

To: Steina VASULKA

July 27th 1995

From: KATHRYN GREENE
The Kitchen
512 West 19th Street
NY NY 10011

presently at:
011 33 54 72 82 12

Dear Steina,

This is just a quick note to remind you that I wanted show a video piece of yours for the first HYBRID Night of the Kitchen's fall season. Are you interested? HYBRID Number 5 is scheduled for Friday November 3rd. The evening is entitled "Stillness and Uncertainty".

I'm in France right now but you can send me a fax at the Kitchen and they'll relay the message to me and/or you can send one to me here. I hope you're having a productive and enjoyable summer.

Best.

Kathryn



Internationales Musikinstitut Darmstadt

Informationszentrum für zeitgenössische Musik



IMD · Nieder-Ramstädter Straße 190 · D-64286 Darmstadt

FAX-Nr. 001 - 505 - 47 30 614

Mrs. Steina

Santa Fe / NW Mexico

Telefon (061 61) 13 24 16/17

Telefax (061 61) 13 24 06

Ihre Zeichen

Ihre Nachricht vom

Unser Zeichen

Darmstadt:

Sch-pt

28. 11. 1995

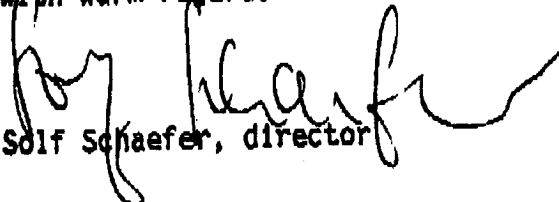
Dear Mrs. Steina,

the International Music Institute of Darmstadt has been founded in 1946. The contemporary music scenery has been marked through nowadays very important names, such as Stockhausen, Nono, Boulez, Maderna and many others! As you might know, Nam June Paik attended Darmstadt summer courses in the early fifties. - On July 14th 1996 we have our big opening with an exhibition, a symphony concert etc., for the final evening event I asked N.J. Paik, if he wants to do the performance with Vitautas Landsbergis, you have done recently in Korea. Nam June would love to be here and we had just a talk together last Saturday. - So my question is, would you be able to attend on this date? If so, we would be very happy!!

Nam June and my cousin Dr. Wulf Herzogenrath (best regards from him!) asks you to make it really possible!

Don't hesitate to contact me

with warm regards


Wolf Schaefer, director

THE VASULKAS

Thursday, April 6, 1995

Messieurs Prat, Raspail et Rey
Biennale d'art contemporain
Maison de Lyon, Place Bellecour
69002 Lyon, France

Dear Messieurs Prat, Raspail et Rey,

Thank you for your fax of March 27.

The Machine Vision installation could easily be accommodated into a 160m² space. The piece does not require a black or darkened room. It will be happy with daylight from windows or skylights, but should not be in direct sunlight. Machine Vision does not need a room of any particular dimensions or shape. In fact, the installation does not need to be enclosed, but one wall is necessary, at least 10 meters long, to hold two dimensional art work. This wall need not be straight, but could be L-shaped. The two dimensional works could be easily attached to an existing wall or to the back side of a wall of a neighboring artist's installation.

Machine Vision has no acoustic considerations or needs.

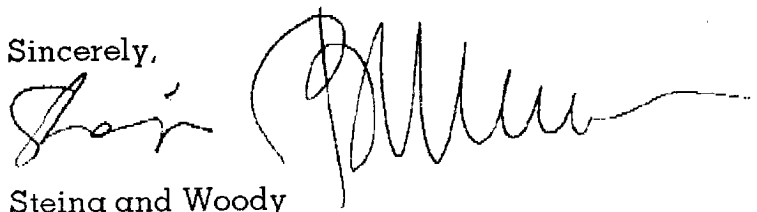
This installation feeds on the rich variety of the visual environment of the museum in which it is placed. Any visual irregularity in the museum space enhances its operation, such as people in the environment, other installations, artwork and architectural elements. We hope that the placement you choose for this installation is adventurous and active.

Steina will be coming to Lyon. She will be able to set up the installation with from your museum technicians. We do not feel it is necessary to send our own technician for this installation.

We will need 12 monitors (preferably Black and White, but color will do) that are capable of NTSC. These monitors must be stackable. If you can provide these NTSC monitors, we can provide the cameras. If we go with NTSC format, we will need a 1K 240V to 120V transformer. If you cannot provide NTSC monitors and can only provide PAL, you will need to provide five or six PAL Black and White cameras.

We both will be in Europe during the month of May. It may be useful that we meet at that time. If you agree, please FAX us by April 30. We look forward to hearing from you.

Sincerely,



Steina and Woody

5620 Elgin Street
Pittsburgh, Pa. 15206
December 12, 1989

Dear Woody and Steina,

I've been feeling rather (intellectually) isolated lately (Pittsburgh has got to be one of the most provincial large cities on God's earth), so have decided to send some thoughts your way. Also a nice review of a recent installation (first time any of the many many things I've done in Pgh. has ever been reviewed in a local paper).

Last summer I finally figured out how to condense the essential ideas of my montage book into a single essay. The Journal of Aesthetics and Art Criticism rejected it as dealing with too broad a topic to adequately "defend" (I have no interest in defending it, only communicating it). And I have little hope in arousing interest elsewhere in academe (though I will probably, God Bless me, try). So I think the best thing is just to (for now) send it out to any who might find it interesting. Also enclosing a much earlier post-book essay, published in the Downtown Review, which you may not have seen.

Holly and I have been very well. I was visiting "professor" at the U. of Pitt. for a semester last year (temporary fill-in for the Music Department's latest tenure victim) and accumulated enough wealth to purchase some good quality MIDI equipment and software (for my Amiga) as well as a small Baby Grand "acoustic" (as we say in the biz) piano (mainly for Holly). Have written one piece with the aid of the MIDI setup and am planning many more.

Holly completed her studies at the Pgh. Art Institute and is now a full time Interior Designer at Ethan Allan. She loves it, did really well as a student and will undoubtedly do well professionally. I have known few people who had such a natural gift for anything as she has for this.

Gaylor is trying to raise money to get me to Santa Fe next summer. Hope this works out as I'd really love to get out there, do some work, see the sights and, of course, you folks and Bob. If Bob seems interested, by the way, pass the enclosed on to him.

And say "Hello" for me.

Guess that's it. If either of you gets some time, let me know what you think of this negative syntax stuff. Hope to see you this summer.

Best Wishes

Victoria

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

7 October 10984

Dear Woody:

I got this address from Jackie Kain and hope it gets to you.

Three days into my "New York opening" and it's depressing... the critics have taken me to task for 'wearing my heart on my sleeve'...mistaking "Jillskie" for Jill, and FAR FROMPOLAND for the traditional liberal documentary. Chto delatz? as they say in Russian...back I go to the underground route and memories of better times...and new work.

In which respect, I would like you to send me, if you have one, a copy of your "operatic" last tape...which name I cannot at this second remember. It sounds like something Mark and I shloud see before we get any deeper into gertrude Stein.. Please, if you can spare a copy, let me borrow it for a day or two. Now the name comes to me - "Commission".

With great fondness for you and greetings for Stena, I remain,

Jill

Sincerely,

IT'S A FAX...

TELECOPIER COVER SHEET

DATE : 14 11 95

TO/A : The Vasulka's

FAX # : 505 473 06 14

PHONE # : 505 471 71 81

FROM/DE : T. P. BENIZEAU

FAX # : POWERBOOK

SUBJECT/OBJET : How about diner in Lyon or in Paris ?

Total number of pages being sent
Nombre total de pages

...2... including this page
..... page de garde incluse

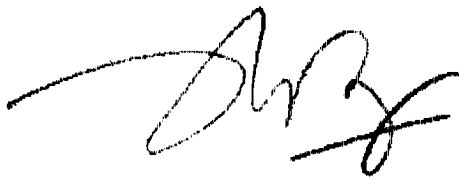
PLEASE CALL (33) 1 46 33 04 41 IF THERE IS A PROBLEM WITH THIS TRANSMISSION

Hi Friends !

Got your contact through the Biennale de Lyon where I might stop by in december. In the meantime I send you...

ENORMOUS KISSES

(especially to Steina !) and look forward to see you there or here - we may have a lot to talk and drink about !



Mr. Doudou Momodou B. Janneh,
5, Lake Avenue # 1
Binghamton, New York 13905
December 3, 1984

Ms. Steina Vasluka,
Route 6
Box 100, Santa Fee, New Mexico 87501

Dear Steina,

I have the greatest pleasure in writing you this letter. For your information, I am an International student studying in America, but seems to be more interested in Video/ Audio recording. I had worked as a sound engineer in Sene-Gambia, West Africa for three years before I came to the states.

I am writing to you for two reasons. One is to find out from you what schools/ colleges are best to study contemporary Video/Audio sound engineering. The second reason is to apologized for not been present at the lecture you gave at the SUNY- Binghamton Campus, October 23, 1984. I would appreciate if you would sent me any materials pertaining to your lecture, development of contemporary video.

I will be hoping to hear from you as soon as possible.

Truly yours
Doudou B. Janneh
Doudou Momodou B. Janneh

May 15, 1979
5-R
45 Tiemann Place
Nyc, N.Y. 10027

Steina,

Hello. Enjoyable talking with you again. I have heard that you are going to New Mexico, one of my favorite states. I will give you the name of a person who is starting an experimental television station. John Schwartz has seen your work and I believe has high regard for it. You can reach him through the following address:

Front Range Educational Media Corporation
P.O. Box 4262
Boulder, Colorado

-80306-

If I weren't so pleased with Nyc, I might have accepted a position with a chain of commercial film theatres in the South West.* One was in Albuquerque.

Hope we can keep in touch.

Warmth and Cheer,



David Lee

*With the idea of subverting its purpose, i.e. offer amusement and make money.

If you do contact John, please remind him of my affection for him.

June 18, 1998

Dear Steina and Woody,

Thank you for your phone message yesterday. Yes, I would be very interested in a copy of the videos you made on Lee. Thank you for the generous offer.

My address is:

4054 South Oneida Street
Denver, CO 80237

Our children will be arriving at the end of the month. We will have a Memorial for Lee and then a family retreat in the mountains. Lee was such a vital and vibrant person that this seems totally out of character and, therefore, unreal. I have been very busy with both my estate sale business and preparations for the Memorial. That has helped with the passage of time.

Again my thanks for your thoughtful and generous offer of a video. I know that the children will enjoy it too.

Sincerely,

Marilou Harrison

Marilou Harrison

May 2, 1979

Dear Steina & Woody:

Hello. Hope you're well and happy. As you probably know, I'll be teaching there July/August. Two courses: "Urban Video" and "Video Art." When he asked me to do this, Gerry vaguely mentioned that your collection of tapes would be available to me for the video art course. Is this true? Has Gerry mentioned it to you? If so, do you have a catalog or list of tapes that I could show? I'm confused. Please let me know.

Meanwhile, I'm looking for a place to stay in Buffalo. Do you have any ideas? Anyone looking for someone to "house sit" while they're away on summer & vacation? I will have no transportation, and very little money. Any suggestions will be most appreciated.

I hope to hear from you soon.

Warmest Regards,

Gene

艮 52. Kên / Keeping Still, Mountain



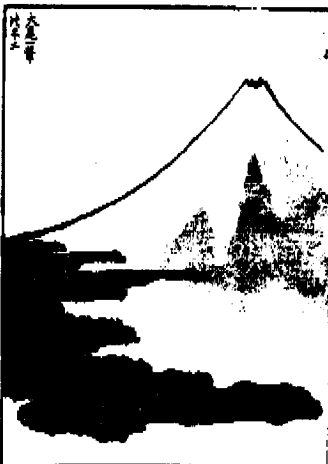
17 March '94

Gentles,

I wish to apologize for my strident rudeness in your home last night. I have missed the chance to listen to your voices and experiences, and am the poorer for that error. I am sorry.

I hope that Dr. Laurel will be afforded another chance to make your acquaintance, one unmarred by my boorish behavior.

Rob Tow



Friday, 5 July 1991

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

Dear Steina and Woody,

You might remember me (or my video, "ENS") from the Australian Video Festival in Sydney, November 1990. You do? Good. Anyway the reason I'm writing to you is to let you know that both myself and Gary Warner, from the Australian Film Commission, are coming to America for Siggraph this year.

As part of the trip we were hoping to make contact with various people involved in electronic art. Therefore I was wondering if it would be possible to meet with you sometime before Siggraph. At this stage we will be arriving in San Fransisco on the 19th July. We will be in Santa Fee from the 23rd to the 24th of July. Alternatively, if you are going to Siggraph, we could perhaps see you there.

I have also written to Chris Langton at Los Alamos and I hope to be able to meet with him around the same time. To speed things up if you have access to electronic mail my address is:

jonmc@bruce.cs.monash.edu.au

In San Fransisco we will be staying at the Americana Suites, Phone: 1-800-346-2691 if you want to leave a message - we will be there from the 19th to the 22nd of July. The rooms are booked under Gary Warner's name.

If possible, hope to see you both in July.

Kind Regards,



Jon McCormack.

May 28, 1974

Dear Woody,

Thought I would be able to mail this to you much sooner after our talk, however here are some of the ideas that I have had and that we talked about for the Buffalo Celebration in City Places.

I would like to begin by having workshops and conferences of all the artists who are interested in intermedia and wish to participate in the production of the work for the performances in and around Buffalo. Ms. Linda Swinich of the Dance Department of Buffalo Univ. has arranged for us to be able to use the Theatre at the Courtyard theatre for two weeks beginning June 24th and lasting til July 10th 1974. During this time filmmakers, dancers, composers video artists from Buffalo area could come together to try out ways of combining these disciplines for the performances the following June 1975. We would hope to have performances in the Niagara Square area of film and light since it is a natural space with the low roof tops surrounding the area, for projection of film. There would also be dance events in the day time and in the evening in combination with film, particularly a work called "Illuminated Workingman". We would also hope to perform as Gerry has suggested on one of the structures at the new Univ., and at the Delaware Park.

During the performance time of perhaps a week or three days depending on how things develop, we would have placed video equipment in public places such as the libraries, banks, business bldg. lobbies etc. with video tapes based on the Buffalo theme, and made by Video artists of Buffalo. As you will remember from our early talks I am particularly in love with the trains and the Frontier Yard terminal area, the lake and the boats etc. I am sure that people living in Buffalo have many more ideas. Also if possible during the performances I would like to have the video an interacting part of the performances. For instance in the Niagara Square performance the dancers would be very small if they were dancing with city signal lights on the roofs -- therefore if we were to place some video artists on the roof with them and some monitors near the ~~xxxx~~ audience we could then have simultaneous close ups of the dancers or the musicians or whatever,

It seems that it will be a lot of work to prepare in a year, but I hope that we will get a good start this June and be able to continue work in all the disciplines throughout the year and by next June 1975 be able to present a magnificent city wide Media - Intermedia Event.

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October 10, 1973

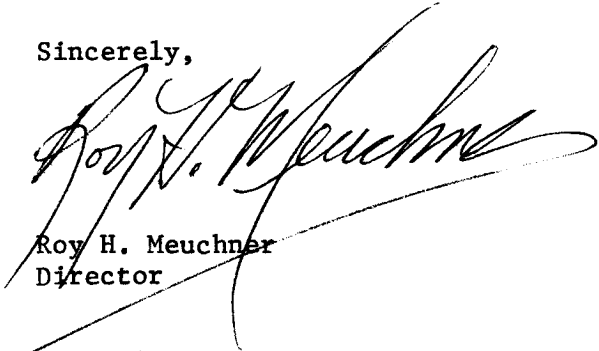
Mr. & Mrs. Woody Vasulka
Media Study Inc.
3325 Bailey Avenue
Buffalo, New York 14215

Dear Woody and Steina:

There is a great deal more interest in creative video in the schools as a result of your excellent workshop last week. It should prove to be an opening for more creative video work in this regional area.

I am writing to Bob Reals today inquiring about an extended residency for you in the BOCES area. Could you suggest an eight week period when you might plan and work with groups of teachers?

Sincerely,



Roy H. Meuchner
Director

RHM/emb

USIA
UNITED STATES
INFORMATION AGENCY
WASHINGTON 20547

August 8, 1974

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

Dear Woody and Steina:

Thank you very much for coming down last month to show your work to the Arts in America seminar participants. There were many encouraging comments about your session after you left.

You may be contacted by Gene Leonard of our Workshop staff in the future. He is interested in finding out more about what's happening in video around the country, especially in New York.

I hope that in the future we can keep in touch, and that maybe you could come down for another seminar. It was good to meet you.

Sincerely,



Carol E. Ludwig
Workshops

Memorial Art Gallery

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

June 17, 1974



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

Dear Woody and Steina:

Thank you so much for your help the other day. We now have presented our supplementary application for additional funds for our video program to the Council and we hope to be hearing from them my mid-July.

In the meantime, I am trying to put together some tapes to show for the summer beginning July 5, 1974. We would appreciate having one or two of your tapes. I will leave the selection up to you, our limitations being black and white, half inch, half hour tapes. Please send to and bill me at the Gallery as soon as possible.

