving some parodies and jokes on top of jokes sort of thing. We're getting Cage to do a thing about Paik, and are going to re-create (ie distort) the Alvin Lucier bit with Russ Conner. Would you guys contribute a short thing (30 to 60 seconds) about or with NJP? Something with him on tape mixed perhaps or something totally new (animation or digital imagining?) I can remember you're shootin him in Buffalo at that party for him at your house- with Gerry O and Bill Viola and others.....well, let me know if you're interested.

I hope the next time we hear from you(or you us) is shorter in terms of distance between hook-ups.

ALL THE BEST,

125 Cedar Street

New York, N.Y. 10006

(212) 964-2698

MITCHELL, ALLEY & RUBIN

ATTORNEYS AT LAW

September 24, 1981

STEPHEN A. MITCHELL (1903-1974)

JOHN A. MITCHELL
JAMES B. ALLEY, JR.
JAMES S. RUBIN

CHRISTINA L. G. CHÁVEZ

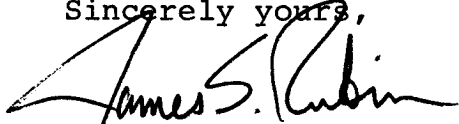
FIRST NORTHERN PLAZA
POST OFFICE BOX 2005
SANTA FE, NEW MEXICO 87501
TELEPHONE (505) 982-3512

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

Dear Ms. Vasulka:

The recent article in The New Mexican regarding you and NEA was quite impressive. I wish you the best of luck with your work.

Sincerely yours,



James S. Rubin

JSR/clk



CREIGHTON UNIVERSITY

OMAHA, NEBRASKA 68131

COMMUNICATION ARTS
RADIO, TELEVISION, FILM
OFFICE OF THE DIRECTOR

17 June 1973

Woody and Steina Vasulka
111 E. 14th St.
New York, N. Y. 10002

Dear Vasulkas:

First let me thank you, very belatedly, for sending a tape to the "Omaha Flow Systems" show for which I was a consultant. It was an excellent piece and I heard a number of favorable comments from viewers.

Although you may not remember him, Fr. Roswell Williams, Chairman of Communication Arts here at Creighton, met you last summer in New York. At that time he indicated that you had sent me a letter inviting me to submit a tape for showing at The Kitchen. But I apparently never received that letter or it got lost in the shuffle. In any case, I do have a tape of five short pieces with a total length of 25 minutes which I would enjoy having you see and having shown in New York. These pieces, my most recent, were extremely well received by audiences in Cincinnati and Omaha recently. They are all color abstract pieces generated by electronic circuits and laser optical systems. The sounds are also electronically created.

If you would like to see a copy of this tape, I would be happy to send you one immediately. I do not know what format you require. I can supply a copy on any one of the following formats: EIAJ Type II half-inch color (newer Panasonic Concord, Etc.); EIAJ Type I color half-inch format (Sony AV5000); Ampex high band one-inch color; and U-matic 3/4 inch color videocassette.

If it would not be too inconvenient, could I ask also that while you have a copy of my tape that you loan it, or show it, to Nam June Paik and Aldo Tambellini. I worked with both of them last summer in Minneapolis and I promised to show them samples of my latest work.

If you are ever passing through Omaha, please stop in and say hello. I am currently teaching a course in holography at Creighton, but I will be leaving for Banff, Alberta July 25 where I have a video workshop scheduled for August at the Banff Art Centre.

P.S. Enclosed is an article about
my work.

Sincerely,

Eric Somers, Assoc. Director
Communication Arts

ERIC SALZMAN
29 MIDDAGH STREET
BROOKLYN HEIGHTS, NEW YORK 11201

Dear Woody, and Steina,

Paul Abels didn't know where to send the check so he gave it to me and naturally I forgot all about it. In addition to being late, it's not as large as you asked for. Believe me, we've gone right to the bottom ~~of~~ of the barrel on this ~~mess~~ one and everyone's ~~max~~ share had to be cut. I hope this won't preclude our working together again.

At the risk of seeming ridiculous, let me say that the true revolutionary is motivated by the deepest feelings of love.

