

April 23, 1990

Dear Woody and Steina,

Here is a tape for you. The technology I have used is simple. By selectively storing frames from videotape, some photographed by me and others appropriated, I make up sequences 35 frames at a time and then rehearse their playback, emphasizing and exploring whats there.

I am committed to using video tools to tell narrative stories imagistically and in the first person. In the tradition of confessional poets, I am exploring the creation of a human and machine character to voice for me, so I can get some distance and freedom to find expression for my character, in this instance, myself.

I'm still not sure how I want to use sound in the piece. Perhaps voices, or the insertion of actors playing out the introspection process, or the use of a sensor program which could be "tuned" for a number of visual parameters, reading the image and generating a voltage or Midi signal. Taking clues from the tone and psychological stance used in art by Swift, Kafka, and Poe, I am reading them with renewed interest as well as trying to be a more dilligent practitioner of voltage control language and research."

To make a living, I teach computer art part-time on the MacII in the Art Dept. at UB and run Gerry's Amiga Digital Arts Workshop for teens in the summer. Curating a show once a year and consulting an art dealer about electronic art also helps my income. If I lived in New York City I could not manage. I just applied for the Technical Director's job at Hallwalls.

I've made some other video these past few years and would be happy to send you more if this one doesn't bore you too much. I would appreciate your criticism as I have never gotten a grant to help me with my work.

Enclosed as well is a catalog and poster I made for the show in November 1989 and a call for work for my regional show this Fall. The exhibition I would like you both to participate in will be in 1991 somewhere in New York City when I raise the money. Edin Velez, Tomiyo Sasaki, Matthew Schlanger, Ralph Hocking, Yoshi Wada, Paul Demarinis, Nicolas Collins, Alex Hahn, Alan Rath, and yourself are the various makers of "Interactive Video and Audio Art". This show has a mixed agenda of art historical and social awareness as well as a marketing plan involving Studio P.A.S.S./Harvestworks to feasibly secure the \$40,000 I am looking for to stage it.

Give me a proposal and pictures and let me try. Artists would get \$1500 plus travel.

Best Wishes,



Neil Zusman  
32C Essex St.  
Buffalo, N.Y. 14213

Dear Stella, dear Woody,

Concerning ~~the idea~~ <sup>of the opportunity</sup> (I mentioned, to show  
4 positions of work out in the established  
museum KESTNER GESELLSCHAFT in Hannover  
and my museum in Gutz 1995.  
I came up with the idea to show the  
BUFFALO FOUR

Hollis Frampton } US. Photography  
Tony Conrad } Film  
Video

The Vanderas } European Film  
John Ward } Video  
Computer

What about Shavit? He would destroy the symmetry  
of selection and may be his position is covered  
or must we include him?  
We would show installation, (documentary) photographs, tapes.  
The catalogue could include samples of our own writings,  
scholarly writings by Gerry O'Grady, Gene Youngblood,  
and some newer authors of France and US.  
What do you think?

ART FRANKFURT  
16. - 21. 3. 1990

Pat U.

August 14, 1990

Dear Mr. President,

We are a traveling group of artists of various nationalities interested in meeting with you in Prague this fall. We will all be performing our works at Ars Electronica in Linz and wish to perform another ancient ritual: visiting a famous fellow artist in Prague. Our window of opportunity will be open between September 16 to 20, when we all plan to visit Prague. Our brief credentials are enclosed.

Ze Srdečným Pozdravem,

Woody Vasulka

Please send reply to:

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



# THE VASULKAS

June 6. '94

The Honorable Adrian Basora,  
American Ambassador,  
Prague, Czech Republic

Subject: Offer of employment for Mr. Karel Vachek

Dear Mr. Basora

We are offering Mr. Vachek a employment concerned with the production of computer graphics and translations of related materials (Manuals, descriptions, commentaries) into Czech. Not only is he bilingual Czech/English, he also has extensive education and experience in the field of electronic arts. The Vasulkas, Inc are establishing an electronic art (video, computer animation, electronic sound) curriculum at the Polytechnic Institute in Brno. He is uniquely qualified to contribute to these and other USA/Czech endeavors. We are offering him an initial salary of 25.00 dollars an hour.

In a hope you can facilitate a working visa for Mr. Vachek,

sincerely,



Steina Vasulka  
President,  
The Vasulkas, Inc.

Steina & Woody  
Vasulka

Santa Fe  
N.M.

Dear Mr. Vasulka,

I am writing because I would very much like to be able to get into closer contact with the "graphics environment" in NM, and as the embassy here in Prague is willing to give me a Green Card if I can submit a certified job offer, I would be grateful if you could send me some addresses and fax numbers of employment agencies in your area.

I am not at all particular on the type of employment that I am looking for, but I would of course prefer something connected with graphics (even sweeping floors somewhere where one could learn something). (Among other things I have experience with the following: DTP - Ventura Publisher, including B/W scanning, typesetting in English and Czech; 3D graphics - AutoDesk 3D Studio, graphics for TV advertising, business graphics for the European Bank for Development; Photoshop, WordPerfect, MS Word, AutoDesk Animator Pro, Windows; translations and interpreting for banking, government, industry and legal sectors, e.g., I have translated manuals for ALIAS (Silicon Graphics workstation based 3D graphics program) and a portion of a book on LAN/WAN protocols. I also have some experience in teaching computer basics (also Pascal and Basic), in photography, and in assembling bicycles and PC's.

I have completed a Video Production Course at Jersey City State College in 1984. I have one completed year of mechanical engineering and I am working towards an MA in American and English Studies at Charles University, Prague.

Sincerely,

Karel

P.S. We have a new phone/fax number:

+(422) 651 3242

Karel Vachek

FaVU  
VIDEO  
MULTIMEDIA  
PERFORMANCE  
WOODY VAŠULKA

Dear Alex,

by a miracle, I have whole fall for you. From September 4th when we finish in Locarno, till Christmas. Steina is a bit busy (see her Schedule), but I am sure she will extend herself.

I have two works for you, the "Table" you have seen in Linz and previous work titled Theater of Hybrid Automata, currently running in Bonn. The "Theater" is physically larger (see drawings), but since you have SPACE, nothing could be more attractive. We would love to fill your building from top to bottom with the Vasulkas!

Against our will, we are working on a couple of retrospectives, one to open in Rome next Spring and the other long-in-making and again deferred in the new Museum of Modern Art in San Francisco in 1996. Which brings me to the possibility to preview some stuff with you, which includes the laserdisks you mentioned in the letter still in our possession.

So there is plenty to pick from, and for more I have included some pages of drawings and text. Since I have been in Europe for a while, I lost track of Steina's activities and I will fax her this page so she fills up the gaps and updates her new titles for you.

Yes Alex, I love you too.

Woody

In Brno, July 1 94

---

Steina:

9/7-15	Arizona 1st residence
9/15	Arizona Opening
10/17-22	Arizona 2nd residence
10/21-22	Internet Conference
10-24	Arizona Closing
10/4-?	Ottawa Conference

PO Box 807  
Occidental CA 95465  
January 22, 1992

Carolyn Kleefeld  
Pankosmion  
P. O. Box 370  
Big Sur, CA 93920

Dear Caroline--

This letter is a follow up to our phone conversation concerning the notion of the Bohemian Institute in Prague. I sketched for you a vision of a think tank/gallery cafe that would stake out the cutting edge of ideas and technology with an international staff that would operate out of an old Baroque building in Prague or Marienbad. The idea is to establish a site that is a flexible dynamic presence in the Prague scene, as art gallery, club, hostel, publisher, video production facility, thinktank and attached private apartments for use by the rotating managers and staff. My friends Woody and Steina Vasulka, video artists with whom I visited Prague in '90 will be living in Europe this Spring and are willing to visit Prague again to attempt to secure a site. Woody is a native so language problems will be nonexistent. A friend of many years, Neil Hassall is willing to devote himself full time to operating the site for six months on an experimental basis. Timing is important because the idea would be that we would be set up in Prague in time for the International Transpersonal Association world conference to be held there in late June of this year. If we are in place waiting for the ITA folks and we can show them a good time and demonstrate the worth of the Bohemian Institute I am confident that some will become financial angels to the effort.

What is needed is start up money in the range of 20 to 30 thousand dollars. This money would be used to raise other money and would be spent over the next six to eight months to establish the site, provide modest support for the manager, Neil Hassall, and promote projects which would sustain the project beyond the initial eight months. Such projects as supporting artistic and musical events, holding conferences and producing tapes and videos are contemplated.

The ultimate notion is to join and contribute to the Prague Renaissance (see attached) but also to carry out an expatriate critique of American society by leaving it, and by creating a community based on art and ideas that are true to the original spirit of old Bohemia. By this process we will make a positive contribution to the changes going on in Eastern Europe and we will be part of a cultural critique of the culture that we will be reflecting back upon. You expressed interest in possibly being the angel for this project and I am hopeful that you will see the potential here both for doing good and having lots of fun and will sponsor the establishment phase of the Bohemian Institute. In any case I appreciate your already proven generous spirit and your encouragement to me to come to you with these more visionary ideas.

Let me hear from you soon,

Cordially,

Dear Woody & Steina

Three months on the job already! It's hard to believe. Work is mellow and just a little bit boring. I'm working on a new generation of telephone switching device. It is modular and uses a lot of distributed micros. All the development software is written in C on PDP-1170. We will be getting a VAX-11780 to do the testing.

I miss the media scene. Sally gave me some telephone numbers (Dan Sandin etc.). I haven't been able to reach anyone yet. Anyways it will be hard to go downtown often, I live about an hour away by train.

Living away from home has been good for me. It's been good for my cooking ability too. I've been cooking a lot of eastern european dishes. Red cabbage like you used to make it, letscho, guyacs, porkolt. I've also discovered a great sushi bar downtown, almost like NYC. I've been working on the fish stew problem, but I don't have it down perfect yet. Hope you folks aren't salivating too much.

As you know I plan to go to graduate school in the Fall. So far i've been accepted at Cornell and Purdue Universities. I'm still waiting to hear from Stanford, Berkeley, and M.I.T.. In any case it should be a real valuable education.

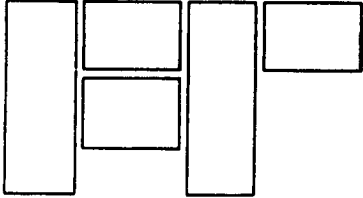
If I should go to a California school I'd enjoy stopping by to see you folks. How are things going for you? Have you gotten the image emulsifier(buffer) system working completely? If you drop in on this neck-o-the-woods, give me a buzz.

Eric Aubery Bell Labs 4J-423 Naperville Rd. Naperville, Il.  
60540

Eric Aubery 5600 Hillcrest Rd. Apt 3E Lisle, Il. 60532

work phone (312) 462-5097 home phone (312) 960-1784

h  
m



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

May 7, 1985

Dear Woody Vasulka:

Saw your videotape in the F.I.T. show and was reminded of the time Bill Etra showed it in class when he was teaching here.(briefly.) The response was wonderful, and I am writing to see if we might obtain a copy.

Also the NM piece at the Pompidou last year was really beautiful.

Please let me know about cost, or if in fact you are agreeable to selling us a copy.

Sincerely yours,

Jerry Blum  
Coordinator  
Computer Graphics

212 760 7038

SHE WANTS  
CARRIED TO DATE  
ALL INFORMATION  
RECORDED

gang Freischat Schumannstr. 15 D-6000 Frankfurt 1

new phone no. 75 28 70

011-49-69-

Frankfurt, Feb. 14, 1985

Dear Vasulkas,

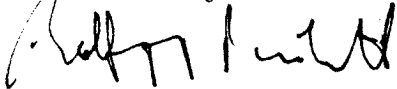
just briefly I want to tell you that activities with the Filmmuseum have been postponed till 1986. This is against my expectations, but I shall, however, keep up my offer to the Museum.

Notwithstanding I negotiate with a representative of a theatre, who will become the director of a new exhibition area also in 1986. If there is a way to present your work there, I'll let you know.

By the way: I received a note from the Technische Universität in Graz, Austria which has you on the list of referees. If this comes to pass, i.e., if you will be in Austria in May, do let me know, because I am preparing a small program for a movie theatre in April or May in Frankfurt and something for Düsseldorf without any fixed dates.

Hope that you are alive and well.

yours truly



USIA  
UNITED STATES  
INFORMATION AGENCY  
WASHINGTON 20547

May 13, 1976

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

Dear Ms. Vasulka:

It has been over a year since we spoke regarding your program for USIS in Europe, January 1975. However, we appreciate your interest and participation in a program which received excellent responses from audiences in Reykjavik, Stockholm, Oslo, and Brussels.

We have recently received an inquiry from a video artist, Jim Wiseman, formerly of the Video Wave Form Alchemy, Chicago, with which I hope you can assist. Mr. Wiseman's tape, "Video Wave Form Composite" was included in the Paris Museum of Modern Art Exhibit, November 1974. He gave us permission to use it also with your program the following January. We had requested our post in Paris to airship this tape to USIS Reykjavik for use with your program there as well as in Stockholm, Oslo, and Brussels through January 21.

