

PROGETTO PER UN MUSEO IN PROGRESS DELLA VIDEO ARTE INTERNAZIONALE

Che esista una dimensione elettronica dell'immagine ormai è chiaro a tutti. Si tratta di un sistema produttivo che si colloca oltre la televisione e i suoi apparati. La pellicola rimane il supporto per il grande linguaggio consolidato della narrativa cinematografica, mentre il nastro video è il supporto su cui sta nascendo la "nuova immagine". Un processo di trasformazione del linguaggio audiovisivo che ha permeato tutti gli anni ottanta.

Alcuni artisti sono diventati dei punti fermi della VIDEO ARTE (Nam June Paik, Wolf Vostell, Bill Viola, in Italia Fabrizio Plessi).

In molti paesi questo video di creazione è riuscito a trovare uno spazio in televisione (in Francia su Canal Plus, in Inghilterra su Channel Four, in Belgio sulla rete principale) mentre in Italia questo non è ancora successo. Sembra anzi che nessuna rete televisiva abbia intenzione di dare spazio alla ricerca video; apparentemente per ragioni di "audience", in realtà per scarsa conoscenza dell'universo video di cui stiamo parlando.

Il video in Italia lo si vede soltanto (e in modo abbastanza casuale) nei festival sparsi in tutta la penisola.

Roma, in questo panorama, rappresenta un paradosso, perchè pur essendo la sede dove la produzione elettronica ha un grande sviluppo, è altresì la città dove il video si vede di meno.

A Roma non esiste un evento dedicato a questo mondo e non sono quasi mai state proposte iniziative di rilievo che mettessero in evidenza la "dimensione video" in tutta la sua ampiezza.

Il progetto intende l'organizzazione di una panoramica internazionale, corredata da un catalogo che verrebbe ad essere un indispensabile punto di riferimento per gli operatori del settore, che proponga una selezione della migliore produzione a livello internazionale e che sia rappresentativa delle tendenze più significative della ricerca video, evidenziando contemporaneamente le varie linee di tendenza in atto nei nostri paesi. In sintesi le finalità di questa rassegna sono:

- eliminare le carenze conoscitive restituendo alla città e alla regione lo spazio "Video-artistico" che le manca, organizzando una rassegna organica che presenti con adeguata rilevanza le punte alte della produzione video internazionale.

- avviare attraverso una politica di acquisti di opere particolarmente significative, la costruzione di una videoteca che diventerebbe, anno dopo anno, un punto di riferimento fondamentale nel panorama culturale nazionale.

Il progetto inizia con la prima personale dedicata al lavoro della famosa coppia STEINA e WOODY VASULKA, che mostreranno tutto il materiale finora realizzato e ne parleranno nelle due serate a loro dedicate il 13 e 14 maggio 1991 presso il CIRCOLO DEGLI ARTISTI Via Monte della Farina 50/51 -Roma.

Il materiale sarà trasmesso su monitor e video proiettori trisandard durante tutta la

STEINA e WOODY VASULKA

ARTE IN VIDEO - VIDEO IN ARTE

Incontri con i protagonisti della videocreazione
a cura del

CENTRO INTERNAZIONALE DI BRERA

13 e 14 maggio 1991. ore 18.00

**CIRCOLO DEGLI ARTISTI - Via Monte della Farina 50/51
Roma**

Il primo della serie d' incontri con i protagonisti della videocreazione sarà con i pionieri di quest'area di ricerca sull'immagine elettronica oltre la televisione.

Steina e Woody Vasulka iniziano a lavorare con le tecnologie elettroniche nel 1969, sviluppando un'esperienza artistica assolutamente inedita, ispirata alla "euforia del radicalismo" della controcultura americana di quegli anni.

Islandese lei, cecoslovacco lui, i Vasulka rappresentano una delle situazioni più sperimentali dell'Occidente. Steina si è dedicata principalmente alla ricerca sonora, per la sua formazione musicale di violinista, mentre Woody, diplomato alla scuola di cinematografia di Praga ha sempre lavorato sull'immagine.

Insieme da anni operano nel campo della performance multimediale e delle videoinstallazioni, alla ricerca di un vero e proprio "dialogo tra la macchina e l'immagine".

L'incontro sarà coordinato da MARCO MARIA GAZZANO e CARLO INFANTE e si svilupperà come una visione guidata attraverso i loro repertori video.

La manifestazione si svolgerà con il patrocinio del Comune di Roma e con il contributo di ENI Scuola, PHILIPS, SO.SE.A. s.r.l.

**AI CIRCOLO DEGLI ARTISTI Via Monte della Farina 50/51 - 00186 Roma
tel. 06/6892431 fax.06/6892426**

CENTRO INTERNAZIONALE DI BRERA - ROMA

STEINA e WOODY VASULKA

Roma - lunedì 13, martedì 14 maggio 1991

**Con il patrocinio del
Comune di Roma**

**Con il contributo di
ENI Scuola
PHILIPS
SO.SE.A. s.r.l.**

**L'incontro è stato possibile grazie alla collaborazione di:
FILMAKER - Milano
IMMAGINE ELETTRONICA - Ferrara
IN VIDEO - Milano
ONDAVIDEO - Pisa**

**Schede tecniche di:
SANDRA LISCHI, FELICE PESOLI**

Al Circolo degli Artisti, Via Monte della Farina 50/51 - 00186 Roma

SEXMACHINE

Steina e Woody Vasulka

1970, 6'

Sulla nota canzone di James Brown, una sorta di danza trattata elettronicamente dà luogo ad una ritmata "sex fantasy".

VIOLIN POWER

Steina Wasulka

1970 - 78, 10'

Come suonare un video col violino... Il nastro comincia con una chiara immagine in cui l'artista suona il violino, che però, poco a poco, viene assimilato alle apparecchiature video. Dall'interpretazione di un pezzo classico alla musica elettronica: il violino - connesso ad un commutatore video per mezzo di un sintetizzatore di suono - attiva lo scambio tra due riprese differenti di Steina che suona. In modo simile, in altre sequenze, il violino genera ulteriori distorsioni del suono e dell'immagine, e la presenza iniziale di uno strumento di musica tradizionale rende il parallelo con l'elettronica particolarmente efficace. Quando Steina finisce col rimpiazzare il violino con una telecamera, lo strumento musicale si è trasformato in macchina generatrice d'immagini.

VOCABULARY

Steina e Woody Vasulka

1973, 6'

Le leggi fondamentali che governano la manipolazione dell'immagine elettronica esaminate didatticamente attraverso alcune funzioni digitali: il ritardo (che produce un volontario errore di tempo), lo scan-processor (che riduce l'immagine alle sue linee di scansione), la chiave di croma (che permette l'inserimento di un'immagine dentro l'altra).

THE MATTER

Woody Vasulka

1974, 4'7"

Un motivo a punti attraversa uno scan-processor. Tre onde primarie - senoide, quadrato, triangolo - vengono elaborate in modo da modificare la forma della trama. Distorsioni che avvengono in funzione della alterazione del processo di scansione. Le stesse onde che costituiscono l'immagine sono anche la fonte del suono

FLUX

Steina Vasulka

1977, 7'

Steina manipola qui alcune immagini di acqua corrente al fine di esercitare la sensibilità dello spettatore alle diverse tessiture sonore e alla dinamica visiva prodotta da un flusso. Le riprese sono state effettuate nel 1976 in Islanda.

ARTIFACTS

Woody Vasulka

1980, 22'

Una collezione di immagini ottenute attraverso il computer utilizzando procedure algoritmiche di base. Woody Vasulka cerca una sintassi e un vocabolario dell'immagine di sintesi. Un video importante per verificare il rapporto simbiotico che Woody riesce a instaurare con le macchine.

SUMMERSALT

Steina Vasulka

1982, 18'

Esplorazione ludica della "fenomenologia dell'immagine elettronica". Steina usa qui la visione artificiale per abordare il paesaggio da angoli inaccessibili all'occhio umano. Si tratta di un gruppo di nastri in cui l'autrice ricorre a specchi e a dispositivi meccanici, come pure alla commutazione pre-programmata, per presentare immagini del Sud-Ovest americano che mettono ancora una volta in discussione la visione. Per esempio, in *Somersault* uno specchio sferico è fissato in prossimità dell'obbiettivo, producendo un effetto di grand'angolo. Trasformata in contorsionista, Steina salta, piega e torce il proprio corpo in una pseudo-seduta di ginnastica piena di humor.

THE COMMISSION

Woody Vasulka

1983, colore, 45', USA

Interpreti: Robert Ashley, Ernest Gusella, Cosimo Corsano, Ben Harris, Andrea Harris. David Ossman. Operatore: Steina Vasulka.

The Commission è una fantasia elettronica sulla vita e la morte di Niccolò Paganini, in cui Vasulka applica per la prima volta le proprie complesse ricerche sull'immagine a un'opera narrativa. Incentrato su un lavoro commissionato al violinista Paganini dal compositore Hector Berlioz, il video è una metafora della produzione artistica attraverso la storia di questi due eccentrici personaggi, entrambi narcisisti, teatrali e fondamentalmente tragici. Come tali essi rappresentano, ciascuno nel suo genere, l'archetipo dell'artista. Paganini interpretato dall'autore video Ernest Gusella, è una figura romantica, angosciata, dalla sensibilità morbosa, che, all'avvicinarsi della morte de-

scrive le sue visioni grottesche, fantastiche. Berlioz, impersonato dal compositore Bob Ashley, è una personalità cerebrale piuttosto fastidiosa, che parla per grandi astrazioni. Il narratore, maschio, resta invisibile, ma la sua storia della vita di Paganini, che si intercala fra le scene, fornisce un filo conduttore e un contesto per dialoghi che altrimenti sarebbero esoterici. Nel video sono applicate alcune tecniche care a Vasulka: effetti elettronici (diversi in ognuna delle 11 sequenze), distorsioni ed elaborazioni del suono in relazione a particolari eventi o stati emotivi, alterazioni del movimento, contrappunti visivi, effetti "a tela di ragno" che trasformano suggestivamente la scenografia. Woody ha definito questo nastro un'opera lirica, ma il lavoro, che si richiama ampiamente alla parola, ha una parentela molto stretta con la *fiction* attuale, di cui è stato, in campo video, uno dei primi esempi.

VOICE WINDOWS

Steina Vasulka

1986, 8'

Il canto di Joan La Barbara produce qui permutazioni di energia intervenendo su una griglia di linee (che ricorda molto una partitura musicale) in modo da formare una finestra nelle immagini del paesaggio che scorrono. Superfici passaggi e finestre sono del resto "luoghi" cari ai Vasulka, fin dal video *Evolution* del 1970.

ART OF MEMORY

Woody Vasulka

1987, 36'

Interprete Daniel Nagrin.

Grande affresco elettronico (e nel contempo omaggio alla memoria visiva e audiovisiva tradizionale, dalla fotografia al cinema), *Art of Memory* assembla in un percorso dalle molteplici direzioni le rivoluzioni, le utopie, le guerre di questo secolo. La sua complessa struttura è divisa in sette parti: un'introduzione, sorretta nel secondo atto dalla comparsa dell'attore, la violenza nucleare, la guerra di Spagna, la rivoluzione sovietica, la guerra del Pacifico e, infine l'epilogo. Su uno sfondo di montagne e deserti del New Mexico, colorati elettronicamente, si stagliano grandi forme grigie generate dal computer. Natura e artificio si integrano, mentre in una composizione di forma sinusoidale transitano continuamente le immagini multiple, simultanee, con sparizioni, scarti, entrate laterali, inserimenti sempre più articolati. Vecchie foto, materiali d'archivio, documenti d'epoca scorrono in una "multivisione" elettronica, accompagnati da una colonna sonora trattata con altrettanta accuratezza e compresenza di vecchio e di nuovo.

LILITH

Steina Vasulka

in collaborazione con Doris Cross

1987, 9'

In questo nastro Steina manipola e modifica le immagini del volto del pittore Doris Cross, arrivando a dargli una dimensione inquietante. Il suo viso è come inghiottito nel paesaggio; parlando su un ritmo lento e ossessivo, la pittura sembra tendere le braccia, in un gesto primordiale, dalle profondità della terra.

IN THE LAND OF THE ELEVATOR GIRLS

Steina Vasulka

1989, 4'

Porte di un ascensore che si aprono e si chiudono: in questo breve video (realizzato da Steina per la trasmissione televisiva spagnola RTVE *El arte del video*) la mascotte della cultura giapponese del consumo, cioè la ragazza dell'ascensore, diventa il pretesto, nel suo anacronismo, per una riflessione su aspetti di una cultura rigidamente strutturata in modo verticale e gerarchico. Considerato "elitario" e molto ambito in Giappone - e in certo modo superfluo, da quando le porte dell'ascensore si aprono automaticamente- quello delle "elevator girls" è un lavoro emblematico, che diventa anche l'occasione per una fantasia visiva, ironica nella sua ripetitività, girata all'interno di un grande magazzino.

L'ASSOCIAZIONE CULTURALE KINEMA

PRESENTA

VIDEO/VIRTUALITY
WOODY E STEINA VASULKA
MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA

UN PROGETTO DI MARCO MARIA GAZZANO

ROMA
PALAZZO DELLE ESPOSIZIONI

VIDEO/VIRTUALITY
WOODY e STEINA VASULKA
MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA

Esposizione di videosculture, videoinstallazioni e installazioni tecnologiche interattive degli artisti nordamericani Woody e Steina Vasulka, maestri internazionalmente riconosciuti nell'esplorazione dei nuovi linguaggi espressivi, lungo un percorso storico-antologico dagli anni Sessanta alle recenti esperienze di "realtà virtuale" comprendente opere ormai "storiche", numerose inedite e la presentazione dei più di cento fra film sperimentali, video d'autore e realizzazioni al computer prodotte dai Vasulka dal 1967 a oggi.

L'esposizione, inedita in Europa, anticipa quelle analoghe previste in Nordamerica tra il 1995 e il 1996.

Tra le installazioni video/high technology interattive previste sono comprese: *Borealis, The West, Tokyo Four, Theater of Hybrid Automata, Brotherhood Table, e Art of Memory* (inedita, realizzata per la mostra di Roma sulla base dell'omonimo capolavoro videografico dei Vasulka). Sono inoltre in programma le due storiche performances live musicali/tecnologiche *Violin Power e Machine Vision*.

Il catalogo della mostra è previsto come un libro critico di rilievo internazionale sull'opera dei Vasulka. Esso comprenderà, fra gli altri, testi di: Raymond Bellour (F), René Berger (CH), Lucinda Furlong (USA), Wolf Herzogenrath (D), Friedmann Malsch (D), Marita Sturken (USA), Peter Weibel (D), Vittorio Fagone (I), Marco Maria Gazzano (I).

Curatore dell'esposizione: Marco Maria Gazzano

Inaugurazione: 28 aprile 1995, Palazzo delle Esposizioni, Roma

Durata: **28 aprile/11giugno** (con possibilità di proroga)

THE VASULKAS VIDEOGRAPHY, INSTALLATIONS, MATRIXES

STEINA ET WOODY

Participation, 60', n/b, 1969-1971
Sketches, 27', n/b, 1970
Calligrams, 12', n/b, 1970
Sexmachine, 6', n/b, 1970
Tissues, 6', n/b, 1970
Interface, 3.30', n/b, 1970
Jackie Curtis' First Television Special, 45', n/b, 1970
Don Cherry, 12', n/b, 1970, collaboration: Elaine Milosh
Decay I, 7', coul., 1970
Decay II, 7', n/b, 1970
Evolution, 16', n/b, 1970
Adagio, 10', coul., 1970
Matrix, n/b, installation multicanaux, 1970-1972
Swan Lake, 7', n/b, 1971
Discs, 6', n/b, 1971
Shapes, 13', n/b, 1971
Contrapoint, 3', n/b, 1971
Black Sunrise, 21' coul., 1971
Keysnow, 12', coul., 1971
Elements, 9', coul., 1971
Continuos Video Environment, n/b, installation multicanaux, 1971
Spaces I, 15', n/b, 1972
Distant Activities, 6', coul., 1972
Spaces II, 15', n/b, 1972
Soundprints, boucle sans fin, coul., 1972

STEINA

Let It Be, 4', n/b, 1974
Violin Power, 10', n/b, coul., 1970-1978; live video-performance, 1991-93
From Cheektowaga to Tonawanda, 36', coul., 1975
Signifying Nothing, 15', n/b, 1975
Sound and Fury, 15', n/b, 1975
Switch! Monitor! Drift!, 50' (remonté à 30'), n/b, 1976
Allvision, n/b, installation 2 canaux, 1976
Snowed Tapes, 15', n/b, silencieux, 1977
Land of Timoteus, 15', coul., 1977
Flux, 9', n/b, 1977
Stasto, 6', n/b, 1979
Bad, 2', coul., 1979
Selected Treecuts, 8', coul., 1980
Cantaloup, 28', coul., 1980
Urban Episodes, 9', coul., 1980
Exor, 4', coul., 1980
Summer Salt, 18', coul., 1982
The West, 30', coul., installation 2 canaux, 1983
Scapes, coul., installation 2 canaux, 1986
Ptolemy, coul., installation 2 canaux, 1986
Voice Windows, 8', coul., 1986. Collab. Joan La Barbara
Lilith, 9', coul., 1987. Collab. Doris Cross
Vocalization One, 12', coul., 1988. Collab. Joan La Barbara
Geomania, coul., installation multicanaux, 1989
In the Land of the elevators girls, 5', coul., 1989-91
Tokyo Four, coul., installation multicanaux, 1991
Hyena Days, live video-performance, 1992
Borealis, 12', coul., vidéo et intallation multicanaux, 1992-93

WOODY

Explanation, 12', coul., 1974
Reminiscence, 5', coul., 1974
C-Trend, 10', coul., 1975
The Matter, 4', coul., 1980
Artifacts, 22', coul., 1980
The Commission, 45', coul., 1983
Art of Memory, 36', coul., 1987
The Theater of Hybrid automata, live video/interactive performance, 1991-94
Eigenwelt der Apparatewelt, laser disc/interactive book, 1992
Brotherhood Tables I/III, video-computer "digital space", 1992-94

VIII

RÉTROSPECTIVE

The West, première version, n/b, installation 3 canaux, 1972
Home, 16', coul., 1973
Golden Voyage, 28', coul., 1973
Vocabulary, 6', coul., 1973
Noisefields, 13', coul., 1974
1, 2, 3, 4, 8', coul., 1974
Solo for 3, 5', coul., 1974
Heraldic View, 5', coul., 1974
Tele, 5', coul., 1974
Soundgated Images, 10', coul., 1974
Soundsize, 5' coul., 1974
Electronic Environment, n/b, installation multicanaux, 1974
Six programmes pour la télévision: Matrix, Vocabulary, Transformations, Objects, Steina, Digital Images, 29' chaque, coul., 1979
In Search of the Castle, 12', coul., 1981
Progeny, 19', coul., 1981, Collab. Bradford Smith
Ecce, 4', coul., installation 2 canaux, 1987

KINEMA

Incontro interdisciplinare di artisti, studiosi e produttori operanti in ambito audiovisivo, l'associazione culturale Kinema, costituitasi in Roma nel 1989, opera in Italia e all'estero promuovendo e organizzando, in proprio e in coproduzione, manifestazioni cinematografiche e artistiche, convegni e seminari di studio, rassegne di film, video e opere audiovisive, iniziative editoriali, distributive, di conservazione e di archivio, produzioni cinematografiche, televisive e videoartistiche.

Struttura di ricerca e di promozione culturale, l'Associazione intende indagare, con finalità rigorosamente culturali, una nozione estesa di "cinema", con la quale, evocando i molteplici significati insiti nella radice etimologica del termine - "kinema", appunto; da cui "kinematographia", scrittura per immagini in movimento - sappia guardare, rispettandole e anzi valorizzandole, oltre le peculiarità tecnico-espressive, linguistiche e storiche proprie dei vari media e delle varie tecniche "cinematografiche" che dal XVIII secolo ad oggi si sono succedute muovendo dalla fotografia alla radio: film e fonofilm, televisione, video, "new media", media interattivi, ecc.

Rilevante in questo ambito la nozione di "intreccio": tra media e linguaggi anzitutto, ma anche tra lingue, culture, esperienze, tradizioni, sguardi d'artista. E all'opera degli artisti e alle loro ricerche avanzate è dedicata l'attività dell'associazione culturale Kinema. La quale, su questi temi, svolge anche attività di promozione, didattica, e di consulenza scientifica.

Tra le iniziative permanenti realizzate su un progetto originale dell'Associazione, occorre ricordare in particolare: dal 1990, la manifestazione internazionale cinematografica Cinema dal mosaico Europa 1990-2000, posta sotto l'Alto Patronato del Parlamento Europeo e dal 1992, inaugurata con l'esposizione internazionale Il Novecento di Nam June Paik. Arti Elettroniche, cinema, media verso il XXI secolo (Roma, Palazzo delle Esposizioni, 25.000 visitatori in un mese), una serie di grandi mostre d'arte contemporanea e di ricerca d'avanguardia.

MARCO MARIA GAZZANO

Direttore

Curriculum vitae

Marco Maria Gazzano è nato a Torino nel 1954, residente in Roma, laureato in Scienze Storiche, PhD. in Discipline dello Spettacolo e Critica dell'Immagine Elettronica.

Collaboratore a quotidiani e periodici specializzati ("La Stampa/Tutto Scienze", "La Repubblica", "Immagine & Pubblico/Ente Autonomo Gestione Cinema", "Cinema d'Oggi/Anica"), membro dell'AIVAC - Association Internationale pour la Vidéo dans les Arts et la Culture fondata a Parigi nel 1981 sotto gli auspici del Consiglio d'Europa e dell'UNESCO -, consulente di Raisat - emissione sperimentale della RAI Radiotelevisione Italiana per le trasmissioni in diretta da satellite -, svolge attività di ricerca sulle comunicazioni di massa e le relazioni tra arte e nuove tecnologie presso le Università di Torino e di Roma in collaborazione con il Consiglio Nazionale delle Ricerche.

Dal 1977 tiene corsi di "Storia e Critica del Cinema e dell'Immagine elettronica" presso le Università di Urbino, Roma ("La Sapienza", Roma III") e nei corsi di formazione professionale e aggiornamento istituiti dalle Regioni Piemonte, Lazio, Umbria e da Associazioni Industriali quali l'Agis (Associazione generale Italiana dello Spettacolo) e l'Anica (Associazione nazionale Industrie Cinematografiche e Audiovisive).

Dal 1978 collabora come consulente letterario e per le nuove tecnologie all'incontro internazionale di artisti "La Zattera di Babele", diretto da Carlo Quartucci, Carla Tatò, Rudi Fuchs.

Presidente dell'Associazione culturale "Kinema" di Roma, è direttore della manifestazione internazionale cinematografica "Cinema dal mosaico Europa", posta sotto l'Alto Patronato del Presidente del Parlamento Europeo, giunta nel 1992 alla sua terza edizione.

Nell'ambito del Programma Media della Comunità Europea, è rappresentante per l'Italia della Associazione SCALE, per lo sviluppo delle cinematografie dei "Piccoli Paesi" europei.

Come critico d'arte contemporanea, dal 1982 organizza in Italia esposizioni di artisti operanti con il video e le nuove tecnologie ed è stato nel comitato scientifico di numerosi Convegni Internazionali di studio sul rapporto tra cinema, tv, arte e comunicazione.

Dal 1983 collabora col Video Art Festival di Locarno, dapprima come membro della giuria, poi come organizzatore delle manifestazioni collaterali, presentazioni di video teatro e curatore di pubblicazioni su diversi artisti video e infine come membro della commissione artistica, ideatore e programmatore degli "Observatoires" che hanno riscosso lo scorso anno vivo successo.

Nel 1985 ha curato presso l'Università di Roma "La Sapienza" la presentazione dei cineasti e videoartisti nordamericani Woody Vasulka e Nam June Paik.

Nel 1992 ha ideato e realizzato per conto di RAISAT il programma tv transnazionale "Proxima", sul futuro dei linguaggi dei media e della comunicazione.

Nel 1992 ha curato, presso il Palazzo delle Esposizioni di Roma, la prima personale antologica di Paik in Italia: "Il Novecento di Nam June Paik. Arti elettroniche, cinema e

GRAND PRIX
VILLE DE
LOCARNO



LASER D'OR



TV-PICTURE



ARTRONIC



WORLD GRAPH



WORKSHOPS
VIRTUAL REALITY
NEW ART EVENTS

SECRETARIAT
GENERAL
VIDEOART



COMUNE DI ROMA

Roma, li 19

N. di protocollo

Risposta al N.

Allegati N.

COMUNE	4A
RIP. >	
28 MAG. 1994	
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Prof. Marco M. Gazzano
"Kinema" - Associazione
Culturale
Via A. Vespucci, 24
00153 ROMA

OGGETTO:

Mostra internazionale di arti elettroniche "Woody e Steina Vasulka, dal video al virtuale. Arti elettroniche e nuove tecnologie per una nuova dimensione della percezione".

Gentile Prof. Gazzano,

siamo lieti di comunicarLe che abbiamo inserito nella programmazione delle attività espositive del Palazzo delle Esposizioni la proposta, da Lei formulata, su una mostra di arte elettronica dedicata a lavori di Woody e Steina Vasulka. L'esposizione, ed eventualmente il convegno di studio dal titolo Arti elettroniche e nuovi media, potrebbero svolgersi nel mese di dicembre p.v.

Dopo il successo di critica e di pubblico avuto dalla manifestazione "Il Novecento di Nam June Paik", realizzata al Palazzo delle Esposizioni nel 1992, desideriamo, infatti, proseguire la documentazione di quanto, a livello internazionale, rappresenta le più avanzate ricerche sulla "video art", le video-sculture, e più in generale e l'arte elettronica.

Nell'attesa di definire con maggior precisione l'organizzazione della mostra Le inviamo i Nostri più cordiali saluti.

IL SOVRAINTENDENTE

Prof. Eugenio La Rocca

L'ASSESSORE

Dott. Gianni Borgna



UNESCO

le Vice-Président
Rinaldo BiandaPrésident de la Commission de
Recherche et Qualité de la VieEgregio Signor
Dr. Prof. Marco Maria Gazzano
Presidente Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma

Locarno, 9 giugno 1994

Egregio Signor Gazzano,

abbiamo il piacere di comunicarle che il C.I.C.T. (Conseil International du Cinéma et de la Télévision) dell'UNESCO accorda il suo patrocinio alla esposizione **Video/ Virtuality. Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea** (Roma, dicembre 1994-febbraio 1995) organizzata dalla associazione culturale KINEMA e dall'Assessorato alla cultura del Comune di Roma, nonché al Convegno internazionale **Le arti elettroniche e i nuovi media tra cinema, comunicazione ed estetica contemporanea** (Roma, 1-6 febbraio 1995): due iniziative di rilevante interesse culturale che si inseriscono a pieno titolo nel contesto delle celebrazioni europee dedicate al centenario del cinema.

Augurandole un vivo successo le porgiamo, egregio Signor Gazzano, i nostri più distinti saluti.

Rinaldo Bianda
Presidente Commissione di Ricerca
e qualità della vita



COMMISSIONE
EUROPEA

Roma, 2 dicembre 1994
MS/rde

Rappresentanza in Italia

Il Direttore

Egregio Presidente,

con riferimento alla Sua richiesta del 21 novembre scorso, ho il piacere di comunicarLe che il nostro Ufficio è lieto di concedere il proprio patrocinio alla Mostra "Video Virtuality - Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea" e al Convegno "Cinema. I prossimi cento anni. Arti elettroniche/nuovi media nella storia del cinema e della comunicazione" che l'Associazione culturale Kinéma intende organizzare nel corso del 1995.

La dizione da utilizzare è la seguente: "con il patrocinio della Rappresentanza in Italia della Commissione europea".

Augurando il più vivo successo alle iniziative, La prego gradire i miei migliori saluti.

Gerardo Mombelli

Egregio Signor
Marco Maria Gazzano
Presidente Associazione Culturale Kinéma
via Amerigo Vespucci, 24
00153 R O M A



UNIVERSITÀ DI ROMA I - "LA SAPIENZA"
ISTITUTO DI STORIA DELL'ARTE

Dott. M. M. GAZZANO
Associazione Kinema

Roma, 24/10/'94

Caro Gazzano,

la tua iniziativa circa un Congresso internazionale su Cinema, arti elettroniche - Nuovi media nella storia del cinema e della comunicazione,, mi sembra un'occasione interessante e tempestiva per fare il punto sul dibattito in corso su questi attualissimi argomenti. Ne approfitteranno sicuramente anche gli studenti del mio corso dell'anno accademico entrante (Dall'arte programmata alla computer art), che come ti accennavo riguarda in misura non indifferente le problematiche storiche dei linguaggi artistici intermediali.

Saluti cordiali e auguri di buon lavoro

(Silvia Bordini)



UNIVERSITA' DEGLI STUDI DI ROMA "LA SAPIENZA"

Roma, 2.9.1986

Caro Woody,

rispondo oggi, al mio rientro a Roma.

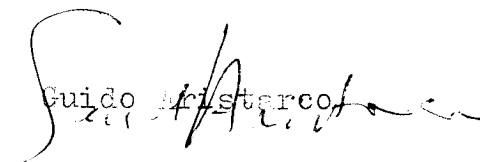
Sono lieto che tu abbia accettato l'invito e ti do le delucidazioni che mi hai chiesto:

1. Il tema che tu dovresti trattare è tecnico e pratico insieme e riguarda appunto la specificità dell'immagine numerica e il suo rapporto con l'esperienza artistica e, quindi, cinematografica. Potremmo mettere a tua disposizione una decina di monitor Sony Trinitron, videoregistratori tri-standard (Ntsc compreso) 3/4' U-matic e un videoproiettore. Facci sapere se hai bisogno di altre apparecchiature, come a esempio telecamere o computer-graphics;
2. Il testo scritto non dovrebbe superare le 15/20 cartelle dattiloscritte e la conferenza non più di 90';
3. Il pubblico è composto in prevalenza da giovani universitari, da studiosi di estetica e linguaggio degli audiovisivi e di mass media;
4. Naturalmente era ed è nostra intenzione allestire una retrospettiva video e cinematografica (con particolare riferimento alle vostre elaborazioni sul computer) - la più completa possibile - delle tue opere e di quelle di Steina. Siamo lieti che tu sia d'accordo. Puoi provvedere direttamente per l'invio dei nastri video e delle pellicole attraverso l'ambasciata Usa in Roma? Altrimenti potremmo disporre solo delle vostre opere

depositate presso il Centre Americain (Electronic Arts Intermix) di Parigi.

5. Ti siamo infine grati per averci segnalato i nomi di Gene Youngblood e di Peter Scibel. Per guadagnare tempo alleghiamo le rispettive lettere di invito, con la preghiera di inoltrarle.

Grazie ancora e tanti cari saluti,

Guido Aristarco


P.S.

Puoi farci avere gli indirizzi di Youngblood e di Scibel?

Si prega di indirizzare la corrispondenza alla segreteria del convegno:

"Cinema Nuovo", via Giacinta Pezzana 110, 00197 Roma (Italy)

tel. 876464

Mr.

Woody Vasulka

RT6, Box 100

Santa Fé (New Mexico)

Usa

Rome, 2.9.1986

Dear Woody,

I can answer your letter only now because I have just come back to Rome. I am very glad you accepted the invitation, now I give you the explanations you asked for:

1. The theme you should discuss is both technical and practical; it concerns the peculiarity of the digital-electronic picture and his relations with the artistic, as well as cinematographic, experience. We can place at your disposal about ten monitor screens Sony Trinitron, some three-standard videorecorders (including Ntsc), 3/4' U-Matic and a video-projector. Let us know if you need any other instrument such as television cameras or computer graphics.
2. The text of the speech shouldn't exceed 15/20 typewritten pages and the length of time of 90'.
3. Public is mostly composed of young university students and aesthetic, mass media and audiovisual languages scholars.
4. Naturally, it is still in our intention - as previously communicated - to organize a complete retrospective exhibition (projection) of all your (you and Steina) video and cinematographic works with special regard to the ones which are computer work-out. We are pleased of your agreement. Could you take as a personal care to send us the videotapes and the films via U.S.A. Embassy in Rome? Otherwise we only have at our disposal the copy of your works in possession of the American Centre (Electronic Art Intermix) of Paris.
5. Finally, we are grateful for having us pointed out the names of Gene Youngblood and Peter Weibel. In order to gain time we enclose the respective letters of invitation: with the request to be so kind as to send them on.

Heartfelt thanks

with our kindest regards

Guido Aristerco

P.S.

Could you let us know the addresses of Youngblood and Weibel?
Please address the mail to the secretariate of the congress:
"Cinema Nuovo", via Giacinta Pezzana 110, 00197 Roma (Italy)
tel. 876464

G.A.

THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//*/THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//*/TH
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Santa Fe, July 22. 1986

Dear Guido,

I feel quite honored by your invitation and I indeed accept it. There are some questions however, upon reading your letter:

How long should the text for the publication be? What is my topic? As you know, I work exclusively with video and computer on magnetic tape, so the topic #2 (Use of advanced technologies in film production) and its relationship to what I do seems slightly contradictory. In any case will comment on these two practices from my own perspective.

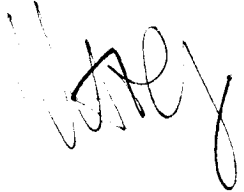
Should this be an an article and later a lecture with videotape samples as well? In live presentation I like to have videotape included, (which I hope should not be a problem U-Matic 3/4' NTSC Standard). What is the format of presenting the lecture? How much time? Who is the audience?

What should the format of the 'Vasulkas' show be? What space and hardware is available? An Installation maybe? A retrospective of sorts? Sorry, so many questions....