Many thanks and all our best,



March Thirty First
Nineteen Seventy One

Woody and Steina Vasulka
111 East Fourteenth Street
New York City, New York

Our thanks for the selection of tapes that you sent us. I have enclosed thirty dollars (\$30.00) as you requested for the new abstract tapes and would be most appreciative if it were possible to send these to us as soon as possible. We are initiating our training program next week and I think it would of help to show our video cameramen the old and new generation of television programming. We do not have anything that smacks of video as an art form in our files.

I shall send you some of our first products just as soon as we have anything resembling a quality product, if you are interested.

Again, thanks.



Don D. Bushnell
Acting Manager

enclosure

February Twenty Third
Nineteen Seventy One

Woody and Steina Vasulka
111 East Fourteenth Street
New York City, New York

This is to introduce you to the Watts/Comm Bureau and our need for programming ideas and examples of VT as an artistic and political medium. While awaiting the construction of the local CATV network, which will wire up the Watts Urban Redevelopment Project, we are introducing Portapak units into the community so that local producers can be ready when community channels are functioning in early Nineteen Seventy Two. Like everyone else, we want to set up an exchange of our tapes with other local cablecasting operations and video groups.

Our tapes will have a black orientation, but this does not mean that local producers will be interested solely in "the black problem." Programming for commercial television, as we see it, is basically racist. Black people come on the air only when there is a discussion about subject matter that is relevant or relative to the black ghetto. But the black community is equally concerned about pollution, population, and consumeristic hypes.

We want to expose our video crews to the techniques and varieties of programming with which you are well acquainted. Specifically, will you make available to us a copy of: (a) Evening of Black Contemporary Music; (b) Theatre Laboratory Ensemble; (c) Mouth Piece; (d) Animal's Grief; (e) Structures; (f) Single and Double Feedbacks; (g) Distorts - and any other selections you think appropriate? And at what cost? The tapes we receive must be compatible with the Sony one-half inch color recorder AV5900 or the Portapak VTR unit. Would it facilitate the building of our own library if we sent you a blank tape? Our initial use will be for instructional purposes only. If we get into distribution of our material to other CATV outlets, would you be interested in joining us in that venture?

Don D. Bushnell

Don D. Bushnell, Acting Manager

enclosure

watts communications bureau ~ a commA project
1827 east 103 street ~ los angeles ~ california 90002 ~ 213/564-4496


Ontario College of Art 100 McCaul Street, Toronto 2B, Ontario, Canada telephone (416) 366-4977

The Vasulkas
Mercer Kitchen
Mercer Arts Center
New York City NY

3.4.72

Dear Colleagues:

Have been receiving the announcements which you have sent to me.
Looks like you are doing fine. Good luck for the future. I have
been very busy here. Getting everything going. Getting the Lab built.
Am enclosing a brochure on the facilities. They should be completed
by the fall. Hope to have you here during the next year, if we can
get enough funds. I have done a number of things in the media, slides,
environment and film. Hopefully I can send you some material for a
showing. I am waiting for the end of the term to collect material.

Regards,



E.M. Feher

PS: What equipment do you use to get color on Black & White Video?
Could you drop me the information?

San Francisco 11 júlý 1994

Koera Steina,

Jæja þá færðu að sjá alla dýrðina! Ég vona að þú verðir ekki fyrir vonbrigðum ég er svo sannarlega ánægð sjálf - svo ánægð að nú er ég ákveðin í að leita að fjármagni til þess að gera lengri þátt fyrir alþjóðamarkað! Hvernig líst þér á það, að sjálfsögðu þarf ég samþykki þitt? Ég hef minnst á þetta verkefni við Kathi Wheather sem hefur gert 2 heimildamyndir um listakellur aðra um MFK Fischer rithöfund og hina um Madelene Colasso veggteppgerðarlistamann (thats a mouthful) en hún er ansi sniðug að afla peninga, og hefur hún mikinn áhuga. Einnig hefur Susan Marcoux sem að kom með mér um jólin áhuga á að cópróðúsera þáttinn. Ég mun ræða þessi málefni nánar við þig þegar að ég geri mér betur grein fyrir tíma. (Ég skal senda þér spólur með heimildamyndum sem þær hafa gert.)

Ég er ekki alveg búin með þáttinn þannig reyndu að horfir framhjá nokkrum auðum blettum (svörtum). Og það er eitt montage í viðbót í þínum hluta sem ég á eftir að smella inn (Fiðla) fyrir utan Skrattann Úr Sauðaleggnum sem er einskonar skott á þáttinn og verður um Blásarakvintett Reykjavíkur á tónleikaferðalagi í Kaliforníu svo og endakredit en ég þorði ekki annað en að senda þér spólu strax því ég þarf að heyra frá þér áður en ég fer með það í yfirfærsluna.