With much gratitude.

Joan Gibbons Rongieras
Assistant Curator

JGR/bkh



EMBASSY OF THE
UNITED STATES OF AMERICA
Mexico City

U.S. INFORMATION SERVICE

August 2, 1973

The Vasulkas
111 E. 14th St.
New York, N.Y. 10003

Dear Woody and Steina:

Many many thanks for sending on these tapes to me for use in our videotape exhibition at the Museum of Modern Art of Mexico.

It has been a hectic but enjoyable experience. We have programs daily and on the weekends. The newspapers (with our assistance) have presented articles explaining the medium and discussing the exhibit.

Both Ann Turner from the San Francisco Center and Louise Etra from New York were here for the first week and were able to provide a good introduction. We worked 18 hour days, setting up the programs at the Museum and then trucking the equipment to an artist's home to show tapes to invited audiences in the evenings.

Ann brought a copy of Home in cassette - the form we ended up having to use (for the ease of operation by a technician), so that is why I'm returning your copy.

As soon as my boss gets back next week, we will send you the rental cost -- since I think it only fair to pay what we would have had to if we hadn't had a second free copy.

Again, thanks. I hope that this one program generates continued interest in video art and that we can put on another one later as a follow up.

Sincerely,

Kathy
Katherine Kline
Program Assistant

cc: Don Albright
Susan Flynt
Donna Oglesby

USIA
UNITED STATES
INFORMATION AGENCY
WASHINGTON 20547

August 27, 1974

Woody and Steina Vasulka
State University of New York
Buffalo, New York 14214
% Dr. Gerald O'Grady

Dear Woody and Steina:

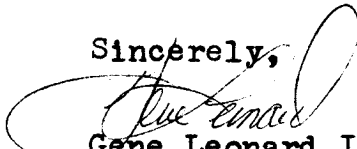
After many, many attempts to call you in Buffalo and in N.Y. City, I decided the best thing to do would be to write.

As Media Program Officer for U.S.I.A. - IPT/T, I am coming to N.Y.C. to get a feel for N.Y. media. (September 19th - 22nd). We talked briefly during your appearance here in Carol Ludwig's seminar and I thought we might get together in New York.

I'm particularly interested in VTR and had hoped to see you in " The Kitchen. " Rumor has it you will re-open in another location. True ? Would like to have seen some sampling of N.Y.C's Video artists. This would be extremely helpful in planning future media seminars, particularly those overseas.

Can we get together ?

Sincerely,


Gene Leonard IPT/T
Room 1100
1776 Pennsylvania Ave. N.W.
Washington, D.C.
20547
202- 632-6626

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ANDREW GEDDES, DIRECTOR



July 17, 1974

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

Dear Woody and Steina:

We have checked with the Port Washington Public Library's Video project regarding the tape you "brought home", and found that it does not belong to them. We do not know of any other tapes that were at that workshop.

We want to convey our deep appreciation to Woody for his important contribution to the Video program at the Port Washington Public Library on May 28, 1974.

We look forward to working with you again.

Sincerely,

Lillian R. Katz

Lillian R. Katz
Audiovisual Specialist

LRK:ap

RAY ABEL PRODUCTIONS, INC.

SHORE DRIVE

PORT CHESTER, N. Y. 10573

(914) 939-2818

March 12, 1975

Ms. Steina Vasulka
MEDIA STUDY INC.
3325 Bailey Ave.
Buffalo, New York
14215

Dear Ms. Vasulka:

The other day I learned that you have done some serious work and research into the art of VIDEO FEEDBACK.

In addition to being a freelance television producer I teach a graduate course in production techniques at Fairfield University. I have always been intrigued by the effects that can be achieved by "playing" with video feedback, and now I have a student who wants to do his Masters research and thesis on the subject. It is my opinion that careful study of this electronic art could result in a formula by which the effects could be controlled. Perhaps you have already achieved this.

In any event if you have any material which may be available on the subject, we are most interested in learning how to obtain it. It's a fascinating phenomenon.

Very truly yours,



Ray Abel
President

RA/jk

New York, September 23, 1975.

Mr. Woody Vasulka
Ms. Steina Vasulka
Instructional Communication Center
S.U.N.Y.
Foster A, Room 22
Buffalo, N.Y. 14214

Dear Steina,

I hope you have received already my videotape Yucatan. John Trayna at Electronic Arts Intermix says that he did receive a videotape from you, but it is marked MASTER and he assumes that it is not for me. Flora says that she did receive a videotape for me and that John has it. Was there a mistake? Please clarify this issue: I am looking forward to have your tape at home and enjoyed in calm.

Best regards,



Dear Woody,

I am so pleased that things are working out for my presentation next month. I mailed already, directly to Gerald O'Grady the information he needed. I shall do a slide and videotape presentation of an educational nature for your students and a multi-media new art piece in the evening. For this second presentation I will need: two monitors (color) two decks, one color camera, one slides projector and one super-8 projector. If anything is unclear please let me know soon. I certainly want to do my best so things work out as close to perfection as we can get.

Thanks for everything. Sincerely,



Juan Downey
Tel: (212) 9251386

382

~~988-8200~~
28350

VIDEO TRANS AMERICAS 39 WHITE ST. N.Y. N.Y. 10013

John Cor

April 16, 1981

Karen Sherarts
Film in the Cities
2388 University Avenue
St. Paul, Minnesota 55114

Dear Karen,

As per the phone conversation you had with Denny Griffith and the letter of March 9, 1981, this letter is to inform you of the amount needed to reimburse Steina Vasulka for her trip. There has been a slight change in procedure. Instead of Film in the Cities having to reimburse both Steina and the Ohio Artists Network, the organization needs only to reimburse Steina. Steina's jacket was stolen on her return trip home with her receipts in the pocket. Without her receipts we cannot pay her through the normal channels and had to devise an alternate method. Because we aren't going through our normal fiscal procedures, Film in the Cities does not have to pay us. After that long winded explanation the cost of Steina's journey when broken down is as follows:

Albuquerque to Columbus	\$248 - we pay
Columbus to Minneapolis	138 - we share
Minneapolis to Albuquerque	214 - you pay
	<u>\$600</u> Total

Film in the Cities' share of this excursion is \$283.00 made payable to Steina Vasulka. I am enclosing a copy of her Master Charge receipt which is what we used as proof of her trip and total cost. If you have any further questions please don't hesitate to contact either myself or Linda Zaye, our fiscal assistant.

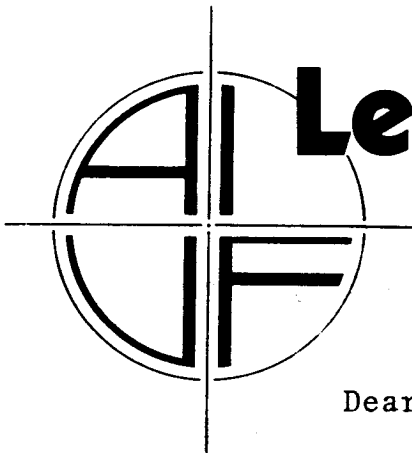
Sincerely,

Susan Dickson

Susan Dickson
Individual Artists Program
Assistant

SD/sd
Enclosure

cc: Steina Vasulka



Let's get it together! *

* This is not the name of the newspaper

November 12, 1975

Dear Member,

HERE IT IS! We are finally in the process of putting together our own NEWSPAPER! An important project toward community, solidarity, and expansion.

The first issue will be a tabloid sheet of from eight to twelve pages that will include articles by members of the Association as well as other spokespersons and friends of independent video and film. The articles will be practical, informational, philosophical; with humor, photographs, drawings, cartoons and graphics. There will be transcripts of Association Presentations (in case you missed any), interviews, a bulletin board of coming events, a gossip column, personal opinion, and much more. In short, it will be an exciting and valuable resource to our community. To those unfamiliar with the Association it will provide a clear picture of who we are, what we've done and where we're going; for us as members, a mechanism for individual and collective expression.

Time is short. We wish to publish the first issue by late January or February. Therefore the deadline for submitted material must be no later than December.

What have you been doing? Going to do? What's on your mind? Let us know. If you have an article you wish to write, information you wish included in the first issue, or wish to participate in its creation, please call either TOM LENNON (Managing Editor) at the Center, 989-1000 or myself, TED CHURCHILL at 691-0536.

There's a whole lot we can do for ourselves and others with this one! Thanks,

Ted Churchill, Editor

OVER FOR ANNOUNCEMENTS

concerning New York City. They would like a one-page description of the idea, a rough-cost estimate and a resume.

7. The COLLECTIVE FOR LIVING CINEMA, whose space AIVF uses for our meetings and screenings, offers a hands-on eight-week filmmaking workshop, examining both the technical and the aesthetic. It meets Tuesday and Thursday evenings, 7 to 10 PM, starting November 18. Additional editing time; Super-8 and 16 mm equipment available. Cost: \$90.00. Also, the Collective screens films every Friday, Saturday and Sunday; call 925-2111.
8. DORIS CHASE will have a film/tape presentation, involving dance, sculpture and a computer synthesizer, at Donnell Library Auditorium, December 17, at 6 PM.
9. MANNY KIRCHEIMER's new film, BRIDGE HIGH, will run at MOMA at noon, Monday November 24 and Tuesday November 25.
10. THE FUNDING POLICIES OF FOUNDATIONS and related issues such as ownership of work, contracts and taxes will be discussed at a symposium to be held November 25 and 26 at 8:30 pm, Kitchen Theater, 59 Wooster Street. Participants include Stan Vanderbeek (Media Artist), Woody Vasulka (film- and videomaker), Jennifer Muller (choreographer) and others. Paul Sharitz (filmmaker) will host.
11. COLOUR IMAGES UNLIMITED, Inc. announces that it is an international film marketing company with an experienced sales force seeking high quality products for the business and industry, educational, public library and television markets. It provides international marketing analysis and consulting services during production. Write, call or send 16 mm film or videotapes to 4060 So. Tamarac Drive, Denver, Colo, 80237.
12. The University Network Corporation is launching a NATIONAL CONSORTIUM for AUDIO-VISUAL EDUCATION which hopes to include screenings, seminars, lectures and consultation with professionals in film, video and television. There may be openings for college engagements for the 1976-7 academic year; if interested, please send brief letter and resume to Susan Heitler, U.N.C., 400 Madison Ave., New York, 10017.
13. EXECUTIVE DIRECTOR SOUGHT for the University Film Study Center. Applicants should have academic experience, knowledge of the study of film and video and experience in the management of non-profit organizations. Salary from 15-20,000. Resumes to Richard Leacock, President, UFSC, Box 275, Cambridge, Mass., 02138.

too bad about the misspelling - I copied it from your letter and only realized the mistake (cont.) late, when I got your printed form.

Input Community Video Center

31st & State Streets

mailing address: 2001 W. Scott Street, Milwaukee, Wisconsin 53204

November 28, 1978

Dear Friend,

INPUT is happy to announce our first Video Festival and Celebration to be held at Milwaukee School of the Arts on January 31, 1979, and we invite you to submit tapes for consideration.

INPUT Community Video Center, Inc., a non-profit organization, has been active for almost seven years as a production facility and community and cultural resource center available to all Milwaukeeans. Our work has included documentary production, video screenings, multi-media performances, teaching workshops, a state-wide educational program, a county-wide tape distribution network, maintenance of production and post-production facilities, and libraries of print and video resources.

Although this is our first Festival we have a loyal audience based on our video installations and other local screenings. Members of the press will also be personally invited to attend. We confidently expect to screen to a packed house and a Festival brochure will be distributed containing descriptive information about the tapes and their makers.

In addition to the January Festival, INPUT is planning an ongoing series of thematic video showings starting in February, 1979. If you wish to submit your work for this series please let us know. The themes as planned now are: Sun and Surf; Art; Portraits; Dance and Movement; Work; Ethnic Culture; Music; Alternative Living. These titles are purposely broad and open to your interpretation.

Tapes submitted for consideration may be on $\frac{1}{2}$ -inch tape or $\frac{3}{4}$ -inch cassette. At this time we can screen only in black and white. The tapes will be previewed and selected by an impartial panel. There are no length or content restrictions on Festival entries. All tapes will be returned and postage paid by Input. Deadline for submission for the January Festival is January 10, 1979.

Input Community Video Center

31st & State Streets

mailing address: 2001 W. Scott Street, Milwaukee, Wisconsin 53204

VIDEO FESTIVAL APPLICATION

NAME OF TAPE

MAKER OR GROUP

ADDRESS

PHONE

DISTRIBUTED BY

LENGTH:

YEAR MADE:

FORMAT: 1/2-inch _____

3/4-inch _____

B & W _____

COLOR _____

Use the other side of this form to write a brief description of the tape and/or yourself for use in the brochure. Please try and limit the description to two paragraphs. We urge you to submit any press material or photographs for inclusion in the brochure or distribution at the Festival.

SHIP TAPES TO: INPUT Community Video Center

c/o Bill Burrow

2001 W. Scott St.

Milwaukee, WI 53204

Be sure and insure them!

Enclose this application with your tape. Use a separate application for each submission.

CHAMBERS

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2K 35

Dachau 1974 4 channel video work by Beryl Korot
running time: 24 minutes

(The video material for this work was taped in Dachau, Germany, 1974. Selected images reveal the symmetry of the architecture of this former concentration camp, whether barracks, long walkways with whitewashed guard towers, calm streams, crematoria, prison walls with cars passing. It is the present Dachau which is recorded and the tourist who walks through this space.)

In constructing this work my concern was to re-present this space through the development of time patterns. This was accomplished by designating specific rhythms to specific images and by repeating images to create image blocks. The shape of the work was directly influenced by my work as a weaver.

Each channel was conceived ~~of~~ as representing a thread. Channels (1 and 3) and (2 and 4) -- illustrated on the attached sheet -- form the interlocking thread combinations which bind the work as it proceeds in time.

The work begins with apparently the same image on channels 1 and 3 and another set on 2 and 4. After 3 minutes the images on channels 1 and 3 change to the same ^{apparent} images as 2 and 4. In a short while 2 and 4 change to another sequence while 1 and 3 hold; 1 and 3 then change while 2 and 4 hold and so on. As these image blocks proceed in time the corresponding sets of images, those on 1 and 3, and those on 2 and 4, always share a direct relationship (i.e. you may be looking at a distant shot of the barracks on 1 and 3 while you are seeing it close-up on 2 and 4.)

In addition to this rather simple vertical progression of time another time relationship is explored. Though channels 1 and 3 may be showing the same apparent image, each channel is programmed slightly differently in terms of its pre-designated rhythm. I.E., Channel 1 always has 15 seconds of image and 1 second of pause for the duration of 24 minutes; channel 2 has 11 seconds and 1 second of pause for the duration; channel 3 has 7 seconds and 1 second pause, and channel 4 has 15 seconds and 1 second pause. (The pause is represented by grey leader which was edited in for the duration of 1 second after each designated duration of 15, 11 or 7 seconds.)

Though channels 1 and 3 may apparently show the same image (since the images were shot on tripod) a slightly different action or part of an action may be repeated or brought back after each pause. Certain people who have worked in live time delay with video have explored this concept of playing back time on itself but here it is actually explored as a formalistic video technique of composing in "time."

The audio for this work was recorded in sync with the images. Thus, image and sound together, through constant repetitions, reinforce the rhythmic tapestry quality of the work.

11 West 20th Street
New York, New York 10011
12 March 1970

Mr Sam Cutler
P.O. Box 598
Novato, California 94749

Dear Sir:

As we agreed, in regard to my video tape recording to be made during the performance given by The Grateful Dead on the 20th and the 21st of March, 1970, at the Capitol Theatre, Portchester, New York, I will supply you with the original video tapes which I make of that performance. It is understood also that I will retain duplicates of the original video tapes.

For each five inch (5") reel of video tape used for the recording which I send you, I will bill you twelve dollars and fifty cents (\$12.50), which is the cost of the video tape to me.

Furthermore, should the video tape recordings which I make of the above mentioned performance by the Grateful Dead be sold, there will be a recording charge of one thousand dollars (\$1000.00). In the event of the sale of, or the use of the video tapes for purposes of either commercial distribution or promotion, I will require and receive acknowledgement in the form of professional credit on the video tape recording itself and in any printed material concerning and/or describing the video tape recording .

In addition, you will please acknowledge receipt by return mail of the original video tape recordings which I send you.

For my part, I agree that I will not use the video tape recordings which I make of the aforementioned performance for any purposes other than promotion.

In conclusion, would you please send me by return mail, special delivery, a covering letter to Mr Ken Rosen of the Capitol Theatre granting me permission to make the agreed upon video tape recording.

Thank you for your patience and co-operation.

Yours truly,

Lane A. Altschuler

Lane A. Altschuler

The Cunningham
Dance Foundation, Inc.
463 West Street
New York, N.Y. 10014

Telephone: 255-8240 Cable: Cunnincomp

Merce Cunningham
Artistic Director

October 3, 1975

Officers

Calvin Tomkins
President
Richard Hulbert
Barbara Schwartz
Vice Presidents
David Vaughan
Secretary
Sarah Rubinstein
Treasurer

Stana Vasulka
257 Franklin Street
Buffalo, New York 14202

□ \$ ~~10~~ 96070
WAY. 4960

Dear Stana Vasulka:

I talked with Ed, as you suggested, and he's not broken the NET stand, either, on the two points we're concerned with:

- termination of their ETV rights if the material is not shown w/in a year, and
- renegotiation of their ETV rights after three years.