I recall our brief encounter at Locarno, which for me ended in somewhat problematic linguistic dilemma. You see, these problems are not discusses here in the U.S. anymore. Almost all the filmic dis-course has died out with a weakened position of semiology as science in academic environments here, and I am not even talking of electronic imaging. So, words like your topic 'Cinema, behind and inside of the electronic picture' are an esthetic no man's land here....

Thanks again for the invitation and hope to hear from you. Best regards from Steina,

Woody





UNIVERSITA' DEGLI STUDI DI ROMA "LA SAPIENZA"

Rome, 1st october 1986

Dear Vasulka,

Weibel has already answered our letter and we hope also Youngblood will do the same.

You are going to receive the air ticket New York-Rome/Rome New York for you and Steina within the beginning of november.

You should let us know as soon as possible the list of your (you and Steina) video and film works you are able to send us.

With the best regards,

Guido Aristarco

A handwritten signature in dark ink, appearing to read 'Guido Aristarco', written in a cursive style.

You may answer to this address:

"Cinema Nuovo" - Via Giacinta Pezzana 110 - 00197 Roma
tel. (06) 87.64.64

P.S.

Do you think you could come on the 19th november? I would like to organize, in the foregoing days of the congress, (naturally with the exclusion of Saturday and sunday) two meetings about your video and film experience with my university students. We would be very grateful if you and Steina could accept.

Woody Vasulka
RT/6 Box 100
Santa Fe - New Mexico
87501 USA



7 July 1982

Memorandum to participants in VIDEO ROMA 82/83
(Rome, December 4-19, 1982)

In answer to queries we received from many of you, please note:

- Those of you who have not yet sent descriptions of tapes, photos, etc. still have time to do so until September 15.
- SHIPPING OF TAPES. IMPORTANT!! Please send tapes by registered mail (NOT air freight!) addressed exactly as follows:
"Alessandro Silj, Comitato Video 79, via della Croce 78/a, 00187 Rome, Italy."
Note for DECLARED VALUE - Because customs duties on tapes are outrageously high in Italy and bureaucratic hassles in customs clearance often consume as much as an entire day at Fiumicino airport, we ask you when including a "declared value" on the package to write a sum as low as possible. (We have had to pay as much as \$40 in customs fees and other duties on a package valued at \$100)
- TAPES SHOULD BE RECEIVED BY SEPTEMBER 30 at the latest.
- PAL, SECAM and NTSC standards are all acceptable.

Note: UNITED STATES and CANADIAN PRODUCERS -- do not mail your tapes before September 15 as we are trying to work out a deal through embassies and other official channels. If you don't hear from us by September 15, please send tapes according to the above instructions.

Alessandro Silj
Via della Croce 78/a
00187 Roma
telephone 06-6542011

November 5, 1981

Dear Vasulkas

Thank you for your letter of October 13. Don Foresta had not mentioned that you would visit Europe as early as January. However, I hope that we will nonetheless be able to arrange something. Finding a good place where to show your work and raising money to bring you here from Paris -- I am confident that we can solve both problems, but it would be easier for us if we could schedule your visit after the Paris event rather than before as you suggested. Let me know if you think it possible.

Apart from the show (by the way, you should let me know as soon as possible how many hours of tape you would like to screen), I would suggest also doing a workshop where you would be able to offer some demonstration of your techniques to interested Italian video people -- there are only very few here (from this point of view, Italy still has a long way to go) but all very interested in your work, that is, if you are interested and willing to do it. The big problem would be equipment, but we may be able to get some from RAI (Italian television), since several people from the research unit and professional training dpt of RAI would be among the participants in the workshop. Therefore may I suggest, if you agree with my suggestion, to rush me information - as detailed as possible -- on the kind of equipment you would need.

Personally, I have been a great admirer of the Vasulkas all along and, as you know, I first introduced your work to the Italian public at our video festival here in Rome in 1979. I strongly hope that we will be able to work out something.



January 19, 1981

Dear Vasulhas

Your tape:

was among those selected by VIDEO ROMA 82/83 for public screenings.

Accordingly, we will pay you a fee of 55,000--lire.

Please send an invoice addressed to: Comitato Video 79, via della Croce 78/a; 00187 Roma, Italy. We need it for foreign exchange regulations in order to be able to send the money out of the country. The invoice should be typed, if possible, on stationary. It should look like this:

To: Comitato Video 79
via della Croce 78/a
00187 Roma

INVOICE

For rental of videotapes screened at Video Roma 82/83:

Lire: ~~55.000~~ ^{110.000} (more if tapes more than one)

We certify that the tapes were produced by us and that we do not normally rent out tapes commercially.

(signature)
address

Bank and number of account to which payment should be made.

To: Comitato Video 79
via della Croce 78/a
00187 Roma

INVOICE

For rental of videotapes screened at Video Roma 82/83:

Lire: ~~55.000~~^{110.000} (more if tapes more than one)

We certify that the tapes were produced by us and that we do not normally rent out tapes commercially.

(signature)
address

Bank and number of account to which payment should be made.

video roma



Rome, March 15, 1982

VIDEO ROMA 82/83 has now been scheduled for December 4-19, 1982.

The tentative program includes:

1. The second Salon of Independent Video Producers, open to all tapes produced after January 1st, 1980.
2. Seminar and screenings on "Effects of new technologies on video art, on social and political video".
3. Screenings of video productions by research departments of national broadcasting organizations. We are considering also holding a seminar, in conjunction with the screenings, on such issues as "How experimental and/or alternative can television afford to be?".
4. Latin American video (screenings).

The above is only a tentative program. Comments, suggestions, etc. would be most welcome. We plan to distribute a draft background paper to all interested participants concerning point 2 and related questions. Please send to us your own thoughts, copies of relevant articles you know of and any other relevant materials, for inclusion in the background paper or for distribution as annexes to that paper.

Those who wish to enter tapes to Video Roma should send us by June 15 (earlier if possible) the following information: title, technical data (b&w or col., standards -- if the tape was originally produced in 1/2" please indicate so), duration, year of production, names of producers and of distributors as well as all other relevant information (e.g. has the tape already been shown, or broadcast already, where and when, etc.). Include a brief description of the content. Add photos for the catalogue if possible. One U-matic, 3/4" (Pal, Secam or NTSC) copy of the tape should be sent to us by September 30 at the latest. In the past our catalogues included also titles and descriptions of works which were not shown at the festival either because the tapes were never actually sent or because they arrived too late. This is why we need the tapes in advance. We will send all participating producers who request it a contract committing Video

OVER



MEMORANDUM

To: American participants

From: Video Roma

Please send your tape(s) to:

The Kitchen, 59 Wooster, New York, N.Y. 10012

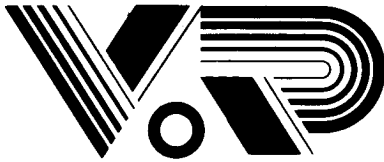
Make sure to label the cassette(s) as follows:

Attention TOM BOWES: Please forward to Video Roma.

Mr. Bowes has kindly agreed to gather the tapes in New York. The tapes will be sent to Rome via diplomatic pouch care of the Italian Embassy.

Thank you!

cc: Tom Bowes



January 19, 1983

Dear *Vasulhas*

The regional program of RAI 3 (RAI-Lazio) is producing a 30-minute news special on Video Roma 82/83 (better late than never!). We would like to use a brief excerpt (1 or 2 minutes) from your tape: *Artifacts*
RAI will pay you for that 100.000-lire.

If we do not hear from you by February 5, we will assume that you agree. Otherwise please cable. Thanks.

In any event you should send to us (for RAI) the following information: date of birth of producer of tape, address, bank and number of account to which the fee should be paid.

We look forward to hearing from you.

Happy New Year!

Alessandro Sile



UNIVERSITA' DEGLI STUDI DI ROMA "LA SAPIENZA"

Roma, 14 giugno 1986

Caro Vasulka,

il 24, 25 e 26 novembre avrà luogo all'Università di Roma "La Sapienza" un convegno su "Cinema: dietro e dentro l'immagine elettronica". Il convegno si articolerà in tre giornate:

1. La ricerca elettronica nel cinema. Riflessi in campo estetico.
2. L'uso delle tecnologie avanzate nella produzione cinematografica.
3. Ipotesi sugli effetti sociologici e psicologici dello spettacolo elettronico.

Il Rettore ed io avremmo piacere che tu fossi uno dei relatori della seconda giornata. Ci auguriamo che tu possa accettare.

Nel caso affermativo, la relazione dovrebbe pervenire alla segreteria entro la fine di settembre, in modo da avere i tempi tecnici per la stampa prima dell'inizio dei lavori. Ci sembra necessario infatti distribuirla in anticipo ai partecipanti affinché possa essere oggetto di studio e consentire interventi documentati.

La relazione verrà retribuita con Lit. 1.200.000 lorde, spese di viaggio e soggiorno a parte.

Nell'attesa di una risposta, grazie e molti cordiali saluti,

Guido Aristarco

P.S.

E' nostra intenzione dedicare a te e a Steina una mostra personale.

A tale riguardo vorremmo sapere se puoi interessarti per farci avere i video e i film da voi firmati.

Si prega di indirizzare la corrispondenza alla segreteria del convegno:

"Cinema Nuovo", via Giacinta Pezzana 110, 00197 Roma (Italy)

tel. (6) 87.64.64

011 39 6 876464

Antarctica 333225

Rome 30th, December, 1989

Dear Madam,

my name is Marco Maria Gazzano and I am an Italian friend of Woody and Steine Vasulka that I know since 1983.

I work as a researcher in cinema and "electronic art" at the University of Rome "La Sapienza".

I decided to write for two main reasons. The first one is that I have read, with great pleasure, and even with a feeling of emotion, your beautiful paper about the history of video-art published in "Communication" n°48 (Video), Editions du **Seuil**, Paris 1988 . I would be grateful if I could publish it, translated in Italian, in a book or a magazine. I ask you the permission to do it, and if you agree, to send me the original text in English, since I have a French version and I would like to check the translation.

The second reason I write is that Woody and Steine have told me that you are organizing a retrospective exhibition of their works in the United States. I am very happy about it because I greatly appreciate your views on video-art and the fact that you have chosen two artists like the Vasulkas confirms my believe.

I would like myself, to bring in Italy a retrospective of the work of the Vasulkas, as much complete as possible; from the films of the '60's up to the digital images of the '80's. Would you please let me know how much would it cost to rent these films? Furthermore may I ask you to kindly send me the catalogue of the retrospective which you have prepared for the American Museum of the Moving Arts and the American Federation of Arts?

In 1986 at the University of Rome "La Sapienza" I myself have introduced, for the first time in Italy, the production of the Vasulkas. That time I managed to invite not only Woody and Steine but also Gene Yougblood and Peter Weibel. In that occasion I promised to Woody and Steine a wider and more complete exhibition of their works, may be in an important Museum of Modern Art in Italy. All the informations you could give give me would greatly help me to fulfill that promise.

I thank you from now for your kindness and for your help. Asking you to give my regards to the Vasulkas I send you my best wished for the new year.

Truly Yours.



Marita Sturken
210 Frederick Street
Santa Cruz CA 95062
U.S.A.

April 29 →
Woody V-

Rome, 29th march 1991

Dear Marita,

At least also in Italy something is happening. As you'd know, Woody Wasulka and Gene Youngblood 'll come in Italy in May for some conferences and manifestations. This makes me happy and I hope in that occasion to greet them.

I'd like to ask you this courtesy: would you tell Woody and Gene we could meet in Italy (in Rome, for exemple on next 13 or 14 May) to organize the Italian part of the itinerant show Woody and Steina's works, supportais by American Federation of Arts?

Infact, I succeded into having, from the prestigious "Museo Laboratorio di Arte Contemporanea" of the University of Rome "La Sapienza", directed by the teacher and the art-critic Simonetta Lux, a favourable opinion for the show of videos and, maybe, for installation-videos too.

We are interested also to pubblish in Italy the exhibition catalogue - if possible including some italian essay - and to enter in coproduction (about this initiative) with the american Federation of Art and with the Contemporary Art Center of Valencia. Do you think will be possible? Moreover Gene and Woody-Steina and you, could come here in Italy (in Rome) to inagurate the exposition, once we have established the date?

All about this I would like to discuss with Woody in May, but maybe also you can already give me some information by letter or by fax.

I wish you a good work, I'm looking forward to give you my best wishes.

Marco Maria Gazzano
Via del Pigneto, 81
I - 00176 R O M A
Italy
fax 06/321.52.47


MARCO MARIA GAZZANO

CIAC!

Mrs.
Marita Sturken
210 Frederick Street
USA - Santa Cruz CA 95062

Rome, February 25th 1991

Dear Marita,
first of all you must excuse me for the tremendous delay I usually answer to your very polite letters, but the fact that I do not know English enough forces me to long interpositions of friends-translators (Federica, my sister, will translate this particular letter for me).
Thankyou for last year letters I received from you, the 26th February and the 7th December one: they are both very precise and clearly written.
I am grateful as well for having sent to me the complete and revised version of your remarkable work on the history of the creative video.
As I am not sure I will be able to publish it, and therefore pay you the copyrights, I still didn't order its translation to anyone at the moment, and I am personally not using it at all (Mr. Felice Pesoli from Milan asked me some excerpts for one of his catalogues titled "In Video", but I refused. I believe I have done the right thing as he had previously assured me the publishing of another essay of yours, and I finally couldn't see anything at all on the catalogue).
My wish, not yet expressed as you can notice, is to reach the publishing in one single volume of the english version of your essay together with a large work by Dany Floch (former director of the Video Department in the Paris Modern Art Museum, dead in 1987).
Considering these two works particularly relevant and useful to the video history and to the real prospect of electronic arts, I rely on this production, especially adressed to the university students, as well as art critics, historiographers, and experts in contemporary art.
Do you agree with me? Or would you prefer to see your essay published apart? In this case, what is to be considered too, is that in Italy there aren't neither ~~such~~ bulky reviews on the matter in the position of publishing such a long work, nor so well known to be able to pay the copyrights.
A publishing house would certainly consider it differently, in particular if the book is intended for the University: you must not expect a generous reward for it, anyhow!
In Italy, the intellectual commitment is not usually taken into financial consideration, while I can assure you that the public interest for the electronic arts is very low indeed.

As a matter of fact, this book could be the first one in this country in the field: hence its interest, I should say more cultural and scientific than commercial. Aleph Publisher House, in Turin, who had approved this project as well as the Italian edition, edited by myself, of the French biography of Paik, has gone bankrupt: this is the reason why you haven't heard any news from me for such a long time. I didn't only want to announce failures. At this very moment, I'm looking for other publishers in Rome and Naples, more reliable other than richer: it is not easy, but I am particularly stubborn. In Italy everything, even important matters, is decided on the spot, without notice. The result is a job done too fast, where there is often no time enough to let the partners know what is happening (most of the time, a lot of Italian intellectuals take this as an excuse not to work properly). Last July 1990, for example, I received a call from the Cinema Corporation "Cinecittà" (the Italian cinema production structure held by the Gouvernement) saying that they had just found out that Video Art was important and, as nobody knew anything about it in Italy and, in this field, I was an expert well known for my scientific rigorism and my duty at the University, they would give me ten days time to produce a special video art issue of their "Immagine e Pubblico" magazine, distributed in 5000 copies at the Venice Exhibition. They asked me whether I accepted the job, pointing out that they could not afford to pay any copyright and that they would pay me very little money, too. "But it's important, don't you agree?": a well known Italian blackmail. Of course, I accepted it. In ten days, the first cinema magazine monographic number on electronic arts was born, included translations, bibliographies and various material I had already composed for other books I'm writing. This happened exactly ten years after the same action carried out in France by "Cahiers du Cinéma". Due to the very short time at my disposal, I had thought the number more as an information instalment other than a deep, medium-high level study on the thirty years history of electronic arts and the main production in the field in Italy. On this purpose, I had translated few paragraphs of your essay and I had 'set them up' within the same history, told by Jean Paul Fargier: this to show, even ~~incidentally~~ incidentally, the differences between historiographic readings of the video existing at present (I hope you realize I personally stand on your side...).

I had absolutely no time to ask authorization to any author, Seuil Publisher House had allowed me to translate single excerpts of the essays edited in "Communication/Video" in Italian, it was not a matter of issuing the complete version

of your work and I could translate the french version personally and therefore faster: I actually wanted your remarkable essay to be known in Italy, even partly, and that's why I used it. I have also upheld ~~your ideas~~ some of your ideas during a congress on the moving image organized in Rome, last June, by the Italian Art and Culture Ministry: I will send you a copy (in Italian) of the written account of it. At any rate, our "Immagine e Pubblico" special number has been successful: 6000 copies printed, sold out at present, read by students, critics, artists and cinema and television experts. They have ordered me a second number which is on printing at present. You will receive it, as well as the 1991-92 subscription to the magazine and hopefully a third special number, let's see. Concerning the exhibition on the Vasulka's, things are not easier.

More than a year ago, I talked of it to the renowned Contemporary Art Museum sited at Rivoli Castle, near Turin. In 1986, in Rome, at the time of the opening of Woody and Steina work in Italy, I told Woody this museum could possibly be the site for a wider exhibition (with video sculpture) of their works. But the former Director of the museum, the Dutch Rudy Fuchs, never gave me an answer on the project I submitted him. The new Director, on duty since last November, doesn't really know what she wants to do (or we simply have different points of view). You probably know her, Mrs. Ida Giannelli, for years colleague of Germano Celant, the present curator of the Guggenheim Museum.

I therefore am still waiting for an answer from this museum which I consider the ideal place for Woody and Steina exhibition. But I am interesting as well the Exhibition House in Rome, private galleries etc. Meanwhile, the public body has found a good alibi in the gulf war to limit the budget for Culture, not to mention the well-known lack of interest on the matter. However I will introduce "Art of Memory" in a conference on the languages of image which I will hold at Lausanne University (Switzerland) in two months. But what's relevant is that I have submitted the project of organizing an international educational stage, to be held in Rome, on the Vasulka production to the Centre International de Création Vidéo of Monbéliard-Pelfort in France. This could possibly come together with an exhibition of their works.

If this project is carried out, I will certainly need your collaboration, as well as the one of our common and brilliant friends, of course.

As you can imagine, for this plan, I have also suggested the Italian Television Corporation to buy certain works from Woody and Steina, but the real interest for electronic arts is just starting in Italy. By the way, I certainly need the catalogues you are editing, in English or other languages, which would be precious for

Sturken 4

myself, my scientific work and my job of "cultural stimulator":
could you send them to me in Italy?
And, if you can, send me any other information on the Vasulkas
and on the perspectives of the video electronic arts in USA.
This long letter is over, thank you for following patiently
up to the end.

Let me hear from you, and please send my warm regards to Steina
and Woody, Gene Youngblood, and the other American friends.
I particularly want to say thanks to you, for your confidence
in me and your friendship.
Wishing you all the best in your job,

affectionately yours

Marco Maria Gazzano

Please note:

My address is changed. Here is the new one:

Marco Maria Gazzano
Via del Pigneto, 81
I - 00176 ROMA
Italy

Ph: 6-70.24.662
Fax: 6-32.15.247

CIA!

THE VASULKAS

September 22, 1994

Marco Maria Gazzano
Associazione Culturale
KINEMA
Via Amerigo Vespucci. 24
1-00153 ROMA, Italy
FAX: 0039/6/57300.520

Dear Marco Maria,

Woody and Steina have asked me to help them prepare for the Rome show. We are excited about this retrospective and will be working hard to make it a great success.

We would like to know if you have made a financial projection for this show. To begin work, we estimate that we will need \$3,000 to \$5,000 US dollars to survey their collection, prepare descriptions of the installations, collect photographs and articles for the catalogue, prepare necessary correspondence, and investigate shipping and insurance costs.

The major question which now concerns Steina and Woody is one of space. They need to know the proportions and actual measurements of the rooms and spaces which are available. Having a better idea of the spaces, they may begin to design where appropriate installations, video projections, monitors and photographs may go.

You mentioned that you want to include "Eigenwelt der Apparatewelt." We suspect that you are asking for the video version. The physical dimensions of this exhibition filled five rooms. We will send you a tape of this show so that you may have a sense of its dimensions. This show was designed as a "dead end" show. The rights, therefore, belong to the designers and artists working with the machines. We do not feel there will be a problem with their agreeing to its incorporation in this retrospective. We must, however, have their permissions in order not to infringe on copyrights.

Your fax indicated that you would like all of the Vasulka's video work on 3/4" U-Matic format. Woody and Steina feel that ~~by~~ putting all of their visuals on bar coded laser discs would be easier and present less technical problems for the duration of the show.

We are presently working on a budget which will incorporate projected costs for a complete set of videos, 6 or 7 installations with a complete budget for each, photographs and pictures, a catalogue, and assistants' salaries. The budget will be broken down into 2 parts. One will incorporate the selection, editing and transfer of materials for the show, including the salaries of assistants. The other will include the cost of packing and shipping all of the materials to Rome. We would like to know what funds you have available, so that we may plan the scope of the show. If you are planning to include all of the work which you mentioned in your fax, the estimated cost for a retrospective of that magnitude would be over \$100,000 US dollars.

Woody is planning to come to Rome after his Rotterdam show to meet with you. His technical assistant, Bruce Hamilton, will be in Rotterdam with him. Woody would like to bring Bruce to Rome with him at this time. We will need funds for Woody's and Bruce's air fare from Rotterdam to Rome and accommodations for a shared room. It is essential that Bruce come to Rome with Woody and Steina in April for the actual installation of the show. Many of the installations are complex and require Bruce's expertise in computer programming, as well as his familiarity with assembling the multi media components. Woody and Steina feel sure that he will work well with you and Carlo.

I will be sending you some tapes of Woody's and Steina's latest work. I hope that this letter clarifies some of your concerns. Please let me know if you have any questions or need more information.

Best Wishes,

Susan Hamilton

THE VASULKAS

Sunday, December 4, 1994

Dear Marco Maria,

Enclosed are a copy of the video taken at the Palazzo, the Buffalo catalogue, and the book of binary images which you requested.

The following paragraphs attempt to answer the questions posed in your correspondence.

The cost of the whole selection of the Vasulkas' videos in 3/4 U-Matic NTSC is \$xxx.xx per set.

Steina and Woody confirm the release of copyright for TV of all videos except "Participation." They agree, also, to your making the transactions and sharing these with them.

The Vasulkas would like to have articles by David Dunn (American) and by Axel Wirths (German) included in the catalogue.

Addresses for Gene Youngblood, Lucinda Furlong and Marita Sturken are as follows:

Gene Youngblood

P.O. Box 3586

Santa Fe, NM 87501

Telephone: 505.455.7018

Fax: 505.455.3244

Lucinda Furlong

225 Park Place, #3A

Brooklyn, NY 11238

Fax: 718.857.8675

Marita Sturken

Annenberg School Of Communication

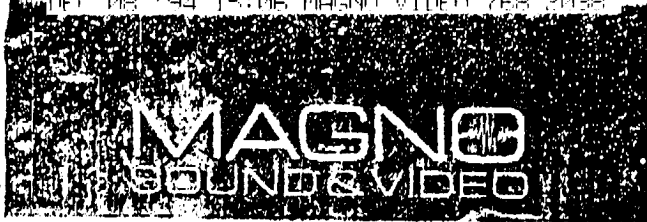
GSS 344

University of California

Los Angeles, CA 90089-1694

Fax: 213.740.0014

Woody and Steina have not made the final decision on which installation should be sent to Rome to create the strongest and most compelling show. They plan, however, to include four of their larger installations and perhaps one or two smaller ones, depending on spacial allowances. We will not be able to include the installation budget until the show has been designed.



MARNO
729 SEVENTH AVE
N.Y. N.Y. 10019
(212) 302 2505



Magno Sound & Video, with complete post production facilities under one roof, offers Laserdisc recording services. With the Optical Disc Corporation's 610-A recorder, Magno can transfer from videotape to LaserVision Videodisc.

Our turnaround time is usually within 2 work days if your tape is formatted properly. The tape should be either 1", 3/4", Betacam, Betacam SP or D2.

Our discs are one sided C.A.V. or C.L.V. Laservision compatible. C.A.V. discs have a maximum running time of 30:00. C.L.V. discs have a maximum running time of 60:00 They will play on most any standard videodisc player. We have two types of discs; "plastic" and "glass". "Glass" is a heavier duty material and will probably wear better in adverse humidity conditions.

The Magno Laserdisc can be used with disc based editing systems, as authoring or check discs and for low volume duplication. The major advantage of the ODC system is the fast turn-around without going through the lengthy process of manufacturing molds which can take weeks and cost thousands of dollars for the smallest runs.

LASERDISC RECORDING
LASERDISC RECORDING
LASERDISC RECORDING

Prices:

NTSC

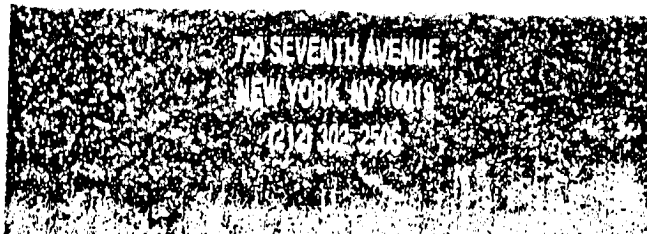
CAV Plastic:	\$275.00
CAV Glass:	\$550.00
CLV Glass Only:	\$700.00

PAL

CAV Plastic:	\$475.00
CAV Glass:	\$750.00
CLV Glass Only:	\$850.00

For more information, contact Paul Stezel or David Friedman

NY'S MOST COMPLETE POST PRODUCTION FACILITY



THE VASULKAS

This all limit our flexibility and we cannot operate without well defined budget ahead of time. Since our "retrospective" will not take place in the US in the near future, we can concentrate on the Roma show as being representative of this subject, you having certain priority in use of our material. **As you know, the Vasulkas** have rather diverse genres to their credit: written articles and interviews, photo essays, musical compositions, single screen and stereo-pair films, various social, technological and didactic archive and video recordings, video tape as art, art installations, historical video instrument collection and many other related subjects that may be considered for a complete "retrospective". This all will need a budget to go through our archive and find all materials relevant to such show.

Our last larger curatorial involvement was in Linz in 1992 where as you know, we curated and produced a difficult but personally satisfying show on early video instruments. We learned the "ropes" and got some idea, how a large scale show with a catalog comes about and how much time it takes to bring it up. In the process of preparation of the video segments, we made a choice to use LaserDisks accessible via BarCode printed in the catalog. We are convinced, that this is a very good approach to our early videotape collection both from our and viewers' point of view.

You have asked repeatedly latest through Adrianas' phone message about a material to present to possible sponsors. Do you mean tapes, articles and photos? What kind? How many?

Awaiting your response - stay in touch,

Your Woody

W

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

TO: ANSALONI
FROM: W. J. J. 21
DATE: DEC 21
PAGES: _____

Dear Carlo,

A status report as of December 21:

You may know, our European representation is conducted by Montevideo, a Gallery with a large and multi-purpose activities in new media, mostly Video. It is headed by Rene Coelho, an old time ally and friend. By its history and definition, it operates with substantial amount of equipment designated for mounting exhibits and installations of mostly Dutch artists under the patronage of the Dutch government. But this should not prevent us from acquiring the type of equipment we all seek for our Rome show. We talked to Rene and we agreed there is a great chance for a full collaboration as far as equipment pool and NTSC to PAL transfer of tapes. We understand it would be under a rental condition, but we are convinced, the price would be hard to beat.

But here as everywhere, we can't escape the curse of the Standards: Rene has up to fifteen Sony Laserdisk Players and plenty of good size Monitors, but the Laserplayers are PAL only. Fortunately, the monitors are Multi-standard. There is another lucky element here, Montevideo has developed a few synchronizing boxes necessary for our operation.

Montevideo Laserdisk players are Sony LDP 1500P (PAL only). They have different communication protocol for the synchronization which differs from the family of Pioneers, but since we are gearing up to the PAL standard, we hope Montevideo could make more of the Sony compatible boxes.

We know that PAL mastering and Diskmaking is more expensive. Magno Sound&Video NTSC/PAL Disk media production lists single NTSC plastic for \$275, in PAL \$475. In short, the charge for making PAL disks is substantially higher, ca 100.00 for tape PAL Mastering and \$475.00 for the PAL format disk. We estimate there would be about 10 more disks to be made in PAL.

h a m i l t o n - c a r l i s l e

Attention: STEINA VASULKA

Thursday, December 7, 1995

RE: Woody Vasulka's CD-ROM images

All files on the CD-ROM are in Targa file format which is viewable in Adobe PhotoShop using either a Macintosh or a PC. Use either "Open" or "Open as..." to read the files. The CD is written using ISO 9660 format so that both a Macintosh or a PC can open these files. In order to open the files on this CD-ROM using a Macintosh the following (US) extensions must be in Extensions Folder in the System Folder

- Apple CD-ROM
- ISO 9960 File Access
- High Sierra File Access
- Foreign File Access

If you do not have all the extensions mentioned above an installer is available from the Apple ftp server. You can use either "ftptoo.support.apple.com" or "ftp.support.apple.com" as an address in the URL below. This URL must be entered as one line with no spaces and then the file can be retrieved using Netscape or another web browser.

`ftp://ftptoo.support.apple.com/pub/apple_sw_updates/US/Macintosh/Display%20and%20Peripheral%20Software/CD-ROM_Software_5.1.2.hqx`

The above files are what you would use with US Macintosh system software. I assume that if the machines you use have Italian system software, the files might need to be different. Someone who uses graphics on Macs should know how to access and open these files.

Most of the files are 756 x 486 pixels with an aspect ratio of .8571. When viewing these files on a Macintosh or a PC the images will appear stretched in the horizontal direction with circles appearing as ovals. A special Targa card is needed to correctly view these files unchanged. To view the files in a square aspect ratio the images will need to be resized in PhotoShop to 648 x 486. All 1024 x 768 size files are in the correct format for square pixel viewing.

Good luck

Bruce Hamilton

h a m i l t o n - c a r l i s l e

Attention: STEINA VASULKA

Thursday, December 7, 1995

RE: Woody Vasulka's CD-ROM images

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- Apple CD-ROM
- ISO 9960 File Access
- High Sierra File Access
- Foreign File Access

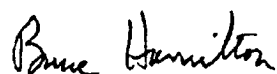
If you do not have all the extensions mentioned above an installer is available from the Apple ftp server. You can use either "ftptoo.support.apple.com" or "ftp.support.apple.com" as an address in the URL below. This URL must be entered as one line with no spaces and then the file can be retrieved using Netscape or another web browser.

`ftp://ftptoo.support.apple.com/pub/apple_sw_updates/US/Macintosh/Display%20and%20Peripheral%20Software/CD-ROM_Software_5.1.2.hqx`

The above files are what you would use with US Macintosh system software. I assume that if the machines you use have Italian system software, the files might need to be different. Someone who uses graphics on Macs should know how to access and open these files.

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Good luck



route 1 box 5-C glorieta new mexico 87535 505.757.6603 fbh@santafe.edu

KINEMA

Associazione Culturale

Roma, Oct. 25 1995

Dear Steina and Woody,

because of many exhibition until end of the year the Council of Rome decided to make a further cut on our budget, at this time with all energy and money that we have already we want to make the exhibition in any case.

To acquire another sponsor of the work and to cut other costs we have to suggest you another date for the opening

we suggest the 18 of December, this day coincide with the last day of my international meeting. In this case the lecturers will be for the opening the press is going to give more news and the public sure is going to be much more. 'Violin' Power life is going to be with a lot of public.

The exhibition will be for 3 weeks. We know that you both and Carlo are in Lyon for the opening, Carlo said to us, today, that the important opening is the 14 and from the 15 he can come to set up and you can come before the 18 to control every thing.

About the installations we are talking about are:

Pyrogl. yphs

- Matrix
- The West
- Allvision

Tokyo 4

Violin Power life performance one day. The opening

Allvision we provide the cameras

The projectors we have and they are three guns

How much is going to costs each photopanel? here with negative is 1 m² cost 65 dollars.

about pictures in digital form is possible in CD Rom digital Kodak photo CD or in DAT.

About the retrospective you speak about 9 mastertapes and 9 hours we don't understand. For the retrospective is going to be - Locarno +

other works -
in total 3-4 hours

best regards

Adriana Marco
[Handwritten signature]

CORRECTION!

2

Total 148 kg

Violin Power	Dimensions: 57cm x 57cm x 36cm : 80cm x 26cm x 13cm
Allvision	Dimensions: 70cm x 20cm x 20cm : 43cm x 43cm x 43cm : 50cm x 50cm x 50cm
13 U-Matic Masters	Dimensions: 57cm x 57cm x 36cm
Still Player	Dimensions: 57cm x 57cm x 36cm

52x27x18
36x24x10

Since I do not have the boxes yet, something could change, like the VP 80 x 26 x 13 and Allv. 70 x 20 x 20 could share a box, and so could the tapes and the Still player, bringing the total of boxes to 5.

Please reply soon - as I told you, I already bought the ticket (Iceland air, so I could see my family at Christmas), so now I have to change it.

Best regards,



Steina

Cc: C. Ansaloni

THE VASULKAS

Marco Maria Gazzano
"Kinema" — Associazione Culturale
Via A. Vespucci, 24
00153 Roma, Italy

April 5, 1995

Dear Marco Maria,

I am working with Woody and Steina Vasulka to try to raise some funding here in the U.S. to pay their expenses associated with the preparation of their installations for the exhibition at Palazzo delle Esposizioni this October. Woody and Steina think that with the exhibition postponed we should take advantage of this brief-time-window-of-opportunity to actively join you in the struggle to raise some matching funds.