Ljósmyndirnar sem ég setti inn eru í samhengi við frásögn þína en ég geri mér samt grein fyrir að tímalega séð eru þær kanski ekki alveg 100% í réttri röð.

Ég vona þá bara að þú sért í fínu formi og hringdu til mín (415/648-9040 h. 415/641-8909) um leið og þú hefur séð þáttinn og tjáðu mér þitt álit (og vonandi samþykki). Einnig ef að það eru einhver endakredit sem ég þarf að bæta við til dæmis fyrir ljósmyndirnar? Ég á sjálfsagt eftir að setja subtitles á þig svo að ég geti notað efnið fyrir fjáröflun þannig að ég skal líka senda þér svoleiðis kópíu. Ég er búin að kópíera allt "hráefnið" sem við tókum þannig að ég sendi þér það með UPS áður en ég fer ásamt loka version af þættinum, viltu að ég sendi þér þínar spólur og bæklingana með því dótí eða er í lagi að ég haldi í það ef svo færi að af stærra verkefninu yrði?

Kveðjur frá Kaliforníu með Kái,
Hrabba

Innihald: U-Matic 3/4" sp spóla með þér, ljósmyndir, handrit af öllu viðtalinu við þig

HÖRGSHLÍÐ 8

105 REYKJAVÍK

ÍSLAND

SÍMI 15802 FAX 637039

442 SHOTWELL ST.

SAN FRANCISCO,

CA - 94110

USA

TEL. 415 / 648 - 9040 OR

207 - 2447

FAX 415 - 648 - 0961

April 7, 1972

Hello Woody and Steiner:

Well got back to Maine alright -- approached the folks around here and we would most definitely and enthusiastically like to do a "Space Music Concert" -- preferably around May 17 or 18 or anytime around those dates..if possible for \$1.00 admission. Everyone very interested in it..

I will be in the city a few days before the concert to make all necessary arrangements, etc. Sorry I did not get back to you before I left but maybe you could play the "Space Mass" tape to your music director.

Hope to hear from you soon to confirm dates and pass on any instructions, etc. if any.

Regards,

Bob Rut

*Ph. Perl. 2X
Anton Peric
Jim Barton*

*George
Bob Maron
Jimmy Revere
Movies
Tommy ?
Tath
Etra
Satan*



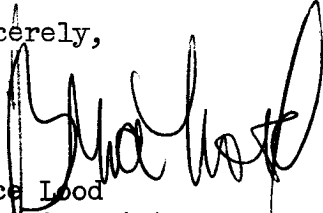
March 26, 1973

Steina and Woody Vasulka
The Kitchen
240 Mercer Street
New York, New York 10012

Steina & Woody,

We are beginning telecasts on our new cable T.V. channel
in Warsaw, Indiana. We would appreciate receiving information
regarding programming you may be able to supply.

Sincerely,



Bruce Lood
J C & Associates Productions

DALLAS

CHICAGO

ERIC SALZMAN
29 MIDDAGH STREET
BROOKLYN HEIGHTS, NEW YORK 11201

March 8, 1973

Bogoslav and Steina Vasulka
111 East 14th St.
New York, N.Y.

Dear Woody and Steina,

I am writing to you about QUOG Music Theater which, as you know, I founded in 1970 and which presently has its studios at Space for Innovative Development. Enclosed you will find various information about QUOG's aims, history and accomplishment.

We are finally getting around to the point of formalizing ourselves as a non-profit organization and to this end we are organizing an advisory board of which I would like to invite you to be a member. By agreeing to be on the board, you will be offering us the kind of support we need at the present time. We will, of course, keep you up to date on all QUOG plans and activities and, naturally, ideas and suggestions are always most welcome. Membership on the Advisory Board does not involve any other obligations.

We very much hope to hear from you affirmatively at your earliest convenience.

Sincerely,



Eric Salzman

ES: dl
enc

SPEED LETTER®

TO Count Vasulka
c/o O'Grady
sunny at buffalo, .n.y.