He hopes we'll stand firm. I haven't yet talked with the other dance company I know is involved (Twyla Tharp), but so far I feel we should put up a fight here.

Ed brought up an argument he'd been offered, he said, some time ago by a disinterested observer, that products of public funding should be available to the public -- but that would only support the second but not the first point above. In any event, I think it's rather silly for us to sit around arguing about public rights. That seems to me to be a definition which should be made by the NEA and other government and large private granting agencies. (I mean, we needn't give in until we're asked.)

All of which is just to say that I'd love to see NEA, NYSCA, foundation, etc., representation at the November conference. And from TV Lab I'd like to see not just David Loxton but the lawyers whose stubbornness it is that we're really up against. This present stalemate just means to me that we don't understand their position very well and they don't understand ours; our getting together to talk further among ourselves about our position may be necessary at this point, but I hope there can be talk between the artists and the tv stations soon.

Please let me know what develops. And thanks for your time today.

Sincerely,

Jean Rigg

cc: Stan VanDerBeek

Ryer shig

Directors

Mrs. O. K. Anderson, Jr.
Diane Ackerman
Adam Aronson
Ralph Burgard
John Cage
Leo Castelli
Sage Fuller Cowles
Mrs. Oscar Gerber
Rubin L. Gorewitz
Wilder Green
Rupert Hitzig
Richard Hulbert
Mrs. Noel Levine
Ira Howard Levy
Francis Mason
Nancy Oakes
Bénédicte Pesle
Judith F. Pizar
Sarah Rubinstein
Barbara Schwartz
Robert A. M. Stern
Calvin Tomkins
David Vaughan

Artistic Advisor
Jasper Johns

Administrator
Jean Rigg

Michel Baudson
Palais des Beaux Arts
Koningsstraat 10
1000 Brussels
Tel: 02-512-0403

Santa Fe, 14-Apr-84

Dear Mr. Baudson,

Chris Dercon indicated that you were interested in purchasing the videotape "The Commission". This videotape is 45 min. long, on NTSC video standard, 3/4" U-Matic format. My suggested price is \$ 500.00. Should that not be acceptable, I have delegated power of further negotiation to Chris. Besides "The Commission" the tape contains a 10 min. segment titled "In the company of The Vasulkas" by videoartist Tomiyo Sasaki, shot during the production of "The Commission".

I will also provide the libretto of the work through Chris.

Thank you for your interest,

Woody Vasulka

cc: Chris Dercon

Woody and Steina Vasulka

1600 Old Pecos Trail
Santa Fe, N.M. 87501

antwerpen, 24.2.'84
referentie GVB/84/62

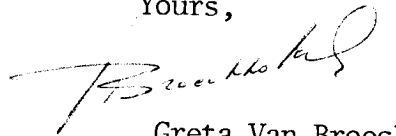
Dear Woody an Steina Vasulka,

This letter concerns the showing of
your works at the ICC in Antwerp.
Annemarie Stein was so kind helping
me with the arrangements and condi-
tions.

In order to have the necessary echo
from the press, could you please send
some photo - and other convenient ma-
terial.

Looking forward to meet you here on
march 26 th,

Yours,



Greta Van Broeckhoven
Curator



United States Department of State

Washington, D.C. 20520

January 10, 1985

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

Dear Mr. & Mrs. Vasulka:

I had the great pleasure last summer of being introduced to your work through MOMA and Electronic Arts Intermix. My experience with video art is new and relatively limited, but my enthusiasm is certainly not. I am planning a trip to Santa Fe and would like very much to meet you.

An introduction: I work as the assistant director for the State Department's Art in Embassies Program. The program borrows art works by American artists which are then exhibited in the representational rooms of ambassadors' residences abroad. I am proud of having been instrumental in getting a very small number of video tapes included in one of the Art in Embassies' collections in Prague. We hope this will set a precedent and will be the beginning of an expanded role for video in the program.

I expect to be in Santa Fe along with Mrs. Thompson, the program director, and would like very much to see you and learn more about what you are doing and, hopefully, see more of your work. We arrive in Santa Fe on the 21st and will be staying at La Pasada through the 24th. I shall telephone before we leave for New Mexico with the hope of setting up an appointment.

Looking forward to meeting you.

Sincerely

A handwritten signature in cursive script that reads "Sherry A. Cando".

Sherry A Cando

Liebe steina!

es ist schon länger her das du hier in wien warst, und ich muß gestehen das ich damals auch kaum eine deiner vorlesungen besuchte. einmal haben wir uns unterhalten in der u-bahnstation. du hast dich gewundert das ich nicht wüßte das ganz wien einen vaterkomplex hat. jetzt weiß ich nicht nur das, sondern auch das die medienklasse unter kommunikationsstörungen leidet.

ich arbeite momentan an einem riesenkonzept unter dem titel : selbstinszenierung ist die erste pflicht des bürgers. ich schicke dir es gerne sobald ich fertig bin .es soll eine "installation" in form eines messestandes (Verkaufsstand)werden, produkt und verkaufsschlager wird der titel auf tapezierwalzen sein. diese walzen sind aus gummi in den muster eingestanz sind,damit kann man dann wände schmücken , in diesem fall wird auf jeder walze ein wort sein. diese walzen sollen mental auf die besitzer wirken und ihnen helfen ihre individualität leichter zu entdecken und leben zu können. ich werde auch ein advertising-video machen nach der bekannten amerikanischen weise in poppig modernen design. es wird kunden geben die erzählen das es ihnen wirklich besser geht seit sie die walzen haben, und das sie sich jetzt wirklich selbst inszenieren können. es soll auch einen kleinen verkaufskatalog geben in dem das problem der individualisierung beschrieben wird und das der markt im allgemeinen sehr viele darstellungsvarianten anbietet, diese aber auch sehr viel verwirrung auslösen können. auch dieses problem soll durch die wirkung der walzen behoben werden. zuguterletzt ist dem katalog auch ein psychotest beigelegt mit dessen hilfe man feststellen kann wie notwendig man die walzen wirklich benötigt. diese beschreibung ist jetzt nicht besonders ausführlich, aber ich denke es kann eine gute arbeit werden. wie gesagt möchte ich dir gerne das fertige konzept zuschicken und fotos vom video. ansonsten habe ich auch noch ein paar andere bunte videos gemacht, darunter zwei signations. einmal für das österreichische fernsehen (das war ein auftrag an die medienklasse für die sendung kunststücke jedesmal von einem anderen studenten eine signation zu bekommen) das andere war für das erste nachtkino wiens eine mtv-artige eigenwerbung zu machen. wie gesagt beide recht bunt unter mitwirkung der Lieblingsfarben orange und blau. die entscheidung wo ich im ausland studieren möchte ist noch nicht gefallen, ich schwanke zwischen london (die andere form des vaterkomplexes mit dem eindeutig besseren humor), holland (ich glaube kein vaterkomplex, spontanere menschen) oder irgendeinem süden (klima macht die herzen warm).

warum ich dir schreibe hat natürlich einen grund mehr außer dir zu berichten was es neues vom wiener frühling gibt, ich möchte dich bitten mir ein zeugnis zu unterschreiben für das semester wo du in wien warst. ich hoffe du findest es nicht unverschämt, und schicke dir schöne grüße.



p.s.: schicke mir das zeugnis bitte an folgende adresse:

Susanne Schuda
Max-Winterpl. 15/7
1020 Wien
Austria

THE VASULKAS

Dear Gary,

Thanks for the catalogs, they are beautiful, so far I read only pictures, not text. It is sad about your bout with depression - have you considered that it could be the onset of mid-life crisis? Crisis is a big mis-nomer because though it often starts with depression or great fear, it is a exhilarating time (at least for me and many I was comparing experiences with). If you want to know, read the books, talk to me or Quasha, or anybody older. It starts after 40 and lasts a few years, we had just moved here with Woody - just sat back and enjoyed it.

Anyhow, here is Woody's travel plan/addresses, there does not seem to be much overlap, unless you detour after Lisbon. I am also preparing a demo of our installations, hopefully you get a copy soon.

Best regards, stay sane (not too sane),

Steina



THE VASULKAS

Dear Gary/Marine

Sounds very interesting...this could be another of many, or this could be a meaningful, serious curatorship.

Here is our report:

Knowing the German scene, we are most impressed with Michael Saup who works sound and image in audience interactive way - his instrument is Silicon Graphic machines. Christa Sommerer and Laurent Mignonneau (yes, a Frenchman) have a very impressive interactive piece - on plantgrowing, Ulrike Gabriel has interactive piece, an abstract grid with sound that the viewer activates with his/her breathing - it is a sort of digital R/E and for a real spectacle Christian Muller with a movable platform, vapor and lasers creates a "virtual reality" room that throws you completely off balance. These people are all in their mid-twenties to early thirties, they are all affiliated with the Media Institute in Frankfurt and all use Silicon Graphics systems.

Of USA artists in the "interactive", we can recommend Dan Sandins' spectacular "Cave" and Jim Cambell's installations which are always very complicated and multifaceted. We know for sure that Sommerer/Mignonneau will show at Siggraph, so allegedly will Muller, Sandin and Lynn Herschman. The curator for Siggraph is Simon Penny, a delightful Australian and a good artist himself.

If these bits of information are of use to you - if you want more information, phone/address - we even have tapes of most of those artists, let us know - fax/phone.....

As always,

Yours Vasulkas

June 3rd 11 AM

MERCE CUNNINGHAM AND DANCE COMPANY

463 West Street
New York, N.Y. 10014
(212) 255-8240

January 9, 1976

CUNNINGHAM DANCE FOUNDATION

Merce Cunningham
Artistic Director

Officers

Calvin Tomkins
President

Richard Hulbert
Barbara Schwartz
Vice Presidents

David Vaughan
Secretary

Sarah Rubenstein
Treasurer

Directors

Diane Ackerman
Alexandra C. Anderson
Adam Aronson
Laura B. Benson
Ralph Burgard
John Cage
Leo Castelli
Sage Fuller Cowles
Rubin L. Gorewitz
Wilder Green
Rupert Hitzig
Richard Hulbert
Mrs. Noel Levine
Ira Howard Levy
N. Richard Miller
Louise Nevelson
Nancy Oakes
Benedicte Pesle
Barbara Pine
Judith F. Pizar
Karalyn W. Robinson
Sarah Rubenstein
Barbara Schwartz
Anne M. Spivak
Robert A.M. Stern
Calvin Tomkins
David Vaughan

Artistic Advisor
Jasper Johns

Administrator
Jean Rigg

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina:

I'm sorry I missed your November meetings here. We were unexpectedly short-staffed, and I found myself working day and night. Still am, for that matter!

I hope it accomplished what you had in mind and that you'll give me a call sometime, especially if you're in New York again, and let me know what happened.

Sorry again that I didn't even get regrets to you at the time.

Sincerely,



Jean Rigg

Woody Vasulka
SANTA FE 505/473.0614

PARIS, 11.3.1991

Dear Woody,

I sent you a Fax on March 3rd, but apparently, you didn't receive it?!!

The situation is under stress. In fact, since I sent you that FAX, I stopped working at C.I.M.A. in Paris, because the working conditions were very bad and the general feeling awful - to be an artist is to be something loathsome, in their eyes...

I cracked.

But, I have planned everything for these spring months so that I could work only with CG, so I am completely available.

I have a grant from the French Ministry of Culture (FIACRE), with the expectations to produce an animated sequence, although it is not a lot of money by CG standards.

If I would decide to work on the DGS/IBM system with you, in Santa Fe, the situation obviously changes radically.

I would have to include a whole new set of expenses in my budget, like travel costs Paris-Santa Fe, car-rental, accomodation, food, school, personal expenses for me and Alexia, whom I will have to bring. Which means I can't spend the entire grant on the execution of the project itself.

I also have to include costs for transfer to BetaMax, and transcoding NTSC-PAL...

I can offer you about 35.000 FF, which is about \$ 6.500, for sure. This is my fragile situation, and as it is YOU who has the machine, the whole thing depends very much on you, and your attitude to this!! Depending on how I solve my accomodation problems in Santa Fe, I can perhaps participate with a little more, but that's not sure.

- I know vaguely the DGS language now. However, I would need some assistance in the beginning to get "reset". After that, hopefully only occasional guidance or help.

- How long are you going to be in Italy??

- Will there be anybody whom I can count on if I need some precis formulas to make the damned thing function?

- Is Anne going to be around? Joan Price?

- You mentioned that perhaps I could have it "at home"? (Don't know where "home" will be, at this point)

- Is there a video entrance to the computer? There is some external material that I would like to include.

- Also, you said on the phone that you could get a device that makes the rendering go a little quicker. This is of course fundamentally important for the calculation of the time needed to finish the project!!

- I want to end up with a 3-minute CG animation (eventually combined with video sequences).

- I imagine this project will take about 2-2½ month- perhaps less, if your machine functions better!

If we decide to do this, I will arrive rather immediately and stay until it's finished: hopefully by the end of May.

Please let me know what you think about this as soon as possible.
Best regards to Steina. New FAX: 42 61 46 06.

or phone: 4252 8513

Greetings, Teresa

Gary Hill 911 Western Ave. #304 Seattle, Wa. 98104 (206) 623-8858
fax (206) 623-1421

January 14, 1991

VASULKA
Rt. 6 Box 100
Santa Fe, New Mexico 87501

Woody & Steina,

Happy New Year to you! The synchronizer performed well, many thanks for the loan. The exhibition space was a bit better this time, although the over-zealous security force made it difficult to get to at times. Mark saw Elevator Girls and wept in a fit of nostalgia. He enjoyed meeting and hanging out with Eugenia Balcells- she said to say hello to you.

We were having trouble finding your address and were considering a road trip to Santa Fe to return the box... perhaps someday we will land on your front porch ala Woody's Infermental cameo. Be sure to keep plenty of red wine and peyote buttons on hand.

Hope we all survive this "eve of destruction" and hope to see you soon.
peace.

Gary and Mark



September 28, 1990

Dear Colleague:

Thank you for your interest in ARTTRANSITION '90. As you know, ARTTRANSITION '90: An International Conference on Art, Science and Technology, organized by the Center for Advanced Visual Studies, will be held at the Massachusetts Institute of Technology on October 29 - November 1, 1990.

ARTTRANSITION '90 represents the first large scale international conference on this subject to be held in the United States. Participants will include leading figures from around the world in the fields of art, science and technology.

ARTTRANSITION '90 will focus on artwork in new media including laser, holography, computer art and music, and recent collaborations between artists, scientists and engineers. The conference will also address the growing number of art and technology centers and new media departments in colleges and universities worldwide. Other topics will include "Sky Art," "Global House," "The Economics of Art and Technology," "Networking and Telecommunications," and "Art and Biotechnology."

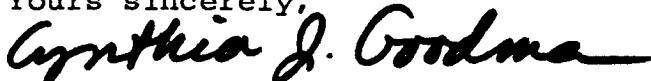
The 3 1/2 day conference will include individual speakers, panels, performances and exhibitions. Otto Piene is the chairman of the conference; Gyorgy Kepes, the honorary chairman; and Lowry Burgess, Elizabeth Goldring, and Roger Malina, the senior consultants. The registration fee for all conference events is \$250 (\$75 for students).* Tickets for a single day are also available for \$75 ((\$20 for students). Please send your checks, payable to ARTTRANSITION '90/MIT to:

The Center for Advanced Visual Studies
Massachusetts Institute of Technology
40 Massachusetts Avenue
Cambridge, MA 02139

The conference promises to be a most significant event for anyone interested in art and technology. For further information, please call 617-253-8515, FAX 617-253-1660 or write me at the above address.

I do hope that you will be able to attend and look forward to hearing from you.

Yours sincerely,



Cynthia J. Goodman
Director, ARTTRANSITION '90

*Registration postmarked by October 20th: 20% off.
Purchase of 5 tickets or more: add another 20% off.

August 20, 1990

Dear Personnel Committee:

We have known Alan Powell for the past twenty years. It is our pleasure to recommend him for tenure and promotion at your university. Since early in the 1970's Alan has been a part of the alternative media and video art scene. He took part in our first Electronic Image Process Video Festival at the Kitchen, New York City in 1972 and we invited him to participate in solo and groups shows there since.

Alan is an important asset to your program because of his vast knowledge of the visual arts, art history, electronic media, and sound composition. He has spent the last twenty years in collaboration with artists, tool builders, and engineers. His strong collaboration with Connie Coleman over the last ten years continues the tradition of collaboration among video artists that started in the 1960's. Together, Coleman and Powell's work explores the issues of gender and the effects of technology on the culture, while at the same time their work does not shy away from using the language of the electronic tools. His work is poetic, conceptually strong, and technically innovative.