The tape was not returned to us, and a check with the posts involved has not been successful in turning it up although Oslo does remember the tape. Since Mr. Wiseman is understandably concerned about his tape, any assistance you might be able to provide in its location would be greatly appreciated. Thanks.

Sincerely,



Eileen K. Binns, Program Officer  
Arts and Humanities, ICS  
Program Development Division  
1717 H Street, N.W. - Room 734  
Washington, D.C. 20547  
Telephone: (202) 632-6563



Financially we have received some encouragement from both the New York State Council and National Endowment.

As you know "Illuminated Workingman" has been partially funded by the New York State Council on the Arts. we will have some money for film and video from that.

The National Endowment are considering how much they will give us from the dance department towards the needs of our production. I had asked for a Category D grant which seems to have been designed with just such a concept in mind, however, they have decided to place us under special programs and have not decided yet how much they will be able to give us certainly it will not exceed \$15,000.00. Since rehearsal fees for the number of dancers we will need comes to nearly this amount that will not help with our media needs too much but will certainly be a great help to the dance section. I hope to be able to use and pay a number of Buffalo dancers.

Our financial problems actually have a lot to do with the necessity of some of the money coming from Buffalo. Especially for this Spring, Linda Swinich in the dance dept. is having a heavy dance workshop program in relation to this and trying to raise funds for paying three of my company to teach and work with the students from her dept.

I was hoping that it would be possible for the media department to help with the raising of funds towards some money towards my time to conduct the conferences for the two weeks. Approximately \$250.00 per week would help. Which would come to \$500. for the two weeks. Then of course there is the problem of equipment. I can bring one camera and a 3650 tape deck with us and some film equipment rather primitive but effective. It would be two 16mm projectors and a movie scope and reels & tape. My projectors have no sound but for intermedia work that is not necessary. If you have two or three 16mm projectors that we can use for the time and some video play back equipt. and a portapak, that would be great. And anything else you could spare. I am of course hoping that you and Steina will be able to participate as artists not just helping with arrangements. And of course also that as funds are raised there will be some funding to pay for your time involved. Just now all this is still vague as working on the fund raising from New York is difficult although John Hellman who is working on this from Buffalo has some good things in process. Also I am hoping that if we are able to get some good preparatory work done during the conferences that will be a big help in getting help with funding, and at the same time be another way of letting Buffalo know of the work of the Media Study Center.

Enclosed is a possible schedule of conferences. If you have other ideas please let me know. See you on Wednesday at Shirley's.

Affectionate greetings to Steina

Raymond Bellour  
35 bis rue St Sabin  
75011 Paris

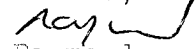
August 15, 1986,

Dear Steina and Woody,

I got your note announcing the visit of your friend Linda Klosky, I've sent her a note so hat she can contact me in Paris if she wants.

Did you get a previous letter in which I was asking you if it was possible for you to send me some works of you both (primarily The Commission and The West if there is any of it in single chanrel), in 1/2 inch VHS, for theaching purpose. Please let me know if this is possible, Woody has told me a long time ago, it#would, and it would be very helpful for my class.

Thanks, and my best,

  
Raymond

# THE GALLERY OF CONTEMPORARY ART

University of Colorado at Colorado Springs, Austin Bluffs Pkwy., Colorado Springs, CO 80933-7150 (303) 593-3567

November 12, 1986

Stiena and Woody Vasulkas  
RT 6 BOX 110  
Santa Fe, N.M. 87501

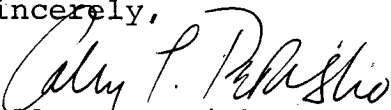
I am compiling a file of artists for possible inclusion in future shows and/or a visiting artist program at the Gallery of Contemporary Art. I would greatly appreciate it if you could send me a recent copy of your resume, at least three slides which I may retain for my files (if applicable), any other material which you might find pertinent, and the approximate honorarium you would require for a lecture and/or workshop. Please indicate what you would charge for a one day, two day, or three day series. Your work was highly recommended to me by Louis Cicotello and Julia Hoerner, Chairperson and Associate Professor, respectively, of our Fine Arts department.

The Gallery of Contemporary Art is located on the campus of the University of Colorado at Colorado Springs. Its primary purpose is to organize and host exhibits of contemporary artists of national and international significance. Over the past five years the Gallery has shown over fifty exhibitions of the work of many of our finest contemporary artists, past shows include: New Epiphanies, John Buck, Gut/Detroit in the 80's, and Judy Dater/Imogen Cunningham Photographs.

I would appreciate it if you could send this information out to me at your earliest convenience.

Thank you for your consideration in this matter.

Sincerely,

  
Sally L. Perisho  
Director/Curator

SLP/mw

NYC, 8 November 1986

Woody. stein \_\_\_\_\_

Here's my address: 159-00 Riverside Drive West, 7E  
New York, New York 10032

Please send whatever of the old work as you think will make a nice program as well as some of your latest work. Will Joan LaB let the piece you did with her be shown? And Woody, will you let the Openheimer "demo" out yet? Anyway, it would be good to have something of what's new.

All is well here, and I was suprised when I returned in September to find a check waiting to pay for my collaboration with Jerry Hunt on an electronic mask for my use in performing my SEASONS work. This will be an eyepiece which displays changing numerals 12345612345678912345678123456123456789 12345678, etc and star glyphs. Also a voice modulator and control mechanisms utilizing brain wave monitering. We start work just after christmas and expect to have the mask ready for me to take along on this trip.

Hope you enjoy your trip to Rome. Give my best to anyone remembering

Joan



Nugaris Art Foundry

2636 Albion Street • Denver, Colorado 80207

1 April 1986

FROM:

Charles Nugaris  
2636 Albion Street  
Denver, CO 80207

TO:

Steina and Woody Vasulka  
RT 6, Box 100  
Santa Fe, NM 87501

Hi Steina and Woody:

Let me say again, that the two of you have re-inspired me to where I was twenty five years ago. But then, most of us get old too soon and smart too late. Anyhow I've gotten involved with a group here in town that has some access to stage facilities and equipment. I'll keep you informed and send you a copy of my first production that warrants viewing.

Enclosed find some tapes to "fill-up" with all the "good stuff" you have and want to share. I really am interested in all of it since techniques etc. are what I am most lacking.

Also find some of my old work from my "metal" age that I hope you two can get some use of. I am including a return postage check to simplify matters. I hope UPS will take it.

Thanx again for all you have given.

Very respectfully yours;



Charles Nugaris

Dear Vasulkas,

thanks for the tapes, sorry for the delay.

I have been to Italy one week ago and I took the tapes with me to show them to the sponsors of the exhibition.

The exhibition is confirmed for February '84.

All the tapes will be tranfered into PAL system and you will get both NTSC and PAL cassettes back.

Do you have some '82 work?

Anyway I will contact you again when I'm ready to collect the material, and at that time I will ask specifically for some of them, in relation also with the available screening time.

In the mean time please keep me update about your new work!

Thanks.

Hello from Skuta, Nathalie and Nancy Norwood (and me).

Mario Biagioli

*MARIO*

Joel Weishaus  
1115 Copper N.E.  
Albuquerque, N.M.  
87106

3 Jan 84

Dear Woody & Steina;

Been meaning to write for months--did begin a few times,, only to get tangled in thorny theoretical concerns stemming from GRAMMATICAL MAN, the book I wish to thank you for recommending. Some interesting seeds planted in poetics, sculpture, video, and commication in general.

I hope sometime we can again get together to talk. I'm still working on some points you raised when I visited with the Makleys. The discussion continued in the car, but we haven't yet faced the difficult philosophical issues. Waiting for new Rockefeller guidelines before continuing.

I wrote to Bob Gaylor some time ago. Asked him to contact us when he's in Albuquerque so we can discuss our respective projects. But we haven't heard from him. If its competition that worries him, that's very sad. We just want to give video artists in the Southwest a place to work and grow.

I'm also putting together a production team to review the arts on T.V., a weekly half-hour program of criticism, review, interviews, information. The proposal just handed in to KNME. We should hear from them in a few weeks. If they accept it, we hope also to do some specials for PBS and BBC, introducing the world to some of the important work being done in N.M. You two are on our list for a studio-interview show, if you wish.

See you're going to show with my old friend Don Fabricant. I have to make a trip up there this month, so will be stopping by Rein.

Happy New Year!

Best,

Joel

June 30, 1983.

Mr. and Mrs. S. and W. Vasulka  
Route 6, Box 100  
Santa Fe, New Mexico 87501

Dear Stina and Woody:

Meeting the two of you (and practicing some high school Russian!) was one of the highlights of our visit to the ranch this month. It was so good of you to journey that far, only to be caught in the rain.

You explained so much of great interest about your work, and we're all much obliged to you.

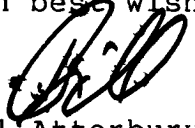
It seems you are way ahead of what others conceive to be the "state of the art" (not true art at all), judging from the enclosed Government Data Systems articles.

In any event, if there is some way to keep in touch with your developments, I would be very grateful. In the work I do for the government, we are trying to find new techniques for using the computer to visualize abstract relationships among our policy problems. The point is to speed communications and help get consensus about the best available strategies and their impact, etc. I suspect that what you do artistically with the computer could be very helpful to our work, but I do not know how to pose the question or whether you would consider it sufficiently relevant to your own interests.

Any thoughts you care to share would be greatly appreciated, with the hope that somehow we can keep a dialogue moving towards your goals and ours.

It was a great treat to meet such talented and interesting people right in the middle of all that cactus and sand. I hope it will happen again and often, there or here.

With best wishes and thanks to Hope for her seminar!

  
Bill Atterbury  
7309 Brookville Road  
Chevy Chase, MD 20815

cc: Hope Atterbury  
2212 Irving Ave., South  
Minneapolis, Minn. 55405

Enclosures





Dear Video Person:

Gene Shalit's Critic's Corner--now in its 17th consecutive year on "TODAY"--will be devoted to video releases on a regularly scheduled basis beginning in November.

Please send all cassettes for review to him at the address where all viewing will be done:

RFD # 1  
West Stockbridge  
Mass. 01266

VHS or 3/4 inch. No Beta.

His reviews will encompass all areas of video, not just feature films. Health, how-to, cooking, advice, self-help...you name it: if it's on tape and available to the public either through stores or direct mail, it belongs in the Critic's Corner.

No tape can be returned unless accompanied by a stamped, addressed mailer.

News releases and promotion material should be sent to him at the same address. You are welcome to send duplicate releases to him at NBC, 30 Rockefeller Plaza, New York, New York 10112

Sincerely,

A handwritten signature in cursive script that reads "Joannie Kaplan".

Joannie Kaplan

"TODAY".

October 23, 1988

PHILL NIBLOCK 224 CENTRE STREET  
NEW YORK CITY 10013 (212) 431L 5127

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

Hey Woody and Steina,

Jasper and I almost got over to see you when we were travlin  
around through Canyon de Chelly in Feb, but there wasn't  
quite enough time.

Here's a copy of letter to Linda Klosky, for your info.

I saw the photo show at Fashion Inst. today. Nice stuff by  
youse.

Starting to play with computers (and a little video, ugh).

Having wonderful time though, wish you were here.

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

Ray Osgood  
2914 no. nevada #1  
colorado springs co. 80907

steina

i'm continuing my search for a  $\frac{3}{4}$ " color  
cassette portable system sony.

i've tried to reach motion picture camera  
supply at 424 w. 49th. st  
ny ny 10019, but i got the  
letter back saying they moved.

and i called NYC info. and they have  
no such listing.

So if it wouldn't be too much hassle  
would you please send me their address.

most people out here don't even know  
what video art is, and the colorado council  
on the arts is rather small compared to NY's.

# N. Y. Jazz Museum

125 WEST 55TH STREET  
NEW YORK, N. Y. 10019

HOWARD E. FISCHER  
EXECUTIVE DIRECTOR  
JACK BRADLEY  
MANAGING DIRECTOR

(212) 765-2150, 2151

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MARTIN WILLIAMS

March 25, 1974

Woody and Steina Vasulka  
Center for Media Studies  
S.U.N.Y. at Buffalo  
Buffalo, New York 14214

Dear Woody and Steina:

When I was in Buffalo in February for the Women's Conference on Film, you mentioned that you had done a good deal of video recording of jazz performances. As I mentioned, I have been working at the Museum, building our film archive. Could you let us know what you have and whether we could obtain it? Please advise us as to possibly transferring the tapes to 16mm film, or acquiring the tapes themselves. They would be used for archival purposes only and maintained at the Museum.

Hope all is well with you.

Sincerely,



Helene G. Kaplan

HGK:jp

THOMAS S. LABIN  
ATTORNEY AT LAW  
1133 KENSINGTON AVE.  
BUFFALO, N. Y. 14215

October 31, 1974

Mr. Dayn Brashich  
Attorney at Law  
20 East 46th Street  
New York, New York

Dear Mr. Brashich:

This office represents Mr. & Mrs. Bohuslav Vasulka, who are presently residing in Buffalo, New York. They advise me that you are the attorney who represented them in their immigration proceedings and that you recommended an accountant, who I believe is in your office, by the name of Mr. Shalomow, for the purposes of preparing their federal, state, and city income taxes. The Vasulka's advise that Mr. Shalomow has prepared their returns for the years 1970, 1971, and 1972.