FROM Stan Vanderbeek
art dpt u.s.f. tampa fla

SUBJECT _____

NO. 9 & 10 FOLD

MESSAGE

DATE may 11, 74 19__

Dear Woody:...greetings from fla...

I understand that you have the plans for a cheap rf adapter....???

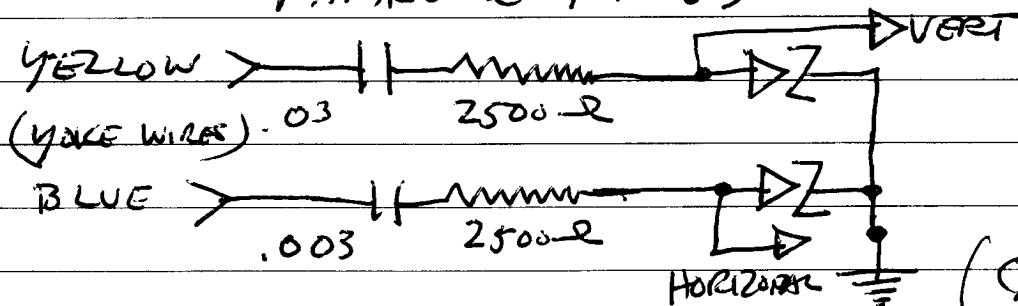
if so could you send me a copy of it..or the resource for it???

I am enclosing the plans for a snyc lock....you might not know about...

I am making some plans for next year..and nothings definite but iASKING IF YOU would be interested in coming down here for a tv gig sometime next winter...fall????

best wishes..

PANASONIC TN-63



THIS MUST BE ADJUSTED FOR OTHER MERITORS (COURTESY OF BILL ETNA)

NO. 9 FOLD
NO. 10 FOLD

SIGNED *Stan*

REPLY

DATE _____ 19__

NO. 9 & 10 FOLD

SIGNED _____

1/19/75

Woodso, tovarishch: this is the letter I sent the woman in Detroit. I hope you get the gig. Note the delicate touch where I coyly suggest that if they have some extra money, they might get Steina too. They offered me \$400 plus expenses, as I find on re-examining the letter. Na zdravye

January 19, 1975

HF

Ms. Susanne P. Hilberry
Department of Modern Art
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Dear Ms. Hilberry:

I'm afraid I write to you with bad news. I found out today that my father is scheduled to undergo open-heart surgery on the very day, March 18, that I was planning to speak in Detroit. Since I am without siblings, my mother is a semi-invalid, and there is a considerable chance that he may not survive surgery, it is absolutely imperative that I be present in the hospital at that time; so that it is now quite impossible for me to keep the speaking engagement.

Since I know this will cause you considerable inconvenience, I would like to offer you the name of someone else, to speak in my place. That person is my colleague, Bohuslav ("Woody") Vasulka. Prof. Vasulka, who works as a theoretical/artistic team with his wife Steina, is one of the foremost video artists at work today. Woody and Steina Vasulka found The Kitchen, and electronic arts 'theatre', in New York city; they are designers of one of the major types of video synthesizer presently in use; their list of credentials is long and impeccable. Both are articulate and generous personalities...I mention Woody first only because the honorarium you offered me might not be sufficient to bring them both to Detroit. In any case, since my sympathies are strongly with the synthesizer wing of video art, it should have been the Vasulkas, together with Bill and Louise Etra and Nam June Paik, whose work I would have proposed to show and discuss. They can very well speak for themselves.

Should you care to get in touch with Prof. Vasulka, he can be reached by mail here at the center for Media Study. His home telephone number is: [919] 856-3385. I hope this will be of use to you.

Again, I am most regretful about this unavoidable difficulty.

Sincerely yours,

Hellis Franpton
Associate Professor

HF:go

96 New street, New Hope, Pa.18938

Columbus Day, 1981

Dear Steina and Woody Vasulka,

We spent last August in New Mexico and were talking one day with our good friend Mei Mei Berssenbrugge in El Rito, when your name came up. We are coming down again soon and would very much like a chance to talk with you.