Alan Powell is a unique and important artist. You should consider yourselves quite fortunate to have this very special person among your faculty.

Yours Truly,

Steina
Woody Vasulka



Itsuo Sakane's Letter

4-15-17, Naka-machi, Machida-shi, Tokyo 194

Tel: 81-(427)-22-6510, Fax: 81-(427)-29-7281

November 28, 1990

Mr. Woody Vasulka
Rt.6, Box 100,
Santa Fe, New Mexico 87501
U.S.A.

Dear Woody,


I have received the copy of your wonderful video work safely, and thank you very much for your help. In fact, I was looking for the arrival of it eagerly because of my schedule for class. I made a telephone call at your home, and found you had been visiting Australia. Your assistant(?) gave me the permission to make the copy from the tape which Fujiko owned. Only one day after I got a copy from Fujiko, I received your tape. Thank you so much. I found the tape you sent me was a little bit different from the one Fujiko owned, especially in the second part. But in terms of the Bela Julesz effect, both were almost similar and effective. I made the presentation of the tape to my students already for about 10 minutes as one of the good examples using such effect for the video art, by showing sometimes how the image inside the random dot patterns disappeared when the movement stopped. It was really inspiring phenomenon. They enjoyed it very much.

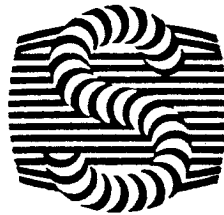
At my class, I also have taught on the random dot stereogram; how such phenomenon happened and how it could be made. I gave them the assignment to make their own 3D images by this random dot patterns.

I owe you much. Please let me know how I should pay for it. If I can pay from my pocket money, I will send you the traveller check, if you do not mind. Then I can keep the copy at my own library. In case, I can ask our University library to buy it. But in such a case, your tape would be owned by the campus library which is open for every one. And also I need your invoice to get payment from our University. Perhaps I think I had better to keep it at my own place which is more safe. Anyway please let me know which you prefer.

Just before the arrival of your tape, I came back from ARTTRANSITION '90 conference at MIT. I expected to meet you there, but could'nt. I made two short presentation as a speaker and panel in the art and technology. After coming back, I am still feeling almost sick. I think I had better to take more rest than before. I hope you are OK. I hope to meet you again soon either in Tokyo or US. Thank you again.

Sincerely,


Itsuo Sakane



softvideo

Rome, 16.07.90

Dear friends,

I'm glad to send you some of the press release published during the festival " Unità 89" in Genoa.

It took a lot of time to get these informations from the people in charge of the organization, as well as to get paid from them. But as soon as we have obtained them, we made a copy for you..

Thanking you very much for being so patient, we send you our best wishes.

Yours sincerely

(for Softvideo)

Elio Andalò Vimercati

SOFTVIDEO S.R.L.

VIA BETTOLO 54 - 00195 ROMA - Tel. (39) 6-384908

Fax (39) 6-353429 Tlx. 625174 SOFT I

SOUTHWEST ALTERNATE MEDIA PROJECT

8/15/90

Hi Steina and Woody:

We have duped an ELEVATOR GIRLS image at a place called Mass Photo and are returning these.

The big pay-off for Austin TERRITORY should reach you by month's end.

We want to show ELEVATOR GIRLS and LILITH in the Houston TERRITORY series, so can you please send 1" of LILITH by September 15? I will send a letter.

I am moving over to The Museum of Fine Arts, Houston on 8/27, but will continue working with Ed on THE TERRITORY.

Hope you're having a good Summer.

Best,

Maurice

Also: Do you have an address + phone #
for Ernie Gusella?

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

27 May 1991

Steina Vasulka
Rt 6 Box 100
Santa Fe, NM 87501

Steina
Dear ~~Ms.~~ Vasulka,

Enclosed please find your complimentary copies of Illuminating Video. Thank you for your wonderful contribution to this fine project. I hope you like the book as much as we do.

You may purchase further copies for 40% off the retail price through our customer service department telephone number 1-800-825-0061.

Sincerely,



Jane D. Marsching

enc.



Fundació "la Caixa"

Centre Cultural
Passeig de Sant Joan, 108
08037 Barcelona
Tlf. 93-458 89 07
Fax 93-458 13 08

Barcelona , November 28th 1994

● **Dear, Steina Vasulka**

We are pleased to inform you that the Fundació "la Caixa" has created a "Mediateca" Media Resources Centre dedicated to promoting and fostering an appreciation of a range of contemporary artforms extending from music to audio-visual and multimedia art.

The Media Resources Centre, which has its own collection of international video art, places the most significant works by video artists at the disposal of the public for consultation and reference. We have included you on our listing with the following information:

personal dates Born in 1940 in Reykjavik, Iceland

short videography Vasulka studied music in Prague's Music Conservatory and was a member of the Icelandic Symphony Orchestra. In 1964 she went to the USA and has worked in the electronic arts since 1970. She set up New York's 'The Kitchen' with Woody Vasulka.

Principal works in video:

Violin Power 1970

South Western Landscapes 1980 (VA Vas- 179)

Bad 1979

Urban Episodes 1980

Cantaloup 1981 (VA Vas- 182)

Selected Treecuts 1980

Summer Salt 1982

Photographic Memory 1982

Voice Windows 1986

Lilith 1987

In the Land of the Elevator Girls 1989

(see Woody Vasulka)



Fundació "la Caixa"

Centre Cultural
Passeig de Sant Joan, 108
08037 Barcelona
Tlf. 93-458 89 07
Fax 93-458 13 08

Barcelona , November 28th 1994

● **Dear, Woody Vasulka**

We are pleased to inform you that the Fundació "la Caixa" has created a "Mediateca" Media Resources Centre dedicated to promoting and fostering an appreciation of a range of contemporary artforms extending from music to audio-visual and multimedia art.

The Media Resources Centre, which has its own collection of international video art, places the most significant works by video artists at the disposal of the public for consultation and reference. We have included you on our listing with the following information:

personal dates Born in 1937 in Brno, Czechoslovakia

short videography Vasulka studied engineering before going to Prague's Academy of Performing Arts and the faculty of Film and Television. He emigrated to the USA in 1965, where he started research into video control techniques. Vasulka founded New York's 'The Kitchen' with *Steina Vasulka.

Principal works in video:

Heraldic View *1974

1.2.3.4. * 1974

Soundsize * 1974

C-Trend ~1975

Artifacts 1980 (VA Vas- 174)

The Commission 1983 (VA Vas- 181)

Didactic Video 1986

The Art of Memory * 1987 (VA ANT-188)

Progency In Search of Voive 1986 * (VA Vas- 173)

**WOODY VASULKA
THE VASULKAS, INC.
ROUTE 6, BOX 100
SANTA FE, NEW MEXICO 87501
Tel. (505) 471-7181**

July 18, 1990

Doug Kay
Industrial Light and Magic
P.O. Box 2459
San Rafael, California 94912

Dear Mr. Kay,

We are delighted to receive the master scan device from you, as a contribution to our image making inventory. THE VASULKAS, INC. is a tax exempt, not-for-profit organization dedicated to the advancement of electronic arts. Steina and I have been working in this field since the late sixties, and we have a long list of accomplishments, including the establishment in the seventies of "The Kitchen"--a media center in New York City. At the invitation of the State University of New York, we also established a center at SUNY--Buffalo. Through the years we have lectured, and exhibited nationally and internationally. We are currently working with other media artists to form a computer graphics and acoustic research group here in Santa Fe.

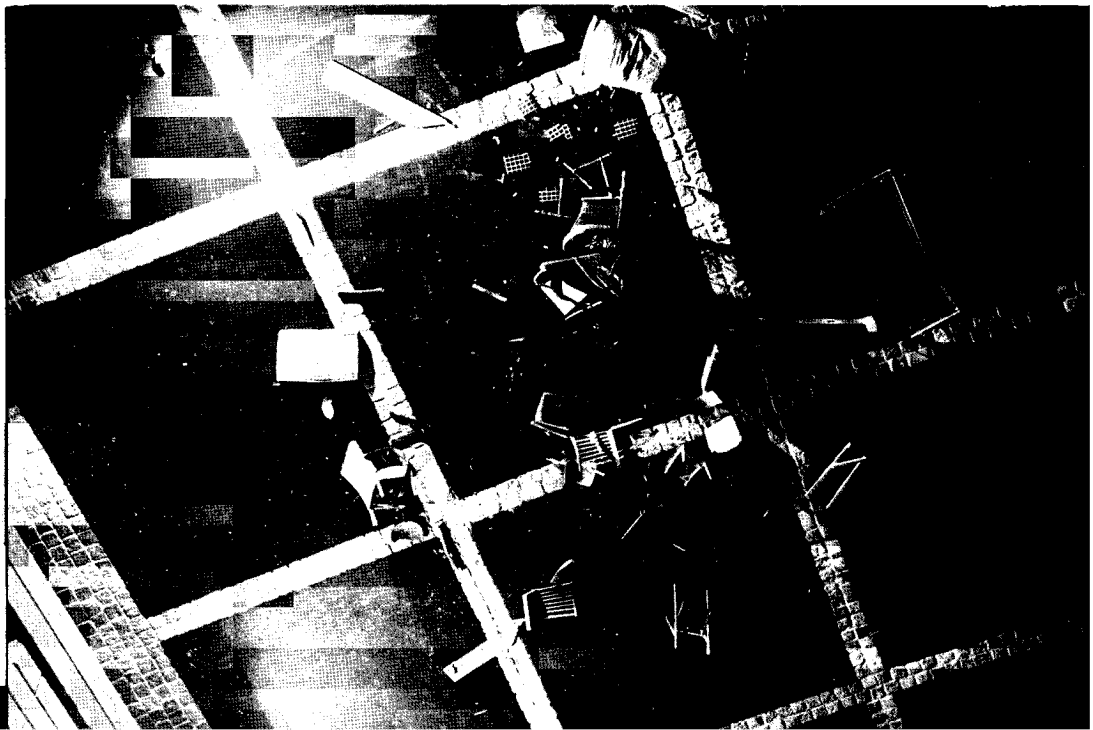
Since THE VASULKAS, INC. is a qualified 501 (c) (3) tax exempt operation under the Internal Revenue Code, we urge you to deduct you contribution. Enclosed please find a copy of the Department of the Treasury letter authorizing this not-for-profit status.

Thank you very much for your donation. The details of the transfer should be conducted through Hank Dippe, our friend, or directly through us.

Sincerely,

Woody Vasulka

Enclosure
cc: Hank Dippe



„Die Zeit ist reif für neue Stühle“
Schlußbild einer Aktion von Manfred Lindorfer
und Michi Zinganel

Österreichische Hochschülerschaft
Technische Universität Graz
A-8010 Graz, Rechbauerstraße 12

Foto: Sabine Krischan

WE'RE LOOKING FORWARD TO SEE YOU!
YOUR 'GIG' IN GRAZ FOR THE FESTIVAL
IS O.K. (BUT ONLY FOR ONE VASULKA)
DATE: FRIDAY OR SATURDAY
17TH OR 18TH MAY
WE'LL PAY YOU AIRFARE SANTA FE →
VIENNA → SANTA FE, TRANSFER
3 NIGHTS HOTEL + \$ 400 LECTURE*
(IN REALITY WE DON'T PAY THAT, BUT.....)
* LETTER WILL FOLLOW... SO LONG

Woody Vašulka
fax 001 505 4730614

fa ZMRZLÝ & spol.
Obtá 34, 625 Brno
Czech Republic

WWW.ZMRZLY.CZ
WWW.COOP.BRNO.CZ
IČO 18146317
Bank. spojení COOP banka Brno
čís. účtu 041101-0110131001/3700

tel/fax :
0042 5 529574

Za všechny brněnský skřety zdraví Zmrzlý junior. Velice vyplašils Venýska-Hovniska svým telefonátem. Opatrně, víš že je stále velké dítě. Potřeboval bych od tebe nějakou informaci. Pouze informaci, neboť materiálů bych se od tebe nedočkal, jak je všeobecně známo. Zabývám se teď prodejem CB vysílaček /Citizen Band/ pracujících v pásmu 27 MHz /40 kanálů FM/. Tam u Vás se vyrábí spousta těchto blbostí a plno věcí, o kterých ani nevím. Abych neobjevoval Ameriku a tyto věci nevymýšlel, raději bych je vozil ze Států a tady prodával českým blbcům. Potřebuji kontakt na nějakého výrobce této techniky, nebo na nějaký velkoobchod s tímto zbožím, který mne už tyto materiály a časem zboží pošle. Stačí adresa, telefon, fax. Víte unavovat nebudu. Něco za něco - sháníš tady jakousi stodolu na studio či co, prý 200 Metrů čtvercových. Protože realitní kanceláře jsou prasata, dá se to sehnat i přes známé a kamarády, takže vydej příkazy a já to se starým Zmrzlým seženu. Ale ne aby to dopadlo jako už jednou - když jsme objekt sehnali a ty ses na to pak vysral. Vypadali jsme jako blbci. Takže zadej rozlohu, polohu, použití, maximální měsíční nájemné či max.nákupní cenu, stav..... Jináč tě zdraví tata Zmrzlé, tak bytře tam všeci zdraví a ozvi se. Telefon zásadně neberu, pošli fax,

Zmrzlý M. Junior

fa ZMRZLÝ
zprostředkovatelská činnost
obchodní styk s Maďarskem
Obtá 34, BRNO 625 00

001 505 4730614
PAGE 01

ZMRZLY

ZMRZLY

2-18-98

Stema,

I can send these to you as email attachments, but the essay has a layout which I don't have access to - so here's the hard copy version. These are parts of "Rewind," the resource text that we're hoping will be published. At this point it's being distributed as a draft document to the people (schools) which have bought the tape collection. Since you were a consultant to the project, you can request a copy of "Rewind" (from Kete) and, I believe, a copy of the full collection of tapes from the VDB. I know they can send you the text. You might want the version that includes the articles we've proposed to reprint (see table of contents). The VDB is not supposed to send out that version to the people who buy the tapes, since we have not contacted those holding copyright yet (~~was~~ waiting for a publisher) - but they did make copies for ^{potential} funders with those texts - so you could request one.

I'm really sorry that you haven't received a copy of the text. It seems that most of the artists who have been included in this project have no idea of what the project actually is. This seems crazy to me even from a marketing perspective (not to mention an aesthetic/cultural perspective) because the artists are potential supporters (of course also potential critics). It seems like this project does

find itself problematically situated just there. In order to promote it or build support for it, you have to be able to respond to a critique, which I've always said I was completely interested in doing.

~~At the time...~~ I think it's interesting that at the panel ~~was held~~ the project was referred to as an "alternative history" in relationship to the retrospectives going on at the Whitney + the Guggenheim. People at the time referred to ~~the work~~ ^{their work} (in "Radical Systems", etc.) as "alternative ideas" - but I don't see the project as an alternative history, though apparently a different framework that the Whitney's - which is to be expected perhaps. And of course there are the other important examinations of this period - yours + Woody's at Ars Electronica, the upcoming conference ~~is~~ (next fall) in Syracuse that Sherry Hockett + Mona Jimenez are organizing... It would be good for someone to do an article that looked at the larger picture. There's a guy in Germany who attended UB in the late 1980s (Tilman Baumgaertel) who I happened to meet at a conference in Ljubljana last spring. He's a journalist + writes for a net magazine + just finished his dissertation on Harun Farocki, a German filmmaker, ~~he~~ who started working in Berlin in the 1960's. Tilman is very interested in the period of the 1960s + 70s + seems very knowledgeable.

he tells me he's writing a review of ~~the history~~
 "Surveying..." for a German publication sometime
 this year. I'll email you his contact information.
 He would be a ~~good~~ person to be in touch with,
 who would ^(probably) have insight into yours + Woody's
 work, and who ^{also} has an oblique connection with
 Buffalo (he tried to study with Brian Henderson,
 but Brian ignored him...). Tilman + I shared
 a compartment on a 7-hour train ride after the
 Ljubljana conference + we've been in touch since
 last spring by email.

as a graduate student in Buffalo

Hope to talk to you soon.

Chris

Tilman Baumgaertel: 10031.2223@compuserve.com

Cachuma Boat Rentals

P. O. BOX 287 - SOLVANG, CALIFORNIA

☆
BOAT SALES
& SERVICE
☆



☆
JOHNSON MOTORS
SALES & SERVICE
☆

DEAR STEENA AND WOODY -

DON'T KNOW IF YOU ARE IN EUROPE OR NOT
BUT I THOUGHT I'D DROP YOU A NOTE ANYWAY.
I GOT MARRIED ABOUT 6 WEEKS AGO AND
AM VERY HAPPY. HAVE ALSO HAD ANOTHER
OPERATION ON MY RECTUM AND THAT IS
CURRENTLY LAYING ME LOW.

AS SOON AS I AM WELL AGAIN (BY 4-6 WEEKS)
CAROL AND I WILL BE TRAVELING AGAIN
TO EITHER ASIA OR BACK TO MEXICO AND
S. AMERICA.

I HOPE YOU GOT THE TIPS THAT I SAID BE-
FORE LEAVING NYC.