The areas we propose we look for funding in the U.S. are Production of Media of all programs (\$12,000); Roundtrip air transportation for 3 people (\$4,500); Artistic fees (\$10,000); U.S. Administrative fees \$2,200; Technicians—Hamilton, Gritzko, Dostal (\$8,000); and Special hardware — synchronizing, switching, etc. (\$3,500). If any of these item overlap with your fundraising plan, please let us know so we are not duplicating your efforts.

We would leave on you the fundamentals of the on-site production of the installations, equipment rental, shipping and life support in Rome.

We are preparing our Requests for Funding documents for our U.S. campaign and need from you a letter that states the in-kind value of everything that has been committed towards this show by the City of Rome, such as value of the space, personnel/staffing/guards related to the show for its preparation and then while its up, marketing, catalogue and any other printed materials that the Esposizioni will be doing in association with the exhibition, equipment that will be made available, and anything else you can think of that has a monetary value that can be assigned to it.

biennale d'art contemporain
de lyon

MAISON DE LYON
PLACE BELLECOUR
69002 LYON
FRANCE
T : (33) 72 40 26 26
F : (33) 78 38 28 92

DE :
FROM :

DEAR MARCO/ADRIANA

Juliette RAJON

A :

THESE ARE THE LYON

Steina VASULKA

NUMERO :

DATES. IS ~~NOT~~ CARLO

1 505 473 0614

DATE :

WRONG? I WOULD LIKE

13/10/1995

TO DO SOME BEFORE

NOMBRE DE PAGES :

NUMBER OF PAGES :

LYON IF POSSIBLE¹

OBJET :

I WILL SEND YOU AN-

OTHER FAX LATER

BIENNALE DE LYON/
WELCOMING OF ARTIST

Dear Steina Vasulka,



We are contacting you today in order to organize your coming to Lyon in December for the Biennale.

We remind you the dates of the exhibition :

Dec 18 and 19th : professional days

Dec 19th evening : official opening

We think you could arrive on December 12th and leave on December 20th.

We would take charge of your travel and hotel (night and breakfast).

Do you have any special arrangement with a travel agency ? What is the price of the ticket you can get to come to Lyon ?

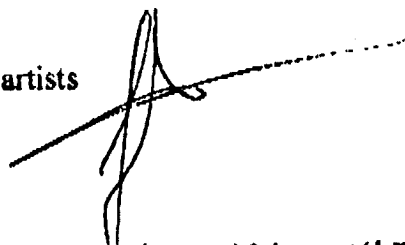
If you do not have any special arrangement, we will take charge of the organization of your coming, but let us know.

As far as your assistant is concerned, we need the same information.

We hope you can answer this fax very soon. As you can imagine, seats in planes around Christmas times have to be booked now.

Yours Sincerely,

Juliette Rajon,
Responsible for welcoming of artists



maison de lyon, place bellecour, f - 69002 lyon, tél 72 40 26 26, fax 78 38 28 92

h a m i l t o n - c a r l i s l e

Thursday, December 8, 1994

Dear Marco Maria,

I have mailed you a package on December 8 which contains a VHS copy of the video taken at the Palazzo, the Buffalo catalogue, a binder of the photo exhibit with panels including *Hybrid Hand Study*, and a visual essay on the *Syntax of Binary Images* which you requested.

The following paragraphs attempt to answer the questions posed in your correspondence.

The cost of the whole selection of the Vasulkas' videos in 3/4" U-Matic SP or BETA NTSC transcoded to a PAL master is \$3,500 (tape stock, editing, search time and transcoding are included). Additional sets should cost substantially less. René Coelho of Monte Video Time Based Arts in Amsterdam has offered to duplicate tapes for a reasonable fee. Steina and Woody confirm the release of copyrights for TV of all videos except *Participation*, which has music by Miles Davis, Jimi Hendrix, Jethro Tull, etc., which must be cleared through their music labels. The Vasulkas agree, also, that you should take care of the distribution of these tapes and share any profits from sales with them.

Steina and Woody still have not yet reviewed all of the archival materials including their early tapes, films and music which should be assessed for their historical and didactic value (by the curator). *The Buffalo Collection*, a selection of videos by the Vasulkas and other artists, is something you may want to consider. It is an in depth view of the experimental work done in the period 1969-72.

There are not any serious critical articles written on the Vasulkas which you would not already know or have. They would like you to review *Theaters of Woody Vasulka* by David Dunn (American, you met him in Ferrara), interviews by Mona Sarkis (German) and an article by a German writer commissioned by Axel Wirths which was originally to appear in the yearly Kunstaussstellungshalle/Bonn catalogue (which, at this date, has not been published). Unfortunately, there is nothing new that has been written on Steina's work.

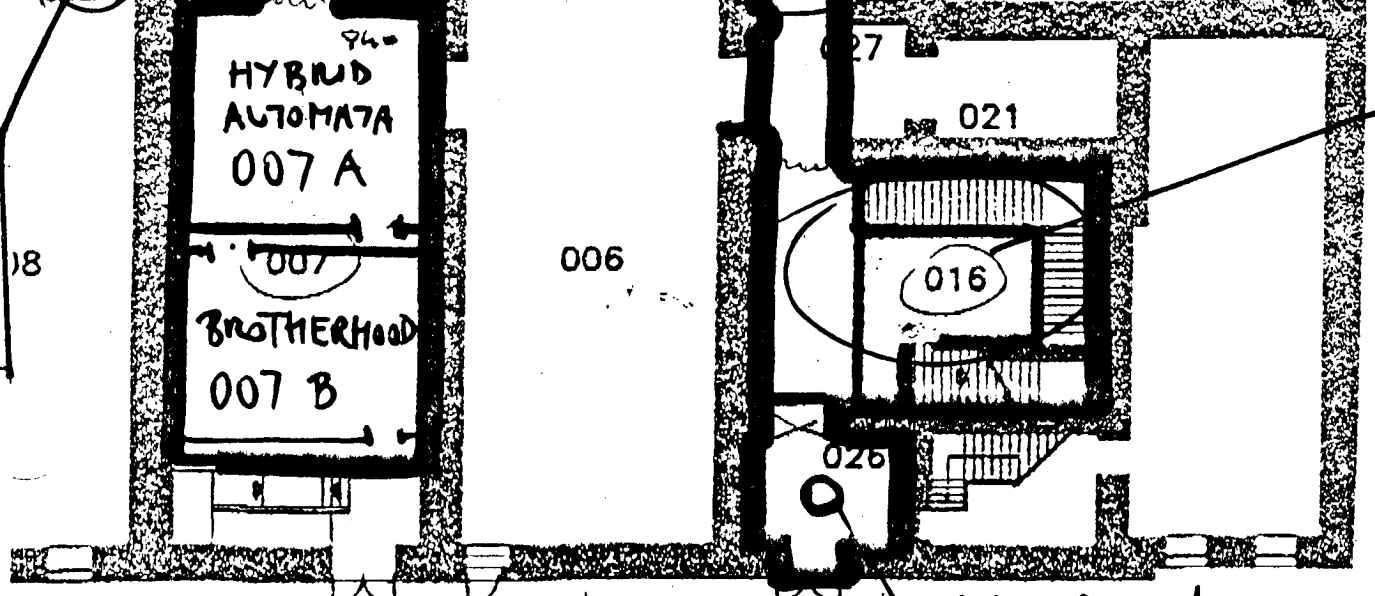
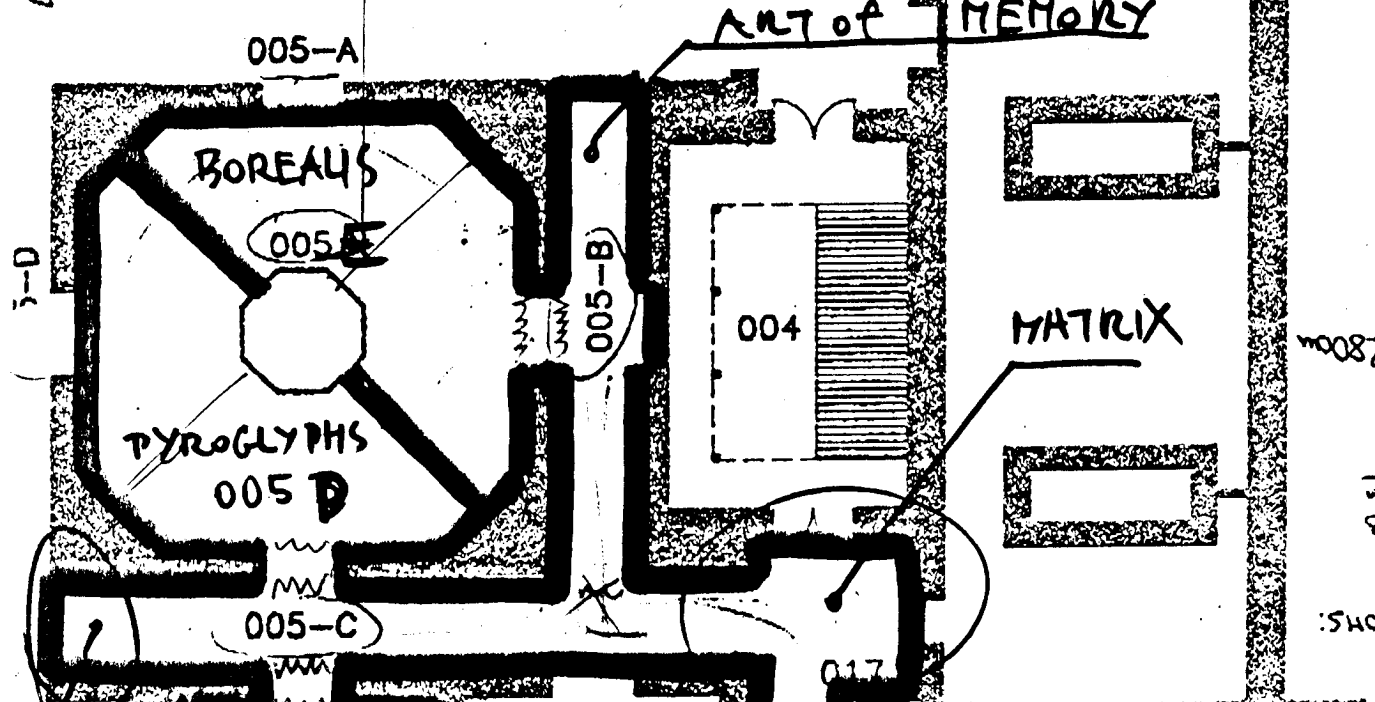
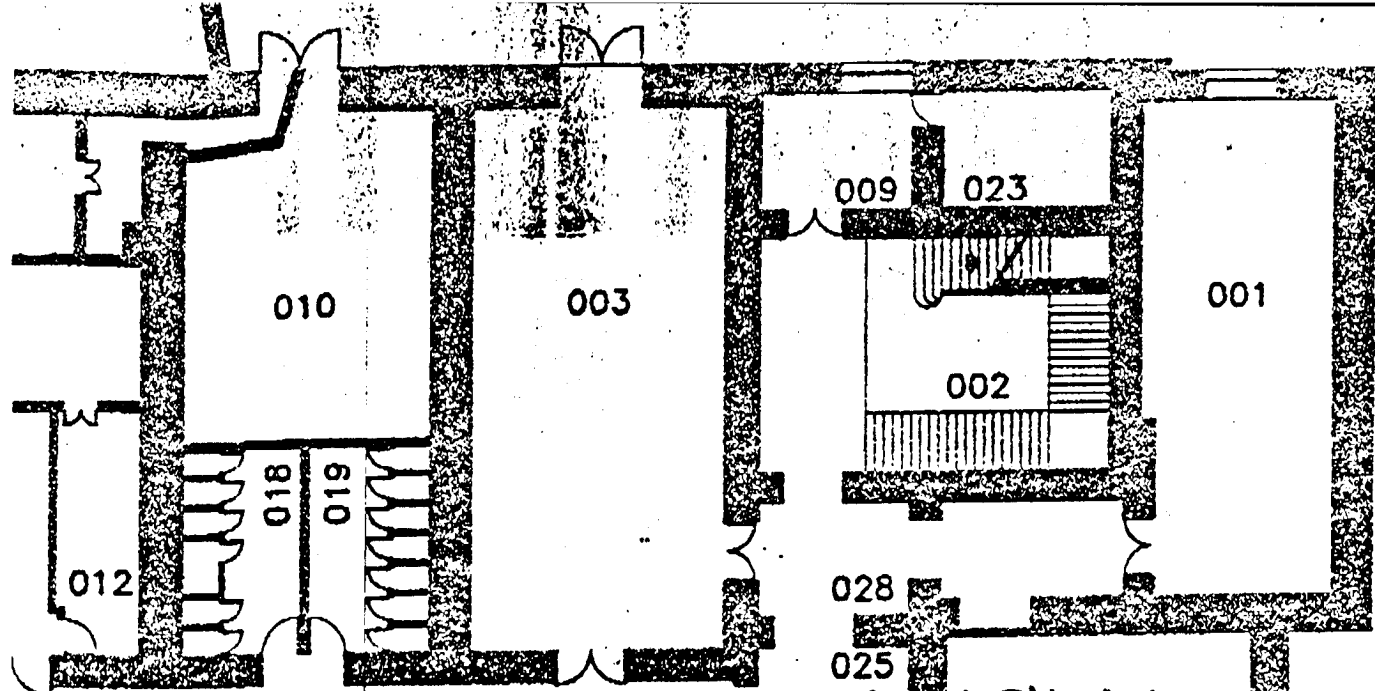
Addresses for Gene Youngblood, Lucinda Furlong, Marita Sturken, Axel Wirths, David Dunn and Mona Sarkis are as follows:

Gene Youngblood
P.O. Box 3586
Santa Fe, NM 87501

Telephone: 505.455.7018
Fax: 505.455.3244

and

route 1 box 5-C glorieta new mexico 87535 505.757.6603 fbh@santafe.edu



- OUR ROOMS:
- 017
 - 016
 - 005-B
 - 005-C
 - 007
 - 005
 - 500
- 400 = 2800m

THE WEST

ALLVISION

Ms. Suzanne Tounge
Vice President
Saatchi & Saatchi
7-8
Via dei Fienardi 6
Rome 00153
Italy

May 4, '95

Dear Ms. Suzanne Tounge,

Barbara McIntyre suggested to me to get in touch with you as a possible sponsor, or adviser on sponsors.

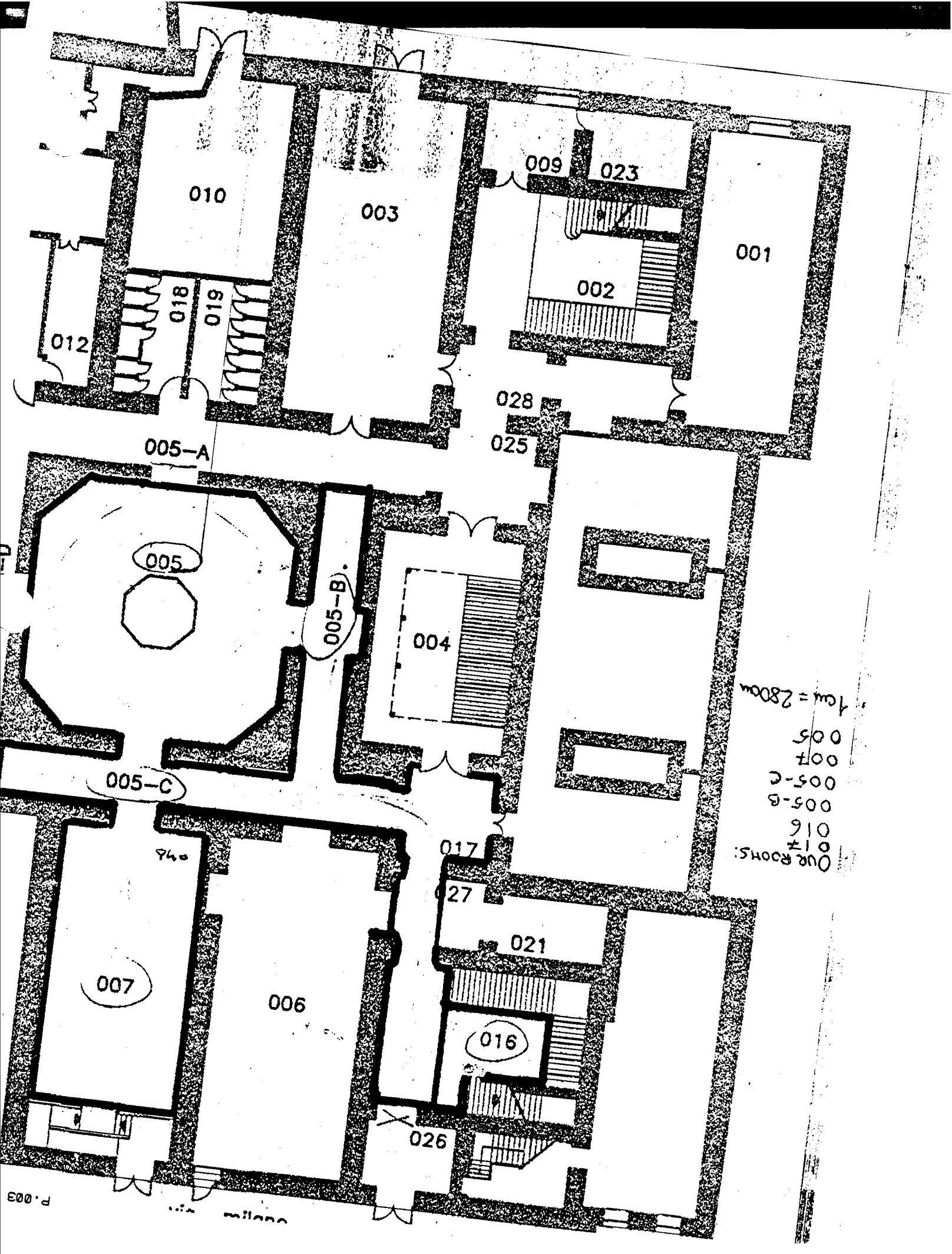
Should Satchi/Satchi or any other entity in Italy be willing to listen, we would ask our curator in Rome, Mr. Marco Maria Gazzano to present our case there. I am grateful for your assistance and hopefully, this will be a fruitful avenue.

Sincerely,

Steina Vasulka

983 4017

4131 PH
Bob 415-357 4037 FX
Peter Jones 4073 PH
Marita FAX 213-740 0014 PX



OUR ROOMS:
 001
 016
 017
 005-B
 005-C
 007
 004
 005
 021
 023
 027
 028
 026
 025
 028

4cm = 2800m

THE VASULKAS

Thursday, April 6, 1995

ATTENTION: Carlo Ansaloni

Dear Carlo,

Now that the Rome show has been postponed, we have several concerns. We want to let you know what they are and see if you can give us feedback.

The room where we were planning to install Machine Vision is no longer available. Apparently the emergency exit prevent us from using this space. Where can this installation go? It does not need a black or darkened space. Daylight is no problem, as long as the piece is not in direct sun.

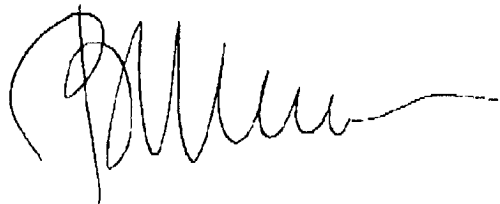
Steina was planning to install two large works in the "fountain" room. Marco Maria has informed us that funding is not available to build a soundproof partition. These pieces cannot exist in the same room without a soundproof separation between them. If curtains could be hung in this space, it may provide an adequate sound separation. Otherwise, we will need another room.

The Art of Memory is a complex installation and involves multi channel switching equipment and other expensive technology. In order for this piece to be realized, a production budget (ACTUAL MONEY) must be received before we can begin tackling this project.

We understand that it is feasible to build walls in Woody's room where Brotherhood and Automata are going. Woody would not object to a curtain being hung between the two installations if that would be easier or cheaper.

Please let us know your thoughts about these concerns. Woody is leaving for Europe April 8, but Steina will be here until early May. We look forward to hearing from you.

Ciao, Woody



October 5, 1994

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

Dear Woody,

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

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

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

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

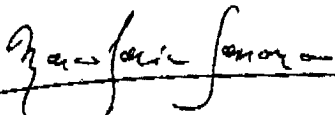
As mentioned in my previous fax an organization unit is already working for us. It is:

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

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

Ciao. A presto.

Your Marco Maria



have "borealis", "The West", "Tokyo four", "theater of Hibrid Automata", "Brotherhood Table III", and an unpublished work to present just in Rome. I wish it could be "Art of Memory". However please feel free to choose by yourselves.

Beside the 6 or 7 installations inside the building, please think of an installation - very catching and spectacular - to be set up outside the building, either high up on the front of the building or between the columns.

I would also like that on the opening day on the large steps outside the building, right in the center of Rome, Steina could give a live performance of "Violin Power" and could also set up her "Machine Vision".

3 - Also, I wish that on some of the walls we could show some of your marvellous "pictures": educational boards on video "vocabulary" and computer image, the "Hybrid Hand Studies", the "Didactic Video" ecc.

4 - I would also like to have in Rome "Eigenwelt der Apparatewelt".

5 - The catalogue will be an historical - critical book on your thirty-year work, containing all important essays on you (Youngblood, Sturken, Bellour, Furlong, Ross, ecc.) as well as an anthology of your statements, interviews, articles, ecc., with many photos in colours and in black and white.

This is my concept of "retrospective": an important exhibition on your work from the seventies till today. To realize all that we are trying to get founds, therefore please state:

- cost of each installation, taking all material in USA
- the overall cost of packaging and transportation of all materials from Santa Fé to Rome and back to Santa Fé
- your cachet, that of your assistant and other artists expected in live/interactive installations
- the rights cost for the Italian edition of texts both for the catalogue and photos descriptions
- the cost to buy two complete sets of videos (one to kept in stock)

If I missed any item of cost please add it to this list. We will obviously take care of your airfare and hotel in Rome.

We will give this exhibition. I already gave national and international important supporters. It will be very well presented on press and TV and there is great expectation in Rome as well as in other European Countries.

But it has to be financed by sponsors and these days are not very easy. To have further financing sources I'm thinking of two other initiatives: the distribution of some of your most important works in some video whs and a work-shop of Woody and Steina here in Rome in the days following the exhibition opening. Wich is your cachet of each of these two initiatives? Please answer as soon as possible all items of this letter.

Thanks so much. Love.

Majca Maria

FAX

THE VASULKAS

FAX

TO: GAZZANO
FROM: WOODY
DATE: MAR - 21
PAGES: + 1
SEE LETTER TO FED-EX

VERY IMPORTANT!

DEAR MARCO / ADRIANA

THE PHOTOS ARE STUCK
SOMEWHERE IN MILANO.
THERE IS SOME SOLUTION
HOWEVER. PLEASE, CONTACT
IMMEDIATELY FEDERAL EXPRESS
AGENT IN ITALY:

REGINA STONE

TEL: 02 4020362
FAX: 02 40099274

LOVE
UTS.

Ausloni is going to contact J^{P.002} ---
soon.

Sincerely

Alriana

- Answer to 58330813 -
in ROME



FAX**THE VASULKAS****FAX**TO: COLETTIS

397-3347 EXT

STEFFINA

FROM: STEINA

DATE: _____

PAGES To: Federal Express
Duties and Taxes
2930 Airways
Memphis, TN 38116

March 16, 1995

From: The Vasulkas, Inc
Customer # 1098-1657-4

Re: Package to Italy # 400-16354096

Dear FEDEX,

I am a video artist (see my vita) who was invited to an arts exhibition in Rome. For the catalog, the agency (the addressee on the package) handling the show requested photographs for possible inclusion. I arrived with the package late on a saturday afternoon and was the last customer. The door had already been locked and I was feeling harrassed and out of time. Filling out the papers I was just thinking what kind of grief it would cost me if FEDEX lost these photos with the negatives scattered through Czech Republic, Iceland, New York, etc. So I estimated \$ 10.00 a print (for 250 photos) and \$ 500.00 for the effort, which came to \$ 3000.00 total. What I did not realize in that moment was that the package was going abroad and I was declaring a importation value into Italy. The customs form should have read: "the contents of this package are of personal and no commercial value, and will after viewing be returned to USA." Predictably, the Italian addressee had no interest in paying over 700.00 dollars for viewing my photos, so now having cleared customs they apparently linger somewhere in no-mans-land, waiting for me to pick up the tab. I believe if the Italian custom officers could be talked into opening and inspecting the package, they would agree with me that the contents are indeed personal and of no commercial value.

The photos are however of great value to me, and I as a loyal customer am of great value to you, and so I hope we can solve this dilemma gracefully.

Sincerely,

Steina Vasulka

THE VASULKAS

Monday, February 27, 1995

Betty Lewis
Fine Arts Express
North Hangar Road, Building #75
Room #227, JFK International Airport
Jamaica, NY 11430

Dear Betty,

Thank you for your fax of February 22, 1995. There have been a few changes for numbers in Rome. Marco Maria Gazzano should be contacted through Newman, the agency handling the Vasulkas' show in Rome. The numbers are:

FAX: 39.6.58330813

PHONE: 39.6.58330888

- All items to be shipped are in shipping crates.
- The 6 items from Augusta, MA are all in fiberglass and hard shipping crates.
- The items for Brno are in various size crates. They should be ready for pickup very soon. We have to make sure that none of the items has been unpacked. I will let you know a specific date as soon as I know.
- The items from Santa Fe would be ready by April 3 at the latest. If we can save some money it is possible to have them ready earlier.
- It is possible that we would like all items (except those from Maine) to be in Rome, Friday, April 14, 1995 instead of Monday, April 17, 1995.

I hope this answers any questions you have. Please contact me if you need more information.

Sincerely,



Bruce Hamilton

Woody Vasulka

cc: Marco Maria Gazzano
Carlo Ansaloni

THE VASULKAS

Monday, February 27, 1995

Newman Srl
00153 Roma - Viale di Trastevere, 26
Attention: Marco Maria Gazzano

Dear Marco Maria,

Thank you for your FAX of February 27. Here are answers to your questions.

- 1) Fine Arts Express (Import/Export and shipping agent)

Attention: Betty Lewis

North Hangar Road, Building #75

Room #227, JFK International Airport

Jamaica, NY 11430

718.244.0381 phone

718.244.0352 fax

- 2) Magno Sound & Video 212.302.2505 phone

If we run all the show in PAL format we will need 16 PAL laserdiscs. As you know we have an option to run 6 NTSC discs which would bring the needed PAL discs to 10. You would need to provide dual standards monitors/projectors for these two installations (Borealis and Tokyo Four).

- 3) All the photos have been assembled over the weekend. We need Newman's FedEx number for speedy deliver. Could you please FAX it to us immediately. We have to look for the negatives for the photos which are not good enough for reproduction. Let us know which images you are not happy with.

- 4) Bruce Hamilton's fee is \$250 per working day plus expenses, travel and hotel. This is based on 10 - 12 day intensive period of setup. Jiri Dostal's fee will range in the neighborhood of about \$1000 a month plus expenses, travel and hotel.

- 5) As I am sure you are aware we have not as yet received any money. Hamilton-Carlisle (Bruce & Susan Hamilton) expected to already be paid but have not yet received payment for their January 22, 1995 bill. Assembling the requested photos has resulted an additional outlay of funds by the Vasulkas. Please send money soon!

Sincerely,

Woody

cc: Carlo Ansaloni

2.) FaVU VUT Brno
Kvetna 34
602 00, Brno
Czech Republic
Contact: Tomas Ruller or Jennifer de Felice FAX and phone. 42.5.4321.1448

This shipment will consist of two entire media installation weighing 600 to 700 lbs. each. One installation will be packed in approximately 13 crates. The other will be packed in four crates.

These installations should leave the Czech Republic in order to arrive in Rome by April 18th, 1995.

3) The Vasulkas
Route 6, Box 100
Santa Fe, NM 87501
phone. 505-471-7181 FAX 505-473-0614

The shipment from the Vasulkas is estimated, at this time, to weigh 400 to 600 pounds. The Vasulka shipment show leave their residence in order to arrive in Rome by April 18th, 1995.

There are two other possible sources of shipments to the Palazzo. One is from Monte Video Time Based Arts in Amsterdam. The other is from David Jones in the US. We do not know the size or weight of these shipments at this point, but will advise you soon.

We hope that the above information will give you an idea of the scope of our shipments and when they need to arrive in Rome. If you have any further questions please call or FAX us.

Sincerely,

Bruce Hamilton
Woody Vasulka

cc: Marco Maria Gazzano
Carlo Ansaloni

h a m i l t o n - c a r l i s l e

Monday, February 20, 1995

Marco Maria Gazzano
KINEMA
Associazione Culturale
Via Amerigo Vespucci, 24
00153 ROMA, Italy
Phone: 39-6-57300511 FAX: 39-6-54300520

Dear Marco Maria,

As we have not heard from you, we are concerned about creating the laser disks for our retrospective. We plan to send the masters to Magno Sound Video in New York City for transcoding to have PAL laser disks made for the entire show. The address is:

Magno Sound Video
729 Seventh Avenue
New York, NY 10019
phone: 212-302-2505.

We recommend that you contact this company to establish your credit or method of payment so that we may proceed by March 1. We will take care of the shipment of the masters to Magno.

We are considering how we should deal with the photos which you selected during your visit. Unfortunately, many sources and negatives are no longer accessible. It looks as though we may need to send you the originals. We hesitate to send you these originals because we do not want you to be burdened with having the responsibility for the only copy of some of the photos. If your budget permits and you can send us an advance, we would prefer making negatives or duplicate prints here in Santa Fe and sending them to Rome.

Please advise us as soon as possible on these matters.

Sincerely,

Susan and Woody

cc: Carlo Ansaloni

route 1 box 5-C glorieta new mexico 87535-9701 505.757.6603 fbh@csn.org

Santa Fe, March 13, 1995

Dear Marco,

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

We feel perhaps the time has come for great simplifications. We suggest the following changes:

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

To spread the rest of installations in the various spaces without any physical separations, no carpets, no acoustic considerations, wall paint ETC..

We contemplated to present all Steina installations on tape instead on disks. This "solution" still does not solve the video media format and playback synchronization and may not help the rental fees. We asked Mr. Del Piano about disk synchronizers, but he has not responded so far. We can still offer our video disk synchronizers, otherwise all we can do now is to show up in Rome with NTSC 3/4" Masters.

It is imperative, we maintain some steady communication in order to avoid embarrassing mistakes like the photos. We must apologize for this oversight, the insurance taken usually with our insurance company has appeared as the value of shipment instead. Since it is a clear mistake and the pictures are sent to you on loan only and not as import. Here in US it would be possible to get refund when the goods are returned. Is this possible in Rome?

Dear Marco, we know you are trying constantly to find the solutions and make this a great show. On the other hand times are difficult and only you know the real limits of the possibilities. We must know those in order to exercise some of the imagination this project could use. Please take this as a reality check only. We are committed to do the best we can in Rome and work within the limits of the budget.

S W
Yours, Steina and Woody

THE VASULKAS

Friday, March 3, 1995

Newman Srl
00153 Roma - Viale di Trastevere, 26
Attention: Marco Maria Gazzano

Dear Marco Maria,

We have taken great pleasure in tuning up the selection of photos you chose and are adding others which we found after you left. The package will reach you by Thursday, March 9. There is a small selection of contemporary installations which we are compiling over the weekend and will be shipped separately.

I was delighted to hear from Carlo Ansaloni that the project is going ahead, unhindered by all of the financial troubles we have had. Nevertheless, we must face the most important task, as far as the Vasulka participation is involved. We must be able to provide you with all of the media you will need for the show in a necessary and workable format.

Ansaloni has indicated that there are no dual standard (or NTSC) monitors available for the show. This means that taking advantage of our NTSC media is no longer possible. We must face the basic cost of producing PAL laser discs. We have just spoken with Paul Sterzel at Magno. The cost for each disc breaks down as follows:

Official Price of PAL Version:	\$225 - Transfer NTSC to Beta SP PAL
	\$ 50 - Tape Stock
	\$450 - PAL Laser Disc
Total Cost of PAL Version:	\$725

We tried to arrange for delayed payment to Magno for the discs. They, however, will not permit this since neither the Vasulkas nor you have an existing account with them. We must pay at the time of delivery when the discs are ready.

We also learned that the time schedule necessary for Magno to produce these discs is 14 days, plus shipping time. We absolutely must start production no later than March 20 to assure delivery in Rome by April 18th or 19th.

Please let us know about your decision. We estimate the entire cost of the 16 laser discs to be approximately \$11,600 US.

Ciao,
Woody

cc: Carlo Ansaloni



MARNO
729 SEVENTH AVE
N.Y. N.Y. 10019
(212) 302 2505



Magno Sound & Video, with complete post production facilities under one roof, offers Laserdisc recording services. With the Optical Disc Corporation's 610-A recorder, Magno can transfer from videotape to LaserVision Videodisc.

Our turnaround time is usually within 2 work days if your tape is formatted properly. The tape should be either 1", 3/4", Betacam, Betacam SP or D2.

Our discs are one sided C.A.V. or C.L.V. Laservision compatible. C.A.V. discs have a maximum running time of 30:00. C.L.V. discs have a maximum running time of 60:00 They will play on most any standard videodisc player. We have two types of discs; "plastic" and "glass". "Glass" is a heavier duty material and will probably wear better in adverse humidity conditions.

The Magno Laserdisc can be used with disc based editing systems, as authoring or check discs and for low volume duplication. The major advantage of the ODC system is the fast turn-around without going through the lengthy process of manufacturing molds which can take weeks and cost thousands of dollars for the smallest runs.