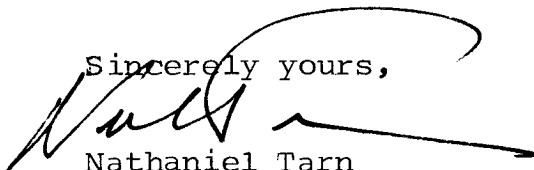
I am a poet, editor, translator, critic with a substantial vita in letters. I am also an anthropologist, with many years of experience in such things as Maya Highlands ethnology, ethnohistory and archaeology; the sociology of Buddhist institutions; Alaskan Native Arts Programs etc. I've paid the price - and continue to do so - for a great deal of cross-disciplinary work and for not fitting into pigeonholes. Taught at the Universities of Chicago, London, Princeton, Pennsylvania, Colorado and am now Distinguished Professor at Rutgers. My Lady, Janet Rodney, is a poet, translator (we both have fluent French and Spanish), critic and ceramicist, who recently wrote the firsts chapter of a potentially excellent Ph.D thesis, took a good look at it and turned her back on academic life.

Twelve years ago, on first seeing New Mexico, I fell in love with it and have stayed that way. Janet had not seen it but, last August, fell in love too. We are going to keep on coming down when ever possible until we find what it takes to live there. Next visit is this coming Thanksgiving; she probably from Nov.17 to Dec.1; I, als, only from Nov. 24th.

It seems to me that extra-curricular teaching in arts,literatures, and social sciences should be possible in Sta. Fe: the kind of people there; kind of money; commitment to the arts; tri-ethnic foreground and so forth. I am interested in such possibilities of getting out from under the bureaucracy associated with the orthodox Academy. I gather this is what you have done in your field.

Could we say hello to you and talk about such matters for a little while?

Sincerely yours,



Nathaniel Tarn

reisenauer films inc.
744 huron street
toronto, ontario
M4V 2W3
416 962 0678

*Ukashukani
Pakete fiska bas
me tuta naron achesu.
Jinaka Anita je ukashukani.
Nawidawon JLS*

28th May, 1982



Hello Woody and Steina,

I was sorry that we were away when you came through the Great White North recently. We were basking in the sun and hastling with the natives in Jamiaca instead. When we were driving through the States to Florida we thought about visiting you both, but after checking the map and realizing the vastness of the south-west we decided it would be too much, especially with our little offspring we would all go car crazy.

Hopefully soon we may yet reach New Mexico, I know its beautiful country, would love to hit the mushroom season. Josef told us all about his visit to you, he sounded like he really loved it. I don't know why he would want to stay in Cleveland!

It must be over three years since we last saw you, its hard to believe, Atis is two already and I'm sure I didn't ever see you in my pregnancy. And now he's here, his own personality, demands, sense of humour, its amazing. Nowadays apart from my hair colour, he looks and behaves just like George, he loves to be a clown.

I mostly work for George now, fortunately he's been busy enough that running the office is almost a full-time occupation. It's great for me as I can work around Atis, go on shoots, plus do my own thing - if there's any time left.

Massages only go to close friends now, for a living it was too exhausting.

I know that you both love your new lives down in Santa Fe from what Josef tells us. That you're both busy travelling around the States and hopefully you'll come this way again soon. Joso's is still good and perhaps the best restaurant in town.

I have enclosed a photo of the boys, unfortunately all our photos are slides and I don't have time to send you better ones today. George wants this letter to go off to you right away.

Look forward to seeing you sometimes in the nearfuture.
All the very best to you both, regards,

Carole

*P.S. We have just found out that its going to cost \$1000.00 for any referce cassette for TV to cross the border - we have to go through bookies, etc.
Therefore could you please send your stuff to Josef's.
he'll be coming this way soon.
Ottawa has out new address*

February 20, 1976

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

Dear Steina & Woody:

You people have a new international fan here in Paris. Catherine Emmanuel came back from Buffalo from her December visit raving that your work was the best she had seen anywhere during her American visit. She is running around French television now telling everyone how they must see your work. I know you have promised to send some tapes to her. If you haven't already done so you might send them through me using my APO number. I suspect she would like very much to invite you to come and work here for awhile. Her father, who is the president of the Institute, wants very much to be able to provide housing for visiting video artists in order to have more of an exchange with other countries, particularly the U.S. I have no idea when this particular scheme might come to past, but I will be working closely with him on it, and if it interests you to come to work in France sometime, let me know.

We are still fighting with television over your film. We have the audio cassette but not the film. They swear they gave everything back, but I'm sure they did not because they still have the two tapes they borrowed from me at the same time. I'm glad you wrote about the film because I had forgotten all about it, and about my own two tapes. We are on them every week, and will continue until we get everything back. They are horribly disorganized and I'm sure no one is pulling anything. They honestly did think that they had sent everything back. I don't know when we'll finally get it, but we will.