IF YOU HAVE ANY MONEY FOR ME OR JUST
WANT TO WRITE, I WOULD LOVE TO HEAR
FROM YOU

LOVE,
WOLF

7/10

Vasulka -

Just a reminder about
the music program info.
For Marc - Jill's brother -
his address at Danbury
is [REDACTED]

Marc Etra - # 80026
(Pembroke)
Pembroke Station
Danbury Conn.

06810
We'll send you a card from Tucson
- we're hoping to get up to Buffalo
at the end of August.
Send regards to all - LF

RAY ABEL PRODUCTIONS, INC.

SHORE DRIVE

PORT CHESTER, N. Y. 10573

(914) 939-2818

6-28-75

Dear Mrs. Vaculka,

Thank you so much for sending all the material on Video Art. You are very kind to do it, and it is appreciated. It's exactly the sort of index and bibliography material we need to start research.

You may have seen the Chroma Key dance program I produced while at CBS with Alvin Nikolai's choreography and dancers way back in 1969. Limbo

When I'm next in the city, I'll ask Mrs. Wise for a demo as you suggested.

Thanks again,

Ray Abel

(over)

I just checked my copy
of Stew Kranz "Science and
Technology in the Arts" and
sure enough B. Hardy Vasulka
is covered just as I am.
Small world! R.A.

Oct. 1, 1972.

Moody + Steina,

How are things progressing back in Buffalo in terms of getting new equipment? I haven't had time or the opportunity to get my hands on any video equipment yet. It will take time to get to know the right people before I'll be able to. There is a lot of equipment here, but the studio is in the process of being converted to color broadcast capability. There is one artist working with computer graphics here. I haven't been able to talk to him yet, but I think he's going to be very helpful. I think that this is the direction in which I'd like to work. Perhaps you could give me some advice as to whether computers which do not have CRT display terminals can feed visual information into a video system. I'm having a very difficult time getting any information about this anywhere. I remember your tape with the grid gradually being distorted & rotated. Was that accomplished by ~~programming~~ programming a computer to vary the coordinates on the grid? Or was this function built into your raster manipulation system. Any information you could give me that may help me to utilize the computers that are here would be very helpful. Only if it is only a description of what function the computer ~~performs~~ performs on the video signals. They do not have any computers with CRT display units, I am not certain of the models ~~they do have. I will let you know, if they do have.~~ they do have.

Steina, I understand from talking to Marc Chodorow that you will be visiting artists around the country & getting ~~lots~~ lists of their works. I am compiling a bibliography of experimental films & videotapes. If you could send me the names and addresses of some of these artists and their works, or perhaps just some of the artists ^{addresses} who made ^{the} tapes in your collection, it would help me tremendously.

People ~~aren't~~ aren't very open minded here in terms of accepting any type of experimental videotapes. They are very reluctant to let anyone at the equipment. I got my application for S.U. N.Y.A.B. but I am uncertain whether it would be better to study there or to stick out 1 year here & learn what I can on the side. There is a lot of information in the library that indirectly could be utilized. As a matter of fact I found a magazine you may be interested in.

Address
C/O Krieger
Publications Inc.
PO Box 1754
Chicago, Ill.
60640

It is a trade magazine for designers of Electro-Optical Systems called (strangely enough) Electro-Optical Systems Designer. There are a lot of articles on large screen video projection & ~~CRT~~ CRT display units that are just in the developmental stages.

Please keep me informed as to how the situation is developing in Buffalo.

Thanks,

Art Juelno

P.S. Could you please send a list of your works to-date.

October 2, 1974

Dear Steina:

Thanks for your letter. I am very sorry to say that I won't be able to give you an article for your paper after all. The reason is that I've been so busy with other things since I returned that I have not yet gotten back to work on my book. I won't have anything presentable until the first of the year. Alas...

Would appreciate very much having prints of the photos Sandy took of us at your party. We remember the occasion fondly.

We have a new address and phone number:

Gene & Nancy Youngblood
3827 Ronda Vista Place
Los Angeles, Calif. 90027
Tel: (213) 664-2461

Our new house has a 40-foot studio with built-in projection booth and 20-foot skylight. It's a fantastic space and we have plenty of room for guests if you and Woody should ever get to Los Anggles.

I look forward to seeing you both in Durham next February, and once again ~~please~~ please accept my apologies for not being able to give you an excerpt from my book. Nancy is feeling much better. It seems as though the crisis has passed and the new year looks bright.

Love,
Gene

April 2,

Dear Steina,

I was sorry that I did not meet you when I was in Buffalo in November - looking at the Media Study program at U.B. I will be coming there for the fall term and am looking forward to meeting you then. I sent an inquiry to Paul Sharits concerning availability of a video catalogue. He replied that I should write to you for this. The art dept. at our College would like to know what is available for rental in video works. There will be a brief presentation of

current film and video work presented
to the students here during the current
term if there are video cassettes
available. Please send any inform-
ation you have concerning this, its
availability, cost.

My regards,

Sally Hornbacher

Send to:

Sally Hornbacher

R. Rte # 3

Moorhead, Minnesota

56560

Steina

What was the blatant lie?

When I talked to Boiana, she and I both agreed that ~~you~~ she had talked to Paul before I did. She talked to him at 4:00 and I at 4:30.

I did not say he was depressed nor did I say it was her fault.

In fact, as I have told you a number of times, I am completely uninterested in ~~establishing~~ establishing whose fault anything is. My own sense is that you yourself have some psychological investment in imagining me as a defender of Paul's - there is little that I can do about that beyond stating again that it isn't true, - that I'm approaching the situation from a very different matrix than yours.

Either Boiana misunderstood me or you misunderstood her. At dinner, I indicated to her that it seemed best not to get involved in reporting to or listening to interpretations by third parties, because ~~some~~ ^{some} dozen were now involved, each with his or her own perspective and each completely well-meaning. At dinner,

she said that someone told ~~her~~ her that I said she was a bad influence on Paul. I explained to her that I had not said that; and I did not say that to her at dinner. My only hope is that she and I can share our ideas directly and that she will not rely on others' views about what I might have meant or accept post-mortem interpretations of my own conversations with her. I of course have no control over that.

If I had engaged in some blatant lie, whatever it was, the only interesting question would be: why did I tell that lie? For me, the ~~interesting question is~~ interesting question is: why does Stern want to think I'm lying?

G

While it is true that each of us has his or her own problems - some more extreme at the moment than others; I don't think any of us are insane, not in the usual meaning of that word. I saw no signs of insanity in either Paul or Boiana in my recent meetings with them. So we disagree that they are insane - which again indicates that we are approaching the situation from different matrices.

Dear Woody + Gene,

Was it not a beautiful show? Sorry that I was unable to join you afterwards but I was tangled up with the Ken in the ~~too~~ usual way.

Here is the rest of your money. There are a 100 more boxes waiting for you in my place, which together cost you 700-Dollars (.35 a piece), and which I have

deducted from your

earning of \$ 55. —

Love

Alfons

Dear Gerry

I caught you in a blatant lie

I told you Bojana had talked to

Paul. Early afternoon - he told her

there was a message from you to

call - She called because Paul

had been giving numbers all over

town for her to call, how else

would she know his number?

So you know she had called

early but you still had the

cruelty to tell her that Paul's

evening depression was her fault.

Look: Bojana is hurt mentally.

and physically, she needs a
break not only from Paul, but
from people like you blaming
her - even if it was truly all
her fault.

Please Gary, I know
you are a compassionate
person, don't forget they are
both at fault they are
both ~~at~~ and probably
both ~~at~~ fault ~~at~~ fault, but who
is not?

Excuse the tone of the letter
I am not really mad - only ~~upset~~

Dear Woody & Steina,

^{for} I want to thank you
^ having sent me the tapes.
This note should have been
sent with the tapes of course,
but I am slow at most things
and wanted to get the tapes
to Steina quickly. Anyway,
thanks very much; they were
excellent.

Laurie will contact you
regarding exchanging tapes -
she couldn't do it right now.

My new job is to work on
software for a Ramtek frame

(over)

buffer with six bit planes that
outputs to a Conrac color monitor.
The Ramtek is run on-line by
a 360/95 with 5 million bytes
of main memory. It is used to
display satellite photos & images,
and images of Venus. You must
come and visit. I have also spoken
to a fellow named Dwight Egbert
who has developed an image
processing system for minis about
your work (and the Etra's)

Congratulations on the Guggen-
heim - no one deserves it more.

I hope to apply for one myself some
day

Hope to see you soon!

Sincerely,
George

DEAR
STEINA & WOODY!

I'M GRATEFUL YOU WOULD TAKE
SOME TIME TO REVIEW THIS WORK.

AFTER THE CECO ARTICLE - THE
ENDING IS VAGUE - VARIOUS OPTIONS ^{follows} ~~that~~
ARE INCLUDED - ^{TRUE} STORIES IN THE LATTER

PART ARE NOT STRONG YET - NEED
SOME FOCUSED ATTENTION FROM ME -
ENDING NEEDS ELABORATION -

I imagine already you will prefer
that I DROP all CONFESSORIAL - STORIES
FOR POEMS - BUT THIS IS WHAT
FEELS MORE INTERESTING ^{TO ME} RE:

~~REF~~ FRACTIONATING CONTENT
THAT APPEARS THROUGHOUT plain/arcaic
FICTION + NONFICTION + POEMS -

I ↓
imagined many pages as 2-columns

as Antiphony # 11 was PROTOTYPE -
 Two columned - Scifant & Confession
 NOT as tersely laid out
 the Columns cluze together thematically

RESEARCH
 There are still a few ~~scifant~~ CITINGS
 to fill empty columns -

RE: /soma RITE - DZENBU
 people
 XHOSA tribe / crowds +
 POWER

alchemical descriptions
 of Blackening, whiting,
 NIGREDO, ALBEDO,

reddening + yellowing
 RUBEDO

The description of Alchemical ~~the~~
~~circuses~~ → Circuses
 are Biological Biochem-fusions
 betw - unlikely Befellows -
 may be good ending -

I like that some of
the confessional writings
are more INNOCENT or
plain than the arcane
work - I like that contrast -

Anyway -

I'm grateful for your help -

Please let me know how
I might be of help to you -
I ov 466

Liz R.

FAIR WOODY VARELLINA
00-1-505-473-0614

AMSTERDAM, NOV. 29TH, 1996.

DEAR WOODY,

YOUR DRAFT SEEMS OK TO ME.

PLEASE SPELL "BAND OF SYPSYS"

TWENTY FIVE PERCENT ETC.

SEND TWO COPIES BY REGISTERED MAIL

OR REGULAR WILL DO TOO I GUESS.

HAVE THEM SIGNED AND I'LL RETURN

THE OTHER ONE

THANKS,

AMSTERDAM,

29TH NOV. '96

Jan Blom

Fotografie
© Jan Blom
Tel. 020 - 679-4466
Pijnackerstraat 7
Postbus 78007
1070 LP Amsterdam

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

George Papaconstantinou
Amfiktionos 24, Thission
Athens 11851, Greece
tel: 3463303 - 3467655

Athens, 10-9-89

Dear Steina & Woody,

I would like to express my thanks for your kind gesture to send me your video tapes. I have been in Athens since the end of June and it is only a few days ago that a friend of mine brought me the tapes from Paris. This will explain that you have not heard of me until now.

As far as video is concerned, things start moving in Greece. A video & TV school will be created in Athens this autumn, which is good news, since it will also serve as a center for independant video productions. It is high probable that I will be teaching in this school, so, in the future, I will spend most of the time in Athens.

On the other hand, we plan to create an international video festival in Patras, a city in western Greece. We wish this festival should have an original character, so any ideas or suggestions are welcome.

I look forward in meeting you at the SIV, in Geneve in November.

Sincerely yours

Ms. Steina Vasulka
257 Franklin Street
Buffalo, New York

223 Miller Avenue,
Buffalo, New York 14211
June 2, 1975

Dear Steina:

Enclosed is a copy of Empire College's guidelines for evaluations. I have been trying to get in touch with you in regards to this evaluation, but apparently you're very busy and I keep missing you. So I've decided to write you instead.

As you know I need your written evaluation of the Beginning Video Course I took at Media Study this Spring. Basically, what I need from you is a letter confirming that I took this workshop and what it covered and what I learned. The specifics are covered in the enclosed guidelines, which I hope will be of help to you.

I realize that my unusual request creates extra work for you and is most probably a great inconvenience. However, this is Empire College's request if I'm to get any consideration from them. Therefore, whatever efforts you can expend on my behalf will be greatly appreciated. If you should want to reach me by phone you can call me at 836-7082 or write me at the above address.

Thanks, once again for your kind consideration.

Best Regards

Jerry Farninski

P.S. I'll be away on vacation from June 29 to July 22.

Dear Steina,

Monday

Please take into consideration that there was no deck with the console, I had to record from the monitor with the Porta-Pak so my tape is of a pretty low quality. I tried the best I could to make an interesting demonstration of my ability to use the console. However, being restricted to the studio, unable to use the tapes I made of the Niagara Falls area, has resulted in some quite boring tape.

There are three sections separated by the warm-up period of the Porta-Pak. I tried to do all three to appropriate music.

I enjoyed the class and regret that job interviews and doctors caused me to miss some.

Thankfully,

Bryan J. Kuberg

MON. JULY 28/75

DEAR WOODY & STENA:

I RECEIVED YOUR CHECK FOR THE TEACHING
GAG - THANKS.

ENCLOSED ARE 2 KIMONO WRAPS & A CHEF'S
HAT FROM 'TOMMYO'S COLLECTION'. IF YOU WOULD
LIKE A COUPLE MORE IN DIFFERENT COLORS,
LET US KNOW, & WE'LL SEND THEM ALONG.
THE CHEF'S HAT CAN BE WORN ANY WAY
YOU LIKE - USUALLY FLOPPED TO ONE SIDE

I JUST BOUGHT ANOTHER AUDIO SYNTHESIZER
(THE ONE FROM BOSTON) & AM
GETTING A 4-CHANNEL DECK WITH
SYNCHRONIZATION & AN 8650. I IGNORED
YOUR ADVICE REGARDING PROC AMP
& COLOR SYNC. GENERATOR FOR A COUPLE
OF REASONS. FIRST I FIGURED THAT
MOST OF WHAT I DO WON'T EVER
GET ON BROADCAST T.V. SECONDLY
I FIGURE THAT IN A WAY THE

TECHNICAL ASPECTS OF VIDEO (2)
ARE BEGINNING TO INTEREST ME
LESS THAN THE AREAS WHICH I HAVE
BEEN WORKING IN. ACTUALLY I'M
INTERESTED IN IT ALL - I'VE FIGURED
OUT A NEW WAY TO MAKE ELECTRONIC
IMAGERY WHICH I DON'T THINK
ANYONE IS WORKING WITH, SO WHO
KNOWS. I'M VERY MUCH INTO
MUSIC TOO, SO I'M SURE I'LL MOVE
IN THAT AREA.

I SAW A \$40,000 TAPE BY RON
HAYS IN BOSTON THAT WAS REAL
BULLSHIT. MADE WITH WHITNEY'S
COMPUTER IMAGE MAKER, THE 2001
STARGATE SYSTEM, & COMPUTER
EDITED. EVERYTHING LOOKED LIKE
THINGS I'VE SEEN - WHITNEY, 2001, ETC.

VISUAL STUDIES AT M.I.T. (3)
IS PSEUDO-SCIENTIFIC BULLSHIT. THE
PEOPLE THERE DON'T EVEN USE M.I.T.
TO DO ANYTHING. OTTO PIENE THE
HEAD, IS A BRAND OF ARTIST I'VE
NEVER SEEN BEFORE. FANCY SUITS,
WHEELING & DEALING WITH GERMAN
T.U., CORPORATIONS ETC. ALL OVER
SOME STUPID DECORATIVE BALLOONS.
OH WELL.

I HOPE YOU GIVE US A CALL THE
NEXT TIME YOU ARE IN N.Y. OUR
NUMBER IS 925-9095. HOPE ALL
IS WELL. SAY HELLO TO DR. O'GRADY
FOR ME.

REGARDS,
ERNIE.

TUES, MAY 20.

DEAR WOODY & STEINA:

JUST A FEW LINES TO TELL YOU THAT WE REALLY ENJOYED OURSELVES VISITING YOU. (THE DINNER WAS GREAT.)

I GOT QUITE A BIT OF WORK DONE AT VISUAL STUDIES IN ROCHESTER - MOSTLY FEEDBACK OFF MY ABSTRACT IMAGES. THE PEOPLE THERE WERE GREAT TO US. I WOULDN'T MIND GETTING GIGS LIKE THAT MORE OFTEN. ANYWAY, AFTER WORKING THERE I THINK I'LL BE GOING BACK TO ABSTRACT IMAGERY FOR AWHILE.

I'M SENDING ALONG A CATALOG FOR THE AUDIO SYNTHESIZER I TOLD YOU ABOUT. I LOOKED AT IT IN BOSTON, & I THINK I'LL PROBABLY GET ONE. THE EQUIPMENT IS VERY WELL MADE & RUGGED. AN INTERESTING MODULE IS "SAMPLE-HOLD" WITH WHICH RANDOM NOTE PATTERNS ARE GENERATED FROM ANY KEY OR SOURCE. WELL, I'LL PROBABLY SEE YOU AFTER JUNE 2ND. I'VE GOT CAGE'S COURSE IN BUFFALO. ERNIE.