In the last several months, the Vasulka's have received three notices from the Internal Revenue Service stating that they do not have the Vasulka's 1972 tax returns and request that a copy of same be supplied immediately. The Vasulka's have attempted to contact Mr. Shalomow by phone; however, he apparently does not return their call.

Please advise as to Mr. Shalomow's full name and address and, if he is in your office, please see if you can secure a copy of the Vasulka's 1972 state, federal, and city income taxes and have same forwarded to the undersigned.

Very truly yours,

THOMAS S. LABIN

TSL:gm1

cc: Mr. & Mrs. Bohuslav Vasulka

*Thomas S. Labin, J. D.*

ATTORNEY AT LAW

AREA CODE 716  
TELEPHONE 833-9500

1133 KENSINGTON AVENUE  
BUFFALO, NEW YORK 14215

December 17, 1974

Mr. & Mrs. Bohuslav Vasulka  
257 Franklin Street  
Buffalo, New York 14202

Dear Mr. & Mrs. Vasulka:

After many unsuccessful attempts, I have finally located Mr. Shalamov for you. As you see, he is not a member of any New York State Certified Public Accountant society. I received his address through your former attorneys in New York City.

On November 21 of this year, I sent Mr. Shalamov a letter requesting that he immediately file your income tax forms with the IRS and, also, to inform us as to what the outcome of the situation might be. However, up until this time, we have not received any reply from Mr. Shalamov.

Hopefully, he has complied with my requests; however, if he has not, we will be forced to take all further steps, at the behest of the Internal Revenue Service.

If you receive any further correspondence or information concerning this case, please let me know at once. Thank you very much.

Very truly yours,

*Frank J. Buffomante*

THOMAS S. LABIN  
By: FRANK J. BUFFOMANTE

FJB:gmi  
Encs.(2)

# TWENTY FOUR FRAMES

12 Chepstow Mansions · London W2 4XA

(01) 727.7244

2/4/74.

Dear Steina:

Many thanks for your letter....much welcomed especially in the light of your admission that you're a lousy letter writer!!

I can't tell you how pleased I am that you will be sending us some tapes; I can think of a dozen TV producers who I have praised your tapes to, and now maybe I'll be able to show some of them what I was talking about.

I guess that I should tell you how the money thing works out, ~~because I~~ hope very much that there will be some money for you and Woody. From time to time we do 'video shows'...what this in fact means is that we haul our equipment and tapes to some distant location and show them..on the whole this would be to students. On these trips we try and get the colleges to pay as much money as possible, and the tape makers share half the total income from the shows. When I use tapes in 'teaching' situations I once again pay the tape makers as much as possible out of what paltry sum I can get for the work.

When we show tapes (or films for that matter) to TV producers, we have to do this on a non paying basis...you can't really ask someone to pay you for watching something you want him to buy! (I am in principle agin free showings, but this just has to be an exception...). IF we do get any TV sale offers then you would be consulted before anything was agreed. TV money ranges from \$25/min to over \$200/min, and we would generally reckon to take about a third off for our work.

When you send tapes could you please use air mail parcel post insured. As we have a real shitty customs racket here it is most important that you send a 'pro forma' invoice for the tapes on the day you mail them. The pro forma should simply state the raw cost of the tape/cassette and itemise exactly what is in the package. This should be sent seperately from the package! What a hassel...but this way we can cut down on time wasted dealing with customs. Could you also please send as much info on the tapes and your work...reviews, stills etc etc...all maybe useful.

So..many thanks again for your kind letter...I'll write again when I get the tapes. By the way, I think that I will be in NY this year; I plan a trip to Australia and hope to come back via Cal and NY, but I am not yet sure quite when this would be.

Take care,

Very best wishes,

*Peter*

Peter

so look forward to meeting  
you both - see who can  
out-talk who !!!

# TWENTY FOUR FRAMES

12 Chepstow Mansions · London W2 4XA

(01) 727.7244

18/3/74.

Steina Vasulka, Center for Media Study, SUNY, Buffalo, NY 14214.

Dear Steina Vasulka:

Anne Severson - who I believe met you recently at the women's film event - suggested that I write you. I had asked her to let me know about tapes that she saw there, as we seem to have become increasingly involved with videotape during the last year.

I should perhaps say something about who we are and where we're at. About three years ago I started to distribute short American 'experimental' films in the UK and Western Europe, and we are now working with people like James & John Whitney, Stan Lawder, Bob & Gunvor Nelson, Jordan Belson and quite a number of other film makers who you may know of. We not only handle rentals on their films but devote quite a lot of energy to making printsales and getting TV showings.

When I was in the US early last year I saw quite a lot of videotape work and realised that much of the work that was being done (especially what I saw at NCET in SF) was really good. So...here we are now with a small but interesting collection of tapes (including TATTOO and work by Stan Vanderbeek, Tom DeWitt and TVTV...also some AMC tapes). Distributing them is really difficult, but we have managed to arrange quite a number of shows at colleges in the UK. But what I am really interested in is turning TV people on to what CAN be done with tape. The projects that we are working on now are a TV prog that will be shown here on the potential of TV (25 mins) and a major video exhibition that SHOULD take place here in London around April '75. After a lot of hassel I think that I managed to persuade the Arts Council to let me do this, and they are in the process of making a decision. If it happens you'll get full details and, I think, an invitation to come with your husband.

In the meantime I think that the main problem we have is that the range and quality of the work in our small library is not convincing enough for the hard nosed TV people. There's a chance, for instance, that if I can get more tape we can have a programme on BBC about video (maybe a little like the WGBH prog VIDEO THE NEW WAVE, a copy of which we also have).

*✓ WHICH I THOUGHT WAS REALLY FANTASTIC (!)*

I saw LET IT BE and HOME (?? I think) at a show by Dimitri Devyatkin or Jack Moore, and I had meant to write you some time ago. We would really like to be able to have some of your tapes here and if you were keen to pursue this it might lead to some money for you. By scraping and saving we have managed to get a Sony AV 3700 (! $\frac{1}{2}$ " NTSC b&w) and a Sony U-Matic dual standard (NTSC/PAL) cassette machine. It is with this equipment that we now do our video work.

I won't go on now as I am sure that there are already a dozen questions that you want to ask. Please do write me - and please consider letting us have copies of some of your tapes. Although I would not be able to make any promises about income, you can be sure that we would do our best and that you would be making a contribution to the development of a video scene here in England.

Hope to hear from you soon.....very best wishes



Peter Bloch



October 11, 1987

Dear Steina and Woody,

It is with much consternation that I have realized that it is already mid-October, and your departure looms precariously close. My move to California has proved somewhat overwhelming and this letter is unfortunately overdue (thus, the express mail). Enclosed you will find the promised list of WHAT TO DO BEFORE YOU LEAVE!, a copy of the tentative (very tentative) exhibition layout, a copy of the interview we did in July (somewhat messy), and a list of exhibitions and bibliography.

So, here we go.

1. This layout is a tentative plan done on a more accurate floor plan. I have been somewhat creative in drawing in monitors, matrixes, etc., but now this is your opportunity to think about the potential space of each piece and to give serious thought to the optimum kind of layout and number of monitors, placement of screens, etc. For instance, in the Matrix section, how much audio separation is needed, can they be facing or should they be along one wall?? I have merely guessed at the possible placement of equipment spaces. (I know these ceilings are high, but can't remember the exact height--13 feet??) Also notice that there are four columns which will interfere with four pieces. Other questions: should photos be placed on facing walls, or on a single wall?? Should walls be black? How do you perceive of the lighting--how well lit or underlit should each room be?? What kinds of seating arrangements should be made, if any?? i.e., should people be able to sit on something in the middle of The West? You can see that this has been organized as a kind of one-way trajectory, starting from the elevator/stairs (which will stand out from the building) and Allvision in a kind of open space, and following the center walls (space in center will be walled in).

I would appreciate you giving this some thought and attention, and sending your thoughts back to me. After your feedback etc. it will go on to someone at the museum who will probably have other things to add etc. This is your opportunity to be specific and to make changes. (A clean copy is enclosed, in case you decide you want to try another version.)

2. I have made a tentative list of single channel tapes, which is quite long, but which will probably get ~~pared~~ pared down a few. These are going to be organized into several (6 or 7) different programs. I have marked those for which there are masters at Electronic Arts Intermix (\*\*). Obviously, though, the best way to proceed would be for submaster copies of all these tapes to be send to JoAnn before you leave. I realize, however, that this is a lot of work, and may be expensive to transfer, etc., so we should talk about the logistics. *(i.e. best way to compile them).*

The list follows.

Evolution (1970)  
Golden Voyage (1973) \*\*  
Home (1973) ~~(1973-1974)~~  
From Cheektowaga to Tonowanda (1975)  
In Search of the Castle (1981) \*\*

Reminiscence (1974)  
Telc (1974)  
The Commission (1983) \*\*

Soundgated Images (1974)  
Soundsize (1974)  
Noisefields (1974)  
Violin Power (1970-78)  
Bad (1979) \*\*  
Voice Windows (1986) \*\*

Vocabulary (1973)  
Explanation (1974) *the Matrix (1974)*  
C-Trend (1974)  
Artifacts (1980) \*\*  
Cantaloup (1980) \*\*

Stasto (1977)  
Land of Timoteus (1977) ~~(1977)~~  
Flux (1977) *Selected Treccuts (1980)*  
Summer Salt (1982) \*\*  
new Dora tape

Signifying Nothing (1975)  
Switch! Monitor! Drift! (1976)  
Snowed Tapes (1977)  
Urban Episodes (1980) \*\*

Sketches (1970)  
Don Cherry (1970)  
Swan Lake (1971)

3. If you are still with me, I also want to get copies of the installation tapes for:

the four Matrixes  
The West  
Scapes (most recent version)  
Ptolemy (most recent version)

Wolfgang Preikschat Rolandstr. 36 D-4100 Duisburg 17

Woody Vasulka  
Route 6 Box 100  
Sante Fé, New Mexico  
USA

Oldenzaal, Dec. 25, 1991

Dear Woody,

thank you for the fax. I have submitted my idea, sketchy as it is, to Heiner Goebbels, who just had just finished his second commission for the Theater am Turm in Frankfurt (a multi-media montage on the theme of the "Horatian and the Curiatian"). The chances are very good, so that over Christmas I am preparing some excerpts of philosophical and literary texts probably crucial for the piece. There will be thorough deliberation and debate in January so that we can all get together in February, as soon as you get to Frankfurt. As you shall be staying in Frankfurt for a while, you'll get a more detailed picture then and we can discuss all the technical and conceptual questions of realization.

For January I promised to show Heiner and Prof. Lehmann some material of yours. If you could spare a copy of "Vocalisation" (or any other latest video of this kind), I'd be happy to present your music-video-approach.


Since I am without a permanent address for the time being, would you please send the tapes to the attention of Prof. Hans-Thies Lehmann, Lehrstuhl für Theater, J.-W.-Goethe Universität, Bettinastr. 64, D-6000 Frankfurt/Main 1.

Please let me know your travelling dates soon. My postal address until further notice is:

Wolfgang Preikschat Rolandstr. 36 D-4100 Duisburg 17.

Health and success to both of you

from



Keiko Sei  
c/o Szabo  
Zöldlomb u. 23  
1025 Budapest  
Hungary

May 7, 1990

Dear Steina, Woody,

I hope you both are fine in Santa Fe. I saw your piece made in Japan for Spanish TV recently, which was a fun. Nostalgia for famous Japanese elevator girls.

I finished the symposium on Romanian revolution a month ago in Budapest, which I sent you the invitation. It was a bit tough because it was held in the very middle of the biggest tension between Hungary and Romania, the media war between them falsifying the information each other, in the middle of the first free election, and while Romanian media became jeopardized again by N.S.F., at the same time Ilescu forming a new securitate called SEGU, and furthermore, the old securitates were recruiting new members in Budapest, so on so on.... Endless problems. That's why, however, this symposium was I believe significant. It was enthusiastic atmosphere and we could get quite good response both from participants and audience at the end (we had to do this by only invited people for the security reason). Hungarian National TV broadcasted this as a special program at the prime time and Béla Balázs Studio is now making a documentary video.

Romanian democracy is, I think, still far away. Nevertheless we can do something in the process. Since I got contact people from Romanian TV, one of them whom we invited is the actual director at the studio during the revolution (you remember I guess the woman with a headphone), probably I can arrange putting some video pieces on air there next time I visit there.

Anyway I now started making a catalogue of the symposium. Your contribution is always welcome if you have any impression on the revolution while you were watching TV (although I heard from American participant that American TV was not so active on this matter, or covered it in American- it means entertainment way). Forms, length, is quite open and the deadline is around the first week of June. Welcome, welcome!