Enjoyed having Jean-Pierre here. He may have mentioned

that I hope to be in Buffalo this summer and had hoped to take some video courses at Media Study with you people. He told me that courses would be finished by the time I get home - last part of July - but that something could be worked out. If all goes the way I hope for next year I will be organizing a video department in one of the art schools here, and I would like very much to have some hands-on experience. If you have any ideas about what I might be able to do this summer let me know. I would appreciate hearing from you about this. The project that Paik talked to me about at Knokke seems to be finally coming together. If it does, I will be taking that year off, maybe more, to do a combination of video projects. The school is one of them. I also want to represent Electronic Arts in Europe and make you all stars and a little money. You mentioned once an idea about my representing the Rudd-Etra synthesizer. I'm very interested now, and in fact may have sold one already. Could you put me in touch with them? I would also need to know if it could be made for SECAM, and 50 cycles.

If Francine is still around give her my best. Look forward to hearing from you. That damn city must be cold now. Good luck.

Sincerely,



Donald A. Foresta
Director

Jeffrey Siedler
GPO Box 3346
Sydney
NSW 2001
AUSTRALIA

Woody Vasulka
The Vasulkas, Inc.
Route 6, Box 100
Santa Fe
New Mexico 87501
USA

October 1, 1996

Dear Woody,


I am an experimental video artist from Australia. Over the years I have created many videographic images using electronic and optical video synthesis. I am interested in the dynamics and instant responsiveness that real-time video processors can impart on a real or abstract image. I have found that creating quick and dynamic images by digital computers (at present) is frustratingly difficult and slow. I have a fondness for working with analogue devices. The artist is not limited by any software. One just goes to the required control for immediate and variable adjustment of the picture making process. It is this instantaneous flexibility of control that appeals to artists and musicians attracted to analogue music or video synthesis.

I have experimented extensively with video feedback - processed in numerous ways using a digital vision mixer, internal electronic feedback, time-based signal sources coloured and optical X-Y modulations coloured, mixed and keyed to create multi-layered cascading dynamic oscillations. At present I hope to get help to develop an analogue video synthesizer (based on those by Stephen Beck and others); but what I really find is that I need a way of modulating already filmed images. The answer is of course a Rutt/Etra Scan Processor. Dear Woody, I don't know if such marvellous units are still being manufactured, but could you please advise me if there are any available today for the experimental videographic artist? How can one obtain a Rutt/Etra Scan Processor for video art processing? I fear that probably no more are left in the world, and that one would have to engineer something similar. Is there anything on the market today that could perform the functioning of the Rutt/Etra Scan Processor for a price the single video artist could afford?

It is from Pioneers of Electronic Art ARS Electronica 1992 that I first came across the block diagram for the Rutt/Etra Scan Processor. Such a unit would be perfect for my variety of modulated continuous video art. Enclosed I have some videoprints of the type of modulations and oscillations that I have created.

Dear Woody, I hope you can advise what one can do. I would love to own a Rutt/Etra Scan Processor. I have seen what it can do, and I know one would be a perfect compliment for my particular video art expressions.

Thanking you,
Yours faithfully,



Jeffrey Siedler

To: Bryan Rogers
the Head of Department of Art
College of Fine Arts
Carnegie Mellon University
Pittsburgh

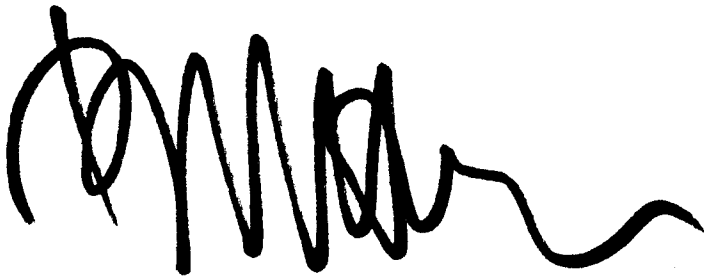
Santa Fe, Sep 8, 1992

Dear Bryan,

No, you are not making any mistake in considering John Sturgeon for the tenure position at your institution. We all in the video community have watched his work with a quiet amazement over many years, discussing in our mind the questions of genre, media and the esthetic formulation he had chosen to speak through. Somewhat an outsider to the mercantile interests of the main stream of art as formulated by the conspiracies of the gallery, he still holds the edge of originality, challenge and deeply personal style in an art form, where many came and went...