SF. 3-18-92

AZ
ANDREJ ZDRAVIĆ

Dear Steiner & Woody,
Here is the awfull video about the
Action Boom.....

Now I'm back in this madhouse -
Exploration. It will be crazy trying
to get my piece out in 4 weeks!

The brief stay in Santa Fe was
a balmy intermezzo before the plunge.

I felt physically in a daze most
of the time (altitude change) suppose
- which didn't prevent me from
enjoying visiting you and
seeing some of your work - the
"Elevator trials", a fine piece and
the violin "performing the images"
is great - had I seen it a few
years ago I'd fall off the chair, it's
actually unbelievable where we've
come to in a short time.

And good to hear you Woody
blowing the horn again!



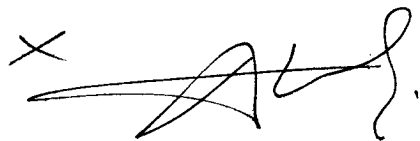
So it has been, as usual
a treat to visit you

Linda was such a gracious
and kind host.

Thank you for all !!

Hope to see you Woody in
San Francisco - as I said
you can stay with me.

Good inspirations

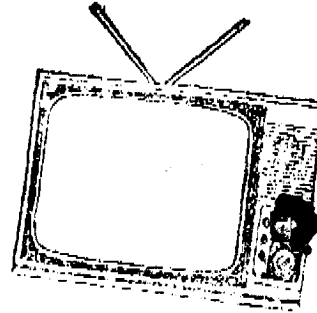
x


P.S. let me know
what you think of the "Boon".
(no need to send tape back)

Ac-P.S. - didn't have a chance to
go to Denver Museum.

Spent only the evening
at Boulder & left the
next morning. Can't stand
university campuses, he he.

Dec. 21, 1992



Stein
Rte. Box 100
Santa Fe, NM 87501

via FAX #505 473-0614

Dear Steina:

As per our conversation this morning, I'd like to include a couple of your early (pre-1975) tapes in my exhibition - "The First Generation: Women and Video, 1970-75". I need 1/2" copies of VIOLIN POWER and ORBITAL OBSESSIONS (I like that title also) for a pre-screening session with Independent Curators at the end of January in New York. You can send them to me using ICF's Federal Express number. I need these within the next couple of weeks if possible.

Independent Curator's Fed Ex #: 128564845.

Many thanks and we will talk again in January about the Cheektowaga tape. Hope you have good holidays.

Best,

JoAnn Bailey
1335 Maltman Ave.
Los Angeles, CA 90026
213 9-1971
fax 213 666-4546

ATT: JEFFREY SNOW

7-11-93

Dear Jeffrey

I think the easiest is to buy "stop over",
either Germany - Albuquerque - LA - Germany
or Germany - LA - Albuquerque - Germany.
It probably does not cost extra and before the
6th or after 10th of August are equally o.k.
Albuquerque is 100 KM From Santa Fe, but
is to rent a car. There is a small airline
Southwest Airline that flies very cheaply
from LA to Albuquerque. We do not have
housespace - Hotels are reasonable 50-100 a
night but must be reserved. Give me dates
and I will take care of it. By the way a car-
ride from LA to Albuquerque/Santa Fe is breathtaking
but should not be done in less than 3-4 days, and
rather more.

We look forward to see you both, and please
let me know what I can do for you...

Yours Sheila

FAX 505 473 0614

APR 14 '93

RECORD LAYOUT SHEET

DEAR GIDEON

RECORD NUMBER

AS YOU SEE, THERE IS A TELEBIT DEALER IN UK

IF I CAN HELP YOU FURTHER, LET ME KNOW.

ABOUT OUR LITTLE VENTURE IT IS LIKE THIS:

ARE YOUR INDIGOS (OR WHATEVER) NTSC CAPABLE?

IN AND OUT? WE WOULD LIKE VERY MUCH FOR YOU

TO COME - WE'LL FIND SOME PLACE TO STAY AND THE

USE OF OUR TRUCK. YOU WILL GET CREDIT ON ALL

MASTERPIECES CREATED FOR YOUR IMMORTALITY.

BUT WHAT DO YOU WANT AS A FEE? LET US KNOW

SO WE CAN FIND IT. ALSO, IF IT IS NOT YOUR INDIGO,

WE WOULD HAVE TO RENT IT ELSEWHERE. IT IS POSSIBLE

THAT WE SHOW UP AT SIGGRAPH AS WELL ...

OVER

WHAT DO YOU SAY? LOVE, Stefina

MAY NEED GIDEON ATT: GIDEON

RECORD TITLE	
FIELD DATA-NAME	
COBOL STRUCTURE POSITION BEGIN & END NO.	
FIELD NUMBER	
NUMBER	

PREPARED BY	
COMMENTS	

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

Thurs Aug 6

Dahlink Steina,

Thank for ur FAX, whew!
That's good news about the box emergency
from Trucker Limbo.

No, retrieval isn't urgent. Just it should
arrive ^{before} by Labor Day because we're going away
Sept 8 - 23 and then there is a Jonas Mekas
show.

Meanwhile the disk players are here &
still in their wooden crate

Love, DIB

PS We are going away next week Monday-Thursday
Aug 10-13 but otherwise are here.

27.11.1991

To Steina & Woody Vanilla,

We, the Institute for New Media &
the Städelschule invite you for
a guest professorship in the
summer semester 1992 (April → 15. July).
You would have a free apartment
& ca. 7.000 DM a month brutto.

Your teaching schedule would be
European style.

The name is valid for Gary Hill!

We, ~~the~~ Karsten Köhler & me,
would be very happy to see you all
here.

Prof. Peter Weibel
(Director)

THE VASULKAS

July 24, 1993

letter fax'd then mailed to address below with materials

Dr. Dawn Leach
Kunstakademie Dusseldorf
Head of Archive Collections
Eiskellerstrasse 1
D-4000 Dusseldorf 1, Germany
FAX (at home): 0211-5580950

Dear Dr. Leach:

The list you sent is a bit incomplete and the listings contain a few errors. I have numbered your listing in the bibliography attached for more complete citations.

Also, you should definitely include more recent references, particularly the important historical document which includes writings by the Vasulkas:

Eigenwelt Der Apparatewelt (Pioneers of Electronic Art) by Woody and Steina Vasulka with Peter Weibel and David Dunn published by Ars Electronica, Linz, Austria, 1992

Also, I believe you would wish to include the following:

"Noncentric Report on Space," by Woody Vasulka in *Der Blick Entfesselte*, ed. by Gerhard Johann Lischka, published by Benteli Verlag Bern, for the Kunstmuseum Bern, 1993.

"Steina Vasulka," artist's statement in *Energy & Elements, Borealis VI*, for the Borealis VI exhibit, Listafon Islands, Reykjavik, Iceland, 1993.

"Articulate Tinkerers," Interview with Steina and Woody Vasulka in *Crosswinds*, by Melody Sumner and Greg Weiss, Santa Fe, New Mexico, USA, November 1992.

Interview with Steina Vasulka in *Scapes of Paradox: The Southwest and Iceland*, by Malin Wilson, Jonson Gallery, University of New Mexico, Albuquerque, 1986. (exhibition catalogue)

On the attached bibliography I have starred the items I think you should also mention or take excerpts from if you are trying to represent the Vasulka's on the subject of electronic media in art.

page 2

Thank you. Please send a fax to me if you have any questions, at 505-820-6216.

Regards,

A handwritten signature in black ink that reads "Melody Sumner". The signature is fluid and cursive, with the first name "Melody" written in a larger, more prominent script than the last name "Sumner".

Melody Sumner
for The Vasulkas

encl: bibliography, *Crosswinds* article, *Scapes of Paradoxy* brochure

LISTASAFN ISLANDS NATIONAL GALLERY OF ICELAND

Bréfsímanúmer: 91-621312
Telefax: 354-1-621312
Símanúmer: 91-621000
Telephone: 354-1-621000

FORSÍÐA SÍMBRÉFS TELEFAX TITLE PAGE

Tilvísun/Ref. Berinnis 6

Dags./Date 29.4.1993

Til/To: STEINN VASULKA

Berist/Attn: _____

Bréfsímanúmer viðtakanda: _____

Receiver's Telefax: 901-505-473-0614

Frá/From: Adalsteinur

Síður/Pages 2 þessi síða meðtalin/This page included

Erindi/Concerning:

[Handwritten text in Icelandic, appearing as bleed-through from the reverse side of the page. The text is dense and difficult to decipher but seems to contain a letter or message.]



THE UNIVERSITY OF MARYLAND

BALTIMORE COUNTY CAMPUS
Department of Visual Arts

4/11/90

Woody —

Here is an "official"
letter of request for "Telc".

I'm also sending a copy
of my recent work "Leaving
The Ground." I'd love to
see "Art of Memory" if you
get a chance to send me
a copy.

Talk with you later,

Vin

UMBC

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

Edgar A. Schuller

90-05 63RD AVENUE, REGO PARK, NY 11374
TEL (718) 507 - 9841
FAX (718) 898 - 6739

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

Dear Woody,

When your "Eigenwelt der Apparatewelt" arrived several months ago, it was subsequent to the deadline I had been given. Now, however our Archival Collectors article has been postponed to a late Winter or early Spring issue of the SMOTE Journal. Where is the equipment on exhibition?

I did browse through your book and hope that you can send me some concise information in the format requested in the enclosed memo.

If I can have this by the end of October we can still get your listing into the article.

I look forward to hearing from you.

Sincerely

Ed Schuller

P.S. Please reply to the above address.

② I was interested to read about Mary Ellen Butz. I worked with her for about a year in the mid 50's.

Pais, 10.1.1991

Dear Steina & Woody,

I hope things are well with you
and that work is going fine.

We are back in Pais and trying
to reinstall ourselves here - but
we certainly miss the space in
Sautz Te ...

I have just begun to work again
with 3D images at the C.I.F.A.,
but I'm a little hesitant about
the whole setup and the conditions
are not so good. Woody: is
there any chance that I could
come back and work with your
equipment? What would the
conditions be? I have ca. 80,000 FF
to spend, which is equal (at
this moment) to about 16,000 \$.

I need to do 3-4 min. animation.
That probably means about 3 weeks
of work.

But you are probably using your machine yourself as well, so this is just a hypothesis. In any case, I would be interested in discussing the matter with you - if you find my proposition interesting...

I send you a copy of a Swedish magazine called "The Artist", in which one of my images from this Summer is reproduced. Perhaps Steina can translate? or can Kristina Sundström - Kahn (989.8975) if you're curious about the text. She is a very good friend.

Pierre is continuing working with his films. There is a possibility that we will return this Summer, but so far, nothing is certain.

In any case, I wish you all the BEST for this new year and send you my love

Best regards,

Teresa

Address: 34, Bd. de Clichy
75018 Paris, France Tel. 1-42528513

33

Fax: 1-4029 0314

18. 1. 1991

Pozdravuji Steina a doprovázení
tímto dopisem dopis svého
syna - milý pane Vašulko!
Snad to není to největší ob-
těžování - chtěl jsem se ste-
ban sedkat v Prere, ale dozvě-
děl jsem se o tobě, až jsi byl
přítel - můj syn je, nebo bu-
de kumštýř, snad hlubší
než jsem já a zasloučil by
si pomoci (já jsem si dávno
zavázal, až už se rozhodneš
jak chceš - konkrétní rady by-
vají cenné - naučil jsem se
být sám). Prosim tě, uvař
co ti piše.
Abych ještě řekl - dodělavam
právě film o české politice
(asi 3000 m bude hraný,
výsledek) - jsem každým

den ve strážně u pi Čejkové
(dobře jsem se nedovolaal - máš
zapjed káranuik) - budeš,
-li se pověřovat ka rozumne,
kavalej mi (daru telefon ne-
mám) - číslo 544241 (centrále -
chtěj strážně pi Čejkové) - strážně
budu ještě nejmín měsíc a půl.
Rád bych tě viděl a mluvil
s tebou - je toho na rozhovor.
Ať se vám oběma daří, ať jste
zdraví - ~~Helel~~ Karel

Praha 5 - Nové Butovice - Klimovova 2121

The Rockefeller Foundation

111 WEST 50th STREET, NEW YORK, N. Y. 10020

Arts

CABLE: ROCKFOUND, NEW YORK
TELEPHONE: COLUMBUS 5-8100

March 14, 1975

Dear Mrs. Vasulka:

Thank you very much for your letter of February 16. Your comments on the minutes of the Television Advisory Panel, and your suggestions for outside nominators and post-production centers will be most useful.

As soon as we have collated the responses from the other participants, we will be in touch with you.

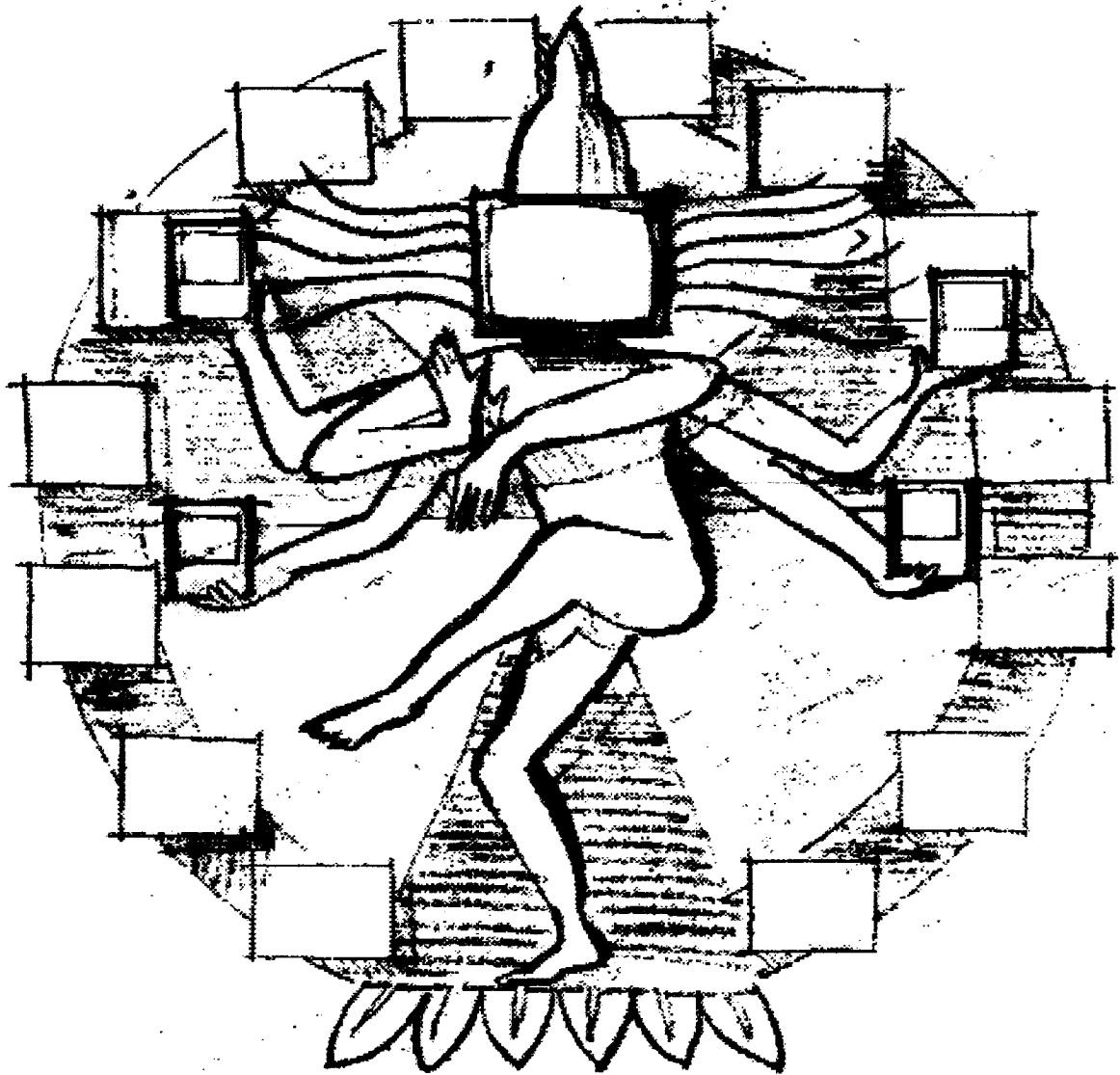
Yours sincerely,

Howard Klein

Howard Klein
Director

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

HK:es



***shiva*DiVA**

FRIEDEMANN MALSCH
PIUSSTR. 52
D-5000 KÖLN 30
TEL. 02 21 / 52 99 46

Cologne, 15.3.92

Dear Woody,

herewith all other foto's back from Kunstforum Int.
In Vol. M7 (the actual one) the text from Preisschat
came out. Thank you for being so patient, I think
it is wonderful that the text is now out. It's the
only text in the german art magazine world. I still
had to fight for it - the publisher wanted to cancel
it in favour of the Flusser - homage. But I succeeded.
Hope you are content.