One more important thing I'd like to ask you today is about your mother country. I don't know if you received the letter I sent to STEIM or not, in which I mentioned (if I remember correctly) about the first movement of video art in Prague called 'Video Salon'. in the last summer. They had the second salon just after the revolution in January, and declared the first video art at the mass meeting of all the artists in Prague (4000 artists for 10 hours!) after that, which I all witnessed. Since I will move to Czechoslovakia quite soon, because I found the Czech mentality fits me more than anywhere else's in Eastern Europe after travelling all over, I promised them to establish something there. They want to have some festival to see video art from abroad, but I think the workshop is also necessary for them, as I think Czech people are extremely skillfull and if they have enough equipments and teachers, they will create fantastic works from now on. Especially they have basic knowledge on computers (Their situation on computer is I think the best in E. Europe), and of course they have this tradition of animation, it's not so difficult to imagine how their future will be.

So now, I must make some strategies. People suggested me to contact to UNESCO for this project, and I will try Japanese hardware company at the same time to support. In order to do this I need some information. Could you answer these;

1. Are you interested in this project, coming over to Czechoslovakia to hold a workshop?
2. Could you suggest some more artists who are suitable for this, possibly Czech immigrant artists (Is there any, apart from Woody?).

Hopefully Jean-Paul Fargier will help this project, since he 'd discovered the leader of 'Video Salon' two years ago, before this man, Radek Pilar, a well known animator, hadn't started the salon yet, when he was invited to Prague by French Institute, and also he is completely in love with Prague as well as I am. In fact this is exactly a feeling of Love which I have for Prague, Woody. You have such an eternal city in your homeland! However this is my 'eternal' dilemma that I can't live in Prague since it's not my B-city. So I found the nearist B-city to Prague called Benešov to live. Your Brno can do, but it's too far from Prague for commuting.

A bit disappointing thing is, however, millions of tourists. It already started after the revolution and it got really worse after the Easter in all over E.Europe. So I'm fearful to imagine how it will be disaster in this summer! Since Czech people are the most careful people, they will not change the old system so easily even when they 're confronting with all those tourist problems. I'm also a bit sad about the absolute quietness of the eternal city is destroyed being. A big trade of democracy.

But in anyway they have Havel -- I've never seen any country which is <sup>so</sup> full of posters and photos of their own president -- whom I also admire, and a bright future... Why not?

I would more than appreciate if you could respond to this project for your artists as soon as possible, since I must start working on it very soon (the change here is daily).

Yours,





UNIVERSITY OF MAINE *at Orono*

Bureau of Labor Education  
A Division of The  
Office of Research  
& Public Services

128 College Avenue  
Orono, Maine 04473  
207/581-7032

Monday, April 12, 1976

Steina Vasulka  
257 Franklin St.  
Buffalo, New York 14202

Dear Steina:

Your hand-written letter (a pleasure to receive amongst the standard business correspondence) arrived at just the right time, so you needn't have apologized for the delay. However, I was just about to travel to New York City to visit the Television Lab at WNET and see a selection of their tapes, so it is I who should apologize this time for a delay in responding.

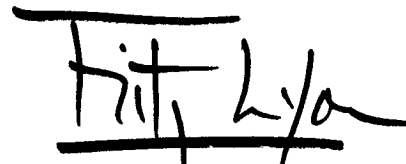
At the last Video Expo in New York I took one of your sessions on "Video Art," from which my further investigations have proceeded, and I was very impressed, learning much in a brief time. So in answer to your question, yes I have proposed a "video festival" for the fall semester, which has been tentatively accepted, and I would like to invite you to visit us, to show your tapes and your friends' tapes, and to make a presentation.

The budget and the dates are not set as yet. Frankly, my money sense is none too worldly, either. If we were to offer you \$500 to come this far north for a day, would it be an insult? If so, blame me and not the university. Of course, I can't make this official until everything is approved, so please drop me a note if the offer is acceptable, or, if not, what a more reasonable allowance would be; (I am in somewhat of a rush this time, however--a short note would suffice--also a brief biography would be helpful in publicizing the event).

By the bye, I met Bill Etra in New York, who says hello.

So much for news. I hope it's practical for you to travel to Maine next fall. Your presentation was very helpful and informative and interesting to me; I'm sure it would be a treat for students and faculty here. Thanks again for your reply to my general inquiry.

Yours,

  
Fritz Lyon

July 25, 1996

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

Dear Woody,

A gathering of materials which I have been intending to send to you for some time, including a reference to Tony Conrad in The Economist, the notices (NY Times and Boston Globe) of the death of Frank Daniel, and a picture of me at the Flaherty Film Seminar in 1970.

Joseph Brodsky's "Spoils of War" reminded me of your own reminiscences of boyhood and I thought that would enjoy it. "Szep's View" of Ireland seemed to echo your view of male bonding. The April 8, 1996 issue of The New Yorker puts war in historical perspective.

I really enjoyed our visit in San Francisco. The most interesting aspect of my visit to Albania were the thousands of concrete machine-gun shelters which are still in place all over the countryside. I'm trying to write a piece on Budapest's "The Butterfly Effect."

Within a few weeks, I'll have a tabloid on Mizoguchi, and will send that next along with an essay, "We Humans." The card has my correct address and numbers,

Best wishes, to you and to Steina

I sent materials to Helen Fierlinger at 351 Grover St, #12, SF, CA 94102, but they came back. Do you have a new address for her?



**3M Camarillo Plant**

300 South Lewis Road  
Camarillo, CA 93010-8485  
805/482 1911

March 13, 1990



THE VASULKAS  
RT 6 BOX 100  
SANTA FE NM 87501

Dear Sir:

I have received your cartridge in question, it appears that the tape came off the spool and did damage to the recorded area of the tape. I was able to rethread the tape and check the mirror, the light path and the hole pattern. All are within spec's, therefore I can only conclude that it was not the cartridge's fault that the tape came off. I then cycled the cartridge to verify end sensing. I will replace this cartridge for you this time. I do suggest that the drive be looked at as to the possibility of the problem.

I am sending you a new cartridge, and ask that you try it in your system. If you have any problems with 3M's cartridges, please don't hesitate to contact me. I would like to help in any way that I can. Also, I am sending a copy of a field bulletin on tape off's that might help.

Regards,

A handwritten signature in cursive script, appearing to read 'Ann Wotkyns' or 'Jim Michels', located below the 'Regards,' text.

to Ann Wotkyns/Jim Michels  
Factory Service  
(805) 388-4865



Charles Woodman  
1505 Swann Street, NW  
Washington, DC 20009  
(202) 232-0505

January 1, 1989

Dear Steina and Woody,

By now I hope that Mr. Juan Bernardez has returned your equipment and that all went smoothly. Thank you very much for all your support in making the show happen. I am very happy about the piece and am working hard to show it here in DC. Seeing it installed and spending a few days in the space was very satisfying. I've made a short "demo" program, alternating shots of the whole installation with footage from one of the four channels.

I sent the demo of Virtual Space, my other installation, to some programmers and have been invited to show it this spring at the San Francisco Cinematheque. Steve Anker wants to install it in a gallery for five weeks, IF he can find the monitors.

Here in DC, I've met two different producers of industrial videos who want to buy excerpts from my tapes, and hire me design new sequences for shows they are producing. Using some of my custom "art" effects in a totally different non-art context. This sounds like an intriguing, if somewhat problematic, way to earn money. It may also be a way for me to get access to higher levels of technology.

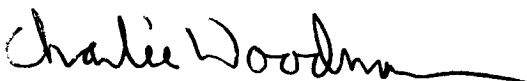
Thank you for agreeing to act as a reference in my job search. Making tapes for the military has its pitfalls and looking for work here has made me question whether I really want to be a "video pro". I would like to try teaching for a while, although I recognize that this path also carries its share of compromises. Initially I think it would be a big challenge for me.

So far I have decided to apply to Drexell Univ. in Philadelphia and to the Chicago Art Institute. I've sent off for subscriptions to the CAA positions listing and the Chronicle of Higher Education, and hope to identify a couple of other positions to apply for. If you should hear of anything you think would be appropriate, please, let me know.

Enclosed are some resumes to which you can refer in writing the letter of recommendation. If you will send me a generic letter addressed to whom it may concern, I can send it out with my applications. Then if they are interested they can contact you directly for more info. If you have questions about any of this, give me a call.

Again, I thank you for all your help and encouragement.

Yours truly,



Charlie Woodman

critical issues in electronic media

simon penny  
505 ne 5th st  
gainesville fl 32601  
904.375 9025  
fax 904. 392 8453  
simon@nervm.nerdc.ufl.edu  
Thursday, August 29, 1991

Dear Vasulikas,  
herewith the information about  
the Electronic Media Anthology.

It was a pleasure to meet  
you both - thank you for your hospitality.

Woody - (I have a couple of requests):

1) Can you send me photocopies  
or an address for those cute EPROM  
boards etc that you showed me the information  
on?

2) What's the name of your  
voice input/output (1000 word vocab) unit?

I mentioned you to Richard  
Loveless - I hope that goes well

best regards

Simon (+ Maria)



**DIPARTIMENTO DI  
STORIA DELLE ARTI**

56127 Pisa  
piazza S. Matteo in Soarta, 2  
telefono (050) 542345 - 541801

Fax 050 - 24115

Cod. Fisc. 80003670504

Part. IVA 00286820501

Prot. n. 33/LS

Risposta al foglio del

Data January, 23, 1991

n.

Gene Youngblood  
and  
Woody Vasulka  
Santa Fe - New Mexico - USA

---

We are happy to invite you in Pisa for a meeting with the students and a video exhibition that will take place from the May 9 till May 10 in the University and in "Lanfranchi Palace".

The meeting is organized by the "Ondavideo" Festival in collaboration with the Teaching of Cinema History and Criticism in our Department, and with "In Video" in Milano and "Immagine Elettronica" in Ferrara.

The Meeting with the students and the people will start on thursday, the 9 of May in the morning (11-13) with a speech and will close down in the night of the 10. Vasulka's videos will be shown during the afternoons and the evenings.

The hotel accomodation will be offered from the day 8.

Any further information, as well as the definition about the program during the days in Pisa, the video selection and the hotel accomodation, will be given later.

Please find herewith enclosed some "Ondavideo" Festival publications.

Best wishes

Sandra Lischi

*Sandra Lischi*



Stockholm, May 30th, 1989

Dear Steina and Woody,

I am sorry we missed each other in Santa Fe during our stay last summer ( and I probably won't be coming this year..) but I have nevertheless a pleasant reason to write to you:

The Museum of ÖREBRO in Sweden - an important institution for modern art here - is planning a very specific and select show of Video and Computer Graphics in autumn 1990 and they would be very pleased if both of you would participate.

As we know each other through our various encounters on this globe they asked me to make the first contact.

Actually, Sweden hasn't advanced much in this field since they made the video installation exhibition at the KULTURHUSET in Stockholm in 1985, so this is a new and serious step forward for this country which must be encouraged.

I hope things are well with you in general, I'm sure you are busy as usual, which is always good. Please get in touch with me in Paris at: 34, BOULEVARD DE CLICHY, 75018 Paris (Tel.: 1/42 52 85 13)

Best regards,



Teresa Wennberg

14.21  
DEAR BARBARA, CUT THEM UP  
THE WAY YOU WANT IT!

Woody Vasulka:  
Hybrid Hand Study (panel 1 to 5),  
~~Hybrid Hand Study, July 1963~~

Woody  
As you see, I did!

"Hybrid Hand Study" refers to the process, by which this  
serie of images was produced. Three basic elements - hand/background/  
texture - are at first digitized or generated by a computer, then  
further altered by a "Scan Processor," a purely analog device.  
Finally then, the product is a composit of this analog/digital  
synthesis - "The Hybrid."

Besides the "Hybrid Hand Study", a part of the exhibit  
is an introductory series of panels with images of the basic  
material codes of analog tools, the Waveforms, and basic expressions  
of Digital codes, both structured in visual patterns on the  
Cathode Ray Tube.

\*\*\*

These basic codes: sinusoid, triangular and square  
Waveforms and Boolean functions of the Arithmetic/Logical Unit  
of a digital computer are often called the "Code primitives."

# DEBORAH CURTISS, Studio

101 The Cambridge, 2967 Schoolhouse Lane, Philadelphia, PA 19144-5204 (215)438-5759

February 6, 1987

Dear Contributors and Friends:

p. 187

The time has come to celebrate! Introduction to Visual Literacy: A Guide to the Visual Arts and Communication (Prentice-Hall) is at last a reality. To acknowledge my own accomplishment, which was eight years in the making, and to thank the many participants, colleagues, friends and family who contributed to this project, I am having two receptions to which you are most cordially invited:

Tuesday, March 3, 1987

5 to 7 p.m.

Philadelphia City Hall

Room 202 (northeast entrance)

and

Monday, March 9, 1987

5 to 7 p.m.