I vehemently defend his art and in my best imaginary curatorial choice, he has figured to be one the of the most prominent members of this tight and selective group, a group of Ten American Masters, working in art of video today.

Sincerely, Woody Vasulka

A handwritten signature in black ink, appearing to read 'Woody Vasulka', with a stylized, wavy flourish extending to the right.

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Jan. 5, 1994

Dear Woody & Steina,

Happy New Year and all that. It looks like it could be a good one.

I finally received your money from Bourges. I would like to transfer it to your bank in dollars so I will need all the information I originally asked for, address of your bank and your account number. It's the only way I have been able to find to do it, unless I hold on to the money and give the cash to Woody when he is here again. It would be in French francs since we would loose some more if I change it to dollars. The exact sum is 2491 FF. Let me know what you prefer. Did you get paid by my school and the CNAM? If not, I'll push on that again.

I've got people working on the satellite connection now, deciphering what you have in Brno. I'll keep you informed as I get information. There is a big project in Paris, Aubervillier to be exact, to create a center for research and the arts. I have been offered a lab in this new space, if it is built. The decision is supposed to come from the Ministry this week. If all goes well, they will put up prefabricated buildings and start with three labs, mine, one for Piotr Kowalski and a third for Jean-Louis Boissier. The space is not far from the France-Telecom satellite antenna center and F-T is a sponsor of the project. This will also been done with Natkin and the CNAM. If that doesn't work, there are other options. I think we could get something going by the spring when you get back.

Aubervillier is right next door to St. Denis and another communist city hall, although one that is headed by what's called a "reformist", Jack Ralite. I know him and like him and he is a good promoter for the arts. But I don't really understand why a right-wing government would finance such a huge project in a communist district, but it seems to be going through. The whole thing reeks long-term political intrigue as right-wing Paris moves into the suburbs, but if get a lab out of it, so much the better.

I saw Gerry during my Buffalo stay. He has a project for a conference in May and hopes to invite us all. That would be great. I'm trying to get them on-line for that event. Gerry hopes to invite Paik, Viola and Hill as well. His strategy is to position Media Study and its new building with some high-powered talk and lots of artistic content in order to overcome administrative hesitation and get the place equipped. He's supposed to let us know if it will work by the end of the month.

Let me know what dates are good for you in France. There are people interested again. Also I talked to the people in the new art school going up near Lille about your collection of machines. There is some interest and I will be meeting with them soon about lots of things including that and Woody's idea about a definitive collection of early work.

Hope to see you both again soon. I very much enjoyed Woody's stay here and Nice was a ball. It was wonderful to have that time to talk and to plot. I hope Steina can make it the next time. Give my love to Mort and Joan and lots to you both.

DM

FOUNDATION FOR THE COMMUNITY OF ARTISTS

32 Union Square East, New York, N.Y. 10003

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10/31/75

Steina -

Nice to talk to
you. Here's the material
I promised - and more.

Hope you'll like it
and become a member-
subscriber. (Rates go up
tomorrow to \$10 for indi-
membership-sub, \$7 sub only
and \$12 for institutional/
organizational sub.)

If you're in NYC on Dec 6
I'll be having a video show
("videoart" + docs, color & b&w 1/2") at
Women in the Arts Gallery 1235 Broome St.

* The Natl Bi-Centennial Artists Conf - see letter enclosed

Good luck with the conference
Best,

(over)

Jackie Skiles

P. 5.

There are some good
women for your panels
— like Petsy Dawson & Debbie
Jones (painter-turned sculptor)
(sculptor & craftswoman)
at the Feminist Studio
136 E. State St, Ithaca 1985.

Edouard Beux
29 rue Dareau
Paris 75014
Tel: 337.56.51

Paris April 20 th 1983

Dear Woody & Steina,

I have transmited the tape you sent to Marie Odile Briot who's working with Edmond Couchot for "Electra 83" at the Musée d'Art Moderne de la Ville de Paris. She told me today that your work has been selected for the exhibition. Mr. Couchot will contact you to negociate the fee with you. That is what he wants.