With my best regards

Friedemann

Patricia Garin
65 Lexington Ave #2
Somerville, Ma 02144

August 14, 1981

Dear Steina,

Thank you for your very prompt reply to my letter. When I contacted my academic advisor to ~~ask~~ ask her to send you the grade change form, she advised me that my two incompletes from the Summer of 75 would/could not be changed.

After many delays and discussions with a different advisor and the dean, it now appears the grades can be changed.

My advisor is mailing you the correct form and I will be mailing you the course work, as soon as U.B. gives me the final "ok."

Thank you again.

Sincerely,
Patty Garin



Conservatory of Music

July 9, 1985

Dear Woody,

It was great to see you + Staina in April. You both appear to be flourishing in Santa Fe. I enjoyed our conversations and plans for collaboration.

Enclosed is a blank video tape. I'm sending it in hopes you can get Mark + Joan to bring their VHS recorder over to copy for me some things you have. I have VHS playback here and would love to get a sense of what you are up to.

Just send the tape back to me here at Brooklyn College. Meanwhile, I look forward to seeing the tape soon.

Love,

CS



CITY OF DALLAS

Stenia + Woody -

July 9, 1984

Please! get in contact with me when you can. I've got several people (clubs) in town who are very interested in your services. One wants an installation - another a showing of your works with talk

Dallas can do me too.

Hope your European swing went well.

Sincerely

Jon. Held/r.

Phone -
214
827 0376
HOME
WORK 9-5
214 749
4229

8/29/81

Thanks for your note about showing at the Collective. I'm the new Programmer, and unfortunately the Fall program is full and already at the printer. Is there any chance you'll be in the area some time after January? Please keep me posted, I am interested in your work. Best wishes,

Andrea Weiss

Malmö 970327

Yrr Jónasdóttir
Drottninggatan 6C
212 11 Malmö
Sweden

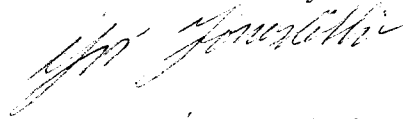
Steina Vasulka
Route 6
Box 100
Santa Fe, NM 87501
USA

Steina Vasulka,

Ég er í listasögunámi við Háskólann í Lundi, Svíþjóð og er nýbyrjuð að skrifa BA-ritgerð sem ég stefni að vera búin með í byrjun september. Ástaedan fyrir þessu bréfi er sú að ritgerðin á að fjalla um þína list. Það væri mikil hjálp ef ég gæti verið í sambandi við þig.

Það er dálítid vandamál fyrir mig að nálgast efni í ritgerðina hérna í Svíþjóð, ég er því þakklát fyrir alla hjálp sem ég get fengið. Það væri einnig gaman að hafa vidtal við þig ef taekifaeri gefst.

Kær kvedja



Yrr Jónasdóttir

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

212 807-1396 till sept 4

Hi Steina,

Aug 21

Thanks for your messages. So, fine,
we're alerted that "Cloud M." will arrive
very soon -

I've discarded the wooden crate and
will send the 4 laser disks by UPS
surface. (~~the~~ UPS picks up from home with
no extra charge.)

Am just waiting for a convenient pick-up
day.* (Your check doesn't have to arrive
first, I'll let you know the amount).

*Easier when we move back to Beach St around
Sept 4

Love to you & the Woody

David

STANLEY KAUFFMANN 10 WEST 15TH STREET, NEW YORK, N. Y. 10011


Aug. 14, 72

Dear Steina:

We went down to the Kitchen the other Sunday night to see you and Woody, but you were closed. I thought you might like to see what I wrote about Iceland (although the published version is shortened). We had a wonderful time with your father and your uncle Eggert and both your sisters, and we're very grateful to you both.

All good wishes.

Sincerely,

A handwritten signature in black ink, appearing to be 'Stanley Kauffmann', written over two horizontal lines.

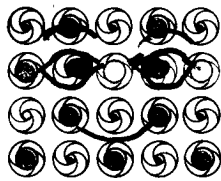
Dear Friends,

Two of Video Free America's favorite video artists, New York City's own STEINA and WOODY VASULKA, will present a special showing of tapes selected from their fine creations in the realm of electronic image-making.

Please join us next THURSDAY, SEPTEMBER 14TH at 9:00 PM for this unique event. We will appreciate a \$1.00 donation at the door and there are no reservations so come early.

Peace
Video Free America


selective eye



film & video production

Dear Woody & Steina

Yippee! So you all are coming down to revisit the scene of the crime; old New York. Wow... It seems that when you left the entire "video as art" scene went with you, really & truly; no bullshit!

The entire "Aerodance" group is touring Florida for two weeks so our "arena,"  a huge ^{stained glass window} dome on top floor of an office bldg. is empty of the scaffold.

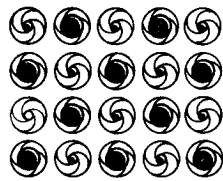
By the way if, ~~in~~ during the hustle of your stay in New York you want a few hours (or more) of meditative rest, you have an invitation to "recharge" in the new place, in the "arena"

Really would love to get together with you a helluva lot for philosophical as well as realistic talk. Please phone or leave message in the kitchen for me O.K.?

Lots of love
Bob Fiala

966 3894 260 WEST BROADWAY ..
ROOM 1103 N.Y. 10013

selective eye



film & video production

260 West Broadway
Rm 1103
NY 10013

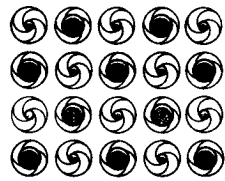
Dear Woody & Steina

It was wonderful to be with you but alas I really wanted to talk and laugh it up with you on a more private level. So I felt I "blew it" when I didn't catch you immediately after the party. Your "surveillance" theme was well received, I'm sure even by people who saw it as a wonderful fun thing. In a way, it's putting an artistic, free, random choice on surveillance, rather than leaving it to politically interested groups & it had to be people with your life experience to combine the political & artistic into a work of real art.

I've spent this summer in a yogic ashram, "blissing out" learning to teach hatha yoga & so have sort of got away from video for a while. However last year was very potent for me as I produced 25 (!) 1/2 hour video programs for cable TV & finished editing a rather handsome version of the colored tape that I've put together at your place. Which in a way leads me to what I hope you interpret as a proposition between friends ... so here goes ...

... There is in the land of Canada, the Canada Council

selective eye



film & video production

which had something called "an emergency grant"
If I'm lucky & I actually get this grant, I would
love to use it for a more deeper aspect of coloring
work up at the Buffalo media center. Impractical
terms I could visualize working up at the center
for maybe 3 or 4 - 3 day or nite full sessions.

The money for the grant is for travel, living
expenses and rental of equipment (which, of course,
I'd like to see going to you). The ideal span of
time for me next semester would be from
friday morning to wednesday morning (as I teach
wed. evening & thursday afternoon).

If you feel that this possibility of working
with the colorizer informally or "officially" is
feasible, please let me know fairly soon
as I would apply immediately after an
affirmative response

Lots of love to both of you
and I hope that I can see
you real soon

Bob Fiala

12 May 1976

Dear Steina and Woody,

I am sorry for the delay in returning these to you. The RF people and I got our wires crossed. Here they are - I hope they will still be of use to you. Thank you very much for letting us use them.

Steina - Liz Muhlfield at the Rockefeller Foundation told me she read in the paper you won a Guggenheim. Is that true? Congratulations, lady!!! I can't think of anyone who deserves it more. I very much wanted to get down to NYC to see your new tapes, but was in the last throes of getting my dissertation typed. When + where will you be showing them again?

Please keep in touch.

Love,
Johanna

March 29, 76

DEAR STANNA

THANKS FOR YOUR
NOTE — IT DOES MAKE
ME FEEL BETTER —

I REALLY WAS ASTOUNDED
BY THE DIFFERENCE OF

ALL OUR THINGS ARE IT
AND WHAT YOU FINALLY
PUT ME INTO! BUT

ON TO THE NEXT!

BEST WISHES DISPITE IT

ALL — STAN .V.

art/tapes/22 s.p.a.

video tape production

22 via ricasoli 50129 firenze telefono 283.643

HERE'S THE INFO ON OUR PLACE HERE. WE'RE RUNNING A KIND OF VISITING ARTISTS PROGRAM - THAT IS PEOPLE WRITE US OR WE CONTACT PEOPLE WHO ARE HERE FOR A SHOW IN ITALY SOMEWHERE, OR WHO LIVE IN EUROPE, OR IN THE CASE OF THE AMERICAN ARTISTS ARE IN EUROPE FOR ONE REASON OR ANOTHER - WE ARRANGE TO HAVE THEM COME DOWN TO DO SOME WORK IN THE STUDIO. THEY LET US KNOW THEIR IDEAS AND IF IT IS FEASIBLE FOR OUR FACILITY, THEY CAN HAVE FULL USE OF THE STUDIO FOR UP TO 5 DAYS, INCLUDING 2 TECHNICIANS, TAPE, AND ROOM AND BOARD, ALL ~~FOR FREE~~ AT NO COST TO THE ARTIST. THE MASTER REMAINS WITH ART/TAPES FOR DISTRIBUTION AND THE COST OF SALE/RENTAL IS DIVIDED 40% TO THE ARTIST AND 60% TO ART/TAPES (WHICH INCLUDES PRODUCTION AND DUPLICATION EXPENSES)

SO FAR WE HAVE BEEN SUPPLYING GALLERIES AND MUSEUMS WITH CASSETTES AND BUT NONE ON A REGULAR BASIS. WE HOPE TO ESTABLISH A CASSETTE MAILING SERVICE WHICH WOULD ENABLE AN INSTITUTION TO ACQUIRE A CASSETTE WITH SEVERAL PIECES ON IT, AND AFTER A PERIOD OF TIME SEND IT BACK TO HAVE NEW STUFF RECORDED OVER IT. THE EQUIPMENT SITUATION HERE, WHICH HAS REALLY BEGUN TO GROW ONLY THIS YEAR, WILL HAVE TO DEVELOPE FURTHER BEFORE WE CAN IMPLEMENT SUCH A SYSTEM FULLY.

THE UNIVERSITY SYSTEM HERE IN FIRENCE HAS JUST INITIATED A SEMINAR AT OUR SPACE HERE EVERY FRIDAY, AS I SPOKE WITH YOU IN KNOXRE THE UNIVERSITIES (AT LEAST HERE IN ITALY) HAVE NOT YET BEEN ACTIVE, BUT I'M HOPING THIS FIRST STEP WILL LEAD TO A LARGER COMMITMENT, AS FOR THE ULTIMATE SUCCESS OF ALL THIS VIDEO STUFF, THE UNIVERSITIES AND EDUCATIONAL AREAS MUST BE BREACHED, AND NOT JUST THE ART GALLERY CIRCUIT.

I HOPE TO ACQUIRE MORE EDUCATIONAL TYPE MATERIAL FOR DISTRIBUTION - I'VE BEEN TRYING TO CONTACT VARIOUS RESEARCH CENTERS FOR ANY FILMS OR VIDEO CASSETTES IN VARIOUS SCIENTIFIC

art/tapes/22 s.p.a.

video tape production

22 via ricasoli 50129 firenze telefono 283.643

FIELDS — WITH THE CREATIVITY AND "FAR-OUTNESS" OF A LOT OF CURRENT RESEARCH BEING DONE, ~~IT~~ I SEE NO REASON WHY IT SHOULDN'T BE SHOWN SIDE BY SIDE WITH THIS "ART" STUFF ANYWAY. IF THERE'S ANY HELP YOU CAN GIVE ME IN THIS FIELD — ANY PEOPLE YOU KNOW IN THE UNIVERSITY THERE WHO'VE GOT SOME FILMS OR VIDEOS, PLEASE PUT ME IN CONTACT WITH THEM.

AT PRESENT, DUE TO ECONOMIC PRESSURES (AS USUALLY THESE DAYS) WE'VE BEEN CUTTING BACK ON PRODUCTION A BIT AND CONCENTRATING ON GETTING A LOT OF ALREADY EXISTING TAPES — ~~WE~~ WE'LL BE GETTING STUFF FROM HOWARD WISE (INCLUDING VASULKA TAPES), ~~BY~~ ANNA CANEPA AT STEFFANO, AND CASTELLI - SONNABEND. AS YOU CAN PROBABLY SEE FROM THE LIST, AND AS HAS BEEN PREVALENT HERE IN EUROPE IN GENERAL, ACCESS TO TECHNICAL INFORMATION IS LOW SO NOT THAT MUCH WORK WITH SYNTHESIZERS IS BEING SHOWN. OUR SPACE IS NOT EQUIPPED FOR THIS, BUT I WANT VERY MUCH TO GET SOME OF THIS INFO (IN FORM OF PRINT AND TAPES) HERE. ALSO — ANY ARTISTS YOU KNOW (AND I KNOW THEY ARE A LOT) INDEPENDENT OF THE ABOVE MENTIONED DISTRIBUTION PLACES, PLEASE GIVE THEM OUR ADDRESS.

I BROUGHT OVER A GROUP OF KIRLIAN PHOTOGRAPHS TO SHOW IN OUR SPACE HERE THIS MARCH — THEY'RE MADE BY SOME PEOPLE WHO WORKED IN THE SYRACUSE CENTER IN PHOTOGRAPHY. I'M ALSO ARRANGING TO SHOW SOME HOLOGRAMS HERE — NOT SO MUCH AS WORKS OF ART IN THEMSELVES, BUT MORE AS A FORM OF INFORMATION OF A CERTAIN TYPE NOT READILY AVAILABLE HERE. I HOPE OUR ACTIVITIES AND ACQUISITION OF VARIOUS INPUTS OF INFORMATION COMING IN HERE CAN FIND A GOOD OUTLET HERE IN ITALY.

AM LOOKING FORWARD VERY MUCH TO THE APRIL WORKSHOP — HOPE THINGS ARE GOING WELL FOR ALL THERE.

— Bill

P.S. WE ARE ORGANIZING A BULLETIN HERE, FOR EUROPEAN CITIES.

19. marz 1973

Dóttir þú!

Árinu kom til að tala þig
vita, að ég var að afgreiða þú þín
\$1000. í stjórnskipulag. Þú vitja þeirra
til aðalráðgjafans.

Þú hefur ekki svarað, hvort
þú fella \$ 600 um dramótin
þú ekki fyrir þessu, tafan?

Það er vaddrastadd ljá
Kibbu; vill til að hún er í þriðju
af þriðju laboratoríu þessu
Margrétur Guðnadóttur ella aldrei
að vera tilbúin, en þar hefur KB
verið ráðin síðan í október. Hún
er ein með krakkana, þriðji að þriðju
er í vikunni í fjáskalanum ("gat
ekki valit séi beðri tíma" segir K.)
er krakkarnir með þessu - auðveldingunni
er hún sjálf með brákaðum

lillapatta vinstri og heljar speltu
(sem sagt með veltling). En allt
er þetta að verða gott, allir sömu
lega þessu nema lítill polli.

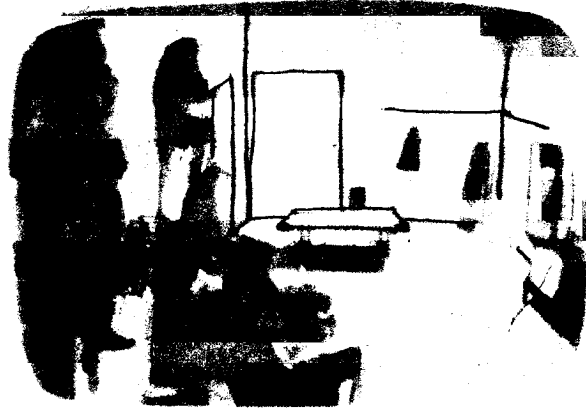
Hlun er allt í lagi í stam-
panum. Hlunur; hlöðla ("háms-
brant í þjóðfél þessum") og Bergur í
st á línu í stamsvík.

Afi gamli rólast í rólegheitum

gegnum tíðerni sína. Lassi
gambli hefur ekkert haft að
gera við dekorasjón síðan í
vör leið en þeim mun meira
að gera í leiklistinni og hlut-
verk for hann borgar auka-
lega pr. sýningu og myndgerðu
aðsaman, leikur 3-4 köld á
viku og er að verða stóruvægt
með flekna skatta.

Það biðja allir að heilsa:
Jón Þorsteinsson, Helga og Kristján,
Jón Þór, Halldór (hann hefur
verið í cello tvö konserta, kemur
því sína kapp og komponera-
ma vara vera að að tala við
fístra) ofl ofl, sem sagt, nema
Baddi. Það er hundur í
henni, sem ertar en bíur ekki
en lík. Er þeim ífell, þó þeim
geris ekkert var við sig.

Sem sagt allt gæti verið
verra. Lát mig sjá þína
ljótu skrift og kynstu vidda
þinn gamli pápi.