LASERDISC RECORDING
LASERDISC RECORDING
LASERDISC RECORDING

Prices:

NTSC

- CAV Plastic: \$275.00
- CAV Glass: \$550.00
- CLV Glass Only: \$700.00

PAL

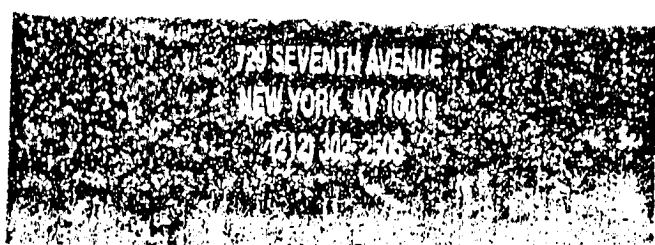
- CAV Plastic: \$475.00
- CAV Glass: \$750.00
- CLV Glass Only: \$850.00

235

Paul

For more information, contact Paul Stezel or David Friedman

NYS MOST COMPLETE POST PRODUCTION FACILITY





NTSC AND PAL

Magno Sound & Video, with complete post production facilities under one roof, offers Laserdisc recording services. With the Optical Disc Corporation's 610-A recorder, Magno can transfer from videotape to LaserVision Videodisc.

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PAL

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- CAV Glass: \$750.00
- CLV Glass Only: \$850.00

For more information, contact Paul Sterzel or David Friedman

NY'S MOST COMPLETE POST PRODUCTION FACILITY

729 SEVENTH AVENUE
NEW YORK, NY 10019

b r u c e
s u s a n

h a m i l t o n

Tuesday, March 21, 1995

The VASULKAS' Inc.
Route 6, Box 100
Santa Fe, NM 87501

RE: Services Rendered for Preparation of Correspondence.

Feb 20, 1995 - Lyon	\$10.00
Mar 14, 1995 - Wroclaw & Lyon	20.00
Mar 17-18, 1995 - Gaylor, Mona, Teresa, Lyon & José	<u>50.00</u>
TOTAL	\$80.00

RE: Services Rendered for Connection of SCSI Devices

Mar 7, 1995 - DAT drive	\$80.00
Mar 17, 1995 - SyQuest drive	60.00
Mar 20, 1995 - SyQuest drive	<u>20.00</u>
TOTAL	\$160.00

RE: Services Rendered in Preparation of Vasulkas' Rome show

Feb 20, 1995 - Letter	\$20.00
Feb 27, 1995 - Letters	120.00
Mar 3, 1995 - EMail to Jennifer and letters	<u>70.00</u>
TOTAL	\$210.00

h a m i l t o n - c a r l i s l e

Sunday, January 22, 1995

Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma
P. IVA 03754721003

FAX: c/o Newman (Loredana Ulivi)

RE: SERVICES RENDERED AND EXPENSES INCURRED IN PREPARATION FOR THE
VASULKAS' RETROSPECTIVE AT THE PALAZZO DELLE ESPOSIZIONI - 1995

Preparation of letter and mailing of requested information			
8/12/94	Susan Hamilton		\$50.00
	Postage		35.00
Preparations for and meetings with Marco Maria Gazzano at the Vasulkas' residence in Santa Fe to prepare information necessary for their Retrospective in Rome			
2/1/95	Susan Hamilton		40.00
4/1/95	Susan & Bruce Hamilton		120.00
6/1/95	Susan & Bruce Hamilton		240.00
8/1/95	Susan & Bruce Hamilton		260.00
9/1/95	Susan & Bruce Hamilton		190.00
Preparation of <i>Preliminary Modifications and Additions to Museum Space</i>			
11/1/95	Susan Hamilton		50.00
12/1/95	Susan Hamilton		40.00
14/1/95	Susan & Bruce Hamilton		160.00
TOTAL DUE (In US \$)			<hr/> \$1,185.00

Please send a check drawn on a US bank in US Dollars to Hamilton-Carlisle at the
address at bottom of this page or send a bank transfer in US Dollars to:

route 1 box 5-C glorieta new mexico 87535 505.757.6603 fbh@santafe.edu

NEWMAN

PLEASE
READ NOW!
OK MEANS I CAN HANDLE
? MEANS I NEED SOME HELP

TO: WOODY WASULKA

Rome October 20, 1994

Dear Woody,

here below we repeat and summarize all the questions for which we expect an answer by Monday 24.

- 1 - Do you confirm that you will be in Rome November 18 -19?
- 2 - Do you confirm that our contribution to your air-fare will be US \$ 350?
- 3 - Cost of "Art of Memory"?
- 4 - About the show:

cost of each installation listed below taking all needed materials in USA

- ? → "Borealis" — GIVE INSURANCE LIST
- ? → "The West" — GIVE INSURANCE LIST
- ? "Tokyo Four" — GIVE INSURANCE LIST

- OK "Theater of Hybrid Automata"
- OK "Brotherool Table III"
- ? "Violin Power" (live performance with Steina) — INSURANCE
- ? "Machine Vision" (live performance with Steina)

- ? 5 - The overall packaging and shipping cost of all materials from Santa Fe to Rome and back to Santa Fe.
- OK 6 - How many people are coming to Rome to work with you and which is their cachet?

- ? → 7 - Price of the complete series of all your video and films from 1965 till now
- ? 8 - Approximative total value of all installations, video and pictures, and all materials to calculate the cost of insurance.

- OK 9 - Are copyrights to be paid on photos that should go on the catalogue (we need about one hundred). If so how much would it be?
- It's vital that you answer all these questions straight away. Please send the fax to Newman, contact Paola De Pasquale.

Thanks a lot.

Ciao!
Paola De Pasquale
Paola De Pasquale

→ HOW MUCH DID YOU PAY FOR SHIPPING TO FULLAND?
I WILL TRY TO MAKE THE WHOLE ESTIMATE

THE VASULKAS

To:NEWMAN S.r.L
Viale di Trastevere,26
Roma, fax: +39 6 58330813

In Brno, Czech Republic,
October 23, 1994

Paola de Pasquale
Marco Maria

Dear friends,

Thanks for you patience and ongoing involvement in the Vasulka retrospective. Now, I am about to answer as truthfully as I can the list of questions in front of me. There will probably be a certain amount of errors in the hastily prepared numbers, some could even be gross. Be ready for much more substantial communication later, specially when we meet and after I return to Santa Fe the end of November.

1&2) I have a new date for Rome:

Tuesday	Nov	15	morning	leaving for Rome from Amsterdam
Wednesday	Nov	16	evening	leaving for Praha from Rome

I am still not quite sure how much the ticket will cost since it is a part of a larger loop including Paris and not all dates there have been fixed yet. You must wait a bit for the confirmation. I promise to go to the ticket office tomorrow morning and I will make sure that your contribution should be proportional to the whole trip. I shall pay a third, Don Foresta in Paris second third and you the last third. I must be back on Nov.17 for Polytechnic matters in Brno. If we don't fit the trip to this date, I will have to come solo, which is also possible. How flexible in time are you about my visit?

3) You may not remember that Art of Memory - the Installation has never been realized. The design was made for the opening of the original retrospective in Queens, NYC, the one that never happened. It called for 12 color monitors of different sizes to be placed in a specific spatial and perspective relationship. It was to have a multiple channel images coming from LaserDisks with some synchronization. Today, I would possibly add some concept of interactivity. It is possible the work could be commissioned for the Rome show. The work in the US would run to a moderately expensive hardware package, I estimate it could cost up to between \$14,000 to \$16,000 with out an artist fee.

4) See amended sheets of the installation item information (the values refer to the replacement value for the insurance purposes. The re-sale price should be substantially different.)

5) The shipping depends greatly on the ability to replace the exclusively American TV Standard with the European Multi Standards. If we are to ship the whole and complete exhibit from the US, we may have to think in a range of several thousand dollars, perhaps ten or twelve. Usually, we do not ship TV monitors, these should be gotten locally.

We know the exact prices of shipping on only few subjects:

Table III has been shipped for \$1,100.00 from Santa Fe to Czech republic (one way) and Theater of Hybrid Automata has been shipped (one way) to Europe for nearly \$1,300.00. I am now in touch with Steina and we shall provide more info on the subject later.

6) I expect I shall need to send a coordinator to Rome sometime in early spring to get familiarized with all detail of the organization of the retrospective. In the period of the installation the presence of our associate Bruce Hamilton and my Czech technician will be necessary. We must train somebody to operate all installations during the show. My technician from the Czech Republic should stand by and be available to commute to Rome in case of trouble. A good working museum crew, I presume is available there during the set up and someone with a good grasp of computer operation should on hand at all time.

Mid term coordination visit

Round trip of the coordinator Santa Fe-Rome

Fee, Hotel and food

Preparation and opening:

Bruce Hamilton, (software and technical supervision)

Roundtrip Santa Fe-Rome

Fee, Hotel and food

Jiri Dostal (technician from Czech Republic)

Roundtrip Brno-Rome

Fee, Hotel and food

Steina and Woody Vasulka

Roundtrip Santa Fe-Rome

Hotel and food

7) The cost of objects and media which could represent our retrospective is the next work in front of us. I will send you a sample page of the format I want to follow and offer to you. We prefer all pictorial materials to be in a format of a Laser Disk. As we discussed in the case of Locarno, the price of the single volume disk of 30 min capacity is about \$300.

Each channel of information is associated with a LaserDisk player, simple operating models cost \$400-\$600 per unit. More active units (memory during search) cost \$1,800-\$2,000. When we meet, we must make some decisions about the Standards, formats and costs. Steina will be able to give you more information about the state of Master tapes, what percentage is compiled already and what bulk of work lays ahead. In any case, we estimate we should have \$7,000.00 in reserve to do a proper job. This should include the mastering and the media transfers, maybe some laser players.

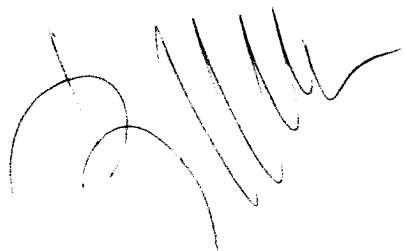
8) Besides the installations, there some items we have not talked about yet. There is a large photo essay (32) panels in existence, framed in glass. There are some music and films also available for the retrospective and some small media objects. I do not have a total picture of the whole show and I am not ready to make the total estimate.

9) I expect that we will spend no more than \$300 on the images purchased from others photographers; a great deal of images we may use come from our own archive. We will need money though to make some more prints but certainly we shall not exceed \$600 in total.

In Conclusion:

Dear friends, there are many, many details about which we should be in a constant communication. You have not so far reacted to our cry for the administrative help. We definitely need help. Lately we have been frequently out of our home and out of the country. The coming retrospective exceeds our personal capacity at this time and we must treat this as any other project we are involved in. All our work is budgeted and we have no access to voluntary help. Unfortunately, we are certainly not at this moment able to cosponsor our own retrospective. We both have to spend all our time on keeping ourselves alive and we understand it is probably the same with you. Although we have a special affection for the city of Rome and all our Italian friends, we may not be able to live up to your expectations as far as the level of time and energy required for such a project unless we get some money for people involved. We need a support to launch this project forcefully.

Yours Woody

A handwritten signature in black ink, appearing to be 'Woody', written in a cursive style.

N E W M A N

Dr.ssa Loredana Ulivi
Amministratore Delegato

Newman Srl

00153 Roma - Viale di Trastevere, 26
Tel (06) 5833.0888 - Fax (06) 5833.0813

Dott. Pier Luigi
A y m e r i c h
d i L a c o n i
consulente
aziendale

00198 Roma
C.so d'Italia, 92
Tel. 06/8540505
Fax 06/8555604
35130 Padova
L.go Europa, 16
Tel. 049/660877
Fax 049/650586

P I C T O G R A M M A

Galleria d'arte/libreria
Corso del Rinascimento, 45
00186 Roma
Telefono 6568798

Sezione Video e fotografica
Notizie per la stampa N.5 -22 maggio 1972

"PRESENZE DI DONNA" di Roberto Cavanna

Dal 30 maggio al 24 giugno '72, la sezione video fotografica della nuova galleria libreria Pictogramma, Corso Rinascimento 45, Roma, ha organizzato la prima mostra personale di Roberto Cavanna. Quindici bianco e nero di vari grandi formati (80x100, 100x120, etc...): espressioni, atteggiamenti, sguardi, dettagli, narcisismi, turbamenti, pudori, presenze appunto, che Roberto Cavanna ha colto nel mondo femminile da lui esplorato negli ultimi dieci anni della sua intensa esperienza fotografica. E' questa la prima mostra di Cavanna, perchè l'autore è sempre stato sino ad ora restio ad esibire i propri lavori ed anche perchè impegnato dai suoi studi di neurochimica e parapsicologia. Dopo lunghi soggiorni per lavoro in Scandinavia, Cavanna si trasferisce a New York e a San Francisco, ove tuttora risiede. Le fotografie esposte al Pictogramma sono frutto dei primi anni di questa sua esperienza americana. Roberto Cavanna si sta ora accingendo a realizzare una lunga ricerca in Messico, dove intende abbinare la fotografia e la videoregistrazione alla sua attività scientifica, per studiare e documentare il comportamento dei bambini in una "scuola attiva" messicana.

* * *

La sezione video fotografica della galleria/libreria Pictogramma, Corso Rinascimento 45 Roma, in circa tre mesi di attività, ha già all'attivo un cospicuo numero di iniziative e di partecipazioni a convegni e seminari nell'ambito di enti e centri di studio sulle comunicazioni di massa. Nella videoteca, videonastri con lavori di Alfredo Loenardi, interviste al regista Alberto Lattuada sul periodo de L' "Occhio quadrato", al fotografo Gabe Palmer che gira e fotografa il mondo a bordo di una curiosa autocasa, un'esperienza sperimentale condotta in una scuola elementare che conferma le possibilità creative e di coinvolgimento della videoregistrazione in mano anche ai bambini, e documentazione delle molteplici attività della sezione videofotografica che Guido Cosulich e Francesco Carlo Crispolti curano con particolare dinamismo. In cantiere, anche, una "videosession"; una serata, cioè, dedicata a quanti si esprimono o si occupano di videoregistrazione. Tra le caratteristiche più interessanti di questa galleria delle immagini (pittura, grafica, fotografia e videoregistrazione), la proposta adescante di far comprendere, e inserire quindi, la fotografia dell'800 e quella più attuale nel collezionismo e nell'arredamento, come le edizioni ad personam di alcuni buoni nomi della fotografia. Tra le mostre in preparazione, oltre a quelle di Lattuada, Sabatini e le "telefoto di T.M. 830" in giro presso altre gallerie che ne hanno fatto richiesta, dal 27 giugno al 15 luglio "Land-Photos" di S. Greco e C. Lorenzo; dal 18 al 31 luglio V. Dukat.

Rome, Italy

THE VASULKAS

To Marco Maria Gazzano
KINEMA ASSOCIAZIONE CULTURALE
FAX: ~~00~~39/6/57300520
211

Dear Mr. Gazzano:

Thank you very much for the payment received by the Vasulkas.

Woody, as you know is coming to Europe this fall to teach in the Faculty of Art at the Polytechnic Institute in Brno. He is also hoping to lecture and direct seminars elsewhere during this period. I am attaching a copy of his itinerary and the numbers where he may be reached. Of course, you may continue communicate with the Vasulkas through Steina who remains in New Mexico during this period.

I am attaching as well a copy of each of the Vasulkas' revised exhibitions lists, and their new résumés as you requested earlier, and a paragraph describing Steina's *Borealis*, her newest installation. Let us know what else you still need.

Regards,



Melody Sumner

9/20/93

THE VASULKAS

Profile of Woody Vasulka

Woody Vasulka was born in Brno, Czechoslovakia where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. Later, at the Academy of Performing Arts (Faculty of Film and Television) in Prague, he began to direct and produce short films. He emigrated to the United States in 1965, living in New York City, where he worked as a freelance film editor and experimented with electronic sounds and stroboscopic lights. In 1974, he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and he began investigations into video and the computer, constructing "The Image Articulator," a real-time digital video tool.

With his wife Steina, he founded The Kitchen in New York City, recognized as one of the foremost producing and presenting organizations in the world for experimental media theater. Woody has participated in major video shows worldwide, published articles, composed music, lectured and taught internationally. He is a Guggenheim Fellow, and the recipient of numerous other distinctions including grants from the National Endowment for the Arts and the Maya Deren Award from the American Film Institute in 1992.

Since his move to Santa Fe, New Mexico in 1980, he has produced three major video works: *Artifacts*; *The Commission* (an operatic work based on the legend of Paganini and Hector Berlioz); and *Art of Memory* (a series of "songs" thematically related to early 20th century political events). He is now working on a new, largely computer-assisted work, entitled *Brotherhood*, and he is continuing his investigations into "digital space" through the *Theater of Hybrid Automata* — exhibited in its most recent form at St. Denis, Paris for *Artifices 2*. A laserdisc interactive book he co-edited titled *Eigenwelt der Apparatewelt* featuring the "pioneers of electronic art" was produced by Ars Electronica for the exhibit curated by the Vasulkas in Linz, Austria, summer 1992. This fall he is Guest Professor in the Faculty of Art at the Polytechnic (VUT) in Brno where he will head the Atelier of Videoart and Multimedia. The year 1995 will see a major retrospective of the Vasulkas' works at the San Francisco Museum of Modern Art, with the publication of an expanded catalogue (book and CD ROM).

September 1993

Selected Recent Installations:

Artifacts

"Steirischer Herbst," Graz, Austria, 1989

"Shatten Projectionen," Oberhausen, Germany, 1992

Art of Memory

Museum of Contemporary Art, Helsinki, Finland, 1992

Denver Art Museum, Denver, CO, 1992

The Theater of Hybrid Automata

Ars Electronica, Linz, Austria, 1990

"l'immagine elettronica," Ferrara, Italy, 1991

"Artifices 2," St. Denis, Paris, France, 1992

Exhibitions:

Pioneers of Electronic Art, curated with Steina a large exhibition of early electronic tools and instruments for *Ars Electronica*, Linz, Austria, 1992. Concurrent publication of laserdisc interactive book and catalogue

Artifacts, The Commission, Art of Memory, exhibited at The National Gallery of Iceland, Reykjavik, 1993

Lectures and Professorships:

"Brainscomb Distinguished Artist In Residence," Folsom Library — Rensselaer, Troy, NY, 1991

"Digital Environment," Carnegie-Mellon, Pittsburgh PA, 1992

"NY Underground of the '60s," Rock Cafe Media Club, Prague, Czech Republic, 1992

Technical Museum, Prague, Czech Republic, 1992

Polytechnic Institute, Brno, Czech Republic, 1992

Kunstmuseum, Berne, Switzerland, 1992

Hochschule Der Kunst, Berlin, Germany 1992

Guest Professor, Institute for New Media — Staedelschule, Frankfurt, Germany, 1992

Guest Professor, Faculty of Art, Polytechnic Institute, Brno, Czech Republic, 1993

THE VASULKAS

PROFILE OF STEINA

Steina, born in Iceland in 1940, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year and has participated in the development of the electronic arts since 1970, both as co-founder of The Kitchen, a major exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been exhibited and broadcast extensively in the United States and Europe. She is a Guggenheim Fellow, and has received numerous other distinctions, including grants from the National Endowment for the Arts, and the Maya Deren Award from the American Film Institute in 1992.

In the late seventies she developed a series of installations on the theme "Machine Vision," which was exhibited at the Albright Knox Gallery in Buffalo, New York. Since moving to Santa Fe, New Mexico in 1980, Steina has produced several synchronous video matrix installations displayed through multi-monitor systems, titled: *The West*, *Geomania*, *Ptolemy*, *Vocalizations*, and *Tokyo Four*. *The West* traveled throughout New York state as a video exhibition organized by the New York Statewide Committee for the Arts. *Tokyo Four* is based on images of Japan from her six-month stay in 1988 on a fellowship commission.

As a violinist, Steina was one of the first to interface video with musical performance, which she continues to develop through her own live interactive performances. In a cycle titled *Violin Power*, she controls the presentation of video laser disk images by playing her MIDI-interfaced violin. She co-curated the exhibition on early video instruments, *Eigenwelt der Apparatewelt: Pioneers of Electronic Art*, for Ars Electronica in Linz, Austria, in 1992. During the same year she was a guest professor at The Institute for New Media in Frankfurt, and at Die Hochschule Fur Angewandte Kunst in Vienna. She also lectured in Berne, Berlin, and at the Ecole des Beaux Arts in Paris. This spring Steina exhibited a new work, *Borealis*, for the National Gallery in Reykjavik, Iceland. 1995 will see a major retrospective of the Vasulkas' work at the San Francisco Museum of Modern Art, published with an expanded catalogue.

September 1993

SELECTED INSTALLATIONS:

STEINA

Borealis

National Gallery of Iceland, Reykjavik Iceland, 1993

Tokyo Four

Hallwalls Contemporary Arts Center, Buffalo, New York, 1993

Atlantic Center for the Arts, Smyrna Beach, Florida, 1993

The Gallery at the Rep, Santa Fe, New Mexico, 1993

Manifestation for the Unstable Media, S'Hertogenbosch, Holland, 1992

Museum of Contemporary Art, Helsinki, Finland, 1992

Denver Art Museum, Denver Colorado, 1992

L'immagine Elettronica, Festival, Ferrara, Italy, 1991

Ptolemy

L'immagine Elettronica Festival, Ferrara, Italy, 1991

Ars Electronica, Linz, Austria, 1990

Vocalizations

Manifestation for the Unstable Media, S'Hertogenbosch, Holland, 1992

Ohio University, Bowling Green, Ohio, 1990

Geomania

Montevideo Gallery, Amsterdam, Holland, 1990

Arizona Art Museum, Phoenix, Arizona, 1987

Jonson Gallery, Albuquerque, New Mexico, 1986

The West

San Francisco Museum of Modern Art, California, 1988

Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania, 1988

International Video Festival, Locarno, Switzerland, 1986

Montevideo Gallery, Amsterdam, Holland, 1985

Museum of the 20th Century, Vienna, Austria, 1985

Centre Georges Pompidou, Paris, France, 1985

State University of New York campuses, sponsored by SUNY Statewide Committee on the Arts with grants from the NEA and the Rockefeller Foundation, 1984-85.

Cine-MBXA/Cinedoc, Paris France, 1984

Museo des Belas Artes, Madrid, Spain, 1984

Montbeliard Video Festival, Montbeliard, France 1984

University Art Museum, Albuquerque, New Mexico, 1983

C. G. Rein Gallery, Santa Fe, New Mexico, 1983

The Kitchen, New York City, 1983

Machine Vision

Cine-MBXA/Cinedoc, Paris France, 1984
Volkwang Museum, Essen, Germany, 1979
Albright Knox Gallery, Buffalo, New York 1978
Hallwalls Gallery, Buffalo, New York 1976
The Kitchen, New York, New York, 1977
Cathedral Park, Buffalo, New York 1975

LIVE VIDEO PERFORMANCES:

Interactive MIDI-violin/laserdisk performances — titled "Violin Power" when performed solo and "Hyena Days" when performed with Michael Saup (guitar)

Violin Power

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

**Interactive MIDI-violin / laserdisk performance in which the violin played by Steina in Santa Fe controlled via telephone a video laserdisk in Santa Monica. This event took place during a concert at the Santa Monica Electronic Cafe.*

Hyena Days

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

END

THE VASULKAS

RESENT JULY 19, 1993
This is overdue, please respond.
original fax sent:
May 6, 1993

To Marco Maria Gazzano
KINEMA ASSOCIAZIONE CULTURALE
FAX: 0039/6/57300520

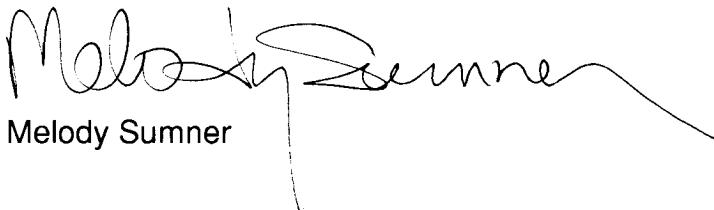
Dear Mr. Gazzano:

Thank you very much for your FAX of May 4th. The proposal is quite comprehensive and well represents the importance of the Vasulkas to video art. I sincerely hope that it is accepted and that the project continues as planned.

Please note that after looking through our records, and checking carefully with both Steina and Woody, it seems that they have not yet received payment for THE ART OF MEMORY from RAI Corporation in New York as per your first faxed correspondence on 3/17/93. You offered to take care of it personally with RAI in Rome. Could you please do that now? The Vasulka's would be very grateful to receive the money as soon as possible. Have the check (in U.S. dollars) sent directly to them at their address below.

Meanwhile, I will continue to send you the information you requested as it is completed. I hope you have received the photographs I sent. Please remember to return them to the Vasulkas when you have made copies, thank you.

Best wishes,


Melody Sumner

FAXED
5/6/93

re-FAXED
7/19/93

re-FAXED
7/27/93

re-FAXED
8/9/93

Marco Maria Gazzano
Associazione Culturale
KINEMA
Via Amerigo Vespucci. 24
I-00153 ROMA
FAX: 039/6/57300.520

April 25, 1993

Dear Marco Maria Gazzano,

Thank you for your Fax to me at the Vasulkas. I am sending you right away (airmail) a few photographs and color photocopies we have on hand. We are trying to get copies made of some of the installation slides, which may give you a better picture of the size and range of the installations made by Woody and Steina.

Woody is just now returning from Arizona, and Steina will leave soon for her installation at Borealis IV in Iceland. When I can get them to consider it carefully, we will send you a complete list of available videos from 1967 to the present, with a price for the entire acquisition as per your proposal.

I enclose also a copy of a short list of exhibitions for each of the Vasulkas. I am compiling the complete list since 1989, which I will fax to you as soon as it is available, to be added to the material in the exhibitions catalogue I sent to you previously.

Please keep me informed of anything further you might need. I am thanking you (for the Vasulkas) for your continuing interest in their work. You may be interested to know that a major retrospective of their work is currently planned for the San Francisco Museum of Modern Art in 1995. Please feel free to communicate with me regarding these matters at my FAX #505-820-6216, or you may reach me through the Vasulkas.

Best wishes,

✓ fax'd 2/25
✓ mailed photos 2/27

Melody Sumner

KINEMA
Associazione culturale
Via Amerigo Vespucci, 24
00153 Roma - I
tel. 0039/6/57300494 57300511
fax. 0039/6/57300520

THE VASULKAS
RT 6 BOX 100
87501 Santa Fé
New Mexico Usa
tel. 001/505/4717181
fax. 001/505/4730614

Rome, 3/17/1993

Dear Mr. and Mrs. Vasulka,
I hope you are fine and I would like to meet you as soon as.
I would like to know if you received your copy of Paik's ca-
talogue. I need to know if you received the payment of ART OF
MEMORY from RAI Corporation-New York (I remind you that this
contract has been possible by my programme PROXIMA-Raisat).

If the payment isn't yet arrived, I'll take care personal-
ly about it in RAI-Rome.

I would like to inform you also, that I'm planning a Vasul-
ka's Exhibition; it will take place in Rome, Palazzo delle E-
sposizioni, during the first months of 1994. All the project
is at the first steps and for this reason I need two copies
of your catalogue to present your videosculptures and video-
installations to the Aldermann of Rome and to the sponsors.

Also I need an updating of your artworks and exhibitions
since 1993.

If you don't have a catalogue like that, please tell me
the address of a person I can request it.

Your Sincererly
Marco Maria Gazzano

Our new address is
KINEMA ASSOCIAZIONE CULTURALE
VIA AMERIGO VESPUCCI, 24
00153 Roma - I
tel. 0039/6/57300494 57300511
fax. 0039/6/57300520

Dear Melodet
This is a typical "folder" job, but I can't
find Woody's ... call me this afternoon

Stefano

MELODY SUMNER
c/o The Vasulkas
Route 6 Box 100
Santa Fe, New Mexico 87501
fax (505) 473.0614

Roma, 10 April 1993

Dear Melody Sumner,

I have received the letter from Woody about you, and I have also received the book about Steina and Woody. Using this material, I have introduced to the Comune di Roma my project for a rather large historical and antological exposition of video-installations, video-sculpture including films and videos of Woody and Steina from the Seventies until the present time. This exposition will take place next spring in the prestigious "Palazzo delle Esposizioni" of Rome.

As you probably know, Rome is now experiencing some political and economical problems. Therefore the definitive decision of the Comune is not immediate.

Nevertheless, I urgently need some photographs (or other kind of images) that document video-installations of Woody and Steina, demonstrating how spectacularly large these installations are.

That is because the Palazzo delle Esposizioni, where the exposition is to be held, has many large rooms with wide space itself. I am sure that you should be very impressed with this building which is beautifully designed in the neo-classical style. I will send you a video from last year's exposition about Paik (of which we organized) as soon as it ready, so that you will be able to see the location. The managers of the Palazzo, wish not only to attract and fascinate the specialists of electronic arts, but a more large portion of audience as well. I look forward to receiving those photos so that I can show them to the manager's office of the Palazzo.

Additionally, I would like to ask you an estimate for the acquisition (with purposes of didactic, research or cultural spreading but not commercial ones) of two series in standard 3/4 inch., of all your available videos of Steina and Woody from 1967 until the present time. I am interested in buying one series for myself, my university researches and for the exhibition at the "Palazzo delle Esposizioni". The second one, has been requested from the audiovisual documentation center of the Regione Sicilia in Palermo. It is the center we opened with the complete series of Paik's videos. In Italy there are a lot of audiovisual public archives with non-commercial purposes that I could contact, who would be interested to buy the videos of Woody and Steinas just as I am

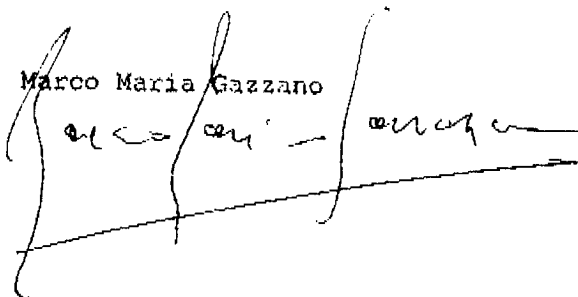
doing with Paik's videos. The financial guarantee of my association is essential because in Italy, the public institutions pay with a big delay and with a long bureaucratic process and unfortunately will not pay abroad. Therefore i need an estimate of the budget for the acquisition from you and a license in order for me to carry on the negotiations. For every series of the videos that we sell in Italy, i'll pre-order and forward pay to you. You could then guarantee the quality of the copies taken from the master.

Concerning the program and the structure of the exhibition (and most of all the estimate and the logistic details) we'll get in touch when my project - of which i send a copy in English - will be officially approved from the Assessorato alla Cultura of the Comune di Roma.

I would like to take this opportunity to thank you Steina and Woody for the collaboration and the friendship toward me, that i always feel very strong.

With best wishes.

Marco Maria Gazzano



Associazione Culturale
KINEMA
Via Amerigo Vespucci. 24
I - 00153 ROMA
Tel. 0039/6/5741.075
0039/6/57300.511
Fax. 0039/6/57300.520

THE VASULKAS

VIDEOTAPE PRICE LIST

NTSC COLOR

per screening

3/4 or VHS	under 30 min.	\$50.00
	over 30 min. (or compilations)	100.00

for purchase

VHS	under 30 min.	200.00
	over 30 min. (or compilations)	275.00
3/4 INCH	under 30 min.	300.00
	over 30 min. (or compilations)	400.00

masters for duplication

ARCHIVAL 3/4 INCH	under 30 min.	600.00
	over 30 min. (or compilations)	800.00
ARCHIVAL 1 INCH	under 30 min.	1,250.00
	over 30 min. (or compilations)	1,500.00

**SEND CHECK OR MONEY ORDER IN U.S. FUNDS DRAWABLE ON A U.S. BANK
OR WIRE TRANSFER TO THE BANK OF SANTA FE: 107002383:0056643**

PLEASE NOTE: There will be additional charges for conversion to other formats
such as PAL or SECAM.

Thank you,

Steina and Woody

Vasulka Catalogue, Selected Works,

need price for all. add new works & format this

Selected Works

Included are only those videotapes that are complete and extant. Running times for installations indicate the length of a tape shown on a continuous cycle.