Dowd Loft, fifth floor

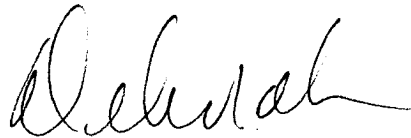
133 Wooster Street

SoHo, New York City

For those of you too distant to attend, I hope you will raise a toast to yourself and to all who have contributed to the creation of this book. Enclosed is a brochure and an order form to obtain your own copy. Enjoy it, and spread the word!

With my deepest appreciation, and in hopes of seeing you on March 3rd or 9th,

Sincerely yours,



Artists: share this with your photographers.

Galleries, share this with your represented artists:

*Q'll be in Santa Fe Aug 2-9 - will call - hope you'll be around.*

UNIVERSITY OF COLORADO, BOULDER

University Film Committee  
Film Studies Program  
August 3, 1984



Steina Vasulka  
Route 6, Box 100  
Santa Fe, N.M. 87501

Dear Steina,

I received your letter with the programs and tape descriptions. Concerning the program selection, here's what I think we should do:

For Denver, which is the first show (on Sunday night), we should show only work that does not require special sound or several monitors. They have only a video projector (Aqua Star) and cannot do any special set-ups with sound. So, I have sent them the following instructions about the program--you will show Urban Episodes and Summer Salt, and other tapes to be announced. They like to be able to advertise specific titles, so as soon as you decide the others, let me know and I'll contact them.

As for Boulder, I think we should do the same: stick with tapes that don't require special set-ups. In order to have two VTR's, three or more monitors and stereo sound we would have to find \$200 or more to rent the equipment. We can't afford it. I thought we might receive a grant to buy more video monitors by December, but that looks pretty tentative right now. Also, the monitors would probably be of different sizes and makes.

I think it best to go with other tapes besides The West and The Commission. I'm advertising the Boulder show as Violin Power, Summer Salt, Cantaloup and other tapes to be announced.

Write to me about your choices for the Denver program. We can leave the Boulder one as is.

I'll return your pictures as soon as we get them back from the printer.

Best regards,

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

Don Yannacito

DY:mj

14 May 1989

Dear Ones:

I miss you already. I visualize you walking the narrow streets and lovely canals in the rain. I stayed in the Hotel Embassade on the Herengracht. If you pass by, tip your hat.

Italy was ravishing. I arrived weak with walking pneumonia and spent a lot of time sleeping. Lying on cool sheets in my high-ceilinged room in the afternoon, churchbells pealing over rooftops, soft light slanting through the shutters, I remembered our time in Rome: the two of you, arm in arm, singing a Neapolitan song in the street at midnight.

Salsomaggiore is an exquisite spa town in the soft green rolling hills of Lombardy. Lush and gentle like northern California. A rich people's resort like Santa Fe. Boulevards lined with sidewalk cafes under a canopy of green thick-leafed trees. Smartly dressed young men and women (ah, the women!) strolling in the spring air. My heart leaped. I was revived, reborn.

The film festival itself was not very interesting. But the people were, as always. I especially enjoyed getting to know Adriano Apra. He's a serious well-educated man with a surprising impish quality (brought out, no doubt, by the affair he was having with the lovely Maria Theresa, some thirty years his junior). One of his favorite books is "The Art of Memory." He's been a champion of experimental and marginal films (and now video) all his life. He started the Salsomaggiore Film Festival twelve years ago, and this year will be the last. He's becoming director of the Pesaro Festival (in a stunning location on the Adriatic), a richer, more prestigious event, and he asked me to be a paid consultant.

The high point of my stay was a day in Parma. There I saw the Teatro Farnese, an incredible Renaissance theatre made of wood, where the audience sat in vertical colliseum-style balconies four stories high around a tilted stage whose perspective is so exaggerated that the 30-foot stage floor seems 100 feet deep. It was breathtaking. And in an adjacent building, vast murals by Correggio and an exquisite Leonardo drawing. Not to mention that Parma was the location of one of my favorite films, Bertolucci's "Before the Revolution." I stood in the rain in the Piazza Garibaldi, and then we drove to the Po river valley, whose misty flat landscape was the site of another favorite, Antonioni's "Il Grido." It was a day of pilgrimages.



Woody, you once said about the Italians that "they always cheat you, just a little." Yes, that's true, and we love them in spite of it. But in this case there was no cheating. I enjoyed a five-star hotel with exquisite food of the Emilia Romagna region, sumptuous champagne receptions for visiting filmmakers, and my handsome lecture fee and all expenses (including \$900 in artists fees) were paid without question.

(In that regard, attached is a \$50 check drawn on the Chase Manhattan Bank, which should make it easier for you to cash. I also have a catalog waiting for you.)

So in all it was a lavish and cordial ten days -- quite distinct from the rather ambivalent treatment we received from Prof. Aristarco. Speaking of him, you were right, Steina: who did I meet but young Dario Evola, now Doctor Evola, who said he made the trip just to see me again. A little more plump and charming as ever, he came bearing unfortunate news. No sooner had he and Marco (remember, he of the baronial manners?) received their Doctorate degrees than they were abandoned, disowned, by their mentor Aristarco. This was disastrous, because under the Italian educational system they can't get university appointments without being sponsored by Aristarco, who suddenly would have nothing to do with them.

Aristarco had just retired, apparently after burning all bridges in a debacle of bitter resentments and recriminations, and he has few friends left. So he told Dario and Marco there was nothing he could do for them. They had turned down other opportunities on the assumption that Aristarco would secure splendid positions for them -- and now nothing. They had placed their futures in the wrong hands. Marco won't speak to the old man, Dario maintains only formal contact. According to Dario, it's a scandal all over Rome, since it was everywhere known that they were Aristarco's only apprentices. A sad end for a man who was a leader of the anti-Fascist movement, co-founder of Neorealism and figurehead of film criticism in Italy for thirty years.

In any event, Dario (who was with the same young woman we met at the train station that night in Rome) renewed his invitation for all of us to stay in his family villa in Palermo any time we want. He sends his love to you. We parted with warm embraces. He's doing some work for me now in Rome, trying to obtain the elusive outtakes from "L'Avventura" for our laserdisc.

Woody, I've decided to wait a while before buying one of your photo-panels. The main reason is that the College of Santa Fe has made an arrangement with Sony whereby students and faculty can buy the new Hi-8 camcorder at a 50 percent discount. This is the video-8 equivalent of Super-VHS, with built-in timecode, etc., and I want one. But I can't afford to buy both right now. Also, when I do buy a panel I'd like it matted in black instead of grey.

I understand Joan has already told you that my friend Ted Zatlun, the poet from Ojai, would like to stay in your house while Joan is away June 20-30. She said you approved of the idea. I'll take full responsibility, of course. Too bad you won't meet him.

Finally, congratulations on getting the NEA grant for your electronic opera! I can't wait to see/hear what you're working on at STEIM. As for my own work, I now expect to have my book proposal ready in a month or so, which means the agent will sell it this summer. I'll finish the entire thing by the end of the year. If the publisher's advance is as much as I think it could be, I'll be building a house by this time next year.

Awaiting your return....

Love,  
Gene

Centre International de Création Vidéo  
Montbéliard Belfort  
Château Eugène Peugeot  
BP 5. 25310 Hérimoncourt  
Téléphone : 81 30 90 30  
Fax : 81 30 95 25



Merci d'effectuer  
toutes vos demandes  
de renseignements  
par courrier ou télécopie  
*Thank you to fax or mail  
all the requests you have*

Paris, 7 May 1991

from: Stephen Sarrazin  
181, rue Ordener, 75018, Paris  
tel. 42 52 87 34  
fax. 42 57 18 16

Dear Woody Vasulka,

I'm sorry I couldn't make it in person as I would have enjoyed meeting you. I'm a North American video artist and critic working in Paris. We have several friends and colleagues in common, including Nam June, Jean-Paul Fargier, Gary Hill, Robert Cahen, John Sanborn... And Pierre Lobstein

I contribute to various arts and media publications, and I'm currently collaborating with Pierre Bongiovanni from the Montbéliard festival on a quarterly which will also produce special issues (thematic, monography...). I will be in New Mexico, in August or September, where I will be meeting with several Native American artists, and possibly with Bruce Nauman. I wondered if I could stop and visit you, do an in-depth interview with you and Steina. I would be grateful if you could let me know if you'll be in the States, in New Mexico that is, in August or September; I would also like to write or fax you (I don't have your fax number) ideas I would like to discuss with you in the interview, and have your comments on them beforehand. I look forward to hearing from you.

Sincerely,

Stephen Sarrazin



The Heard Museum

April 16, 1991

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

Dear Mr. & Mrs. Vasulka:

Enclosed is the loan agreement for the video synchronizer you loaned to Jean LaMarr for use in her installation piece "Double Vision", that is part of our exhibit SHARED VISIONS. I received the replacement today and am currently trying to switch with the original which I will ship back to you as soon as possible.

Please review and sign the original agreement and return it in the enclosed reply envelope. Please note that I do not have a value on the synchronizer and would appreciate you indicating this directly on the original loan form. The copy is for your records. If you have any questions, please feel free to call me at anytime.

Sincerely,

Gina Cavallo  
Associate Registrar

Enclosures

cc: Dr. Martin Sullivan, Director  
Margaret Archuleta, Curator of Fine Arts

**California  
Institute  
of the Arts**

Valencia  
California  
91355

805  
255 1050

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School of  
Film and Video

22 October, 1.990

Dear Woody:

I would like to express our appreciation to you for coming to CalArts. Your lecture was well received and induced some interesting discussion in the following days.

Personally, it was a pleasure to meet you and have the opportunity to spend time with you and your ideas. I am seriously interested in the possibility of a position in New Mexico. Please keep me informed of any developments in this area. I can be contacted through school, as you know, or at my mailing address. It is P.O. Box 55434,  
Valencia, CA 91385.

Again, thank you and hope that you had a pleasant journey home.

Sincerely,

*P. Galvis-Assmus*

Patricia Galvis-Assmus

EL ARTE DEL VIDEO



18-04-30  
18-06-04

Lene Gravelen ATANOR  
Raul Anderson

VECHT STRAAT 179  
1079 BJJ Amsterdam

FAX 31.20.2071.00 TO: LKAS AT: STEIM FROM: J.R. PEREZ ORNIA AT  
THE ART OF VIDEO, IMATCO/ATANOR MADRID, SPAIN.

449204

Mr. and Mrs. Vasulka  
c/o STEIM  
Achtergracht 19  
1017 WL Amsterdam

9th May 1989

Dear Woody and Steiner,

We thank you very much for your co-operation in the project of our series for Spanish public television (TVE) about videoart. Suzanne has told me about the interest you have shown and about your wonderful collaboration in sending tapes and written information. I was lucky enough to meet you in San Sebastian at the Festival de Video, and I am a great admirer of your works.

We are very interested in including excerpts of your videos, which I will choose, the rights of which we will be negotiated later on by the executive producer. We will also be asking for the excerpts of your works in one inch.

We also wanted to interview you in Santa Fe, but Suzanne told me that this is not possible. I think the best thing would be for you to come from Amsterdam to Madrid, before leaving for the States and we would interview you here, unless we can go to Amsterdam.

And last but not least, something very important for our project, we would like to ask you to produce one of the fourteen original works in the series which should last not more than five minutes. We have taken some time in making this decision because we were waiting for the re-organization of the episodes in the series to be done, and now we are in a position to make you this offer. I hope you will have time and that our budget will adjust to the production possibilities. The work will be included in the episode which we have provisionally called "VT = TV", the script of which has been written by Kathy Rae Huffman. The original work for this episode was going to be made by Antoni Muntadas, but we

Joan  
- call Don  
at his office

same

17:4

project

18  
5/2

16-25-30  
1628-3

5

09-34-1-

Helo Steina, I'll try to call you today but to have the contribution of Sylicon Graphic in Italy we really need that you write a letter to Sylicon in USA.

The manager of Miland Ing. P.Muzzolon explain to us that he already received the amount of funds for this year and to support his request for more money for the Vasulka exhibition he needs that you als artist you make a letter to present you and your work.

It's suppose to be a simple letter: The City of Rome, under the curatorship pf M.M.Gazzano, president of the Kinema Association and direktor of Video Art Festival Locarno, has invited Steina and Woody Vasulka to install a major .....1995. In addition to the City of Rome contributing you write the price wich i send you in the other fax ~~baus~~ about 175.000\$ and Skira contribution for catalog 34.000\$ you write Grandi immagini contribu tion for 90.000\$. The total cost ~~ent~~ of the equipment is 120.000\$ so you ask if they can cover the lock; You explain your work and way is a tcnology exhibition;

In the rality we need this money to cover expensive italian tecnic (Ansaloni) Projekt and direktion of the exhibition (Marco) Translation text for catalog cachet author text publicity in the news paper etc. Administrative work and secretary etc.etc. and we dont' have sponsor for this.

*only for you*

I'm sure that is going well. Do it today, write to public relation or find aut the person try to call Madame=Fd=e= FERRARO IN THE MAIN OFFICE OF SYlicon. You put also your profil and the one of Woody letter of City of Rome Color Copy of Palazzo delle Esposizioni

This price of Grandi Immagini 90.000 is only for the Sylicon Graphic

*Thanks and  
by Adriano*

**Centre  
Audiovisuel  
Simone de  
Beauvoir**

4, square St-Irénée  
75011 PARIS  
Tél. : 47.00.79.78.