DEAR WOODY + STEINE

I CAN'T REMEMBER IF I ASKED YOU TO SUBMIT A LISTING IN THE DIRECTORY - I THINK SO. I REALIZED THAT YOU HADN'T ONLY AFTER THE RUSH OF GETTING IT OUT WAS OVER. IN ANY CASE, I HAVE ENCLOSED A COPY OF THE FIRST ISSUE. PLEASE GIVE OUT THE EXTRA CARDS TO PEOPLE WHO DROP BY THE KITCHEN THAT ARE INTO VIDEO (AS OPPOSED TO DEVELOPING AN INTEREST IN IT). NEXT ISSUE WILL COME OUT WHEN I GET BACK FROM JAPAN IN JANUARY. I SHALL TRY TO KEEP IT FREE, SLIPPING UNDER SOME VIDEO GRANT OR OTHER.

À BIENTÔT,

Mike Goldberg

MIKE GOLDBERG
% VANCOUVER ART GALLERY
1145, WEST GEORGIA
VANCOUVER 12, B.C.
CANADA

BOTTIN

VIDEO

EXCHANGE

DIRECTORY

INTERNATIONAL

3/28/85

Dear Woody + Steina,

Wonderful! Here are your tapes back at long last. I must admit I hate to give them up. Can't wait to see what you pull together for the video store.

Got a cable from Prague. The vernissage of the "art show" there went very well. According to the Ambassador, the video was so popular they had a re-run for the embassy staff. Also the artists videos caused quite a stir among the artists' community. "of exceptional interest, especially among the younger artists." Went off without a hitch despite the fact that Czech authorities tried to obstruct the event fearing a "gathering of the nations' intellectual elite under a foreign roof." More than 400 artists, critics and intellectuals both establishment and non-establishment showed up; Must have been a hell of a party. I have been told that Feb 26 will be "remembered as a major post '68 event in the artistic and intellectual life of this city and country."

I'm so pleased. It's the sort of thing that makes this job worthwhile.

Sincerely
Sherry

29 Dec 71

Hello Woody (and your lady whose name I dont recall)

Do you remember I came to see you both at Mercer St Playhouse in June this year and we spent a little time talking? After that I went on to Boston and San Francisco.

I hope to be back in NYC by about the 8th January and will be looking for tapes concerned with community development. I remember you started to tell me about some experimental work on CATV with a housing project, and I sinceheard that you've done some more with cable TV. I'd much appreciate relating^{to} you again, viewing some material and possibly copying some excerpts to show people in England. Primarily I guess I'd like to know your assessment of community uses of video, etc.

Next week will phone and hope to see you.

With best wishes,

John Hopkins

John Hopkins.

RICK MARC LANDMAN
19 RARITAN AVENUE, APT. E 4
HIGHLAND PARK, NEW JERSEY 08904

Oct. 3, 1975

Dear Steina,

I just want to thank you again for your class and all the help you gave me. I'm taking a communication's course now and am the "media person" in the class. By using all the side stories you told and acting confident, I'll be able to use the equipment when I need it. Our little studio had more to offer than the major center here.

The emphasis ^{has} is on documentaries
and I became the pusher for
creative images in communicating
messages. Your course was the
best thing I did this year. When
I put a tape together I don't fear
the hardware, use its limitations
and make it unique. The kids
in my class never ^{even} saw feedback
patterns before. My goal for this
year is to simulate a new urban
environment and present it in an
artistic manner.

I'll keep in touch for the
next few years and that you're a
beautiful person and an excellent
educator. Thanks
Rick

Woody—

On this form all you
sign is on
5 Side II

first Committee member next to
a little (V)

Give to O'Grady who should
sign next to (O) on major
professor— tell him to
forward to appropriate
place ——— THANKS ———

ALSO, the reason I called
actually (though I forgot at
the time — I had been trying
to get you for awhile and
long ago forgot the reason)
was to talk more about

THIS "MEDIA STUDY CONSULTANT
business in NYC etc" STUFF
that you brought up in
a fancy seafood restaurant.

I'll try to get to Steina
next week about it - but
you should know I'm
still thinking about it -
~~write for you~~ did you ever
speak to O. Grady? Do you have
formalized some work for me?
funding? Set up organization?
(I have access to non prof corp ^{umbrella}
in NYC) Do nothing? Next
step? I would like to set up
a situation which supplies
some sort of hardware - ^{and/or} space etc
through some arrangement -
 or at least I would

like to establish some sort
of BASE here - but it does
not seem to be a good place
for fumbling around - so
please think in CONCRETE
BLOCKS PLEASE!

CEMENTED NOT SEGMENTED

(only in terms of this
project as I wouldn't want
to weigh you down!)

Speak to ya soon

Love

Arnold

Dear Steena -

(re: WALKING)

Got your note and am naturally delighted that you liked it. In fact, however, I did send you a half-inch copy of the tape a month or so after we talked about it (1976?). Apparently it was disposed of by the U.S. Postal Service. I, however, had always assumed that you didn't care for it & that my not hearing from you was a form of "No Comment".

Hope to see you again soon.

Jayrid

WIEGAND

16 GREENE
NEW YORK 10013



Studios and Offices:

4548 Market Street • Philadelphia, Pennsylvania 19139 • (215) EV 2-9300
Fifth and Scott Streets • Wilmington, Delaware 19805 • (302) 575-1515

Dear Steira,

It was good to see you again.
The video tape you showed at the
Walnut is quite a departure from
the other work of yours I've seen,
and from any other video I've seen.

I liked the tape very much.
I think some of the images will
stay with me for a long time.

Hope all is well. Regards to Woody.

Sincerely,
Terry

SKYSTONE FOUNDATION

BOX 725
FLAGSTAFF, ARIZONA 86002
602/774-5908

Roden
Crater

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

March 16, 1984

Dear Woody & Steina,

My work involving the light and space of the sky at Roden Crater is a project that has been underway for several years. The Skystone Foundation has now assumed fund raising and production responsibilities for this work.

As part of my recently receiving the MacArthur Foundation Award, Skystone will also receive \$15,000 a year for five years towards the 3.2 million dollars needed to complete the Roden Crater Project.

Skystone was also recently awarded a \$50,000 grant by the National Endowment for the Arts for the largest and most important phase of this work -- the crater bowl shaping. These particular funds must be matched by a broad base of individual contributions. We are therefore seeking the help and involvement of others. Please take a moment to read the enclosed materials. Any assistance you can give will be greatly appreciated.

*Woody & Steina -
Come out & see us
again. Jim*

Best regards,

James A. Turrell
James A. Turrell

ELLEN K. ONKIN

July 17, 1995

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

Dear Steina and Woody:

Thank you so much for opening your home to us. We so enjoyed meeting you and getting to experience your talents. You are both American legends and it was thrilling being with you.

Thank you again.

Fondly,

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

345 Forest St.
Apt. 309
Palo Alto,
Calif. 94301

24 March 73

OK. Kids -

We're all over 30 and I'm not your rich uncle. There's a phone bill for calls made the first half of Sept. It's \$19.53 (doesn't include monthly charge for use).

That's the money for use of the place I need. Steiner, you once said the two of you were always being screwed by your friends. Maybe you are practicing to do the same. Just an idea but that's how the whole deal is coming to look to me. I don't want to think so - I don't believe it.

For historical background - at the famous Mercer Center bar I mentioned the apt. was up for rent and that was the basis you accepted, mentioning later several times about having \$ next week, or intending to pay but having no check book handy. So -

My reckoning is you would have been in a motel at least a week - that would cost about what the rent amounts to for the six weeks you were there \$210.- The place wasn't special but if inconvenient nothing was stopping you from finding something else better. I took it because it was cheaper than other places - near good transportation not to mention those marvelous fish & chips on the corner -

Send me \$160.- plus the phone money owing and let's get the damn thing over with. Ah yes - there's \$5.- for paint you asked to borrow years back. I'd forgotten but the mind brings up an odd item like that under a repeat

situation, (that was when you were settling into the loft. The icebox + chair were for love not money. The rents different).

So stop thinking like blacks in the ghetto about a Jewish landlord + fork over, my dears.

Joe - just week March I worked to buy time for completing a translation. It's something worth working on and was written by the mother of a boy to whom I used to teach English. She was stranded in the mountains at the outbreak of WW II (in Yugoslavia) after her husband was shot as a resistance organizer. She spent two years in prison camps + fortress jails (in Dubrovnik - there's a notorious prison where everyone goes to see Shakespeare performed in the summertime now) but the underground finally got her released and she was on her own to escape from Dubrovnik to the partisans. She didn't know the language well, being a Lithuanian Jewess (met her husband in Paris just before the war) and had a series of adventures trying to stay hidden until contact could be made w. the partisans + her journey to them arranged for. Most of the people who helped, she had met in jail, or were relatives of prisoners, who were under surveillance so the stories are tense, but my god the risks people took for each other in order to give help, children even guarded her. I hope to finish this in the month. Seems a Norwegian publisher is interested + would have a translation made from the English I am doing now. Will see how it turns out.

Write me sometime. I'm interested in more than the money.

THE VOYAGERS
video producers
111 east 47th. nyc 10013
(212) 704-084

6-12-73

DEAR MR. MILLER

SINCE THE DESCRIPTIONS DO NOT EXPLAIN
THE AESTHETIC NATURE OF OUR WORK
WE WILL, UPON REQUEST, GLADLY SEND
YOU A SAMPLE TAPE.

SOME OF THESE TAPES ARE DESIGNED
FOR MATRIX VIEWING AND WORK BEST
ON LOOP LIKE ARRANGEMENTS, OTHERS.
HOWEVER WORK WELL IN A SINGLE
MONITOR SET-UP.

OUR USUAL FEE IS \$ 5.00 PER
MINUTE OF PIECES SHORTER THAN 15
MINUTES, BUT \$ 150.00 FLAT FEE FOR
ANY WORK OVER 15 MINUTES.

RENT IS \$ 25.00 A TAPE, REGARDLESS
OF LENGTH.

WE PREFER MAKING COPIES OURSELVES
FROM ORIGINAL MASTERS TO PRESERVE QUALITY,
BUT IF YOU WOULD RATHER COPY YOURSELF,
WE STILL ASK \$5.00 FEE FOR EACH COPY. *for repro*

WE WILL BE IN EUROPE IN JULY AND
AUGUST, SO LET US GET IN TOUCH EIGHTER
BEFORE OR AFTER THAT.

YOURS TRULY, Steina Vanulka

no repro due to

*Sales
\$ 250*

*\$ 50 x
repro*

STEINIA

Hope all the AND/OR Logu is working in
the CPU of the NYS TAX Dept and
you will be getting paid by the wired
Speakers Bureau soon - Enclosed is a check
which covers the commitment from Fredonia
College - Thank you for the invite and Hospitality
related to ^{the} computer get together at your place

Tell Woody to watch out for the Vector
General and soft ware people who won't tell
you anything ——— regard, Heidi Mollie

SURVIVAL ARTS MEDIA

59 PROSPECT STREET JAMESTOWN, NEW YORK 14701 tel.[716]484-9260

Dear Steina-

Of course you can show this videotape
walking. And of course I find it
inappropriate that a college will
not provide even the nominal
funding to pay artists ^{their} (much
too nominal) fees. ~~Yet~~ On the one hand
I am extremely tired of being
expected to live on air (even the
current Rockefeller grant which
pays all these technical people
so handsomely does not provide one
cent for any of the artists to live
during the two to four months
of sustained work required). On
the other, I'm having the time
of my life and expect to be
in the same impecunious and
happy state of being a video
artist at 75 (or is that too -
modest? - - shall we say 90?).

1.

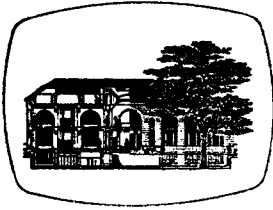
I am glad you asked hesitatingly so I know you are sensitive to the problem. But what the hell, I'm not getting picked by sitting on it. And don't take this personally. You know the situation for yourself. Hope this one reaches you.

Hello to Woody!

Jayid

WIEGAND
16 GREENE
NEW YORK 10012

P.S. The mailing cost is on the front of the package.



center for media art

director anne marie stein

artistic consultant don foresta

June 18, 1985

Dear Steina & Woody,

I got a call yesterday from a cultural center in St. Quentin-en-Yvelines (not far from Paris) and they want to put up ~~the~~ "The West" from Nov. 16-24. They asked me what the price was but I told them they should contact you directly since I didn't know how many monitors you would ask for nor what the standard rental price is. What are standard prices for installations anyway? I suppose the best way to go about this is to let me know what your favorite configuration is and a fair price (not your favorite one), and we'll work backwards from there if we have to.

Tom & I are going to Boston for ten days at the end of the month to look for a domicile & me to look for jobs. There are a couple of possibilities but I'll tell you about those when they look more or less possible.

Eventually I'll also be out to Santa Fe to see my mother's new house - not to mention the dog I've never met and the new car. I'd like to come at the end of summer but it looks like things could be pretty hectic with moving and settling in, so in all probability it will be more like Christmas vacation. I hope that you both will be there and not on one of the flying Vasulka excursions so we'll have some time to visit.

The program at the American Center is being taken over by the guy who runs the photography classes + events at the Center - Scott Macleay. He's a good guy but needs to learn about video, although my guess is he'll be a little better organized administratively speaking than I was. It's so strange to be leaving - soon I will have to take all my memorabilia off the walls and clean out all the files for the goodies I want to keep.

Take care, love to you both + hopefully I'll see you soon.

Best,

Anne Marie

P.S. If you want to contact these people directly for any reason the woman's name is

Eveline Poulain

CAC St-Quentin-en-Yvelines

Elancourt 78310.

nederlandse filmmakers kooperatie

dutch filmmakers coop.

stoff

studio voor de ontwikkeling van film en filmmanifestaties
studio for the development of film and filmmanifestations

electric cinema

nieuwe herengracht 29
amsterdam

tel. (020) ~~220733~~
~~XXXXX~~ 65904

San Francisco, March 6
Steina Vasulka
257 Franklin St
Buffalo, NY 14202

Dear Steina,

If not for you, Buffalo would have been without 'information,' our show there with that reflecting tabletop and the sound of the projector not working, and all the filmmakers gone to a film convention or manastery for the weekend. So it was really vital, gave us life to meet with you, and had Niko not been so ill, for him to talk with you as I did would have been very valuable. And thanks again for offering help for Niko when I felt so freaked out. It made me feel much less isolated. Niko's fine now.

Since you did get a chance to see three of our films and to talk with me, at least, we would like to have a report or personal letter to us that we can include in our report to the Dutch govt. Since they subsidized our film trip, we will be presenting a written report to them about what we encountered and who, what we felt about each show and the technical situations, and what we feel the value of such a trip is. We'd very much appreciate it if we could include your views, whatever they are, on the films you saw, the interaction (human impulse?), in another words, what value you see in such an exchange. Please be frank (I know you will be) and feel free to say what you want in whatever manner.

We still havent gotten a chance to see the full tape but hope maybe we can here. We wrote Jack a card saying we'd met. But we're not sure where he is, could be anywhere, but no matter where he is he'll still be Jack. Gives me a weird kind of security that Jack is Jack is Jack is Jack.

We've written Hollis and Paul to say that when we set up this private screening for Jonas in NY we'd like them to come. You too (and Woody) if you could make it, so we'll let you all know when it will happen.

We never knew how crazy and tiring greyhound busriding could be and I've noticed that by the 12th hour, my personality turns very dark and depressed. Instead of gaining tolerance I lose it. I'm not one sitting in one position too long. And Niko is really knocked out after, but doesnt seem to get as blue.

Really do want to see you again one day and thanks again for the tape, a wonderful gift.

Please keep in touch
Love,

Lyone / Mike



P.S. Could you please mail
yr "report" or letter to
us by
March 31st, when we'll
be leaving -
to

Lynne/mike
c/o B. Tillman
25 Bedford St.
NYC NY 10014
tel. 691-4510

J. Regan

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

Telefax Message

TO: WOODY

FAX NO: 1-505-473-0614

DATE: 5/8/1993

Number of pages: 1 including this sheet

Message:

DEAR WOODY,

How great you are coming again to this part of the world
You'll also be in perfect time for our post-Ceausescu
Video exhibition in Bucharest, the first video event in
the country. What do you think about having a
workshop there during "The Romanian Video Week"?
opens on 24 November (The overall title - EXOL - Ex
Oriene Lux «!!!»). We can pay the travel fee from Brno
to Bucharest, accomodation, daily expenses plus not much
but honorarium - this I'll try. Then you can continue
your trip down to Istanbul from there. Or if you'd like
to do something in Bulgaria I think I can arrange it
but Sofia is a bit out of your course, I suppose?
In any case I'll meet somebody from "Balkan Media"
magazine in two weeks I'll ask them more contact
in Turkey as they have a lot of contact in the region.
The Soros Centers for Contemporary Arts in all East European
Capitals have a brand-new Sony multi-standard TV
& VHS, so no problem Hi-8 WSC. Isn't Arnold traveling
with you this time (to find another famous WHO'S WHO
book somewhere in an exotic city)? Stay in Touch
Yours. Keiko-