Steina and Woody Vasulka

- Participation, 1969-71, 60 min., b&w
- Sketches, 1970, 27 min., b&w
- Calligrams, 1970, 12 min., b&w
- Sexmachine, 1970, 6 min., b&w
- Tissues, 1970, 6 min., b&w
- Interface, 1970, 3:30 min., b&w
- Jackie Curtis' First Television Special, 1970, 45 min., b&w
- Don Cherry, 1970, 12 min., b&w In collaboration with Elaine Milosh
- Decay #1, 1970, 7 min., color
- Decay #2, 1970, 7 min., b&w
- Evolution, 1970, 16 min., b&w
- Adagio, 1970, 10 min., color
- Matrix, 1970-72, multi-channel installation, many versions, b&w
- Swan Lake, 1971, 7 min., b&w
- Discs, 1971, 6 min., b&w
- Shapes, 1971, 13 min., b&w
- Contrapoint, 1971, 3 min., b&w
- Black Sunrise, 1971, 21 min., color
- Keysnow, 1971, 12 min., color
- Elements, 1971, 9 min., color
- Continuous Video Environment, 1971, multi-channel installation, b&w
- Spaces 1, 1972, 15 min., b&w
- Distant Activities, 1972, 6 min., color
- Spaces 2, 1972, 15 min., b&w
- Soundprints, 1972, endless loops, color
- The West [early version], 1972, three-channel installation, b&w
- Home, 1973, 16 min., color
- Golden Voyage, 1973, 28 min., color
- Vocabulary, 1973, 6 min., color
- Noisefields, 1974, 13 min., color
- 1-2-3-4, 1974, 8 min., color
- Solo For 3, 1974, 5 min., color
- Heraldic View, 1974, 5 min., color
- Telc, 1974, 5 min., color
- Soundgated Images, 1974, 10 min., color
- Soundsize, 1974, 5 min., color
- Electronic Environment, 1974, multi-channel installation, b&w
- Six Programs For Television: Matrix, Vocabulary, Transformations, Objects, Steina, Digital Images, 1979, 174 min. total, 29 min. each, color
- In Search of the Castle, 1981, 12 min., color
- Progeny, 1981, 19 min., color In collaboration with Bradford Smith
- Ecce, 1987, two-channel installation, 4 min., color

Vasulka Catalogue, Selected Works,

Steina

Let It Be, 1970, 4 min., b&w
Violin Power, 1970-78, 10 min., b&w and color
From Cheektowaga to Tonawanda, 1975, 36 min., color
Signifying Nothing, 1975, 15 min., b&w
Sound and Fury, 1975, 15 min., b&w
Switch! Monitor! Drift!, 1976, 50 min., b&w [reedited, 30 min.]
Allvision, 1976, two-channel installation, many versions, b&w
Snowed Tapes, 1977, 15 min., b&w, silent
Land of Timoteus, 1977, 15 min., color
Flux, 1977, 9 min., b&w
Stasto, 1979, 6 min., b&w
Bad, 1979, 2 min., color
Selected Treecuts, 1980, 8 min., color
Cantaloup, 1980, 28 min., color
Urban Episodes, 1980, 9 min., color
Exor, 1980, 4 min., color
Summer Salt (includes Sky High, Low Ride, Somersault, Rest,
Photographic Memory) 1982, 18 min., color
The West, 1983, two-channel installation, 30 min., color
Scapes, 1986, two-channel installation, color
Ptolemy, 1986, two-channel installation, color
Voice Windows, 1986, 8 min., color In collaboration with Joan
La Barbara
Lilith, 1987, 9 min., color In collaboration with Doris Cross
Vocalization One, 1988, 12 min., color In collaboration with Joan
La Barbara
Geomania, 1989, four-channel installation, color

Woody

Explanation, 1974, 12 min., color
Reminiscence, 1974, 5 min., color
C-Trend, 1974, 10 min., color
The Matter, 1974, 4 min., color
Artifacts, 1980, 22 min., color
The Commission, 1983, 45 min., color
Art of Memory, 1987, 36 min., color
Art of Memory, 1989, three-channel installation, color

TO MELODY SUMMER
FROM M. MARIA GAZZANO

THANK YOU FOR YOUR
FAX OF APRIL 25 '93.

I'm sending you my
project about NAM JUNE
PAIK EXPOSITION.

BEST WISHES

Maria Gazzano

PROPOSAL OF EXHIBITION, VIDEO-REVIEW AND INTERNATIONAL CONFERENCE
DELIVERED TO THE COMUNE DI ROMA THE 25 OF FEBRUARY IN 1993

The cultural association KINEMA proposes to the "Assessorato alla Cultura di Roma" the organization of another important international exposition on electronic arts for the year 1994 at the "Palazzo delle Esposizioni in Rome" following the big success of Paik's last exhibit regarding the audience and the critic. The title of the proposed manifestation will have the following title: "Woody e Steina Vasulka, dal video al virtuale. Arti elettroniche e nuove tecnologie per una nuova dimensione della percezione". (Woody and Steina Vasulka from Video to the Virtual. Electronic Arts and the New Technologies for a new dimension of perception).

This proposal has a both large artistic and scientific influence. Additionally it is truly spectacular and could take place during the months of February-March 1994, in which we could gain attention from the Universitys and the youth. The planning will be divided into four different and separate actions, which will consist of:

- 1) a complete exhibition of video-sculpture, video-installations and technological installations of the North-american artists Woody and Steina Vasulka who are internationally recognized masters in the research of new languages of expression. The exhibition never before shown in Europe before will be displayed prior to the ones planned in North-America. This display, will cover anthologically the artistic development of the Vasulka from the Sixties to the present time. This will also support their recent experiments with "Virtual Reality".
- 2) a complete review of all the cinematographic and videoartistic works made by Woody and Steina from 1969 until today (100 titles ca.);
- 3) an international videographic review that will cover didactic informations for the public and the scholars. This review will be called "Storie della videoarte in video" (Histories of Videoart in video) (another hundred titles, never done before);
- 4) an international study conference of five days titled "Arti elettroniche e nuovi media nella storia del Cinema" (Electronic Arts and New Media in the History of Cinema). We would like this proposal to present itself as an international landmark for the framing all of the experiences of art and expression created with the help of the

new technologies related to Art History and the History of Cinematography. We would also frame the updated questions concerning mass communication and the "future of the image".

For this meeting it is predicted the participation of ca. 50 guests with scholars and artists from the five continents.

The exhibition on the Vasulka will be accompanied by a critical catalog, published specifically for this occasion which will be of top quality. It is forecast that the papers of the congress will be published in a reasonable amount of time.

As President of the association KINEMA and as a Professor at the University of Rome working in the specific field of History and Critique of the Cinema and the electronic image, I'll guarantee the scientific editing of the entire exhibition and of the published papers from the meeting. The cultural association KINEMA will be responsible for the organizational aspects and directly for all the public relations with artists, museums and the national and international institutions partaking in this project. Now the availability of Woody and Steina and of the Whitney Museum of American Art of New York is confirmed.

Kindly waiting for a reply I
send you my best wishes,

Dr Marco Maria Gazzano
President of the
Cultural Association
KINEMA

We enclose the following documents :

- 1) A biography of Woody and Steina Vasulka with critique and information materials.
- 2) A list of the predicted guests who will attend the international conference

KIRK HA 97C

NO DO

DATE

Dear Marco Maria,

We are pleased and honored that you have chosen The Vasulkas to be a subject of an exhibition to take place in Palazzo delle esposizioni, Rome, in the early Spring of 1994.

We are in process of sending you a full update of our work and recent activities, which should be relevant for this exhibition.

We also should like to introduce you to our associate and coordinator Melody Sumner, who will be helping us in the necessary logistics to come. You will receive letters from her on our behalf.

Thanks again for your attention and we are looking forward to ~~begin~~ our Rome exhibit ~~soon~~.

Love,

Woody and Steina

soon as
as you can
SEND BACK
the way
LOVE
W

sent pkg (one folder/info each) & note
3/23/93 - MS

03/18/93 11:44

2 505 4730614

THE VASULKAS, INC

P.01

KINEMA

Associazione culturale
Via Amerigo Vespucci, 24
00153 Roma - I
tel. 0039/6/57300494 57300511
fax. 0039/6/57300520

THE VASULKAS
RT 6 BOX 100
87501 Santa Fé
New Mexico Usa
tel. 001/505/4717181
fax. 001/505/4730614

Rome, 3/17/1993

Dear Mr. and Mrs. Vasulka,

I hope you are fine and I would like to meet you as soon as possible. I would like to know if you received your copy of Paik's catalogue. I need to know if you received the payment of ART OF MEMORY from RAI Corporation-New York (I remind you that this contract has been possible by my programme PROXIMA-Raisat).

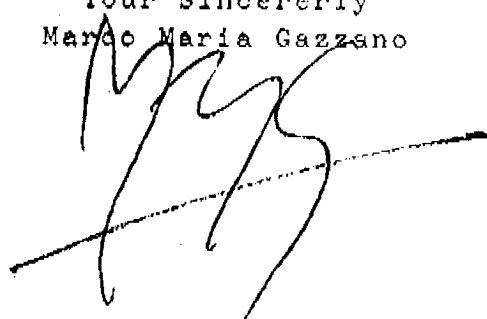
If the payment isn't yet arrived, I'll take care personally about it in RAI-Rome;

I would like to inform you also, that I'm planning a Vasulka's Exhibition; it will take place in Rome, Palazzo delle Esposizioni, during the first months of 1994. All the project is at the first steps and for this reason I need two copies of your catalogue to present your videoscultures and video-installations to the Aldermann of Rome and to the sponsors.

Also I need an updating of your artworks and exhibitions since 1993.

If you don't have a catalogue like that, please tell me the address of a person I can request it.

Your Sincerely
Marco Maria Gazzano



Our new address is
KINEMA ASSOCIAZIONE CULTURALE
VIA AMERIGO VESPUCCI, 24
00153 Roma - I
tel. 0039/6/57300494 57300511

0039 6 54906351 COLGATE PALMOLIVE ROMA

002 P01 18-03-93 16:01

FROM : ASSOCIAZIONE CULT. KINEMA

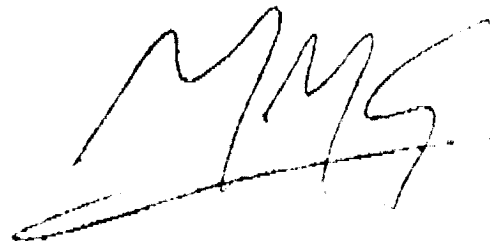
TO : THE VASULKAS

FAX N° : 001 / 505 / 4730614

PAG : 2

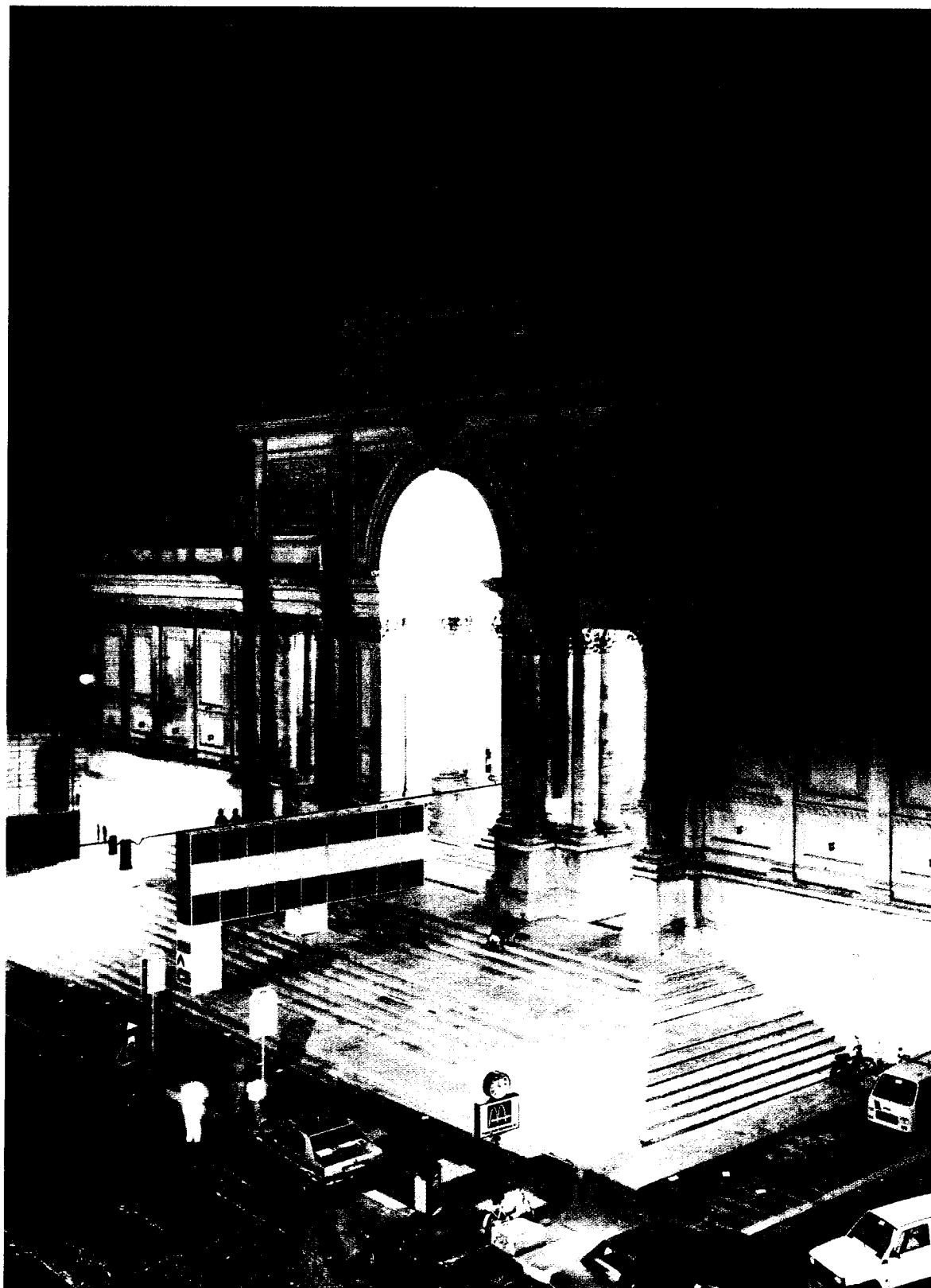
MESSAGE : MR. VASULKA, PLEASE
CAN YOU RESPOND US, AS SOON AS
POSSIBLE (INTO THIS WEEK) ?

thank you
very much

A handwritten signature in black ink, appearing to be 'MMG', written over a horizontal line.

PALAZZO DELLE ESPOSIZIONI

Roma Via Nazionale 194



artesia S.p.A.

Servizi per l'arte e la cultura

THE VASULKAS

Request for funds to mount a nine installation exhibition by Woody and Steina Vasulka at the Palazzo delle Esposizioni, Rome, Italy.

The City of Rome, under the curatorship of Marco Maria Gazzano, has invited Steina and Woody Vasulka to install a major exhibition of recent work in Rome's Palazzo delle Esposizioni from October to December 1995. In addition to the City of Rome contributing this extraordinary exhibition space with full staff and producing an exhibition catalog of 150 to 200 pages, the City is also providing housing, per diems and other in-kind donations amounting to approximately 100,000 dollars. The media production house Grandimmagini is contributing media equipment for the nine installations, a contribution estimated at 50,000 dollars. In spite of this great commitment it looks like this exhibition might not happen for lack of funds. All nine installations use video tape, anywhere from one to four channels. These must be transferred from American/NTSC to European/PAL standard, some hardware and software needs to be designed and constructed and photos and texts need to be prepared for the catalog. We are therefore looking for cash donations for the following expenses that the City of Rome is not able to meet:

Transcoding of all installation tapes NTSC/PAL	12,000.-
Three round trips Santa Fe/Rome	4,500.-
Artistic fees (The Vasulkas)	8,000.-
Preparation of photos and texts for catalog	2,000.-
Administrative fees	2,200.-
Technical support (Hamilton, Gritzko, Dostal)	8,000.-
Special hardware (synchronizing, switching)	3,500.-
<hr/>	
Total	\$40,200.-

THE VASULKAS

Profile of Woody Vasulka

Born in Brno, Czechoslovakia in 1937, Woody Vasulka graduated from the Film Academy in Prague in 1955 and moved the same year he moved to New York City. Working there as a multi-screen film editor got him interested in video. By 1969 he had turned his full attention to video, and in 1971 he co-founded The Kitchen. Now known as a leader in the development of video as an art form, Woody has also been instrumental in the creation of advanced digital and robotic instruments working closely with inventors and designers over the years. A "practical philosopher" he describes his work as a form of play. The machine was never his *raison d'être* but in the machine he finds artistic inspiration: The poet-machinist says, "I like metal - I have a passion for it which is very much physical. It's the touch. I can communicate with it. I prefer metal over moss."

Since his move to Santa Fe in 1980, he has completed two major Video tapes, The Commission and Art of Memory, and two large scale installations The Theater of Hybrid Automata and Brotherhood - Table III. His Art of Memory must be counted among the most acclaimed and widely-exhibited works in the short history of video art, having won major award and been shown world-wide. His computer-controlled audiovisual installations, The Theater of Hybrid Automata and Brotherhood - Table III have been exhibited in Paris, Bonn, Linz, Rotterdam, Prague and Brno.

WOODY VASULKA:

1937 Born in Brno, Czechoslovakia
Lives in Santa Fe, New Mexico

Education and Awards

1965 Prague Academy of Film, Diploma
1971 Creative Artist Grant, New York State
1979 J.S. Guggenheim Fellowship
1982 NEA Visual Art Fellowship
1986 NEA Media Art Production Grant
1987 New Mexico Art Division Production Grant
1992 AFI Maya Deren Award
1995 Siemens Media Art Price

Selected Solo Exhibitions:

1978 Albright Knox Gallery, Buffalo, NY
1984 Cine-MBXA/Cinedoc, Paris, France
1992 Denver Art Museum, Denver Colorado
1994 Federal Exhibition Hall in Bonn, Germany
1994 LACE Gallery, Los Angeles, CA

Selected Group Exhibitions:

1979 Volkwang Museum, Essen, Germany,
1985 Ars Electronica, Linz, Austria
1986 International Video Festival, Locarno, Switzerland
1989 "Steirischer Herbst," Graz, Austria
1991 "Immagine elettronica," Ferrara, Italy
1992 Schatten Projectionen, Oberhausen, Germany
1992 Museum of Contemporary Art, Helsinki, Finland
1992 "Artifices 2," St. Denis, Paris, France
1994 Ars Electronica, Linz, Austria
1994 Manes Gallery, Prague, Czech Republic
1994 Moravska Gallerie, Brno, Czech Republic
1994 V-2 Gallery, Rotterdam, Holland



THE VASULKAS
RANTE 6 BOX 100
SANTA FE - N.M.

Rome, 03/23/95

Dear Sir,

Mr. Ansaloni informed us about delay, he said september or october.

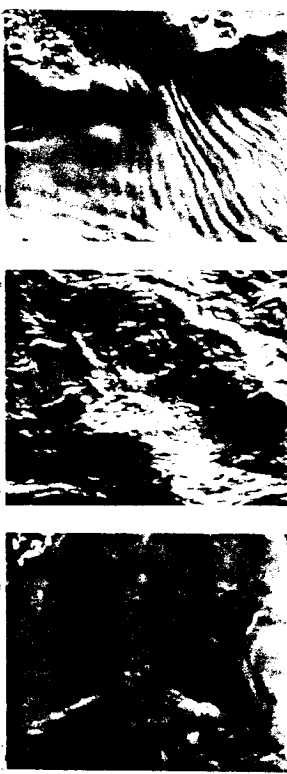
We would like to introduce to you our capability:

- Laser disc player (Pioneer and Sony) synchronized by computer until 12 pcs
- 3/4 inches U-MATIC/BVU VTR player synchronized by our custom equipment until 24 pcs (start synchronized followed by free play, one of the two audio track used for syncro-system each VTR, no more available for sound, second audio track available for sound no stereo effect)
- 1/2 inches VHS VTR player until 48 pcs no audio track used for synchronization available for sound
- Monitor 28 inches in metal case
- Barco 5000/8000/projectors
- JVC HUGHES ILA 420 projectors
- Cube for videowall Pioneer, Philips 50Hz and Philips 100Hz

and many other equipments that we suppose not for your interest.

Best regards.

A handwritten signature in black ink, appearing to be 'G. Vasulkas', written in a cursive style.



7/28

July 28 thru September
 Opening Reception: Thursday July 28, 7-10 pm
 Suggested admission: \$2
 Free to members

Borealis

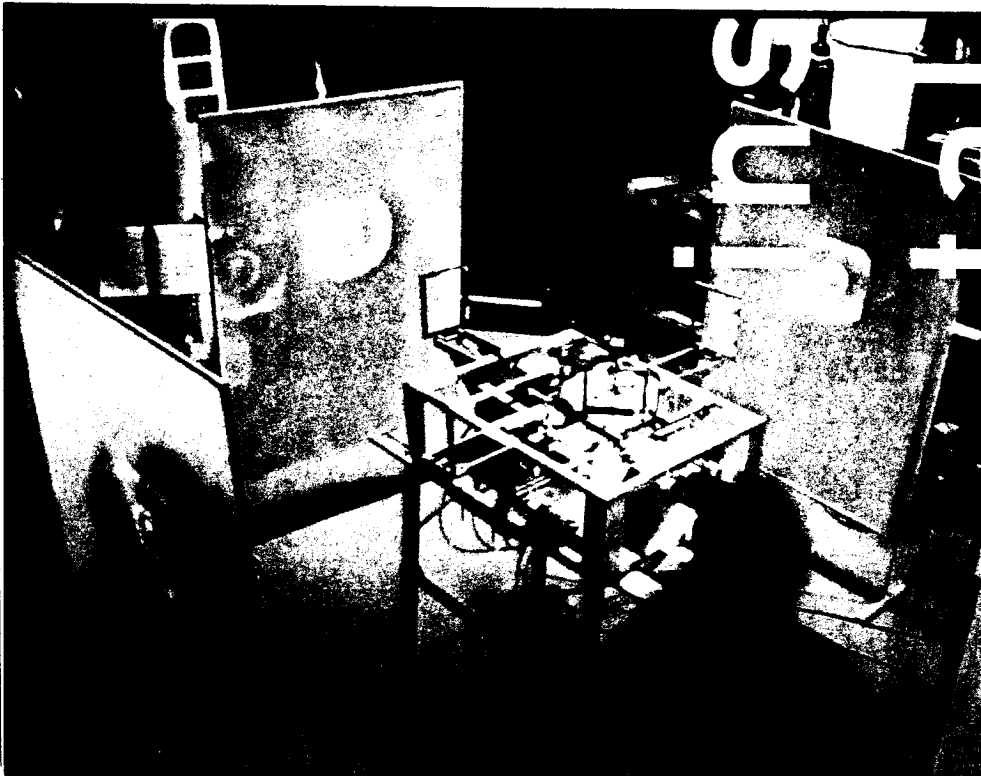
In Borealis, Steina uses projectors, translucent screens and split beam mirrors to create a magical environment of free-standing, self-illuminated, moving imagery. Taking the astonishingly beautiful natural landscape of her native Iceland as the base for the visual material, she manipulates images and layers sound to construct dense textures and multiple perspectives that fuse the natural world and technology in space and time.

7/28

July 28 thru September 4
 Opening Reception: Thursday July 28, 7-10 pm
 Suggested admission: \$2
 Free to members

Brotherhood – Table III

The central theme of Woody's Brotherhood project revolves around the dilemma of male identity in relation to the general compulsion of mankind to re-organize Nature itself. It presents the male in the context of warfare, exploring the link between male violence and technology. Primarily constructed from surplus materials from Los Alamos—the detritus of war culture—the entire project consists of six Tables. Each table contains instruments able to produce, compose and display varied acoustic and visual structures. Woody has said of the project, "As of yet, it is the most complex work I have attempted with requisite knowledge of various crafts: electronics, optics, engineering and computer programming." Table III holds two picture delivery arrangements: a specialized slide projector and a video projector. Each occupies a specific projection environment of multiple screens that share the identical pathway of a six-way beam splitter. The Table also contains elements of sound and interactivity.



7/28

Borealis

Brotherhood: Table III

Steina and Woody Vasulka

It would be difficult to imagine the development of the electronic arts, especially with regard to the moving image, without the contributions of Steina and Woody Vasulka. Since the 1960s they have investigated electronic technology and media as a cultural environment that carries with it a new visual ontology and a potential for perceptual exploration. All of their work is in some way connected to a fundamental agenda: to interrogate the intrinsic properties of the machine as cultural code and to explore the latent and overt perceptual changes that emerge.

Borealis and Brotherhood: Table III are presented in the Peter Norton Family Gallery and the Video Gallery. Major funding for this project has been provided by the Lannan Foundation. Additional support has been provided by the City of Los Angeles Cultural Affairs Department and the National Endowment for the Arts.

h a m i l t o n - c a r l i s l e

Tuesday, February 7, 1995

Betty Lewis
Fine Arts Express
North Hangar Road, Building #75
Room #227, JFK International Airport
Jamaica, NY 11430

Dear Betty,

I am sorry it took so long to get back to you. We now have a better idea of shipping dates for the Vasulkas' multi media video installations for their retrospective in Rome.

Marco Maria Gazzano is the curator of the show. As such, he is the only person who can supply you with information regarding whom you should contact in Rome to assure that your expenses will be paid for the shipments. His address

is: Marco Maria Gazzano
Associazione Culturale
KINEMA

Via Amerigo Vespucci 24

1-00153 Roma, Italy

Phone: 39-6-57300511

FAX: 39-6-5¹300520

The final destination for shipments to Rome is:

Palazzo delle Esposizione

Via Nazionale, 194, Rome

Phone: 39-6-4828001 or 39-6-4828540

Items will be shipped to Rome from the following locations.

- 1) The University of Maine at Augusta
46 University Drive, Augusta, Maine 04330

Contact: Pamela Perkins, Director of Community Art, phone. 207-621-3205

There will be three laser disk players and three video projectors in this shipment with shipping weights of 50 to 60 lbs. each. The six items will weight approximately 300 to 350 lbs.

As these are being used until April 23, they must be picked up on April 24 and arrive in Rome no later than April 26.

THE VASULKAS

Saturday, January 14, 1995

ATTENTION: Carlo Ansaloni

Dear Carlo,

We would like to bring to your attention once more the format and equipment requirements for two installations for our Rome show. These requirements may affect your budgetary considerations as far as the media (laser disks) and the associated equipment for playback and display.

As you know, we have manufactured programs on laser disks in NTSC format for *TOKYO 4* and *BOREALIS*.

TOKYO 4 consists of four laser disks, four laser disk players and a group of monitors, all in NTSC format. Also, this installation has its own synchronizer which controls the four Pioneer players (owned by the Vasulkas). The synchronizer and the players are available for the Rome show. If you decide to go with NTSC, you will need to provide us with Dual Standard or NTSC monitors.

BOREALIS is also in NTSC format. It consists of two laser disks and two Pioneer laser disk players with a two channel synchronizer. This equipment is owned by the Vasulkas and is available for the Rome show. Unfortunately, we do not have the two Dual Standard or NTSC video projectors necessary for this installation. They would need to be provided by Rome.

We foresee a savings of \$3,000, an advantage for you, by using these existing NTSC versions. On the other hand, the cost of shipping the players would offset some of these savings. The savings on the synchronizers, however, would be substantial. We estimate that to provide new synchronizers for both installations would cost approximately \$2,000.

We should remind you again that MonteVideo has synchronizers and players in Pal format for rent.

It may be too soon to make a decision regarding the full technical design, as you may want to research this from your end.

Sincerely,

cc: Marco Maria Gazzano

THE VASULKAS

A list of the nine installation exhibition by Woody and Steina Vasulka at the Palazzo delle Esposizioni, Rome, Italy.

Matrix, 1970-72
Allvision, 1976
The West, 1983
Art of Memory, 1987
Tokyo Four, 1991
The Theater of Hybrid Automata, 1991
Brotherhood - Table III, 1994
Borealis, 1993
Pyroglyphs, 1995

Gene Youngblood
Department of Moving Image Arts
The College of Santa Fe
1600 St. Michael's Drive
Santa Fe, NM 87501

Telephone: 505.473.6406
Fax: 505.473.6403

Lucinda Furlong
225 Park Place, #3A
Brooklyn, NY 11238

Fax: 718.857.8675

Marita Sturken
Annenberg School Of Communication
GSS 344
University of California
Los Angeles, CA 90089-1694

Fax: 213.740.0014

Axel Wirths
235 Media
Postfach 190360
D 60 600 Köln, Germany

Fax: 49.221.522741

David Dunn
1274 Calle de Comercio
Santa Fe, NM 87501

Telephone: 505.471.4113
Fax: 505.473.0614

Mona Sarkis
Flemingstrasse 42
D-81925 München, Germany

Fax: 49.89.13.61

Woody and Steina have not made the final decision on which installations should be sent to Rome to create the strongest and most compelling show. They plan, however, to include four of their larger installations and perhaps one or two smaller ones. They know how urgent time has become. They will make the decision soon. Woody has asked me to request the set of the larger floor plans which you showed him in Rome. Are they coming by mail, as you indicated in your fax? When we have received these plans, we can decide which pieces will be placed in the spaces to the best advantage. At that time, we will be able to conclude the installation budget, which is now becoming much clearer.

On Woody's Photopanel:

Woody Vasulka: Didactic Series/ Photo Panels

Analog and Hybrid Tables:

Panel 1-3 3 pieces	40 1/4" H x 32 1/4" W (102 cm x 82 cm) 16 lbs each Total weight 48 lbs (21.8 Kg)
Panel 4-5 2 pieces	35 1/4" H x 16 1/4" W (90 cm x 42 cm) 8 lbs each Total weight 16 lbs (7.3 Kg)
Panel 6 1 pieces	32 1/4" H x 22 1/4" W (82 cm x 57 cm) 11 lbs each Total weight 11 lbs (5 Kg)
Panel 7-24 18 pieces	35 1/4" H x 26 1/4" W (90 cm x 67 cm) 12 lbs each Total weight 216 lbs (98 Kg)

Digital Tables:

Panel 1-8 8 pieces (13 tables)	26 1/4" H x 13 1/4" W (65 cm x 34 cm) 6 lbs each Total weight 48 lbs (21.8 Kg)
--------------------------------------	--

All panels are in metal frames with front glass and are 1 1/4" deep.

TOTAL ITEMS	32 pieces
TOTAL WEIGHT	339 lbs (154 Kg)

At the present time, all of the photo panels are framed and glazed (with glass). As we are reflecting upon the problems of shipping the panels, we feel these panels could be re-glazed with acrylic for practical purposes. The weight of the glass is substantial and will cost much more to ship. Also, it is fragile. Breakage could damage the photos, as well as pose an inconvenience if we need to replace glass in Rome. (Woody likes the glass and thinks it is worth the risk. If we decide to ship the glass, the Gallery may have to replace any pieces that are broken).

Most of the major panels are 90 cm. High x 67 cm. Wide. The large panels are 106 cm. High x 87 cm. Wide. The smaller panels are 90 cm High x 40 cm Wide. We would be happy to have you make a selection of the panels you find suitable during your visit to Santa Fe. Once you have made the choice, we will be able to give you a better idea on the cost of this part of the show. Usually, we ship for about \$1.75 per pound

one way, which means \$3.50 per pound both ways or round trip. The crates and packing will add about 1/3 to the shipping weight. Freight for the photo show could run about \$1,600. Crating and packing charges should run about \$600.

We plan, of course, to take care of all of the shipping items and procedures, including the paperwork on the ATA Carnet. We understand that you are paying the costs for the entire shipment and all expenses associated with the Carnet.

Woody and Steina would be delighted to have you and Adriana visit them at their studio during your trip to Santa Fe (January 3 to 7). We thought that you might like to know that hotel/motel rooms for double occupancy start at \$50 per night. Of course, hotels downtown cost over \$100 per night. It would probably be wise for you to rent a car at the airport, as public transportation in Santa Fe is expensive and in many places does not exist. For example, the bus (there is no train) from Albuquerque Airport to Santa Fe (which is a distance of 100 km) costs \$20 per person one way. Your travel agent may be able to get you a good rate on a rental car.

When you are in Santa Fe we can discuss all aspects of the show. There is the preparation of material for the catalogue which needs to be discussed. The photos which you select will need to be printed and there will be an outside fee for that.

As we have mentioned earlier, it is imperative that Woody and Steina receive some of the funding in advance. So far, the only source of funding has been the Vasulkas, themselves. It is impossible for them to finance the preparations necessary for a show of this magnitude. We need to have an account established with you or your agent to which we may submit bills and have them paid in a timely manner.

I look forward to meeting you and Adriana in January.

Best wishes,



FAX

THE VASULKAS

FAX

TO: MARKO M GAZZANO
FROM: WOODY
DATE: AUG-15-94
PAGES: 4

Dear Marko,

Sorry it has taken so long to connect to you in a more personal way. This has been one of the more peculiar years: after a relative period of quite we both, Steina and I are suddenly involved in many projects, mostly in Europe but also in the US, something quite unusual. Steina has been involved in a series of projected multi-channel pieces, and I plunged into an adventure titled "Brotherhood", which is a series of six Computer/all-media installations titled Tables, each dealing with a basic concepts of "Intelligence" as it emerges from the technological culture.

With various degree of success we are able to continue our work, which in my case is becoming more and more labor and system intensive, meaning no profit even after repeated showings. And additionally I now have an assistant working with me, a colleague and artist Bruce Hamilton. So the blissful time of a tape showings is over, being replaced by the agony of a robotic future.

Our retrospective in San Francisco has also changed to more contemporary form, we both are exhibiting mostly our recent works except for a few early installation pieces (Steina's Allvision and our Horizontal Drift Matrixes). Our show is scheduled in early 1996 and we are slowly gearing up towards that. I was lucky to get a support from the museum to make one of my "Brotherhood" tables.

There has been a number of misunderstandings with Biandas about the budget and space for our installations. As you know Lorenzo met with me in Linz, but my visit to Locarno was cancelled for lack of money and exhibition space. Then a week ago we were cancelled all together except for a partial tape retrospective (see Rinaldos' fax). I must confess, we have no idea what has happened and are confused about the future as well.

But we should perhaps clarify our position on the Roma show, which we would truly like to do. You must understand our position as two independent artists, with no gallery representation, no regular income (which is just the way we want it), we struggle hard with our art producing budget and take some temporary teaching jobs when all else fails.

The Vasulkas
Route 6 Box 100
Santa Fé
New Mexico 87501
FAX 001 505 473 0614

September 19, 1994

Dear Steina and Woody,

thanks for your letter of August 15. I'm sorry for all the misunderstanding with Bianda, but it was not my fault. However the presentation of your video in Locarno was a great success both with the critics and the public. I will soon send you a presentation about it written by me.

Let's now focus on Rome exhibition which both expect to be a very important and well organized event.

The title is : "*Video/Virtuality. Woody e Steina Vasulka. Media and new images in contemporary art.*"

Fixed dates are: April 21, 1995 (vernissage) till June 11, 1995.

Set up should start on April 12/13 at the "Palazzo delle Esposizioni" of Rome. The place is highly prestigious and in a very central position. However the rooms though very impressive are not so easy to set up and they are not the typical rectangular museum like rooms. I hope you will like them even more though.