**Steina VASULKA**  
Route N°6, Box 100  
SANTA FE  
NEW MEXICO 87501 USA

Paris, le 5 Octobre 1989

Dear Steina,

Thank you for your nice letter and the information you sent to us. I am sorry to answer you so late but our office was closed during August.

We don't have, unfortunately, the possibility to invite you to present installations, at least not now. We would like to receive you in Paris, right after Geneva and combine a presentation of your work with a workshop in the Ecole Supérieure des Beaux Arts. The Ecole is ready to propose you 12 000 F for a workshop of one week in the school with the students, on a theme you can propose. It can be theoretic and practical. Each day could be closed by one hour of a screening, presented to a larger audience, including the students of other schools, professionals and the members of our association.

We would make a good communication of the screening to the press and we'll organize a conference de presse presenting you, your personal work, and of course the work you do with Woody. We can pay the travel from Geneva, by train (TGV) and 5 nights in a hotel (or 5 00 F per diem if you have another facility). This workshop and screening would be strictly non commercial.

I know it's very short now but could you give us your answer to this proposition. If you agree we need as soon as possible an information about you and Woody (C.Vitae, work in process, one or two pictures) to make a documentation and a press release.

For the screening I was thinking of :

- Your tape with the violinist player
- Summer salt
- Let it be
- Cantaloup
- Urban episodes
- Selected treecuts
- Bad



2.

You are the only Vasulka I am aware of that is not shown on the chart above. I'd appreciate any information you could send me.

When you visit Czechoslovakia, perhaps you could inquire further into this family history for me. Or, if some relatives exist get the address for me and give mine to them. I'll find someone to translate the letter for me if they are unable to write in English.

CHARLES J. VASULKA  
33866 GAIL DR.  
NORTH RIDGEVILLE, OHIO  
44039

PHONE 216-327-5184

Thank you again,

*Charles J. Vasulka*

NORTHEAST OHIO  
REGIONAL SEWER DISTRICT

CHARLES J. VASULKA, P.E.  
CHIEF ENGINEER

UCLID AVENUE  
D, OHIO 44115-2504

216-881-6600



## TEILNEHMERLISTE

Folgende Studierende haben an der Lehrveranstaltung

Titel KÜNSTLERISCHES ZENTRALFACH "VISUELLE MEDIEN  
GESTALTUNG"

Name des Prüfers GASTPROF. STEINA Vasulka

im ~~SS~~/WS 1992/93 durchgehend teilgenommen:

Laufende Nr.	Name	S	M	Datum der Prüfung
1	WOLFGANG NEIPL		X	27. 1. 93
2	MARTINA CHMELARZ		X	27. 1. 93
3	GERHARD PAKESCH		X	27. 1. 93
4	WOLFGANG DORNINGER		X	27. 1. 93
5	TRISTAN THONNISSEN		X	27. 1. 93
6	BAN BORIS		X	27. 1. 93
7	FLORIAN SCHMEISER		X	27. 1. 93
8	HELMUT RAUCH		X	27. 1. 93
9	MARTIN KOCH		X	27. 1. 93
10	CHRISTINE MEIERHOFER		X	27. 1. 93
11	LEOPOLD LARCHER		X	27. 1. 93
12	RICHARD SCHNEIDER		X	27. 1. 93
13	MARTIN KUSCH		X	27. 1. 93
14	ARYE WACHSMUT		X	27. 1. 93
15	LUKAS KIRCHER		X	28. 1. 93
16			X	28. 1. 93
17			X	28. 1. 93
18			X	28. 1. 93
19			X	28. 1. 93
20			X	28. 1. 93
21			X	28. 1. 93

THE UNIVERSITY OF CHICAGO  
COMMITTEE ON ART AND DESIGN  
MIDWAY STUDIOS  
6016 SOUTH INGLESIDE AVENUE  
CHICAGO • ILLINOIS 60637

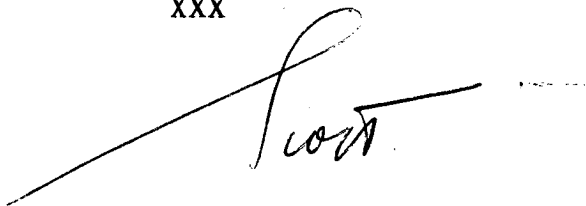
Dear Woody and Steina;

Hope all is well with you. It's been a terrible year, but I did manage to finished the enclosed tape.... another long one. I'm racking my brain to have shorter, more amusing ideas...

Anyway, I hope you like this one. As you will see, it is very different than what I usually do, but I think it is still about the same things I usually obsess about.

I hope all is well with you. I'm not sure if we are going to get to NewMex anytime soon, but you never know. I look forward to seeing you whenever that will be...

XXX

A handwritten signature in black ink, appearing to read "Scott", with a long horizontal line extending to the left.

1848 West Cortland Street  
Chicago, Illinois 60622  
312-235-7266

M. Dickinson, Videotactics curator

# PENDRAGON, inc.

P.O. Box 1433  
Santa Fe, New Mexico 87501

6 September 1982

Dear Steina & Woody:

Since, up until now, I have not seen all of your videotapes and we are all too short of time for a preview before Videotactics is installed, I am asking you to choose a tape for the exhibition.

The purpose of this installation is primarily to expose local artists to the wide range of possibilities inherent in videototechnology. You both, as pioneers and innovators in the medium, have a lot to demonstrate.

I chose not to use tapes of a documentary nature; I am concentrating on creative treatment of artistic & philosophic material. The categories are: Dance Video; New Music/Performance

Video (a possible program to incorporate your tape of Steina playing the violin?); Pop Satire; and Inner/Outer Space, subtitled The Magic and Mysticism of Video, includes Emschwiller's Sunstone, parts of McCullough's Shopping Bag, Spirits & Freeway Fetishes, Crown & Etra's The Tube & Eye, recent tapes by Gary Hill, Video Girls & Video Songs for Navajo Sky plus, I hope,

# PENDRAGON, inc.

P.O. Box 1433  
Santa Fe, New Mexico 87501

a tape of the landing of the Space Shuttle. This is the program in which I would especially want to include a tape of yours.

Because of publicity and program-printing deadlines, I must know your intentions re: this exhibition by Sept. 24<sup>th</sup>. I will be in Los Angeles next week but Ian will be available to make any arrangements or agreements necessary. Also — we did not work through your distributor because we felt a more personal arrangement is more appropriate, so please let us know (as soon as possible) your fee for the tape(s) rental and for the videographics work by Woody. (They were <sup>all</sup> so exquisitely beautiful, we had a hard time choosing one to use for the poster.)

Thank you for your time & cooperation. We look forward to hearing from you soon.  
Marianne Dickerson

Pendragon: ~~988~~ 982-3737  
My home no. : 988-5472

To Steina - 505 473 0614

Hi Steina - What a great show! Thanks for the enlightening talk - I especially appreciated the line about you being the immigrants who took the taxpayers money. I wish Edward Teller would be as frank. Sorry I couldn't meet with you later, but maybe somewhere soon - maybe Amsterdam.

One of my main project sthese days revolves around the subject of Stalin's voice. I found some old records from the '30s that I'm processing to make sounds for varied purposes. I am using a variety of available DSP programs for the Power PC, mainly Lemur and SoundHack, to process and evolve these sound in non-realtime. Laborious, unfun and as potentially stiff a process as academic computer music was in the 1970's. - I just did a week of concerts with Merce Cunningham last week using the material I'd laboriously generated this way and was reminded of how useless samples can be in live performance. It seems to me that M-Q data such as Lemur generates could be played & modified in realtime by a bank of software sinewave oscillators running on a Mac PowerPC. I know that research at CNMAT has been able to accomplish this kind of thing on a MIPS chip in an SGI Indy. Maybe 50 oscillators would be enough, maybe even 30 would suffice to generate some wild sounds in live performance - the MQ data is ideal for morphing sounds. Is this a worthy project for the software geniuses at STEIM?

Let me know if this idea strikes you as appropriate - I have others, too.

Paul DeMarinis

415 626 4219

FAX: 626 0219

Keere Steina, Nå, det var skønt at få besøg fra min ungdom på Askov - det var kærtligt at få snakket om nyt og gammelt. Og siden da er der sket store ting i Præstisen!

Amid the usual rush of Christmas the expression "peace on Earth" has taken on an unusual significance. What a year! Despite continuing war and strife in many places we can still rejoice over the end of Europe's long cold war. If only we can use the opportunity to get the military off all our backs . . . and if only the East Europeans can keep some of the good things they have got and avoid copying the worst of our materialism, then we would have the chance to join forces in the next big struggle - that of trying to keep the planet habitable. There's been a lot of talk about it this year, but not the sort of action that might make you think the powers that be have really understood the situation yet. Oh well, so much for this year's little sermon.

It seems we will just be the 5 of us here this Christmas, and we look forward to having Zoe and Erik home again for the holidays. Zoe has begun her 3-year training at Huddersfield Poly for her new career in chiropody and so far she is enjoying her studies. She was fortunate enough to get a full student grant which helped no end too. During the summer she went to some of the Billy Graham meetings and decided to become more consciously Christian. She seems to be very happy in her new-found community, and we are happy for her - not least because she has steered clear of the ultra-individualistic, right-wing fundamentalism that is about.

Erik is enjoying his 2nd year at Cambridge reading computer science, continuing some Quaker activities, cultivating a (Quaker-connected) German girlfriend and taking an interest in Charter 88. He did some more rowing this autumn but has given it up for the rest of the year as it is taking up too much time and energy. His STC summer job and sponsorship help a lot with the finances.

We enjoy having Ulf at home for this last year of his A-Levels. He has just finished attending a number of university open-days and interviews and has had a number of good offers for 1991. In the intervening year he is planning to travel and hoping to finance it by working in the countries he visits. He is also involved in a really youthful theatre group, manages some Quaker activities, takes a lively interest in current affairs, plays the guitar, keeps us in fits of laughter and runs a hectic social life - the latter thanks to having use of the car, which now also has to work a night shift, since he passed his driving test.

David and a colleague have managed to get funding from the Natural Environment Research Council for an experimental programme involving use of the agroforestry site, which has now completed its 2nd growing season. Ironically enough the grant exploits only the arable and forestry control treatments - and not the actual agroforestry ones - for the investigation of the effect of newly-planted woodland on nitrate pollution of groundwater. Still, it's all useful stuff, and it's a foot in the door for later applications. We're trying to exploit a Danish connection, put up a joint project and get hold of some EC research money.

Ruth has got a new job in an area of Leeds near the old one and just as troubled, but is now using a newly-developed and seemingly more effective health-visiting programme with first-time mothers. Even so she gets a bit depressed at times over all the problems these very young unsupported mothers have to live with. It seems much in society works against them and undermines her efforts too. TV doesn't seem to help either - there is a line in one of the songs in Zoe's Pink Floyd album that runs "I've got 15 channels of shit on my TV to chose from". Well, OK, not quite that many yet - but Maggie's working on it.

The flower garden got a face lift this year, we attended Quaker Yearly Meeting in Aberdeen, had 2 wonderful trips to Denmark and enjoyed a steady stream of nice and interesting visitors here. Looking back we can only be grateful even if a bit breathless. We hope life has been good for you too.

"Kom igen! lidt for næste gang. Kerlig hilsen. Ruth



En lille selvfikseret  
julehilsen fra  
Hulefolk~~et~~  
(citat: Olaf)



Olaf

Erik

Zoe Sylvia

To grow, or not to grow: that is the question,  
Whether 'tis nobler on the Earth to suffer  
The filth and waste of outrageous production  
Or to take arms against a toxic sea of troubles,  
And by opposing, end them? To breathe, to pause;  
To look anew; and by this pause to say we end  
The heart-ache and ten thousand unnatural shocks  
That Earth is heir to, 'tis a consummation  
Devoutly to be wished. To breathe, to pause;  
To pause; perchance to dream: aye, there's the hope;  
For in that breath of hope what dreams may come  
When we have shuffled off this monstrous myth,  
Must give us pause. For there's the nub  
That makes a dread of so much hope;  
For who would bear the poisons and foul stench of "growth",  
The oppressor's wrong, the proud industrialist's contumely,  
The pangs of Gaia's wounds, the law's delay,  
The insolence of office, and the spurns  
That Nature so unworthily takes,  
When we ourselves might Earth-love make  
With a bare choice? Who would sorrows bear  
To choke and die a cancerous life,  
But that the dread of life without the car,  
The undiscovered country in whose bourne  
Our dreams might live, puzzles the will,  
And makes us rather bear those ills we have,  
Than fly to others that we know not of?  
Thus dross materialism makes cowards of us all;  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of greed,  
And enterprises far beyond the goals of "more!"  
And "more!" with this regard their currents turn awry,  
And lose the name of action.