I am sorry for the slight misunderstanding about documents I asked to Chicago and Buffalo. I'll write them soon...

About the "Commission"...Of course I am interested and others too... Just send it, i 'll place it where you want and sugesting you always the Coop (I love it !).

About video art in France the excitation seems to slow down . perhaps it's time to show goodx works.

Sincerely, love
Edouard

P.S. Here enclosed a copy for the tapes on deposit at the MAM.

April 30th 1983

Dominique Willoughby asked me to show you tapes you sent. he will program them June 8th 1983. He is ready to pay a fee for the rental. I think the best way is to pay you throught the Coop. If you want to be paid in another way just tell me. ~~if~~ and tell me

how much you rent them.

bye bye.

TO: Steina & Woody Vasulka
505-424-8786 (O)
505-473-0614 (F)

FROM: Michael Strasmich
Great Media Co.
P. O. Box 750517
Petaluma, CA 94975
707-765-4500

DATE: 11/4/97 1/20/98

email: great1@sonic.net

this is the correct email address

Dear Steina & Woody,

This fax is a follow up to my telephone conversations with you both regarding my interest in distributing *The West* videotape in the 1998 Great Media catalog. In this 200-page catalog, we distribute many video tapes. We are expanding our selection of abstract videotapes and believe your materials should be represented. We would like to be able to distribute your tapes through our catalog on a non-exclusive basis. Our catalog has a circulation of 75,000 copies, primarily in the United States.

I am faxing some sample pages from a previous catalog to give you an idea of its layout and contents. Please let me know if this idea interests you and how you suggest we make arrangements to distribute *The West* in our catalog.

I selected *The West* because I found it to be particularly intriguing. However, I am open to your suggestions as to other titles you think are worth considering. Typically, our videotapes of this nature sell for between \$20 - \$30, and we receive we a 50% discount.

I look forward to hearing from you. Please call me to discuss the possibilities.

Sincerely,



Michael Strasmich

OY. YLEISRADIO AB.
(Finnish Broadcasting Company)
TV1 Program Acquisition/JA 62
P.O. Box 10
SF-00241 Helsinki
Finland

FAX 358-0-14804191
TEL 358-0-14801
TELEX 122661

Page: 1/1
Date: Jan. 12, 1993

To:

Steina and Woody Vasulka

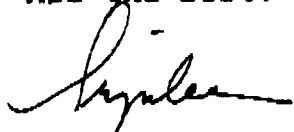
Fax: 990-1-505-4730614

Dear Steina and Woody:

I have spoken about your videos to one of our producers who might be able to transmit some samples of video art. Could you please, therefore, send me cassettes of your programs?

When will you come to Finland again!?!

All the best!



Irjaaleena Eriksson
TV1

SO, THERE IS NO E-MAIL. MR Björn Holm is on vacation
took his access # with. I'll explore other possibilities - in
the meantime it is fax. Requests:

1. Can you pack stereo phono/phono cable with for Japan.
it is the one we used for ILL (itchrida) feet switch, is sitting
on the floor in your room.
2. Can you e-mail Kristin and Hilda from e-mail address
book and ask them to fax me Greenland Addresses. There
might be in an e-mail from Hilda (last month). If
you find them please fax. ~~Of course the~~ with those addresses

of course there was no ticket waiting in Reykjavik...
but plenty of seats available.

there was nobody waiting in Narsarsuaq either, but I
got on fabulous speedboat. the distance from Narsarsuaq
Narsarsuaq to qungortoq is 3 hours

I am running on a lot of luck - no planning.

Can you find out the AT&T Greenland #?

then I can call/fax. the time distance is only
4 hours (2 from NY).

More letters - Stein

Techne and Eros Workshop 1999

July 5-10

Robert Belliveau
Olivia Block
Daniel Borins
Anne Farrell
Stanley Freid
Andrea Polli
Paul Botello

July 5 - August 14 (Six Weeks)

Sky David
Blithe Riley
Scott Weiland

July 12-17

Rosanne Altstatt
James Coker
Bob Campbell,
Ana MacArthur
Mary Latimore
Robin Williams
Susan Hamilton
Cirssy Ore

August 2 - 7

Alicia Berger
Lara Davis
Larisa Montanaro
Oliver Scott
Bart Woodstrup

August 2 - 14

Lucia Koch
Tomas Ruller
Vesna
Zoran