I enclose a small maps of the available rooms as well as I will send you a video cassette vhs which might give you a better idea of it.

It is essential that Woody comes to Rome after Rotterdam to discuss all details and look at the space directly.

At this point I must determine the budget required for the exhibition to proceed and ask funds from private sponsors. Therefore I need as soon as possible (please within September 26) that you give me a number of informations.

Premises:

1 - I would like to present in Italy (but I believe for the first time in Europe) the complete series of all your video and films from 1965 till now. Is it possible to have all works in 3/4 U-Matic? Or is it necessary to show some of them on film? Please consider that - as I've already done for Paik - it is my intention to present a critical retrospective of your videocinematographic work, therefore I'm also interested in first editions later on modified.

2 - As to the installations I would like the exhibition to include some "memorable" works of the 70/80 years as well as most recent (about interactivity and virtuality) provided the whole set up comes out to be interesting both for critics and studios but also very alive and spectacular for the great public. I know you can do it.

I believe we have rooms enough for 6 or 7 installations. You choose which. I would love to

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 video programs 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 Amodei?

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 Muscum, with your presence if it's possible, and, also in Lugano, the exhibition of two video-installations that afterwords 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!

FAX

THE VASULKAS

FAX

TO: M.M. GAZZANO

FROM: STEINA

DATE: 15 GIUGNO '94

PAGES: 1

DEAR M.M! OBVIOUSLY, YOU DID NOT GET THE FAXES, SAME AS I SENT TO LORENZO. PLEASE ASK HIM TO FAX YOU WHATEVER I SENT HIM. ESPECIALLY THE INSTALLATION DESCRIPTION AND ESTIMATES. I AM FORWARDING YOUR FAX TO WOODY NOW.

WOODY'S WHEREABOUTS: YOU CAN FAX HIM AT: 49-228-9171-233

- 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, 53113 Bonn, Germany, Ph.49-228-9171-0
or Forum direct: 228-9171-287 **FAX: 49-228-9171-233**
- 6/17 Opening Bonn - Hybrid Automata (see address above)
- 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 - Brotherhood
- 6/26? Leave Linz
- 6/27 Take down Bonn (see address above)
- 6/30 Travel to Brno/Prague/Amsterdam, etc
- 7/7 Opening in Prague - Brotherhood
- 7/25 Set up for LACE, Los Angeles, Ca
- 7/28 Opening in LACE - Brotherhood
- 7/ Lecture at LACE
- 9/1-4 Locarno - Hybrid Automata
- 10/6-10 Ottawa Conference
- 11/26 Rome Set up
- 12/7 Rome Opening

KEEP FAXING. LOVE
Steina

Steina's Agenda:

- 7/15 Riksstallningar, Sweden - Operation Sledgehammer
- 7/25 Set up for LACE, Los Angeles, Ca
- 7/28 Opening in LACE - Borealis
- 7/ Lecture at LACE
- 7/ Lecture at Long Beach
- 9/1-4 Locarno - Borealis
- 9/7-15 Arizona 1st residence
- 9/15 Arizona Opening - Operation Sledgehammer
- 10/17-22 Arizona 2nd residence
- 10/21-22 Internet Conference
- 10-24 Arizona Closing - Operation Sledgehammer
- 10/6-10 Ottawa Conference
- 11/26 Rome Set up
- 12/7 Rome Opening

N E W M A N

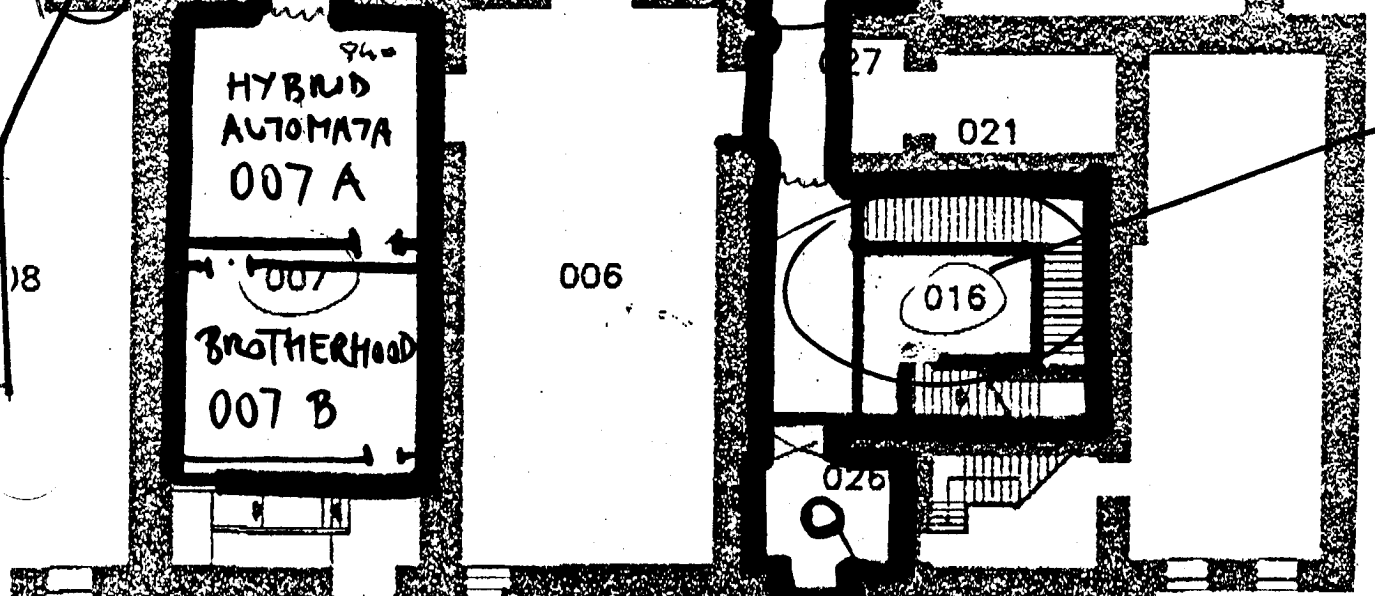
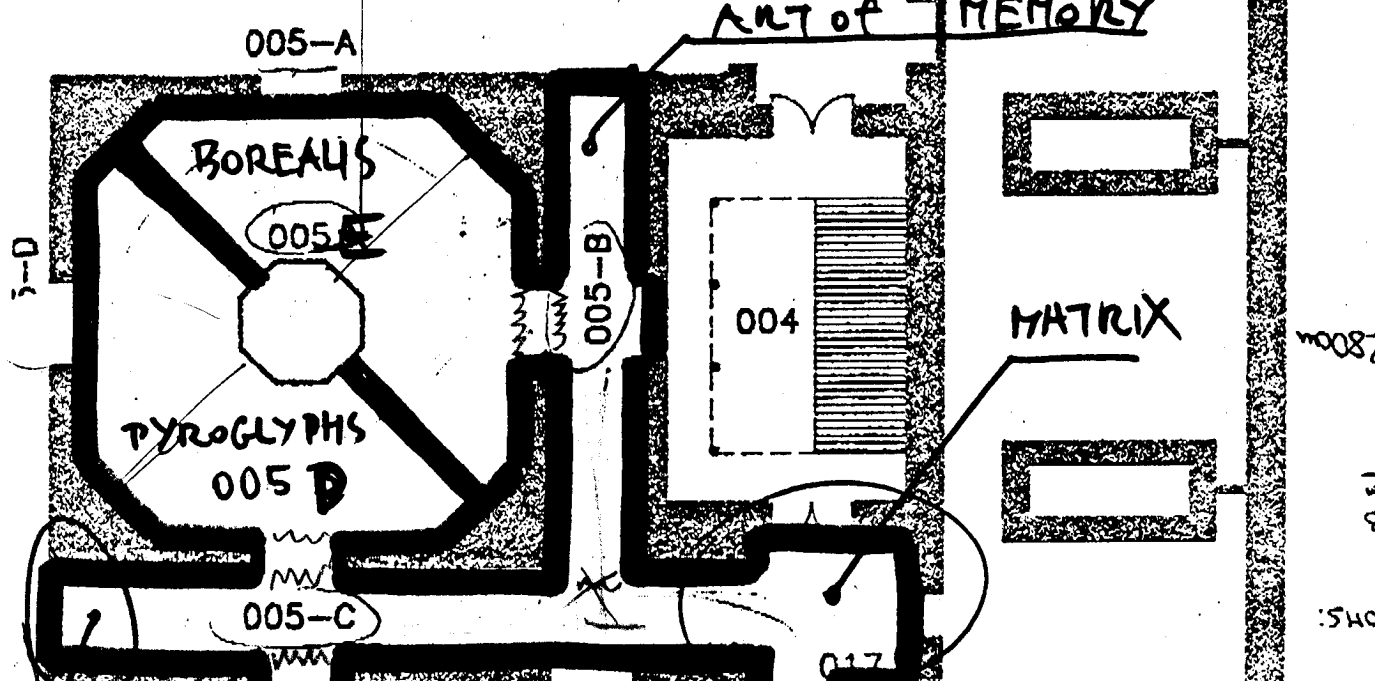
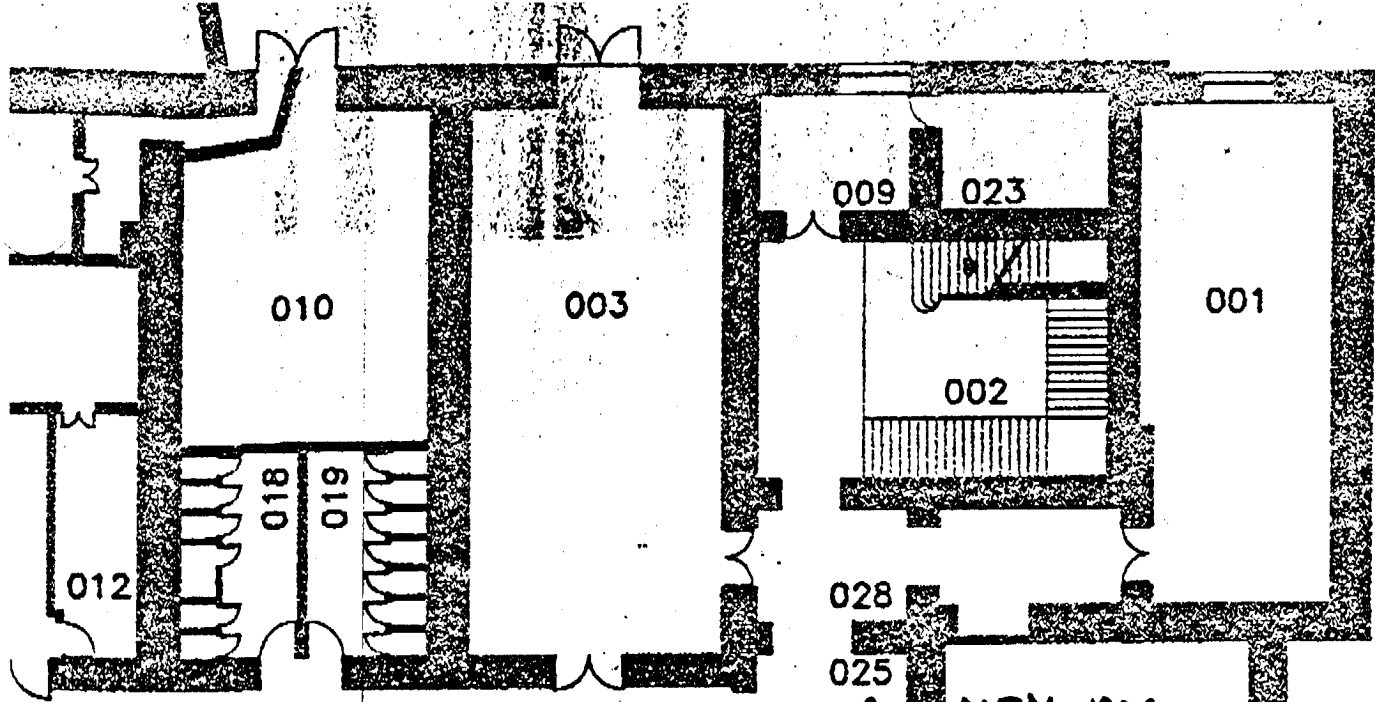
Dr.ssa Loredana Ulivi
Amministratore Delegato

Newman Srl

00153 Roma - Viale di Trastevere, 26
Tel (06) 5833.0888 - Fax (06) 5833.0813

**Dott. Pier Luigi
Aymerich
di Laconi
consulente
aziendale**

00198 Roma
C.so d'Italia, 92
Tel. 06/8540505
Fax 06/8555604
35130 Padova
L.go Europa, 16
Tel. 049/660877
Fax 049/650586



- OUR ROOMS:
- 017
 - 016
 - 005-B
 - 005-C
 - 007
 - 005
 - 100 = 28000

FAX**THE VASULKAS**

TO: PEDOTE
 FROM: WOODY
 DATE: DEC 21 94
 PAGES: 18

Dear Gianfilippo,

Here are a couple of letters which will give you a flavor of the project. At first we were a bit hesitant to plunge into it, but after Woody's trip to Rome this Fall, we have become fully committed. We both think it is very unwise, but much in our interest to proceed even under these difficult conditions. There are three groups of activities we are in need of funding:

- 1) An immediate administrative budget to pull together our Archive, collect and edit written materials and photos for the catalog, make technical description of all installations planned for the show and all the other necessary administrative tasks, paperwork for shipping, travel arrangements and other communications.

One person full time for four months and some part time help

\$6,000.00

- 2) Editing of the master tapes and making Laserdisk Media for a use in the exhibit.

We estimate 12 PAL Laserdisks @ \$500.00 and some tapes.

Media total \$8,000.00

- 3) A rental budget for the hardware (mostly Monitors, Laserdisks and some special hardware such as Synchronizers etc).

Hardware total \$22,000.00

- 4) An Exhibit set-up charges for bringing a technical personnel from the US and Czech Republic to install the more complicated pieces.

Labor and stay \$5,000.00

Additionally there will be a shipping budget for our installations from here and places in Europe in the neighborhood of \$15,000.00 and some personal budget to live and travel around. We also hope for some fee for our involvement.

The funding of this project is set up now through an ad agency by the name of NEWMAN and as you have mentioned, it should be easier for a would-be sponsor to deal with them directly. Our man is Marco Maria Gazzano, a scholar and man of the arts that we have known for a long time and trust fully. He is a stubborn man who has been described as difficult at times, but he is dead serious and he has put all he has into this project. The technical director is our mutual friend Carlo Ansaloni.

We don't know much about the real world of money in general and nothing about the situation over there. We would be grateful for your advice and guidance in those treacherous waters.

Thanks for your involvement, wish us luck.

Woody and Steina

Marco Maria Gazzano, Associazione Culturale KINEMA
Via Amerigo Vespucci 24, I-00153 Roma, Fax 06-57300-520

Carlo Ansaloni, Centrovideoarte, Palazzo dei Diamanti,
44100 Ferrara, Tel 0532-207111, Fax 203064

NEWMAN TEL: 06 5833 0888

F A B R I C A - F u t u r o P r e s e n t e

Scuola di Villa Pastega Via Ferrarezza, 31050 Catena di Villorba (Treviso), Italy. Tel.: (39) 422 6161

Fax to: Woody and Steina Vasulka
Santa Fe
No.: 001 505 473 0614

From: Gianfilippo Pedote
Associate Director of Fabrica
Fax No.: 39 422 609088

Pages 3

January 6, 1995

REF.: Exhibition in Rome

Dears Steina and Woody,

Thank you for you Fax of the 21st.

I have tried to contact both Marco Maria and Carlo in these new year days, but unsuccessfully, up to now. Unfortunately I will leave for Japan next Monday afternoon, so I hope to talk with one of your Italian organisers in the morning of Monday. Otherwise I leave you these simple and fast notes.

It seems to me from your papers that not so much is missing in terms of money for making the exhibition happening. But how could I help you? Let me try with the following easy ideas. The first is to think having the exhibition organised in another city, attempting in this way to have a public authority that could share the costs, or having them participating to the organisation of the Rome event with a specific, different, articulation in their city (what about INVIDEO, in Milan, I mean Romano Fattorossi, Felice Pesoli, Silvano Cavatorta; what about a place in another country, Germany, France?)

I don't really believe that Benetton could be interested in sponsoring this event, such as other private Italian companies. But what about electronic technology corporations? And public institutions, like the American cultural office in Rome? They could cover at least the shipping and travelling costs...Or an Art Gallery or Art Museum not based in Rome (I am thinking of Mudima Gallery, in Milan, which has made - with the support of the Municipality - video exhibit; or the Museum of Modern Art of Prato, the unique modern art museum in Italy, as far as I know, not basing its activities on the permanent collections but on regular exhibitions).

This is what I can think of, up to now. Maybe some track has been already checked: it would be good for me to talk with Marco Maria.

I thank you for the courtesy of your attention and I send you my best wishes. I will be so happy when your exhibition will happen. Please count on my support, for what I can do.

Yours

Gianfilippo Pedote

Robert Cahen's invitation

Marco Maria Gazzano

During this century, it has often been remarked that, in spite of considerable interdependence between the arts, it has been cinema and not literature (or for that matter painting, theatre or music) which has most affected communication and the pattern of our imagination. It is of course the only new and historically unique art form invented in the contemporary era, and it was the first which was able - from the very beginning - to live up to its "mass-media" ambitions. While the twentieth century has confirmed these predictions made by the more astute and sensitive actors and artists, recent technical developments in cinema and their consequences in terms of language and perceptions lead us to reconsider the whole issue.

The abrupt arrival of electronic methods for forming and transmitting images and sounds, the progressive shift from the analog to the digital and the increasingly complex forms of interaction are compelling us to think again about the very concept of "cinema". It is no longer possible to perceive it exclusively as an expressive form which is entirely confined to its origins in photography and film. It has now become a complex family of techniques, or linguistic and communicative "devices", a "moving" perception. These devices are analogous but in some ways specific, and they occasionally return and extend the implications of their common-denominator: the essence of cinema as "writing with images in movement and sounds". Robert Bresson wrote this powerful definition in his notebook in the fifties, using capital letters.¹ It is all the more relevant now, because of its radical reference to the original - even etymological - meaning of the word; other meanings have proliferated through the conspicuous opportunity of cultural industry or have been pushed through by the professional corporativism of the various audiovisual sectors. Twenty years ago Hauser and Morin² very effectively

purposes, are unlikely to be based on a single technique or a single expressive tradition; they increasingly represent a cross-fertilization between techniques, linguistic forms, experiences and mass-media relations. This cross-fertilization is either motivated by production methods (it is said that new technologies "rationalize" the process), or by artistic considerations. The electronic arts have contributed decisively to the growth of this new artistic dimension: the "inter-media" environment where expressive language, technology and cultural traditions mutually, and even dramatically, extend each others' possibilities. The important consequence of all this is that audiovisual works can no longer be referred to purely as "films", "videos" or "computer images", and yet - despite the inter-mixing of various techniques - they can still be viewed as "cinema". We are particularly indebted to those artists who, from the sixties onwards, favoured the electronic image for aesthetic investigations into "cinema" as a concept which starts with photography and is not restricted to the digital. We are also indebted to those who, like the discoverers of new continents, explored the various audiovisual domains with enthusiasm and restlessness, and - like Bresson - were always aware that cinema is "a new manner of writing, and therefore of feeling".³

While this premise is necessary to understand several artists who work creatively in the audiovisual field, it is particularly so in the case of Robert Cahen, one of the few really important figures in Europe - and also outside Europe, though he has been profoundly influenced by the more advanced European culture. His work as a "video artist" is essential for understanding in any depth the complex and fascinating relationship which is being created at the end of the century between cinema's rich ninety-year history and its extension into what we call "video", which is quite distinctive in so many ways.

¹ *Le cinéma est un langage, un langage de l'écrit.*

² *Le cinéma est un langage, un langage de l'écrit.*

³ *Le cinéma est un langage, un langage de l'écrit.*

⁴ *Le cinéma est un langage, un langage de l'écrit.*

⁵ *Le cinéma est un langage, un langage de l'écrit.*

⁶ *Le cinéma est un langage, un langage de l'écrit.*

⁷ *Le cinéma est un langage, un langage de l'écrit.*

⁸ *Le cinéma est un langage, un langage de l'écrit.*

⁹ *Le cinéma est un langage, un langage de l'écrit.*

¹⁰ *Le cinéma est un langage, un langage de l'écrit.*

generally inward, narrated, and constructed by "slowing down" an electronically processed moving image. It is a constant element and a key to the director's work and his specific and powerful "cinematographic" form, which is at the centre of all the other technical and expressive components, including colour and sound.

Cahen has reintroduced slow motion and fading into contemporary cinema to great effect on a conceptual level, lending it a rare elegance which is not merely formal. These techniques are typically used to restructure the "objective" and conventional perception of passing time, which was introduced into the arts by cinema, and also to understand more deeply the nature of "cinematographic time" which the editing makes virtual. Cahen derived these techniques from "classic cinema", which had become stereotyped and banal after decades of under-utilization in traditional film and television narration (e.g. sports reporting), and in his works they no longer only signify the passing of time - a concentration or extension of a shot taken in "real time", but also a deeper insight of vision, a true philosophy of seeing, channelled through technology. "I slow things down not in order to embellish them, but to see them better, capture the best of them. (...) Because of an idea of "good time", of time captured".

Unfolding time through slow motion not only makes it possible to see reality better ("as in a magnifying glass: capturing particulars, expressions, gestures and light which would not be perceptible at normal film speed"¹⁰), but also allows it to be narrated in its own terms and to highlight the smallest details. These often evade the human eye, but slow motion allows us to see them when they are recorded on camera, like an enlargement. By immersing itself in slow motion, his method "suggests the possibility of seeing something different to what you apparently see". In the early thirties, Walter Benjamin had already discovered that the revolutionary quality of cinema as a means of expression was due to the fact that "nature which talks to the camera is different to nature as it talks to the eye".¹¹ Slow motion and the perception of this "cinema nature" through new techniques can be used not only to describe reality in the terms of image unfolding in time, but also to interpret it: "You can see what you cannot see, which is what I want to demonstrate". Cahen's selection of time with a camera, modern tradition, and a "concept" that is not only a "medium" but also a "medium" is a "medium" that is not only a "medium" but also a "medium".

reference points, and whose teachings transpire from his video images: Vertov, Welles, Hitchcock, Bresson and Tarkovski. Cahen has declared that he wants to capture "the instinctive intelligence of people and the primeval nature of landscapes"¹²; and interpreted this through Benjamin's comment on slow motion techniques in 1936. Benjamin perceived nature as it is presented to us in cinema as a "second-grade nature [...] especially as an unconsciously developed space acts in the place of a space developed by man's consciousness".¹³

"Contrary to appearances", Jean-Paul Fargier noted nearly ten years ago, "with Cahen you don't have music to listen to on the one side and pictures to look at on the other. You have two components (...), a sound component and a visual component, that harmonize with each other".¹⁶ Again the impression left by extraordinary enterprise of Boulez-Répons was still very much alive: "Paradoxically, only when their sound (or their links with the sound) is cut off do the images of the musicians acquire genuine sonority".

Cahen has indeed been able to turn the most advanced intuitions of the avant garde into a concrete reality by mastering cinema's historical experience and intensifying its capacity through electronic features, but his achievements go further: he has interwoven the visual and audio dimensions (he has relinquished the actualization of time induced by dialogue, and uses speech very sparingly and always off-camera). The relationship between the various picture tracks, voice tracks and effects tracks in works like *L'entr'aperçu*, *Juste le temps*, *Boulez-Répons*, *Solo*, *Cartes postales*, *Hong Kong Song* and most recently *Voyage d'hiver*, has at last created the original cinema utopia of the "audio-vision" and, as Michel Chion recently pointed out¹⁷, an appropriate relationship between sound, music and image could be one of his more mature and coherent achievements. This consideration must also take into account the relationship with colour, which has also been adeptly mastered. Using oscilloscopic effects and the digitization of analog images, it is possible to perceive not only the "sound" and sometimes the "musicality" of colour, but also the "grain" in its texture and solidity. About *Juste le temps*, Cahen says: "I grant the image a kind of inner life, of course artificial as such colors cannot be seen in nature, but because to express a deeper feeling of reality".¹⁸ It is worth noting that Cahen achieved these

Robert Cahen est réalisateur vidéo depuis 1972. Diplôme d'études en arts visuels (Laboratoire Supérieur de Musique de Paris) et diplôme de maîtrise en art visuel de l'Université de Paris 1 (1974) (1974-1975). Diplôme de l'Institut de Recherche en Vidéo Expérimentale au Service de la Recherche de l'INA (1973-1976). Il a réalisé de nombreux court-métrages pour le cinéma et la télévision et des bandes d'art vidéo, régulièrement produites par l'INA, par la Sept, FR3, le Centre National des Arts Plastiques, le Centre Georges Pompidou, le Ministère de la Culture, des producteurs privés (COL IMA SON, Ex Nihilo, The Kitchen, Fearless, l'ACTA, Thierry GARREL, etc...), et pour la plupart diffusés par les chaînes de télévision française et étrangères, dans les réseaux de vidéo de création.

Distinctions: lauréat du Prix de la Villa Médicis Hors-les-Murs 1992 et du Laser d'Or du Festival de Locarno 1992. Travaille avec Ermeline Le Mézo (monteuse et spécialiste des effets spéciaux) depuis 1984.

Vidéographie et filmographie (sélection)

- 1971 **Portrait de famille**, 23 min., n/b, 16 mm
- 1973 **Images du Carnaval de Bâle**, 23 min., couleur, super 8.
L'invitation au voyage, 9 min., couleur
- 1976 **Karine**, 8 min. 19", n/b, 16 mm
- 1977 **Ici repose**, 6 min., couleur, 35 mm
Sans titre (étude expérimentale), 13 min., couleur
- 1978 **Sur le quai**, 10 min., n/b, 16 mm
- 1979 **Arrêt sur marche**, 8 min. 30", n/b, 35 mm
Horizontales couleurs, 14 min.
L'éclipse, 3 min.
Trompe-l'oeil, 7 min., couleur
- 1980 **La gare de Lyon**, 17 min., couleur, 16 mm
Le Musée Gustave Moreau, 12 min., couleur, 16 mm
L'entr'aperçu, 9 min., couleur
- 1981 **Armatic**, 4 min. 15", couleur
- 1982 **A propos d'"Un célibataire à Paris"**, 11 min., couleur, 16 mm
L'envers du décor, 11 min., couleur
L'oubliée, co-réalisation Alain Longuet, 5 min., couleur
Place de la Concorde, 53 min., couleur
- 1983 **Juste le temps**, 13 min., couleur
La recherche instrumentale à l'IRCAM, 17 min., couleur
- 1984 **La danse de l'épervier**, 13 min., couleur
- 1985 **Boulez Répons**, 43 min., couleur

1986 **Le Carrou Pontalou**, co-réalisation S. Huter et A. Longuet, 14 min. 30", n/b, 16 mm, couleur
Part sans retour (Andreas), 11 min., couleur
Hogwarts/Dance, 11 min., couleur

1987 **Instantanés**, 14 min., couleur
Montenvers et Mer de glace, co-réalisation S. Huter, 8 min., couleur
Parcelle de ciel, 18 min., couleur

1988 **Dernier adieu**, 6 min., couleur
Le deuxième jour, 8 min., couleur

1989 **Chili impressions**, 12 min. 30", couleur
Hong Kong Song, en collaboration avec E. Le Mezo, 21 min., couleur
La Tour Eiffel, 1 min., couleur
Solo, 4 min., couleur

1990 **La collection**, 1 min. 40" x 16, couleur
On the Bridge, 4 min., couleur
Rodin/Fragments, 20 min., n/b, 35 mm

1991 **Latitude 43**, 8 min., couleur
L'île mystérieuse, 16 min., couleur

1993 **La notte delle Bugie**, 10 min. 30", couleur
Voyage d'hiver, avec la collaboration d'Angela Risco, 18 min. 30", couleur

Bibliographie récente (sélection)

- 1982 CHION Michel, *Larousse de la Musique*, vol. 1, Paris
- 1986 PREDAL René, "Robert Cahen : pour un art vidéo", *Jeune Cinéma*, n° 172
FARGIER Jean-Paul, "Vingt mille mers sous les lieux", *Cahiers du Cinéma* n° 60
CHION Michel, "L'eau des miroirs", et VIRILIO Paul, "Juste le Temps", *Cahiers du Cinéma*, numéro spécial "Ou va la vidéo?"
- 1989 FARGIER Jean-Paul, "Cahen sculpteur", catalogue *Vidéo Art Plastique*, Hérouville Saint-Clair
CORBOU Michel, "Juste le temps", *Pixel* n° 3
- 1990 NASH M., *Traversals*: "Instructions to the Double", Long Beach, Museum of Art
PEREZ ORNIA J. R., *Bienal de la imagen en movimiento*, Museo Nacional, Madrid
LISHI Sandra, *Monographie R. C.*, coll. Chimaera, Ed. C. I. C. V., Montbéliard
- 1992 HECK Georges, *15 artistes à Strasbourg*, Galerie Budapest, Hongrie

THE VASULKAS

Thursday, August 17, 1995

Attention: Marco Maria Gazzano

Dear Marco Maria,

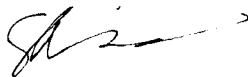
We are happy to have spoken with Arianna and to know that you are still interested in exhibiting our work in Rome. Arianna mentioned that, due to your fiscal funding, you would like to have the show sometime before the end of the year. She suggested December. Unfortunately, a December exposition in Rome is in direct conflict with our present schedule. Steina has commitments in Bulgaria, Prague and Hungary at that time. Woody will be working on another table for their retrospective in San Francisco and coordinating other installations.

Here are two possible solutions to this problem. We could present a show based on media which would include Steina's installations, historical and documentary materials. None of Woody's installations would be available as his pieces will be in San Francisco. This show would definitely be an abbreviated version of what we all envisioned, but could be organized and mounted within the time frame.

The other possibility would be to have the Rome show after the show in San Francisco. The advantage of this would be that all of the media (laser discs in NTCS format) will have been produced, all of the technology will be working, and the installations will be complete and available for exhibition elsewhere. There will also be a detailed catalogue and a wealth of pictorial materials from the show. Woody will have another installation, *Brotherhood - Table I*, that could be included in Rome as well.

Please understand that the above are just suggestions and we look forward to hearing your ideas.

Ciao,



Steina

THE VASULKAS

To: D O G A N A d i S O M M A L O M B A R D O

From: Woody Vasulka
RT6, Box 100
Santa Fe, N.M.

pg 1

Subject: A package via FedEx Air Waybill# 400 16354096

Gentlemen,

This letter will try to put forward several reasons why you should consider our request for a substantively lowering of the tariffs leveled on our shipment of photographs to your country.

We, The Vasulkas, Woody and Steina, are a couple of artists involved in the practice of electronic arts. It is mainly the Art of video we are associated with and we are of the pioneering generation which has established this art form. Last year we were approached by Marco Maria Gazzano, a noted scholar of film and contemporary media to mount a show in Palazzo delle Esposizioni in Rome. This Exposition was to take place in May of this year, but it is experiencing severe financial difficulties and was postponed till the Fall of this year.

A part of the exhibit involves the production of a catalog by Mr. Gazzano calling for photos depicting the Vasulka's family and artistic life and some documentation of their work, past and present. We have assembled close to three hundred photos from our personal archive and sent them to Rome via Federal Express.

There are at least two points we would like to make:

1) The photos were sent out with the agreement that they will be returned shortly after the work on the catalog is completed (in fact only a few would be selected)

2) In the dramatic moment of our departure with the pictures, some irreplaceable, we confused their actual value for purely sentimental value. We soon realized our error when no one in Italy was about to pay for them.

We would like to ask if you could accept our suggestion of ^{pg 2} lowering the value of the shipment from \$3,000 to \$300, which will unable us to deliver the material to Mr. Gazzano. On the second look these pictures will almost certainly not provide any commercial return to us or to Mr. Gazzano, we can only hope that they could provide a positive cultural contribution to the media arts in your country.

There is one more point that needs an explanation. The package is addressed to a rather prestigious add agency in Rome by the name Newman. It is not, as we are explaining now, the actual recipient of the photos. The agency is acting as a rather voluntary resource in the administrative and fund-raising capacity. But the financial burden lays on Mr. Gazzano, working through Kinema, a voluntary association sponsored by the city of Rome.

We are hopeful you will be willing to reconsider the present status of our shipment and thus help us to proceed in our work toward the success of the exposition.

Sincerely,

Steina and Woody Vasulka

In Santa Fe, April 6, 1995

THE VASULKAS INC.
 471-7181 FAX: 473-0614
 COMPANY NAME ROUTE 6 BOX 100
 SANTA FE NM 87501

COMPANY ADDRESS

COMMERCIAL INVOICE

INTERNATIONAL AIR WAYBILL NO. **400-16354096** (NOTE: All shipments must be accompanied by a Federal Express International Air Waybill)

DATE OF EXPORTATION **4-7-95** EXPORT REFERENCES (i.e., order no., invoice no., etc.)

SHIPPER/EXPORTER (complete name and address) **THE VASULKAS, INC.
 RT6, Box 100
 SANTA FE, N.M. 87501** CONSIGNEE (complete name and address) **NEWMAN S.I.L.
 00153 ROMA
 VIALE DI TRASTEVERE, 26**

COUNTRY OF EXPORT **ITALY** IMPORTER — IF OTHER THAN CONSIGNEE (complete name and address)

COUNTRY OF MANUFACTURE **U.S.A.**

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MARKS/NOS.	NO. OF PKGS	TYPE OF PACKAGING	FULL DESCRIPTION OF GOODS	QTY	UNIT OF MEASURE	WEIGHT	UNIT VALUE	TOTAL VALUE
	1		PHOTOS	266	8x11			\$300
						TOTAL WEIGHT		TOTAL INVOICE VALUE
								\$300

SEE REVERSE SIDE FOR HELP WITH THE ABOVE SECTION

Check one
 F.O.B.
 C & F
 C.I.F.