(With apologies to W Shakespeare)





12/21/91

SO GOOD TO BE BACK  
IN TOUCH WITH YOU  
AFTER ALL THIS TIME  
I'M BUSY SETTING UP  
MACHINES SO I CAN GET  
BACK INTO VIDEO PRODUCT-  
ION.

HOPK TO SEE YOU SOON  
MY BEST WISHS TO YOU  
FOR A HAPPY CHRISTMAS  
TIME + NEW YEAR

Jim Snyder

# The School of the Art Institute of Chicago

COLUMBUS DRIVE AND JACKSON BOULEVARD, CHICAGO, ILLINOIS 60603

**Video Data Bank**

312. 443-3793

Dear Steina and Woody,

This is your old submaster that I am returning to you. Your new tape that you sent this summer is acceded into the collection of submasters. We look forward to receiving tapes of your new work The Art of Memory and Voices. We'd love to see them and be able to distribute them along with your other work. Hope all is well with you both and that the changing season will bring good things.

Warm Regards,



Lynn Book

9/24/87

Dear Steven,

NINA SOBREL  
443 B GRAND P.  
VENICE, CA 90291  
(213) 399-6765

Sorry it took so long for me to send this tape. I'm looking forward to showing your work to my students.

My baby is having difficulty in walking and has to have intense physical therapy - so for the past six months it's been a series of tests Doctors and <sup>physical</sup> therapists but all is looking good now; someday she'll walk. Soon, I will be able to work.

Please come & visit when you're here in town. May my home be yours - you're welcome to stay.  
Mum all the best  
Nina

The American-Scandinavian Foundation  
127 East 73rd Street  
New York, New York 10021  
Telephone 212 879 9779 Telex 661553 WUI

June 10, 1985

Ms. Steina Vasulka  
Route 6  
Box 100  
Santa Fe, NM 87501

Dear Steina Vasulka:

Thanks so much for sending your tape for the film I am producing for the American-Scandinavian Foundation's seventy-fifth anniversary. Your work is very interesting. We would like to include a brief excerpt from "Urban Episodes" if that is all right.

We were making kinescopes last week, so I went ahead and made a kind of a sequence of about a minute in length. I hope you don't mind my doing that without your permission in advance, but we would have had to pay a big minimum charge otherwise.

The film is going to be shown first at the Foundation's anniversary celebration at Lincoln Center on September 30th, and then it will be offered to PBS. It will also be distributed to educational institutions such as schools and libraries without charge.

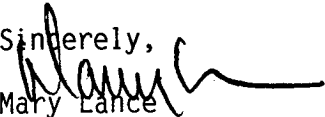
We went to Scandinavia and ordered footage from archives in Norway, Finland, Sweden, Denmark and Iceland. I was only in Iceland for a day and a half which was too short a time, but I was able to view some material at the Icelandic Film Archive, which was really interesting. I also met briefly Hranfn Gunlaugsson, who directed "When the Raven Flies" and Jon Hermansson, producer of "Land and Sun." We will have excerpts of these films in our documentary as well as sequences on early Scandinavian cinema, Bergman, opera and dance, etc.

As a video artist, your work is really unique, and it would be great to include this excerpt in our film.

I am enclosing a copy of the standard release form which we are supposed to ask everyone to sign. If we can think of including your work, would you please sign this and return it to me? Thanks very much.

Thanks a lot for letting us include your work in the film!

Sincerely,

  
Mary Lance  
Producer/Director

Telephones: (212) 247-4892; (212) 929-3661

Anne-Marie Duguet  
15 rue Olivier de Serres  
75015 Paris  
(1) 45 32 92 98

Paris le 2 novembre 1987

Dear Steina and Woody,

I hope you are fine, doing great new works in your far far superb south west! I'm trying not to go too much to festivals and be more quiet for writing but that's hard to find and the beginning of the University is crazy as usual. Now the special issue we'll edit Raymond Bellour and I about video is toward the end and it has to be totally finished at the end of this year. It means that we just have one month to collect the last texts! The slowest will be to translate all the english texts. That's why we need yours in emergency !!!

If Woody has finished the text he was talking to me about in Tokyo, he would be very kind if he could send it very quickly to me or to Raymond. As the maximum would be three or four pages (each page around 1600 signs) it can be also excerpts of interviews of you both from your catalogue published in France by MBXA. We would need also some photographs of tapes or installations.

Thank you very much for all this work. We hope this issue will be great. Please send us too your suggestions if you want about the way you would like to organise what, will be one page or a double printed page and we'll do our best with the publisher to be as near as possible to them.

Please could you give to us a quick answer before the 20th of november. We need to take the last decisions now concerning all the collaborations.  
Thanks a lot!

Waiting to hear from you soon

Kisses

Anne-Marie



P.O. Box 1595  
Dallas, Texas  
75221-1595  
23 August '86CE

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

Hello. Remember me? (Maybe yes? Maybe no?) I approached you at the Dallas Public Library to talk about video, some of your techniques in "The West", the world et al...

I had asked you if you would take some time to look at one of my tapes if I sent it to you; you agreed.

Well? Would you believe I just this week was able to sort through my shelves & get down to the library to view, for the first time in three years (!), a fifteen minute sample of some of the work I've done in video. I love video. And I must tell you, Steina, I found our talk to be the most encouraging stimulus I've received in that direction since I left Hans Breder & The Corroboree [gallery] in 1983...

...so I went to the library this week. Your installation was no longer there... It was kinda sad -- like a hole was there -- cause I had been through that lobby several times, in & out, over the course of your month-long run. And it was interesting to sit there in that environment [or stand off & observe, as I am more likely to do]: everyone -- from mothers with small children, to bookish bearded scholarly types, to street people come in to "watch a little television"... I guess I enjoyed seeing the street people, the dirty bagged old men and the cigarette stubbed woman, watching your video: usually just sitting there watching without saying a word... I guess I found this most exciting because I can't imagine any of these souls ever getting past the art museum guard...

But anyway, enjoyed being able to go back and look again, study the video -- visit it again like a painting. My experiencing of other peoples' video in the past (with a few exceptions) as been very temporally based: come in, sit down, see the piece once in a group, turn the house lights up and leave. So it was good to be able to go back and visit: like finding a new friend.

I saw "Voice Windows" shortly after you left and immediately recognized it as yours! Nobody had to tell me. (This recognition kinda surprised me.) It made me want to travel. [In fact: that is my next goal: to find a car and drive drive drive drive drive! I've been within the Dallas City Limits for two years without a break now. Aargh!] I enjoyed the



work a great deal. I've got a couple of technical questions I'd like to ask you, though perhaps I should wait until another time. Sine wave? Sine wave with key out/key in? [Sine waving is something I'd never even heard of in school, & it fascinates me!] But, again, that was a temporal viewing experience, and I've only seen the piece once. I'd like to see it again someday.

Your "system performances" intrigue me. This is perhaps the avenue I've pursued with my photobooth series. I got addicted to photoboos somewhere along the line... I like the machine having control of the form; it becomes a standard against which & into I can fit.

And I wonder now (in retrospect) if system performance might not have saved me from my disillusionment, disillusionment with the whole academic political system. [Perhaps I'd had no disillusionment with video at all!!!!]

But in going back and seeing these select works, in re-keying that period of my life, I can see areas where I'd gotten stuck. And in untangling WHY I stopped producing (or wanting to produce) video during this time, in taking out the knots, I am beginning to see the threads I can again pick up & weave.

I, for the most part, in school was working with unprocessed video.<sup>(?)</sup> I wanted to find out what the medium was. I wanted to find the limitations of what I was working in; I'd studied television production for a couple of years before that; but in those courses we were never allowed to just play. So I set about in "Oral Exam", for example, to study what color would reproduce. [This is why your chroma, Steina, excites me so!] I've always had a love-affair with color -- even in my earliest films as a kid you'll find hot-pinks, fluorescent limes, skybluepinks & reds.

That has been the biggest disappointment in reviewing this tape I am going to send you: that the cherries are not cherry, the pea soup not pea, the grapes not grape. Nyeh, I'm hoping this was

just a poor dub. (?) I'm more embarrassed by the decrepit chroma than anything else. I know what the original looked like. [So you're gonna hafta boost your mind's eye chroma when you see this tape, okay?] I mean, the rabbit-like glasses in the portrait interview with Jamie Smead are hunter's orange!, a color my eye enjoys. So you'll soon see what I mean...

I feel as if I should warn you, Steina (though I equally feel I should not) -- at the time of this video I was working in grotesques. You are likely a sophisticated



enough a viewer that I needn't say anything. I guess I'm perhaps a little skittish about dropping my stuff on unsuspecting viewers. (Akin to video terrorism I suppose.) But this work was shown before the University of Iowa Scholarship Review Committee in '83, and somewhere in the middle of "Oral Exam", not a long piece, one of the tenured professors, the head of the Ceramics Department, I believe, a middle-aged Asian woman, stands up in the middle of my piece angrily protesting, "THIS IS NOT ART! THIS IS THE MOST REPULSIVE THING I HAVE EVER SEEN!!" And she stormed out. She must've had a lot of clout. Despite the excitement my work caused among my professors & the people from New York they showed it to, I, needless to say, did not get the scholarship for video. It was awarded to a guy who videoed an empty room he'd painted; he buried TV sets too. I didn't bury TV's and I had to drop out.

Actually, I think the interim has born me well. I don't think that when I go back to video I will pursue this same venue. This was student work, and it looks like student work. I mean: you can tell. I don't think it is any the less valid! But the roads my mind pursues now lie more in the countryside of sleep & dreamings. I'm planning super-8/video interfacing. Now I'm re-learning super-8, starting again from scratch. When I come back in I want it to be fresh. New.

Yet at the time of these video bits I was most curious about the history & tradition of grotesques. I've never been to Europe; but friends came back with marvelously human stories that didn't have the American sanitized smilings I was used to. I began studying mime & comedia d'el arte (with the man who plays the head in "Harpie" & the patient in "Oral Exam"). I was also studying masks & maskwork at the time. When I constructed "Oral Exam" [initially titled "Diamagnetism"] I approached it purely as a concept & a color study. I selected the foods used for their color. Hearing people squeal & cringe in viewing the tape seemed a pay-off after-the-fact. What you will be seeing, in fact, is the second take/performance of this piece: The Curator of Video & Film @ The Whitney (whose name I've conveniently forgotten) asked me if I had designed this as a performance piece...Bill, the actor/subject, and a very dear friend of mine, got VERY sick that afternoon after leaving the studio & wouldn't see me for a couple of days...I could never do that to another actor again. I told the guy, the curator, that, because the camera-lens-subject axis is so crucial to the concept's delivery, I could see no benefit in repeating the performance for an audience. That seemed to satisfy his question.

But it was kinda neat looking at this work again. Like I've said, I haven't seen any of it in three years. You don't think it's gone thru print-thru already, do you?





But anyway... the work is something I did a while ago, maybe when I was an earlier specie of myself. You will quickly recognize that the person on the tape is not the same one you met in the Dallas Public Library lobby.

Please pardon my humility & my sense that I am sending you shards from a past existence. I believe video is a language; and these are some of my notes, crude, perhaps degenerating, on how I have been learning to speak it.

But I found your encouragement a much-needed boost to me, Steina. I work in multiple media. And somewhere in the pursuits of the poetry & the polaroids series & the photobothes & the books & the drawings & the film...somewhere in all that, what I felt as a rejection by the academic establishment somehow ballooned like a nightmare ghou, a gnashing phantom belching & growling how I would never make video again. You have mana. For 3 years of "artistic isolation" my video eye's been sooted, sotten. I want to thank you for tellin me to take the cobwebs off my brain

\* \* \*

\*\*\*\*\*

\* \* \*

So I guess you'll be getting this tape in the mail just as soon as I can get it packaged & down to the post office. I've never asked anyone to look at one of my tapes before. I know what's there. I wish the chroma was better; had I better, more accessible resources, I'd dub you a tape from the originals & boost the color. [This isn't the way I'd organize a sample tape today, which I suppose is a healthy statement.] But enough!

When my latest brainstorm manifests itself I will send you a copy.

Until then...

...thanx again, Steina!

I appreciate this.

Sincerely yours,

*Carl*

December 6, 1995

Dear Steina

We are in the process of compiling a sort of 'wish list' for our application for the years '97 to 2000.

Given the current wish to diversify from only sound to image and, more specifically, video technology we stand before the daunting task of compiling a list of equipment to justify the budget proposals. We've been talking with Sher Doruff and she has compiled such a list, quite independently of any policy plans we may develop (have developed?).

One issue which came up during the discussion is the issue of 'real time video manipulation'. STEIM has always been working from a performance oriented frame of mind, so I (personally) question the need for a full fledged video production facility. We should be able to simple multimedia productions, but broadcast quality video production seems to be out of scope.

On the other hand, building instruments is what STEIM does, and here I see plenty of interesting applications for 'video instruments'; real time manipulation of video controlled by a performer. Of course the distinction between these two tracks is not at all clear cut, the video to be manipulated has to be produced etc, so a (beta) recording deck, for instance is something we will need, wherever we place the focus.