THESE COMMODITIES ARE LICENSED FOR THE ULTIMATE DESTINATION SHOWN. DIVERSION CONTRARY TO UNITED STATES LAW IS PROHIBITED

I DECLARE ALL THE INFORMATION CONTAINED IN THIS INVOICE TO BE TRUE AND CORRECT

SIGNATURE OF SHIPPER/EXPORTER (Type name and title and sign) **WOODY VASULKA**

DATE **4-7-95**

Air Waybill #
FAX #

400-16354096 Date 3-17-95
505-473-0614 # of pages 1

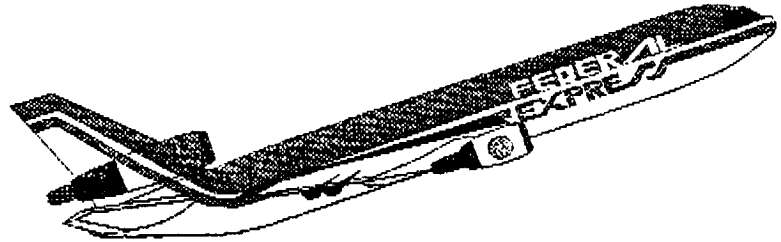
To: Mr. Steina Vasulka

From: COLETTE ENGLISH

Tel 800-247-4747

Ext. 397-3594

FAX 901-397-3349



Send Letter to dispute Duty/TAX to

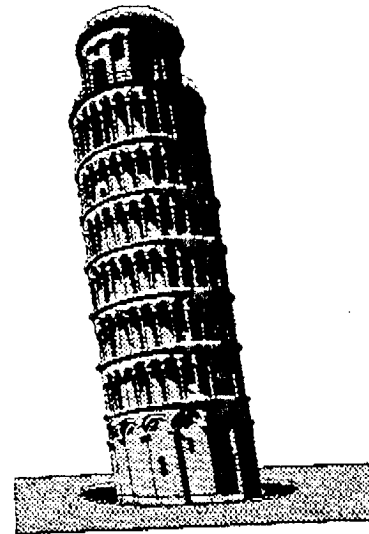
Federal Express

Duty/TAX Disputes

2930 Airways, 1st FLR

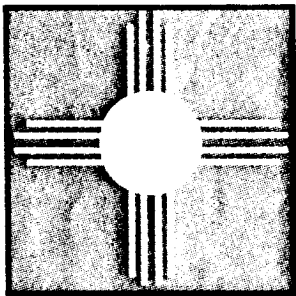
Memphis, TN 38116

FAX # 901.927.3820

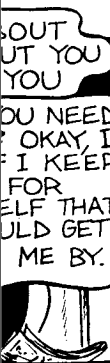


3885 AIRWAYS BLVD
MOD J - 3rd FLOOR
MEMPHIS, TN 38194-3932

Collette English



THE SANTA FE NEW MEXICAN



Violinist Steina Vasulka performs at Studio X Saturday while intern Graeme Lowry and producer David Brownlow (far left) make video snapshots of the performance and send them to California and New York.

Photos by Jonathan Downey/For The New Mexican

Clinton for tie

He says
won't s

The Ass

JAKARTA, Indonesia President Clinton trade ties today, phasizing economic issues over human rights. He sure Asian leaders can foreign strong despite landslide.

Opening a private talks Clinton put trades at the top. Chinese President Human rights focus of the the Chinese

FAX FROM THE VASULKAS

TO: MARCO M. GAZZANO

DATE: 8-18 95

PAGES: 2

Steinas' Itinerary, 1995-96

The days/weeks refer to Steinas' schedule, not the duration of the shows.

Sep 18-25	Biennale, Kwangju/Korea (One week)
Oct 10-Dec 12	Rome/Italy (tentative)
Oct 9-21	Invex, Brno/Czech (One week)
Nov 3	Photographic Soc, Albuquerque/NM (One day)
Nov 6	University of Boulder/CO (Three days)
Dec 3-6	Soros Foundation, Praha/Czech (One week)
Nov/Dec	Soros Foundation, Sofia/Bulgaria (One week)
Dec 18-Mar	Biennale, Lyon/France (One week)
Jan 15-24	The Butterfly Effect, Budapest/Hungary (One week)
Feb 15-Apr	MoMA, San Francisco/USA (Two weeks)
Mar. 95-Mar 96	Steim, Amsterdam, Holland (One year)
May/June	Reykjavik/Iceland (Six weeks)

FAX FROM THE VASULKAS

TO: MARCO

DATE:

PAGES:

DEAR MARCO,

I STILL HAVE NOT HEAR FROM
STEINA (I SENT HER FAX WITH
ALL INFO FROM YOU) IT LOOKS
THE DECEMBER IS IN CONFLICT
WITH OPENING IN LYON ON DEC
18 . IT MAY BE TOO SHORT IN
BETWEEN.

YOU MAY TRY HER ~~IN~~
~~IN~~ IN BRNO

42-5-43211448

FAX/TEL

TO: STEINER

DATE: _____

PAGES: _____

ACCORDING ~~ON~~ THE LYON PAPERS
THE SHOW OPENS ON DECEMBER 18.
YOU MAY LINGER ON FOR A DAY
OR TWO, WHICH WILL NOT GET YOU
ENOUGH TIME ~~TO~~ TO PREPARE THE
ROME SHOW STARTING DEC 22.

↳ I THINK, IT WOULD BE BETTER
TO START NOV 20. (SOME IF
YOU PARTICIPATE, STARTS DEC 1 (OR 3rd)
TILL 5th.)

MARCO WILL TRY FOR THE LATER
DATE BECAUSE OF THE CATALOG,
BUT NOV 20 WOULD BE BETTER FOR
YOU, UNLESS I AM OVERLOOKING

TO: _____

DATE: _____

PAGES: _____

OTHER OF YOUR COMMITMENTS
BUT YOU MUST CALL OR FAX
HIM IMMEDIATELY, I PROMISED
LAST NIGHT YOU WILL!

Call

HE HAS NOT GIVEN ANY OPTIONS ~~BUT~~
THESE TWO DATES.

TO:

STEINA

DATE:

WEDNESDAY EVENING

PAGES:

URGENT!!!!

PAGE 1

DEAR,

TO-DAY I RECEIVED A FRANTIC CALL FROM
ADMANA/MARCO. THEY IN GENERAL
ACCEPTED THE PROPOSAL AS OUTLINED BY
US IN THE LAST LETTER, IT IS ALL
STEINA SHOW WITH A ROOM OF WOODY'S
LAST DIGITAL PICTURES (PROJECTED?).

THEY WANT A LIVE PERFORMANCE FROM
YOU. MARCO WAS IN PAIN NOT TO INSULT
MY MANHOOD, SO ADMANNE HAD TO
CALL TWICE ~~TO~~ TO SOOTH MY INJURY.

THEY WANTED ^{US} TO ACCEPT ~~TWO POSSIBLE~~
A DATE WITH A POSSIBLE SUBSTITUTION:

NOV 20 TO DEC 20 (ONE MONTH)

O R DEC 22 TO JAN 22

"

ALTHOUGH THEY HAVE NO MONEY TO PAY FOR ANYTHING, THEY WANT TO MAKE A MODEST CATALOG AS AN INTERLUDE TO TWO MORE SHOWS ONE IN PALERMO THE OTHER I DON'T REMEMBER. THEY USED THE WORD VALLURE A LOT, WHICH I TRANSLATE AS HONOR, VOLUNTARISM AND A SPECIFIC KIND OF FAME.

I HAVE NO MUCH OPINION ABOUT THE SHOW, IT DOES NOT CROSS ANY OF MY MATERIAL FOR SAN FRANCISCO. YOU HAVE TO THINK HARDER, SINCE THEY WANT ALSO MACHINE VISION (ALLUSION).

BUT YOU SHOULD HAVE SOME TIME TO
ACCEPT OR REJECT THAT PIECE THERE.

(IT IN MY MIND) CONFLICTS WITH LYON
AS WELL, SO WE BETTER SEE IF WE CAN
REALLY BUILD 3 VERSION, ONE
VERY BIG). THERE IS SOME TIME
TO THINK ABOUT IT, I SUPPOSE.

HOW WAS THE PERFORMANCE?

I HAVE NOT BEEN ABLE TO RECONSTRUCT
THE SAGA OF THE LOST THOR

CALL HOME

W.

Rome 16.10.95 .

Dear Steina and Woody, we have the definitive date is the

6th of december, we took care of Lyon.

Ansoloni will be in Rome from the 29 of November to set up the exhibition.

And for the opening we please you a lot to be here in Rome.

We ~~would~~ have to write the definitive budget so before friday we have to

know the cost of the transport from U.S.A. the Fine Art Express they need

number of crates - dimension weight

and also the Broker in Rome need this information to make the price.

the transport is going to be done for the following work of art:

Pyroglyphs - Matrix - the West (2 video distributions amplifiers with multiple video outputs)

All vision (2 camera housings A microsphere
Variable DC power supply)

Tokyo 4 (1 few channel)

Violin Power (live performance . . . / only the day of the opening.

Digital images so many you want (are they DIA or video)

.../...

All the series of your photo paintings -
Do you have one installation which is
signed from both of you -

We wait for your answer

Un caro saluto

Adriano e
Marco

* ~~Se~~ Selektion of video tape works of
Vasaltas from 1970 until today
in VUotic NTSC -

We are going to make all the video in
PAL.

FROM S. HAMILTON LETTER TO
YOU FROM DEC 8, 1994

On Woody's Photopanel:

Woody Vasulka: Didactic Series/ Photo Panels

Analog and Hybrid Tables:

Panel 1-3
3 pieces
40 1/4" H x 32 1/4" W (102 cm x 82 cm)
16 lbs each
Total weight 48 lbs (21.8 Kg)

Panel 4-5
2 pieces
35 1/4" H x 16 1/4" W (90 cm x 42 cm)
8 lbs each
Total weight 16 lbs (7.3 Kg)

Panel 6
1 pieces
32 1/4" H x 22 1/4" W (82 cm x 57 cm)
11 lbs each
Total weight 11 lbs (5 Kg)

Panel 7-24
18 pieces
35 1/4" H x 26 1/4" W (90 cm x 67 cm)
12 lbs each
Total weight 216 lbs (98 Kg)

Digital Tables:
Panel 1-8
8 pieces
(13 tables)
26 1/4" H x 13 1/4" W (65 cm x 34 cm)
6 lbs each
Total weight 48 lbs (21.8 Kg)

All panels are in metal frames with front glass and are 1 1/4" deep.

TOTAL ITEMS 32 pieces
TOTAL WEIGHT 339 lbs (154 Kg)

At the present time, all of the photo panels are famed and glazed (with glass). As we are reflecting upon the problems of shipping the panels, we feel these panels could be re-glazed with acrylic for practical purposes. The weight of the glass is substantial and will cost much more to ship. Also, it is fragile. Breakage could damage the photos, as well as pose an inconvenience if we need to replace glass in Rome. (Woody likes the glass and thinks it is worth the risk. If we decide to ship the glass, the Gallery may have to replace any pieces that are broken).

Most of the major panels are 90 cm. High x 67 cm. Wide. The large panels are 106 cm. High x 87 cm. Wide. The smaller panels are 90 cm High x 40 cm Wide. We would be happy to have you make a selection of the panels you find suitable during your visit to Santa Fe. Once you have made the choice, we will be able to give you a better idea on the cost of this part of the show. Usually, we ship for about \$1.75 per pound

one way, which means \$3.50 per pound both ways or round trip. The crates and packing will add about 1/3 to the shipping weight. Freight for the photo show could run about \$1,600. Crating and packing charges should run about \$600.

We plan, of course, to take care of all of the shipping items and procedures, including the paperwork on the ATA Carnet. We understand that you are paying the costs for the entire shipment and all expenses associated with the Carnet.

Woody and Steina would be delighted to have you and Adriana visit them at their studio during your trip to Santa Fe (January 3 to 7). We thought that you might like to know that hotel/motel rooms for double occupancy start at \$50 per night. Of course, hotels downtown cost over \$100 per night. It would probably be wise for you to rent a car at the airport, as public transportation in Santa Fe is expensive and in many places does not exist. For example, the bus (there is no train) from Albuquerque Airport to Santa Fe (which is a distance of 100 km) costs \$20 per person one way. Your travel agent may be able to get you a good rate on a rental car.

When you are in Santa Fe we can discuss all aspects of the show. There is the preparation of material for the catalogue which needs to be discussed. The photos which you select will need to be printed and there will be an outside fee for that.

As we have mentioned earlier, it is imperative that Woody and Steina receive some of the funding in advance. So far, the only source of funding has been the Vasulkas, themselves. It is impossible for them to finance the preparations necessary for a show of this magnitude. We need to have an account established with you or your agent to which we may submit bills and have them paid in a timely manner.

I look forward to meeting you and Adriana in January.

Best wishes,



GRANDIMMAGINI

Museum of Modern Art
Selected for the
Collection of the
Museum of Modern Art



THE VASULKAS
RANTE 6 BOX 100
SANTA FE - N.M.

Rome, 03/23/95

Dear Sir,

Mr. Ansaloni informed us about delay, he said september or october.
We would like to introduce to you our capability:

- Laser disc player (Pioneer and Sony) synchronized by computer until 12 pcs
- 3/4 inches U-MATIC/BVU VTR player synchronized by our custom equipment until 24 pcs (start synchronized followed by free play, one of the two audio track used for syncro-system each VTR, no more available for sound, second audio track available for sound no stereo effect)
- 1/2 inches VHS VTR player until 48 pcs no audio track used for synchronization available for sound
- Monitor 28 inches in metal case
- Barco 5000/8000/projectors
- JVC HUGHES ILA 420 projectors
- Cube for videowall Pioneer, Philips 50Hz and Philips 100Hz

and many other equipments that we suppose not for your interest.

Best regards.



Johnson International

a division of **Johnson Storage & Moving Co.**

221 Broadway • Denver, Colorado 80209 • USA

TEL: 303/778-6683 • FAX: 303/698-0512

Date 11/15/95

Page _____ of _____ Pages

To MRS. STEINA AND WOODY VASULKA FAX Number (505) 473 0614

From CHRISTINE GERECHT

Subject AIR SHIPMENT OF EXHIBITION MATERIALS

Good afternoon!

Bolliger in Italy has asked us to contact you. We are aware that you have an exhibition shipment that needs to be transported. We would like to physically look at it and set up a schedule with you, however, we cannot not make contact with the phone number we have. We have (505) 479-7181. I cannot dial it from Denver and my Sante Fe office cannot make a connection.

Please call Mr. Pat Perea at my Sante Fe location so he can survey the items and schedule pick up. His number is (505) 473-3576 or (800) 676-6683.

Thank you for your assistance.

Kind regards,

Christine Gerecht
Director, International



KINEMA

Associazione Culturale

fax 0039 6 7024662

Woody Vasulka
Santa Fé

Dear Woody,

I give you the list of Photo Panels

Panel 7-8-9-10-11-12-13-14 90x67 cm each 5 kg, each

Panel 4-5 90x42cm.each 3,5 kg. each

Total 10 Photo Panels famed and glazed

Thanks a lots and best regards.

Adriana

Rome 13 November 1995

Dear Steina, here the list of video retrospective

Sexmachine 6' 1970

Tissucs 6' 1970

Adagio 10' 1970

Contrapoint 3' 1971

Black Sunrise 21' 1971

Let it Be 4' 1974

Land of Timoteus 15' 1977

Bad 2' 1979

Cantaloup 28' 1980

Voice Windows 8' 1986

In the Land of the elevators girls
5' 1989-91

C-Trend 10' 1975

Artifacts 22' 1980

The Commission 45' 1983

Vocabulary 6' 1973

Noiscfield: 13' 1974

1,2,3,4, 8' 1974

In Search of the Castle 12' 1981

Evoulution 16

Violin Power 10'

Golden Voyage 15'

Reminiseence 5'

The Matter 4'

Flux 9'

Urban Episodes 9'

Progeny 19'

Lilith 9'

Art of Memory

VIDEO/VIRTUALITY
WOODY e STEINA VASULKA
MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA

Esposizione di videosculture, videoinstallazioni e installazioni tecnologiche interattive degli artisti nordamericani Woody e Steina Vasulka, maestri internazionalmente riconosciuti nell'esplorazione dei nuovi linguaggi espressivi, lungo un percorso storico-antologico dagli anni Sessanta alle recenti esperienze di "realtà virtuale" comprendente opere ormai "storiche", numerose inedite e la presentazione dei più di cento fra film sperimentali, video d'autore e realizzazioni al computer prodotte dai Vasulka dal 1967 a oggi.

L'esposizione, inedita in Europa, anticipa quelle analoghe previste in Nordamerica tra il 1995 e il 1996.

Tra le installazioni video/high technology interattive previste sono comprese: *Borealis*, *The West*, *Tokyo Four*, *Theater of Hybrid Automata*, *Brotherhood Table*, e *Art of Memory* (inedita, realizzata per la mostra di Roma sulla base dell'omonimo capolavoro videografico dei Vasulka). Sono inoltre in programma le due storiche performances live musicali/tecnologiche *Violin Power* e *Machine Vision*.

Il catalogo della mostra è previsto come un libro critico di rilievo internazionale sull'opera dei Vasulka. Esso comprenderà, fra gli altri, testi di: Raymond Bellour (F), René Berger (CH), Lucinda Furlong (USA), Wolf Herzogenrath (D), Friedmann Malsch (D), Marita Sturken (USA), Peter Weibel (D), Vittorio Fagone (I), Marco Maria Gazzano (I).

Curatore dell'esposizione: Marco Maria Gazzano

Inaugurazione: 28 aprile 1995, Palazzo delle Esposizioni, Roma

Durata: **28 aprile/11giugno** (con possibilità di proroga)

Biografia degli artisti

Woody Vasulka, cecoslovacco (1937) e Steina, islandese (1940), vivono e lavorano negli Stati Uniti dal 1965.

Fortemente influenzato dalle ricerche delle avanguardie storiche europee, ma anche segnato dal clima asfittico e dalle delusioni ideologiche e politiche del paese natale, Woody Vasulka ha studiato ingegneria e cinema (si è diplomato alla Scuola Cinematografica di Praga), cominciando a realizzare film a 16 e 35 mm. e interessandosi subito all'aspetto tecnico del mezzo (esperimenti di proiezione su schermi multipli, ecc.)

Steina proviene invece da una formazione musicale: violinista, continuerà anche in seguito, nei suoi lavori in video, a esplorare, fra gli altri, l'aspetto sonoro e vocale e le corrispondenze fra i suoni e l'immagine elettronica.

I Vasulka sono considerati pionieri della video-art nordamericana: il loro primo lavoro, *Participation*, risale al 1969, e hanno contribuito, nel 1971, alla fondazione della galleria d'arte "The Kitchen" a New York, uno dei primi e più importanti centri di diffusione del video sperimentale.

Incuriositi dalle tecnologie elettroniche hanno abbandonato progressivamente le loro attività (musicali per Steina, di cinema industriale per Woody) per dedicarsi all'esplorazione del nuovo mezzo.

I video del primo periodo - realizzati sia insieme che separatamente - vanno da esperimenti astratti a documentazioni "libere" di eventi performativi di vario tipo.

Ma l'attività dei Vasulka, come quelle di altri pionieri, da Sanborn a Paik, si focalizza prevalentemente sulla possibilità dell'immagine elettronica di generare un universo "autonomo", sulla sua malleabilità, sui suoi molteplici piani visivi, sulla opportunità di "creare" in tempo reale: in altre parole, sulla ricerca delle differenze sostanziali dalla fotografia e dal cinema (e sulla sostanziale "unità elettronica", invece di suono e immagine).

In questo periodo i Vasulka, immersi nel clima di "controcultura" e in quella che Steina definisce "euforia di radicalismo", impiantano un laboratorio video autonomo in cui compiono ogni tipo di sperimentazione: veri e propri esercizi di creazione di immagini con l'aiuto di sintetizzatori audio e video.

Steina in particolare si dedica alla progettazione e alla costruzione di una "machine vision", costituita da controlli meccanizzati alla telecamera, esperimenti di mobilità dell'obbiettivo, applicazioni di lenti particolari (sfere, specchi, prismi, come in *Somersault* del 1982 e *Urban Episode* del 1980).

Fra i primi a occuparsi attivamente delle potenzialità dell'elaboratore numerico nella videoreazione, i Vasulka hanno progettato con Jeffrey Schier, alla fine

teplici funzioni sono state illustrate da Steina nel documentario *Cantaloup* (1980).

Protagonisti di un vero e proprio “dialogo tra l'utensile e l'immagine” che lascia spesso trasparire il divertimento, l'appassionata curiosità e il senso dell'umorismo, i Vasulka hanno realizzato numerosi lavori - tra cui numerose videoinstallazioni - in cui immagine e suono sono elaborati in maniera complessa e raffinata, nell'infaticabile ricerca di nuovi modi di percepire la realtà: “la sfida, ha dichiarato Woody, sta nel chiedersi non dove si trova l'immagine di successo, ma dove si trova l'immagine: nel senso più radicale del termine.”.

La loro attività è anche didattica: hanno infatti insegnato in varie Università della Costa Est degli USA e continuano a farlo a Santa Fe, in Nuovo Messico, dove attualmente risiedono.

Woody insegna video e computer art, da molti anni, alla State University of New York di Buffalo.

Woody Vasulka è approdato, negli anni Ottanta, a lavori di grande maturità espressiva, convogliando le sue ricerche sull'immagine e il suono sia analogico che numerico in opere di “narratività elettronica” che hanno per la prima volta dato il senso di ciò che potrebbe essere il “cinema” del prossimo secolo: *The Commission* (1983) e *Art of Memory* (1987) coniugano infatti l'uso di effetti elettronici e immagini digitali con lo sviluppo di una storia ispirata a fatti reali (nel primo caso la rivalità fra due musicisti, Hector Berlioz e Niccolò Paganini, nel secondo caso gli eventi storici e la memoria del Novecento).

Maestri delle arti elettroniche, i Vasulka sono stati i primi e più rigorosi artisti a realizzare installazioni spaziali sull'immagine virtuale: *The Theater of Hybrid Automata* (1990/93) è una installazione multimediale interattiva di straordinaria efficacia spettacolare che prevede spettatori e artisti (un compositore con il violino, un pittore, un attore, un vocalist, ecc.) interagire in uno spazio teatrale delimitato dai quattro punti cardinali con telerobot orbitali, videoproiettori, schermi cinematografici, monitor video, videodischi, e immagini elettroniche riprese, trasmesse e montate in diretta.

La trentennale ricerca espressiva sull'immagine elettronica e sulla ideazione dei particolari “Golem” elettronico-virtuali cui si sono dedicati negli ultimi anni, ha fatto delle esperienze dei Vasulka il fondamento sia di decine di importanti esposizioni di arte contemporanea nei cinque continenti sia degli effetti speciali di film di grande successo quali ad esempio “Terminator 2” o “Roger Rabbit”.

Le opere video e di computer art di Woody e Steina Vasulka sono state presentate per la prima volta in Svizzera (Locarno, 1984) e in Italia (Università di Roma “La Sapienza”, 1986) da Marco Maria Gazzano.

Nel 1995 i prestigiosi Museum of Moving Image e Whitney Museum of American Art di New York hanno in programma esposizioni intercontinentali dell'opera dei Vasulka.

KINEMA

Incontro interdisciplinare di artisti, studiosi e produttori operanti in ambito audiovisivo, l'associazione culturale Kinema, costituitasi in Roma nel 1989, opera in Italia e all'estero promuovendo e organizzando, in proprio e in coproduzione, manifestazioni cinematografiche e artistiche, convegni e seminari di studio, rassegne di film, video e opere audiovisive, iniziative editoriali, distributive, di conservazione e di archivio, produzioni cinematografiche, televisive e videoartistiche.

Struttura di ricerca e di promozione culturale, l'Associazione intende indagare, con finalità rigorosamente culturali, una nozione estesa di "cinema", con la quale, evocando i molteplici significati insiti nella radice etimologica del termine - "kinema", appunto; da cui "kinematographia", scrittura per immagini in movimento - sappia guardare, rispettandole e anzi valorizzandole, oltre le peculiarità tecnico-espressive, linguistiche e storiche proprie dei vari media e delle varie tecniche "cinematografiche" che dal XVIII secolo ad oggi si sono succedute muovendo dalla fotografia alla radio: film e fonofilm, televisione, video, "new media", media interattivi, ecc.

Rilevante in questo ambito la nozione di "intreccio": tra media e linguaggi anzitutto, ma anche tra lingue, culture, esperienze, tradizioni, sguardi d'artista. E all'opera degli artisti e alle loro ricerche avanzate è dedicata l'attività dell'associazione culturale Kinema. La quale, su questi temi, svolge anche attività di promozione, didattica, e di consulenza scientifica.

Tra le iniziative permanenti realizzate su un progetto originale dell'Associazione, occorre ricordare in particolare: dal 1990, la manifestazione internazionale cinematografica Cinema dal mosaico Europa 1990-2000, posta sotto l'Alto Patronato del Parlamento Europeo e dal 1992, inaugurata con l'esposizione internazionale Il Novecento di Nam June Paik. Arti Elettroniche, cinema, media verso il XXI secolo (Roma, Palazzo delle Esposizioni, 25.000 visitatori in un mese), una serie di grandi mostre d'arte contemporanea e di ricerca d'avanguardia.



COMUNE DI ROMA

VIA NAZIONALE 194 00186
ROMA

Roma

119

PALAZZO DELLE ESPOSIZIONI
VIA NAZIONALE 194 00186

N. di protocollo 828757

fax. 4870776

Risposta al N.

Allegati N.

COMUNE DI ROMA RIP X - AA BB AA. 2 di SET. 14 N. 97983
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All'Associazione KINEMA
Via Amerigo Vespucci 24
fax 54300520

OGGETTO:

Mostra Video/Virtuality Vody e Steina Vasulka
Media e nuove immagini nell'arte contemporanea

In risposta alla richiesta relativa alla mostra in oggetto e in seguito agli accordi intercorsi, le confermiamo la disponibilità degli spazi del Palazzo delle Esposizioni per il periodo 28 aprile II Giugno 1995. Gli spazi saranno a disposizione per l'allestimento dal giorno 15 aprile 1995

Il Sovraincaricato
Prof. Eugenio La Rocca



UNESCO

le Vice-Président
Rinaldo BiandaPrésident de la Commission de
Recherche et Qualité de la VieEgregio Signor
Dr. Prof. Marco Maria Gazzano
Presidente Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma

Locarno, 9 giugno 1994

Egregio Signor Gazzano,

abbiamo il piacere di comunicarle che il C.I.C.T. (Conseil International du Cinéma et de la Télévision) dell'UNESCO accorda il suo patrocinio alla esposizione **Video/ Virtuality. Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea** (Roma, dicembre 1994-febbraio 1995) organizzata dalla associazione culturale KINEMA e dall'Assessorato alla cultura del Comune di Roma, nonché al Convegno internazionale **Le arti elettroniche e i nuovi media tra cinema, comunicazione ed estetica contemporanea** (Roma, 1-6 febbraio 1995): due iniziative di rilevante interesse culturale che si inseriscono a pieno titolo nel contesto delle celebrazioni europee dedicate al centenario del cinema.

Augurandole un vivo successo le porgiamo, egregio Signor Gazzano, i nostri più distinti saluti.

Rinaldo Bianda
Presidente Commissione di Ricerca
e qualità della vita



COMMISSIONE
EUROPEA

Roma, 2 dicembre 1994
MS/rde

Rappresentanza in Italia

Il Direttore

Egregio Presidente,

con riferimento alla Sua richiesta del 21 novembre scorso, ho il piacere di comunicarLe che il nostro Ufficio è lieto di concedere il proprio patrocinio alla Mostra "Video Virtuality - Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea" e al Convegno "Cinema. I prossimi cento anni. Arti elettroniche/nuovi media nella storia del cinema e della comunicazione" che l'Associazione culturale Kinéma intende organizzare nel corso del 1995.

La dizione da utilizzare è la seguente: "con il patrocinio della Rappresentanza in Italia della Commissione europea".

Augurando il più vivo successo alle iniziative, La prego gradire i miei migliori saluti.

Gerardo Mombelli

Egregio Signor
Marco Maria Gazzano
Presidente Associazione Culturale Kinéma
via Amerigo Vespucci, 24
00153 R O M A



AIVAC

ASSOCIATION INTERNATIONALE ASSOCIACION INTERNACIONAL ASSOCIAZIONE
INTERNATIONALE ASSOCIATION INTERNACIONAL INTERNAZIONALE
POUR LA VIDEO FOR VIDEO IN PARA EL VIDEO PER IL VIDEO
DANS LES ARTS ARTS AND EN LAS ARTES NELLE ARTI E
ET LA CULTURE CULTURE-IAVAC Y LA CULTURA NELLA CULTURA

Egregio Signor
Dr. Prof. Marco Maria **Gazzano**
Presidente Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma

Locarno, 9 giugno 1994

Egregio Signor Gazzano,

L'A.I.V.A.C. (Associazione Internazionale per il Video nell'Arte e la Cultura) ha il piacere di informarla che ha deciso di concedere il patrocinio alla esposizione **Video/Virtuality. Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea** (Roma, dicembre 1994-febbraio 1995) organizzata dalla associazione culturale KINEMA e dall'Assessorato alla cultura del Comune di Roma, nonché al Convegno internazionale **Le arti elettroniche e i nuovi media tra cinema, comunicazione ed estetica contemporanea** (Roma, 1-6 febbraio 1995): due iniziative che certamente contribuiranno ad arricchire il dibattito internazionale, anche dal punto di vista teorico, sull'esperienza storica delle arti elettroniche nel panorama culturale contemporaneo.

Auguriamo un ottimo successo e porgiamo i nostri più distinti saluti.

A.I.V.A.C.

Il presidente:


Rinaldo Bianda



A. N. I. C. A.

ASSOCIAZIONE NAZIONALE
INDUSTRIE CINEMATOGRAFICHE E AUDIOVISIVE



VIALE REGINA MARGHERITA, 286 00198 ROMA CENTRALINO TELEFONICO 8841271

INDIRIZZO TELEGRAFICO: ANICAFILM ROMA

TELEX 624659 ANICA I · FAX 8848789

IL PRESIDENTE

Roma, 20 ottobre 1994
Prot. n° 2461

Gentile Professor Gazzano,

con la presente, siamo lieti di offrire il nostro patrocinio alla iniziativa sulle arti elettroniche nel cinema, da Lei organizzata: in particolare, l'esposizione degli artisti Woody e Steina Vasulka (Roma, Palazzo delle Esposizioni, 28 aprile/11 giugno 1995) e il Convegno internazionale su arti elettroniche e cinema, previsto a Roma, presso il Palazzo delle Esposizioni, dal 3 al 7 maggio 1995.

Cordiali saluti,

Ci
(Carminè Cianfarani)
Carminè Cianfarani

Prof. Marco Maria Gazzano
KINEMA
Via Amerigo Vespucci, 24
ROMA

Egregio Signor
Dr. Prof. Marco Maria Gazzano
Presidente Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma

GRAND PRIX
VILLE DE
LOCARNO

Locarno, 9 giugno 1994



LASER D'OR



TV-PICTURE



ARTRONIC



WORLD GRAPH



WORKSHOPS
VIRTUAL REALITY
NEW ART EVENTS

SECRETARIAT
GENERAL
VIDEOART
P.O. BOX 1959

Egregio Signor Gazzano,

con la presente le comunichiamo che il VideoArt Festival di Locarno è lieto di concedere il patrocinio alla esposizione **Video/Virtuality. Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea** (Roma, dicembre 1994-febbraio 1995) organizzata dalla associazione culturale KINEMA e dall'Assessorato alla cultura del Comune di Roma, nonché al Convegno internazionale **Le arti elettroniche e i nuovi media tra cinema, comunicazione ed estetica contemporanea** (Roma, 1-6 febbraio 1995): due iniziative di importanza europea e non solo europea, dedicate a una contestualizzazione storica della videoarte in un percorso critico originale che mette in relazione le arti elettroniche con l'esperienza del cinema e dei media contemporanei.

Cogliamo l'occasione per porgerle i nostri auguri di buon successo e i nostri più distinti saluti.

video art

Lorenzo Bianda
Presidente Associazione AVArt



UNIVERSITÀ DI ROMA I - "LA SAPIENZA"
ISTITUTO DI STORIA DELL'ARTE

Dott. M. M. GAZZANO
Associazione Kinema

Roma, 24/10/'94

Caro Gazzano,

la tua iniziativa circa un Congresso internazionale su Cinema, arti elettroniche - Nuovi media nella storia del cinema e della comunicazione,, mi sembra un'occasione interessante e tempestiva per fare il punto sul dibattito in corso su questi attualissimi argomenti. Ne approfitteranno sicuramente anche gli studenti del mio corso dell'anno accademico entrante (Dall'arte programmata alla computer art), che come ti accennavo riguarda in misura non indifferente le problematiche storiche dei linguaggi artistici intermediali.

Saluti cordiali e auguri di buon lavoro

(Silvia Bordini)



COMMISSIONE
EUROPEA

Rappresentanza in Italia

Il Direttore

Roma, 2 dicembre 1994
MS/rde

Egregio Presidente,

con riferimento alla Sua richiesta del 21 novembre scorso, ho il piacere di comunicarLe che il nostro Ufficio è lieto di concedere il proprio patrocinio alla Mostra "Video Virtuality - Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea" e al Convegno "Cinema. I prossimi cento anni. Arti elettroniche/nuovi media nella storia del cinema e della comunicazione" che l'Associazione culturale Kinéma intende organizzare nel corso del 1995.

La dizione da utilizzare è la seguente: "con il patrocinio della Rappresentanza in Italia della Commissione europea".

Augurando il più vivo successo alle iniziative, La prego gradire i miei migliori saluti.

Gerardo Mombelli

Egregio Signor
Marco Maria Gazzano
Presidente Associazione Culturale Kinéma
via Amerigo Vespucci, 24
00153 R O M A



A. N. I. C. A.

ASSOCIAZIONE NAZIONALE
INDUSTRIE CINEMATOGRAFICHE E AUDIOVISIVE

VIALE REGINA MARGHERITA, 286 00198 ROMA CENTRALINO TELEFONICO 8841271

INDIRIZZO TELEGRAFICO: ANICAFILM ROMA

TELEX 624659 ANICA I - FAX 8848789



IL PRESIDENTE

Roma, 20 ottobre 1994
Prot. n° 2461

Gentile Professor Gazzano,

con la presente, siamo lieti di offrire il nostro patrocinio alla iniziativa sulle arti elettroniche nel cinema, da Lei organizzata: in particolare, l'esposizione degli artisti Woody e Steina Vasulka (Roma, Palazzo delle Esposizioni, 28 aprile/11 giugno 1995) e il Convegno internazionale su arti elettroniche e cinema, previsto a Roma, presso il Palazzo delle Esposizioni, dal 3 al 7 maggio 1995.

Cordiali saluti,

Cf
(Carminé Cianfarani)
Carminé Cianfarani

Prof. Marco Maria Gazzano
KINEMA
Via Amerigo Vespucci, 24
ROMA



UNIVERSITÀ DI ROMA I - "LA SAPIENZA"
ISTITUTO DI STORIA DELL'ARTE

Dott. M. M. GAZZANO
Associazione Kinema

Roma, 24/10/'94

Caro Gazzano,

la tua iniziativa circa un Congresso internazionale su Cinema, arti elettroniche - Nuovi media nella storia del cinema e della comunicazione,, mi sembra un'occasione interessante e tempestiva per fare il punto sul dibattito in corso su questi attualissimi argomenti. Ne approfitteranno sicuramente anche gli studenti del mio corso dell'anno accademico entrante (Dall'arte programmata alla computer art), che come ti accennavo riguarda in misura non indifferente le problematiche storiche dei linguaggi artistici intermediali.

Saluti cordiali e auguri di buon lavoro

(Silvia Bordini)



COMUNE DI ROMA

Roma, li 19

PALAZZO DELLE ESPOSIZIONI
VIA NAZIONALE 194 00100

N. di protocollo 328757

fax. 4370776

Risposta al N.

Allegati N.

COMUNE DI ROMA RIP X - AA BB AA.
2 di SET. 4
N. 91983

Al
All'Associazione KINEMA
Via Amerigo Vespucci 24
fax 54300520

OGGETTO:

Mostra Video/Virtuality Vody e Steina Vasulka
Media e nuove immagini nell'arte contemporanea

In risposta alla richiesta relativa alla mostra in oggetto e
in seguito agli accordi intercorsi le confermiamo la disponibilità
degli spazi del Palazzo delle Esposizioni per il periodo 28 aprile
II Giugno 1995. Gli spazi saranno a disposizione per l'allestimento
dal giorno 15 aprile 1995

Il Sovrainendente
Prof. Eugenio La Rocca



UNESCO

le Vice-Président
Rinaldo BiandaPrésident de la Commission de
Recherche et Qualité de la VieEgregio Signor
Dr. Prof. Marco Maria Gazzano
Presidente Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma

Locarno, 9 giugno 1994

Egregio Signor Gazzano,

abbiamo il piacere di comunicarle che il C.I.C.T. (Conseil International du Cinéma et de la Télévision) dell'UNESCO accorda il suo patrocinio alla esposizione **Video/ Virtuality. Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea** (Roma, dicembre 1994-febbraio 1995) organizzata dalla associazione culturale KINEMA e dall'Assessorato alla cultura del Comune di Roma, nonché al Convegno internazionale **Le arti elettroniche e i nuovi media tra cinema, comunicazione ed estetica contemporanea** (Roma, 1-6 febbraio 1995): due iniziative di rilevante interesse culturale che si inseriscono a pieno titolo nel contesto delle celebrazioni europee dedicate al centenario del cinema.

Augurandole un vivo successo le porgiamo, egregio Signor Gazzano, i nostri più distinti saluti.

Rinaldo Bianda
Presidente Commissione di Ricerca
e qualità della vita

We are hoping that we can find corporations and foundations here that will want to be associated with the exhibition in Rome. But we need to show them how much in resources has already been committed to the project.

As time is of the essence in our getting proposals out to potential funders, we would greatly appreciate your swift response with the list of resources and assigned monetary values requested above. If it is not too much trouble, please list the monetary values in U.S. currency. Please put this letter on Comune di Roma stationary and include a statement of confirmation of the City of Roma's continued interest and commitment to the exhibition in October. Address the letter to the Vasulkas.

Please FAX it to Vasulkas at 505-473-0614.

If you have any questions about the above let us know.

Sincerely,



Linda Klosky

P.S. Woody and Steina thought it would be a good idea to include this in the letter.

Silicon Graphics main headquarters in Italy:
Centro Direzionale Milano Fiori
Strada 6 Plazzo
N3 20089 Rozzano
Mi, Italy

Silicon Graphics in Rome
Via Montecassiano
00156 Rome, Italy



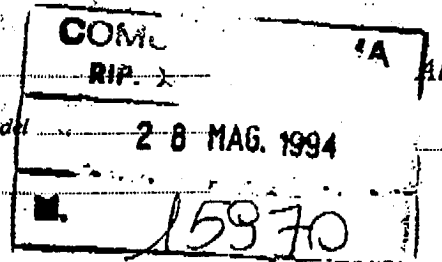
COMUNE DI ROMA

Roma, li _____ 19____

N. di protocollo _____

Risposta al N. _____

Allegati N. _____



Prof. Marco M. Gazzano
 "Kinema" - Associazione
 Culturale
 Via A. Vespucci, 24
 00153 ROMA

OGGETTO:

Mostra internazionale di arti elettroniche "Woody e Steina Vasulka, dal video al virtuale. Arti elettroniche e nuove tecnologie per una nuova dimensione della percezione".

Gentile Prof. Gazzano,

siamo lieti di comunicarLe che abbiamo inserito nella programmazione delle attività espositive del Palazzo delle Esposizioni la proposta, da Lei formulata, su una mostra di arte elettronica dedicata a lavori di Woody e Steina Vasulka. L'esposizione, ed eventualmente il convegno di studio dal titolo Arti elettroniche e nuovi media, potrebbero svolgersi nel mese di dicembre p.v.

Dopo il successo di critica e di pubblico avuto dalla manifestazione "Il Novecento di Nam June Paik", realizzata al Palazzo delle Esposizioni nel 1992, desideriamo, infatti, proseguire la documentazione di quanto, a livello internazionale, rappresenta le più avanzate ricerche sulla "video art", le video-sculture, e più in generale e l'arte elettronica.

Nell'attesa di definire con maggior precisione l'organizzazione della mostra Le inviamo i Nostri più cordiali saluti.

IL SOVRINTENDENTE

Prof. Eugenio La Rocca

L'ASSESSORE

Dott. Gianni Borgna

L'ASSOCIAZIONE CULTURALE KINEMA

PRESENTA

VIDEO/VIRTUALITY
WOODY E STEINA VASULKA
MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA

UN PROGETTO DI MARCO MARIA GAZZANO

ROMA
PALAZZO DELLE ESPOSIZIONI



COMMISSIONE EUROPEA
DIREZIONE GENERALE X
AUDIOVISIVO, INFORMAZIONE, COMUNICAZIONE E CULTURA

X.C.3 - 200 Rue de la Loi - TR-120 - 1049 Bruxelles

**APPOGGIO DELLA COMMISSIONE EUROPEA
AD AZIONI DI COMMEMORAZIONE DEL CENTENARIO DEL CINEMA**

**MODULO DI PARTECIPAZIONE
1995**

II.3 esposizioni

Il presente modulo deve fornire alla Commissione un'idea precisa della manifestazione. È essenziale compilare tutte le voci a macchina⁽¹⁾.

Il modulo deve essere inviato alla Commissione, all'indirizzo sopra indicato, in 4 esemplari.

Termine ultimo: 30 novembre 1994 (fa fede il timbro postale).

La Commissione accetterà soltanto i moduli completi, correttamente compilati in ogni parte, soprattutto privi di errori a livello di bilancio, e riguardanti manifestazioni che si svolgeranno nel 1995, dedicate a una delle due azioni di cui al punto II dell'invito a presentare proposte.

- 1- **TITOLO DEL PROGETTO:** VIDEO/VIRTUALITY. WOODY E STEINA VASULKA.
MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA
- 2- **LUOGO (LUOGHI) E DATA (DATE)**
Roma, Palazzo delle Esposizioni, 28 aprile/11 giugno 1995.
- 3- **ORGANISMO CANDIDATO:**

Nome: KINEMA, Associazione Culturale

Indirizzo: Via Amerigo Vespucci, 24 I - 00153 ROMA

Tel.: ++39 6 58330888/57300511

Fax: ++39 6 58330813

⁽¹⁾ **Il presente modulo deve essere firmato alle pagine 5 e 8. In caso contrario, la documentazione non potrà essere accettata dai servizi della Commissione.**

Forma giuridica (indicare, se del caso, l'organismo responsabile):

associazione culturale non a scopo di lucro.

- 4 - **PERSONA RESPONSABILE DEL PROGETTO (che sarà autorizzata a firmare, eventualmente, con la Commissione, l'accordo relativo all'appoggio comunitario)**

Nome: Gazzano Marco Maria

Funzione: Presidente A.C. Kinema/Curatore artistico esposizione/Docente universitario/Rappresentante dell'Italia in SCALE/MEDIA.

Indirizzo: Kinema - Via Amerigo Vespucci, 24 - I - 00153 ROMA.
(Priv.) Via del Pigneto, 81 - I - 00176 ROMA.

Tel.: ++39 6 58330888/57300511

Fax: ++39 6 58330813

- 5 - **BREVE DESCRIZIONE DELL'ORGANISMO RESPONSABILE DEL PROGETTO (data di istituzione, attività principali, ecc.):** Associazione culturale non a fini di lucro, finalizzata alla promozione della cultura cinematografica in Europa. Anno di fondazione 1989. Organizzazione in Italia e all'estero di manifestazioni cinematografiche ed artistiche, convegni e seminari di studio, rassegne di film, video e opere audiovisive, iniziative editoriali, distributive, di conservazione e di archiviazione di opere cinematografiche.
- 6 - **QUALORA FOSSE GIÀ STATO ACCORDATO UN SUSSIDIO DELLA COMMISSIONE EUROPEA, INDICARE L'ANNO, IL TITOLO DEL PROGETTO E L'IMPORTO:**

////

- 7 - **CHI SONO I VOSTRI PARTNER EUROPEI A LIVELLO DI CONCEZIONE E REALIZZAZIONE DEL PROGETTO ?**

- UNESCO/Conseil International du Cinéma, de la Télévision et de la Communication Audiovisuelle (F)
- ASSOCIATION SCALE - Programme Media (P)
- AIVAC/Association Internationale pour la Vidéo dans les Arts et la Culture (CH)
- VIDEO ART Festival Locarno (CH)
- CICV/Centre Internationale de Création Vidéo Montbéliard Belfort (F)
- COMUNE DI ROMA - Assessorato alla Cultura (I)
- ANAC/Associazione Nazionale Autori Cinematografici (I)
- ANICA/Associazione Nazionale Industrie Cinematografiche Audiovisive (I)
- RAI/Radio Televisione Italiana
- UNIVERSITA' "LA SAPIENZA" di Roma (I)
- UNIVERSITA' di Urbino (I)
- UNIVERSITA' CATTOLICA di Milano (I)
- CNR/Consiglio Nazionale delle Ricerche (I)

8 - FORNITE UNA DESCRIZIONE DETTAGLIATA DEL PROGETTO:

- tipo d'attività: colloquio, edizione di prodotti multimediali, esposizione, pubblicazione, retrospettiva
- svolgimento
- calendario
- tipo di pubblico cui ci si indirizza

- Rassegna dei più di cento fra film sperimentali, video d'autore e realizzazioni al computer prodotte dagli artisti europei Woody (Cecoslovacchia) e Steina (Islanda) Vasulka dal 1967 a oggi.

- Esposizione di videosculture, videoinstallazioni e installazioni tecnologiche interattive dei Vasulka, maestri internazionalmente riconosciuti nell'esplorazione dei nuovi linguaggi espressivi, lungo un percorso storico-antologico dagli anni Sessanta alle recenti esperienze di "realtà virtuale" comprendente opere ormai "storiche", numerose inedite.

L'esposizione, inedita in Europa, anticipa quelle analoghe previste in Nordamerica tra il 1995 e il 1996.

Tra le installazioni video/high technology interattive previste sono comprese: Borealis, The West, Tokyo Four, Theater of Hybrid Automata, Brotherhood Table, e Art of Memory (inedita, realizzata per la mostra di Roma sulla base dell'omonimo capolavoro videografico dei Vasulka). Sono inoltre in programma le due storiche performances live musicali/tecnologiche Violin Power e Machine Vision.

Il catalogo della mostra è previsto come un libro critico di rilievo internazionale sull'opera dei Vasulka. Esso comprenderà, fra gli altri, testi di: Raymond Bellour (F), Renè Berger (CH), Lucinda Furlong (USA), Wulf Herzogenrath (D), Friedmann Malsch (D), Marita Sturken (USA), Peter Weibel (D), Vittorio Fagone (I), Marco Maria Gazzano (I).

- Si tratta di una rassegna cinematografica e di una esposizione che documenta esaurientemente un momento alto nella storia del cinema sperimentale e di ricerca europeo, nonchè il suo intreccio con la storia del cinema in generale, quella della comunicazione di massa e della cultura europea.

- Esposizione permanente dei film e delle opere dal 28 aprile all'11 giugno 1995, dalle ore 10.00 alle ore 22.00.

- L'esposizione si rivolge ai critici specializzati (riviste, quotidiani, media), a docenti e studenti universitari, docenti e studenti delle Scuole di cinema e delle Accademie d'arte italiane. Sono previste inoltre partecipazioni di docenti e studenti dalla Francia e dalla Svizzera.

L'esposizione e la rassegna si rivolgono inoltre al pubblico dei "cinéphiles" e agli operatori del settore audiovisivo.

Sono previsti esperimenti di cinema interattivo in diretta.

9 - COSA, SECONDO VOI, CONFERISCE AL VOSTRO PROGETTO UN'IMPORTANTE DIMENSIONE EUROPEA ?

- Dar conto esaurientemente dell'esperienza artistica cinematografica e multimediale di due artisti europei particolarmente rilevanti nella storia del cinema europeo e mondiale;
- Anticipare in Europa le analoghe esposizioni dedicate ai Vasulka nei prossimi anni dai maggiori Musei nordamericani;
- Realizzare al più alto livello qualitativo poetico e tecnologico esperienze di cinematografia interattiva in diretta con il pubblico.

10 - QUALE IMPATTO PREVEDETE PER QUESTO PROGETTO* E QUALI AZIONI CONTATE DI REALIZZARE PER RAGGIUNGERE TALE IMPATTO ?

- Promozione sui Media italiani e europei (carta stampata, riviste specializzate, televisione, cinema) a cura dell'Ufficio Stampa del Comune di Roma.
- Informazione istituzionale e al grande pubblico (manifesti e striscioni stradali, pubblicità sui media e sui mezzi di trasporto pubblico) a cura del Comune di Roma.
- Ufficio Stampa specializzato della Kinema a Milano.

11 - AVETE COORDINATO LA VOSTRA AZIONE CON ALTRI PROGETTI DELLO STESSO TIPO ?

L'esposizione - coordinata con il Congresso internazionale "Cinema. I prossimi cento anni", contestualmente promosso dall'Associazione Kinema - è una delle iniziative di punta delle manifestazioni per il centenario del cinema organizzate dall'Assessorato alla Cultura del Comune di Roma in collaborazione con il Dipartimento Spettacolo della Presidenza del Consiglio dei Ministri della Repubblica Italiana. E' stata inoltrata domanda per porre l'esposizione sotto l'Alto Patronato del Presidente del Parlamento Europeo e del Presidente della Repubblica italiana nonché della D.G. X della Commissione Europea.

* Il pubblico previsto per l'intera durata dell'esposizione è di circa 50.000 persone, tra le quali oltre a studiosi e artisti di ogni parte del mondo, studenti e docenti di Università e Accademie d'arte che già da ora hanno confermato l'impegno a visitare l'esposizione (e in particolare le rassegne cinematografiche) come a una irripetibile occasione di informazione critico-storica.

12 - COSA DETERMINA, SECONDO VOI, IL CARATTERE INNOVATORE O ESEMPLARE DEL PROGETTO ?

- La contestualizzazione, all'interno della storia centenaria del cinema, di quella parte di cinematografia sperimentale in elettronica praticata dagli artisti fin dagli anni '60 con la denominazione di "videoarte".
- La messa in relazione sia sul piano storico-critico che tecnologico-espressivo del passato della cinematografia con il suo futuro.
- L'esposizione - realizzata nell'esperienza artistica e cinematografica dei Vasulka - dei risultati esteticamente e tecnologicamente più alti finora ottenuti nel mondo nell'ambito della ricerca sul cinema interattivo e multimediale.

13- BREVE DESCRIZIONE DELLE MANIFESTAZIONI PIÙ RECENTI GESTITE DALLA VOSTRA ORGANIZZAZIONE O DA VOI STESSI:

(titolo, anno, bilancio):

- CINEMA DAL MOSAICO EUROPA 1990 (Roma, dicembre 1990)
- CINEMA DAL MOSAICO EUROPA 1991 (Roma, dicembre 1991)
- CINEMA DAL MOSAICO EUROPA 1992. I PICCOLI PAESI E LE REGIONI DELLA COMUNITA' EUROPEA (Roma, dicembre 1992)

(manifestazioni cinematografiche internazionali realizzate dall'Associazione Kinema in collaborazione con il Ministero del Turismo e dello Spettacolo e il patrocinio della Commissione Cultura e Media del Parlamento Europeo; bilancio per ciascuna edizione Lit. 50.000.000).

14 - ALTRE EVENTUALI OSSERVAZIONI: segue punto 13.

- IL NOVECENTO DI NAM JUNE PAIK. ARTI ELETTRONICHE, CINEMA E MEDIA VERSO IL XXI SECOLO (Roma, novembre-dicembre 1992)
(esposizione cinematografica e di arti elettroniche realizzata dall'Associazione Kinema in collaborazione con il Comune di Roma e il patrocinio del Presidente della Repubblica Italiana, del Consiglio dei Ministri, dell'UNESCO, di vari Istituti europei di cultura in Italia; bilancio Lit. 450.000.000).
- VIDEOART FESTIVAL LOCARNO (dal 1993 diretto da Marco Maria Gazzano), con il patrocinio di Istituzioni elvetiche, italiane e del Consiglio d'Europa; bilancio per ciascuna edizione Lit. 500.000.000.

Data e luogo:

Firma obbligatoria del responsabile:

(ripetere il nome in modo leggibile)

Vi preghiamo di dare una breve descrizione (in tre righe) del progetto, da utilizzare qualora venisse selezionato.

Esposizione di film, video, immagini numeriche, videosculture, installazioni multimediali e cinematografiche interattive realizzate dagli artisti europei Woody e Steina Vasulka dal 1967 a oggi.

SCHEDE FINANZIARIA

BILANCIO DEL PROGETTO INTITOLATO:

VIDEO/VIRTUALITY. WOODY E STEINA VASULKA. MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA.

Il bilancio deve essere presentato in maniera equilibrata, le entrate (parte B), compreso il contributo finanziario richiesto alla Commissione, devono coprire le spese (parte A), e il bilancio non deve contenere alcun errore. In caso contrario, la documentazione non potrà essere accettata dai servizi della Commissione.

PARTE A: SPESE	in (valuta nazionale) Lit.
"SPECIFICARE PER GRANDI CAPITOLI"	
1 - spese amministrative	25.000.000
2 - assicurazioni	12.000.000
3 - affitto locali	a carico del Comune di Roma
4 - noleggio attrezzature/film	24.000.000
5 - promozione e pubblicità	15.000.000
6 - premi	non previsti
7 - spese viaggio e soggiorno artisti e tecnici	35.000.000
8 - diritti d'autore, tra cui royalties	65.000.000
9 - onorari (tecnici, testi catalogo)	100.000.000
10 - altre:	
- materiali allestimento	48.000.000
- spedizione materiali	32.000.000
TOTALE DELLE SPESE IN LIT:..... (VALUTA NAZIONALE)	356.000.000
TOTALE DELLE SPESE IN ECU	183.235

PER LA CONVERSIONE IN ECU: cfr. le tabelle contenute nella presente Gazzetta ufficiale.

BILANCIO DEL PROGETTO INTITOLATO:

VIDEO/VIRTUALITY. WOODY E STEINA VASULKA. MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA.

PARTE B: ENTRATE	in (valuta nazionale) Lit.
1 - Risorse proprie	
11 - Fondi propri	20.857.000
12 - Entrate provenienti dagli ingressi	assunte dal Comune di Roma
13 - Varie (specificare)	/

2 - Finanziamenti privati	Importo richiesto	In caso di conferma, indicare le date
- fondi provenienti da sponsorizzazioni private	156.000.000	

(nel caso di aiuti in natura specificare e
indicare il valore in denaro)

**3 - Fondi pubblici (TRANNE I FONDI
RICHIESTI ALLA COMMISSIONE)**

- Comune di Roma Aiuto finanziario proveniente da fonti, locali, regionali, nazionali e internazionali (indicare i nomi delle organizzazioni)	150.000.000	
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TOTALE DELLE ENTRATE (1-3)
in **..L.I.T.:** valuta nazionale

326.857.000

TOTALE DELLE ENTRATE IN ECU

168.235

PER LA CONVERSIONE IN ECU: cfr. le tabelle contenute nella presente Gazzetta ufficiale

CONTINUA A PAG. 8

L'ASSOCIAZIONE CULTURALE KINEMA

PRESENTA

VIDEO/VIRTUALITY
WOODY E STEINA VASULKA
MEDIA E NUOVE IMMAGINI NELL'ARTE CONTEMPORANEA

UN PROGETTO DI MARCO MARIA GAZZANO

ROMA
PALAZZO DELLE ESPOSIZIONI

Biografia degli artisti

Woody Vasulka, cecoslovacco (1937) e Steina, islandese (1940), vivono e lavorano negli Stati Uniti dal 1965.

Fortemente influenzato dalle ricerche delle avanguardie storiche europee, ma anche segnato dal clima asfittico e dalle delusioni ideologiche e politiche del paese natale, Woody Vasulka ha studiato ingegneria e cinema (si è diplomato alla Scuola Cinematografica di Praga), cominciando a realizzare film a 16 e 35 mm. e interessandosi subito all'aspetto tecnico del mezzo (esperimenti di proiezione su schermi multipli, ecc.)

Steina proviene invece da una formazione musicale: violinista, continuerà anche in seguito, nei suoi lavori in video, a esplorare, fra gli altri, l'apetto sonoro e vocale e le corrispondenze fra i suoni e l'immagine elettronica.

I Vasulka sono considerati pionieri della video-art nordamericana: il loro primo lavoro, *Participation*, risale al 1969, e hanno contribuito, nel 1971, alla fondazione della galleria d'arte "The Kitchen" a New York, uno dei primi e più importanti centri di diffusione del video sperimentale.

Incuriositi dalle tecnologie elettroniche hanno abbandonato progressivamente le loro attività (musicali per Steina, di cinema industriale per Woody) per dedicarsi all'esplorazione del nuovo mezzo.

I video del primo periodo - realizzati sia insieme che separatamente - vanno da esperimenti astratti a documentazioni "libere" di eventi performativi di vario tipo.

Ma l'attività dei Vasulka, come quelle di altri pionieri, da Sanborn a Paik, si focalizza prevalentemente sulla possibilità dell'immagine elettronica di generare un universo "autonomo", sulla sua malleabilità, sui suoi molteplici piani visivi, sulla opportunità di "creare" in tempo reale: in altre parole, sulla ricerca delle differenze sostanziali dalla fotografia e dal cinema (e sulla sostanziale "unità elettronica", invece di suono e immagine).

In questo periodo i Vasulka, immersi nel clima di "controcultura" e in quella che Steina definisce "euforia di radicalismo", impiantano un laboratorio video autonomo in cui compiono ogni tipo di sperimentazione: veri e propri esercizi di creazione di immagini con l'aiuto di sintetizzatori audio e video.

Steina in particolare si dedica alla progettazione e alla costruzione di una "machine vision", costituita da controlli meccanizzati alla telecamera, esperimenti di mobilità dell'obbiettivo, applicazioni di lenti particolari (sfere, specchi, prismi, come in *Somersault* del 1982 e *Urban Episode* del 1980).

Fra i primi a occuparsi attivamente delle potenzialità dell'elaboratore numerico nella videovisione, i Vasulka hanno progettato con Jeffrey Schier, alla fine degli anni '70, il Digital Image Articulator ("The Imager"), computer le cui mol-

THE VASULKAS VIDEOGRAPHY, INSTALLATIONS, MATRIXES

STEINA ET WOODY

Participation, 60', n/b, 1969-1971
Sketches, 27', n/b, 1970
Calligrams, 12', n/b, 1970
Sexmachine, 6', n/b, 1970
Tissues, 6', n/b, 1970
Interface, 3.30', n/b, 1970
Jackie Curtis' First Television Special, 45', n/b, 1970
Don Cherry, 12', n/b, 1970, collaboration: Elaine Milosh
Decay I, 7', coul., 1970
Decay II, 7', n/b, 1970
Evolution, 16', n/b, 1970
Adagio, 10', coul., 1970
Matrix, n/b, installation multicanaux, 1970-1972
Swan Lake, 7', n/b, 1971
Discs, 6', n/b, 1971
Shapes, 13', n/b, 1971
Contrapoint, 3', n/b, 1971
Black Sunrise, 21' coul., 1971
Keysnow, 12', coul., 1971
Elements, 9', coul., 1971
Continuos Video Environment, n/b, installation multicanaux, 1971
Spaces I, 15', n/b, 1972
Distant Activities, 6', coul., 1972
Spaces II, 15', n/b, 1972
Soundprints, boucle sans fin, coul., 1972

STEINA

Let It Be, 4', n/b, 1974
Violin Power, 10', n/b, coul., 1970-1978; live video-performance, 1991-93
From Cheektowaga to Tonawanda, 36', coul., 1975
Signifying Nothing, 15', n/b, 1975
Sound and Fury, 15', n/b, 1975
Switch! Monitor! Drift!, 50' (remonté à 30'), n/b, 1976
Allvision, n/b, installation 2 canaux, 1976
Snowed Tapes, 15', n/b, silencieux, 1977
Land of Timoteus, 15', coul., 1977
Flux, 9', n/b, 1977
Stasto, 6', n/b, 1979
Bad, 2', coul., 1979
Selected Treecuts, 8', coul., 1980
Cantaloup, 28', coul., 1980
Urban Episodes, 9', coul., 1980
Exor, 4', coul., 1980
Summer Salt, 18', coul., 1982
The West, 30', coul., installation 2 canaux, 1983
Scapes, coul., installation 2 canaux, 1986
Ptolemy, coul., installation 2 canaux, 1986
Voice Windows, 8', coul., 1986. Collab. Joan La Barbara
Lilith, 9', coul., 1987. Collab. Doris Cross
Vocalization One, 12', coul., 1988. Collab. Joan La Barbara
Geomania, coul., installation multicanaux, 1989
In the Land of the elevators girls, 5', coul., 1989-91
Tokyo Four, coul., installation multicanaux, 1991
Hyena Days, live video-performance, 1992
Borealis, 12', coul., vidéo et intallation multicanaux, 1992-93

WOODY

Explanation, 12', coul., 1974
Reminiscence, 5', coul., 1974
C-Trend, 10', coul., 1975
The Matter, 4', coul., 1980
Artifacts, 22', coul., 1980
The Commission, 45', coul., 1983
Art of Memory, 36', coul., 1987
The Theater of Hybrid automata, live video/interactive performance, 1991-94
Eigenwelt der Apparatewelt, laser disc/interactive book, 1992
Brotherhood Tables I/III, video-computer "digital space", 1992-94

VIII | RÉTROSPECTIVE

The West, première version, n/b, installation 3 canaux, 1972
Home, 16', coul., 1973
Golden Voyage, 28', coul., 1973
Vocabulary, 6', coul., 1973
Noisefields, 13', coul., 1974
1, 2, 3, 4, 8', coul., 1974
Solo for 3, 5', coul., 1974
Heraldic View, 5', coul., 1974
Tele, 5', coul., 1974
Soundgated Images, 10', coul., 1974
Soundsize, 5' coul., 1974
Electronic Environment, n/b, installation multicanaux, 1974
Six programmes pour la télévision: Matrix, Vocabulary, Transformations, Objects, Steina, Digital Images, 29' chaque, coul., 1979
In Search of the Castle, 12', coul., 1981
Progeny, 19', coul., 1981, Collab. Bradford Smith
Ecce, 4', coul., installation 2 canaux, 1987

Marco M. Gazzano
Newman S.r.L.
Viale di Trastevere 26
Roma, Italy

July 22, 1995

Dear Marco,

We are sorry about this long silence, I have wanted to write you for a long time. There is no answer yet from Siemens nor Icelandic Cultural Council, the other replies so far have been negative. We are beginning to wonder what the chances are of the show happening in the fall. I am passing on to you some addresses of potential resources. I was initially going to write to them myself - I just do not find the time, and now we are leaving on a lecture tour for a week. Our schedule is getting quite full, Woody is going to Japan (August) and I for Korea (Sept.), time is running out. We also have to start thinking of scaling down. If we skip "Brotherhood" and "Theater" we save a lot, both on shipping and of fees for Hamilton and Dostal. Woody could compensate with a computer still installation of the series "Mishap in the Lobby" and others. This is all for now, let me know what you think.

Much love to you and Adriana

Steina

FAX Vasulka 0015054717181

P.001

28.2.95

Dear Steina and Woody, Bruce and Susan, I hope you all are well, we have a lot of work but every thing are going sloly well. I need several informations and I ask you to answer as soon as possible (this week) via Fax by Newmann Rome 58330813.

Please don't write any more to Kinec via Vespucci, our office is here by Newmann.

- 1) Fine Arts Express - telephon number?
- 2) Magno Sound Video - how many laser disks for transcoding to Pal?
- 3) Photos - send, adrese to Newmann, the photos wich Marco choosed (don't we'll take car of them)
- 4) Costs - of Bruce (without travel and hotel forfeit or a day?)
" Jiri Dostal periode 18/4 - 18/6 (without travel and hotel*)
forfeit or a day?

→

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 video programs 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?

../..

FAX FROM THE VASULKAS

TO: Carlo Ascaloni
DATE: 19 Apr '95
PAGES: 1

Dear Carlo,

Great to hear your voice on my machine - the problem is, we have an 8 hour distance between us, your office hours is my bed time. But not so with Woody, he is in Brno, his home town with a phone # 42-5-4321-1448 (42 Czech, 5 Brno). He is going to call you he told me to-day, so if you try calling him you are bound to connect. Here is our plan: We would like to come (car/train/air) to Rome (possibly Ferrara) between monday May 15. and thursday May 18 (or after May 20.) to talk tech and more. The problem is we sent Marco a long letter and are once again faced with a dead silence from his side. Can you find out if we should come, if we have a place to stay, etc?

It is 1 o'cl am now in Santa Fe, presumably 9 in Ferrara, I will make a last attempt to phone you, if no answer, I will print out this letter for fax.

It is good night for me, good morning for you...

Steina

Love, Steina

Egregio Signor
Dr. Prof. Marco Maria Gazzano
Presidente Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma
Locarno, 9 giugno 1994

Egregio Signor Gazzano,

L'A.I.V.A.C. (Associazione Internazionale per il Video nell'Arte e la Cultura) ha il piacere di informarla che ha deciso di concedere il patrocinio alla esposizione **Video/Virtuality. Woody e Steina Vasulka. Media e nuove immagini nell'arte contemporanea** (Roma, dicembre 1994-febbraio 1995) organizzata dalla associazione culturale KINEMA e dall'Assessorato alla cultura del Comune di Roma, nonché al Convegno internazionale **Le arti elettroniche e i nuovi media tra cinema, comunicazione ed estetica contemporanea** (Roma, 1-6 febbraio 1995): due iniziative che certamente contribuiranno ad arricchire il dibattito internazionale, anche dal punto di vista teorico, sull'esperienza storica delle arti elettroniche nel panorama culturale contemporaneo.

Auguriamo un ottimo successo e porgiamo i nostri più distinti saluti.

A.I.V.A.C.
Il presidente:

Rinaldo Bianda

Locarno, June 9, 1994

AIVAC

Dear Prof. Gazzano,

We are pleased to inform you that AIVAC (International Association for Video in Art and Culture) has granted its patronage to the exhibition **Video/Virtuality. Woody and Steina Vasulka. Media and New Images in Contemporary Art** (Rome, December 1994-February 1995), organized by the cultural association KINEMA and the Rome Municipality's Cultural Council, and to the International Conference **Electronic arts and new media in cinema, communication and contemporary aesthetics** (Rome, February 1-6, 1995). Such initiatives will certainly make a significant contribution - in terms of theoretical approach, among other things - to the international debate on the historical significance of electronic arts in contemporary culture.

We wish you success.

Yours truly

Rinaldo Bianda

President of AIVAC