With these thoughts in mind, would you care to take a look at the list which I enclose and, given our ignorance of capabilities and availability of real time video systems, maybe give us some pointers to manufacturers etc.

all the best, tom.

**OPTIMAL ACCESSORYS FOR MEDIA ROOM**

Non-Linear Digital Video, Audio, 2D/3D Graphics, Communications, VR

**HARDWARE - VIDEO/AUDIO**

Interface - Opcode Studio 3

Digidesign Audio Interface w/SA card or ProTools

Digidesign Video Slave Driver - Sync generator

Video card - Data Translation Media 100 or Radius Videi Vision Telecast

Monitors - Sony 7" video monitor, Large Sony monitor

Monitors - Studio audio

Video - 3/4" Sony VCR (Beta optimal), S-VHS, Hi-8

Audio - DAT and cassette deck

Camera(s) - Hi-8, tripod

Mixer - Mackie 1202 or 1604

Patchbay - Video and audio

Console - Built in console/table for equipment, soundproofing

Lots of Cables - jack, XLR, RCA, AES/EBU, S-video, coaxial, BNC etc..

**COMPUTER**

Macintosh PowerPC 8500 or latest version

1-17-20" monitor and 1-14" monitor (2 - 20" optimal)

2GB AV Micropolis hard drive

48+ MB Ram (min)

Removable media (optical, Syquest, Jaz)

Graphics board (med quality)

CD-Rom player (writer would be nice)

Color Scanner (transparency ext. would be nice)

Speakers

Fax/Modem and phone line

Laserprinter 600 dpi (color would be nice)

All users required to bring compatible removable media or preferably, own hard drive

Amiga - This may or may not be necessary...

**EXTRAS**

35mm slide projectors, Video Beam projection, LCD projection, lighting equipment, VR hardware, etc...

**SOFTWARE****Video**

Adobe Premiere 4.0, Avid VideoShop 3.0

Macromind Director 4.0

Adobe After Effects, Morph, Elastic Reality, Media Painter, Strata Virtual, Video Graffiti, etc...

**Graphics 2D/3D**

Adobe Photoshop 3.0, Kai's Power Tools, etc

Adobe Illustrator, QuicktimeVR

form • Z/RenderZone, trueSpace 2, Macromind Extreme 3D, Strata Pro, Infini-D, Electric Image,

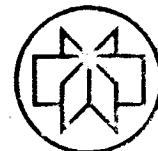
**Audio**

Digidesign Soundesigner/ProTools, DINR, etc

Deck, Studio Vision Pro, etc...

**Communications**

Netscape, Apple Media Tool, HyperCard 2.3, etc



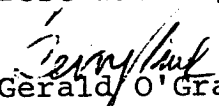
March 20, 1979

Mr. Gregory M. Hunter  
Decisions and Designs, Inc.  
Suite 600  
8400 Westpark Drive  
P.O. Box 907  
McLean, Virginia 22101

Dear Greg:

Thanks for keeping in touch. I enclose some programs of current activities. I have posted the job description and referred them to Woody Vasulka and Hollis Frampton to pass on to their students.

Best wishes,

  
Gerald O'Grady  
Director

Nam June Paik visits next week - a French television team is here to make a documentary on the Vasulkas and himself.

cc: Woody Vasulka  
Hollis Frampton

GO'G:MW\_  
CMS

# Decisions and Designs, Incorporated

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

(703) 821-2828

13 March 1979

Mr. Gerry O'Grady  
Center for Media Study  
Buffalo Office  
State University of New York  
at Buffalo  
Room 310  
Hochstetter Hall  
Buffalo, NY 14214

Dear Gerry:

Here I am at DDI where we need first-class computer analysts to work with graphics and APL. We are starting a computer graphics program. We have bought a DeAnza IP5532 display with four digital frames of video memory and two pixel-rate microprocessors for operating on multiple frames in real-time. A host DEC machine will operate on the memories, which can be translated and zoomed by hardware. We have three video projectors and plan to buy about fifteen color raster terminals.

DDI is 80 people working primarily in decision analysis as a management tool. We assist government and industry to make up their minds, from the Panama Canal and SALT negotiations to investment in a new plant. We also do research for agencies such as ARPA.

Enclosed are my bibliography, a clipping which may be of interest, and job announcements.

I hope that all matters are progressing to your satisfaction. Please bring me up to date on your activities.

Best regards,

  
Gregory M. Hunter

GMH:dwb

Enclosure: As Stated.



STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

Binghamton, New York 13901

Department of Cinema  
Telephone (607) 798-4998

December 20, 1976

Steina Vasulka  
257 Franklin Street  
Buffalo, New York 14202

Dear Steina,

Hope that our Afrikareise becomes a reality, and that I will be seeing you soon.

I'm writing now in connection with the university's consideration of Ralph Hocking for tenure.

One of the primary factors in this consideration is an evaluation of Ralph's own works in video; the stature, reputation of this work within the academic and art worlds. It would be extremely helpful to the committee, and to the administration who will finally approve the decision, if you could write a letter giving your own evaluation of Ralph's recent work and how you perceive it in the context of the video situation today. The committee will be meeting again on January 10, and it could be most helpful to have your letter before then.

Incidentally, if you can provide a vita of your own, or other summary of your work, it would help the administration give proper weight to your recommendation.

Best regards to Woodie and other media prodigies.

Sincerely,

Larry Gottheim  
Chairman, Cinema Senior Personnel Committee

LG/ma

14<sup>th</sup> October 1973

Dear Steina,

let me apologize that I haven't been writing you for such a long time, not even dropping a line with thanks for the parcel. So I do it now. It's wonderful to have suddenly 12 records more. I appreciate that you've bought those records I wished. The consignment came cca in the middle of July. I had some difficulties with the taking over. But all that was only a misunderstanding. A "dumkopf" put down on the dispatch note two weights: 10,3 and 4,6 without explaining that the first number is in pounds and the second in kilograms. I thought the difference in weights was lost or confiscated and I refused to take over the parcel until ~~it~~ clear. Then I was talking with the chief <sup>customs</sup> officer. He assured me that in case of <sup>everything becomes</sup> confiscation, I'd be given an information. And when I saw the parcel, I found out where the mistake <sup>had been</sup> made.

I am grateful also for those authors I didn't mention. E.g. my friend, a violinist, is crazy about Jean-Luc Ponty. I must admit he's great, but above all I love that M. Urbaniak and Frank Zappa. But my affection is changing with my mood. Sometimes <sup>the</sup> records where people are singing about human pains and pleasures seem to me all alike, never changing in the course of human existence and therefore boring. I long for pure thinking. Only an instrumental music can bring me some new experience. Another day, in the morning or in the evening, when I am sad and feel alone, I find human voice refreshing and speaking to me.

How did ~~you~~ L. Cohen come into your mind? I love him, but I haven't been acquainted with him so far. I ~~think~~ suppose he isn't as desperate as he looks at the first sight, because he likes poetic. Unfortunately I haven't learnt to like Randy Newman. As to me he's good for elderly women who like true, simple men. But my view may be wrong and may change one day, it's only a feeling. "It's a beautiful day" is nice to hear. I also start to listen to Bob Dylan more profoundly. There are still ~~a~~ new boundaries for me to surpass.

Those materials about you are exactly what I had in mind. It's very interesting and one must come to a harmful conclusion how awful is the lack of information especially in the sphere of art. I hope I'll be able to write more about it next time.

This year I've finished ~~the~~ the courses for graduates from secondary schools that lasted two years. It's so far the end of my studies I had to find a job. Now I'm an employee of the town national committee at the department for the affairs of old people, pensioners.

I'm looking forward to having my own money because my family showed entire lack of understanding for my needs. Though they say I'm modest in a way, they know I can't invest money reasonably. During my holiday I was desperate - they refused to give me money for travelling though it was my last long holiday and free time is for travelling, isn't it? Then I'll have my own money but absolutely no free time. I'm sure they don't love me too much, though they think they do.

But about money you can hear from grandma. By the way she is becoming fastidious. I try to prepare a good dish from time to time and she's willing to finance it and of course eat it. Fortunately she can eat everything, also spiced meal.

She can't avoid the process of growing older, though she is still interested in many things. She lost a bit of the harmonic and beautiful person, her voice is changing, she's becoming childish. <sup>sometimes it looks as if</sup> otherwise I love her very much. I realize everyday in my work with old people, that love is the only way for us. cha, cha - she would appreciate my wedding and having ~~good~~ children (you know she's involved in blood relationship) and with the same mouth she describes me matrimonial tortures and depicts a husband as if it was a beast that wouldn't like pictures I've bought. She also can't resist <sup>overwhelming</sup> ~~feelings~~ feelings full of suspicion aiming everybody, my good friends <sup>not</sup> including. Sometimes I must laugh, sometimes that <sup>dinky</sup> nonsenses make me angry.

Recently she's visited the local zoo. She came back embarrassed and irritated by the behavior <sup>of</sup> of some male ape, who was ~~making~~ doing obscene tricks with his prick-dick. Then she <sup>was</sup> showing me ~~what~~ all that she was impressed with brilliant mimic talent.

We also thank you for the invitation ~~with~~ <sup>and</sup> free entry to your exhibition's place, but we were very busy and can't appear.

So have a good time, you successful and thoughtful people

and send more art publications (architecture, happenings, etc..) and come to see our ~~EXECH~~ chaos (don't arrive without a sensible

young American, if you understand)

YOUR FRIEND

EVA

(excuse my horrible English)

the letter is very short and I'm sorry for that. I've been very busy lately and I can't find time to write longer letters. I'm sure you'll understand. I'm sure you'll understand. I'm sure you'll understand.



June 9, 1977

Dear Stevie,

How are you? I am sorry we didn't have some more time to talk at Woody's show when you were here - I never really get a chance to talk with you. I'm writing regarding a few things - When I was in Binghamton, Walter Wright was telling me that you had met and were "impressed" with a few women in Chicago who were "building their own machines" - he mentioned Barbara Sykes as one. Could you briefly tell me what type of machines they're building and if you have them - their names + addresses as I'd like to correspond. Also - if you have the addresses of Phil Morton and Dan Sandin I'd appreciate those.

I've enclosed a resumé for you as I'm interested in showing tapes / speaking, etc. at Media Study's Series of video screenings. Would this <sup>be</sup> possible sometime in the fall or next year?

Walter also mentioned your idea of a conference on The Electronic Image with emphasis on image-making and aesthetics. I applaud it wholeheartedly. I've been wanting to see something of that order for a long while - if you need suggestions or assistance, ~~let~~ let me know.

Hope to hear from you soon.

Best -  
Barbara

Amy Gissen  
123 Livingston  
Buffalo, N.Y. 14213

12/15/77

Dr. Gerald O'Grady, Director  
Center for Media Study  
310 Wende Hall  
S.U.N.Y. Buffalo, N.Y.

Dear Gerry,

Though I've seen you personally about my situation, though I've written you memos and left you several messages, you still refuse to even acknowledge that you intend to deal with it at all.

I realize that you have many problems to work out now that probably make mine seem quite small in proportion, but to me it means two degrees at stake, an incomplete on my records, and \$1000.00, so I will continue to haunt you until you respond.

Let me inform you of my plans, and how you have me in such a bind, that I actually might not be able to go through with them. I plan to move back to San Francisco, not only to get away from Buffalo winters, and lead the frivolous life I imagine you think is the extent of my capabilities, but it is arranged that I will be working with Bill and Louise Etra. I happen to be quite competent in working with the Rutt/Etra synthesizer, in addition to being able to learn quickly and work well. Woody thinks so, enough to introduce me to Bill and Louise along with high recommendations. Perhaps now, my value in your overall scheme will increase.

I worked in the CMS office, as you know, and got paid \$100.00 of the total \$350.00 owed to me. I need that remaining \$250.00 now to pay for my trip to the west coast. That is problem number one.

I would like to know once and for all what happened to my tuition waiver last summer. There is a \$750.00 bill on my student account. I am supposed to receive my undergraduate degree in February, 1978, but cannot until my account is cleared. I cannot receive the graduate credit I worked for over the summer until my account is cleared. The University will not even allow me to see my own records until my account is cleared. I was closed out of a class, that I really wanted to take, at the beginning of Fall semester because of the unpaid bill. DO SOMETHING ABOUT IT! That's problem number two, and it's a big one.

I have an incomplete with you from over the summer. I have tried to see you several times to discuss a proposed project. I had intended for my presentation at the Hallwalls Gallery the other night to be that project. Why didn't you at least respond to that aspect of my requests? Now I will have to work out a new project, and will not be here to discuss it with you. That is problem number three.

I plan to leave Buffalo in one week for N.Y.C., and leave from there January third to drive out to San Francisco. Please do not ruin my plans. They are in your hands. How will I explain to Bill Etra that I cannot come out to work for him because I haven't the money to get out there, and I have some unfinished business in Buffalo? Bill etra is relying on me, and I am relying on you.

Sincerely yours,

Amy Gissen  
01

P.S. Additionally, my entrance into the MA program is being held up as I cannot get my transcripts due to the unpaid bill.

Steina

I put it up in  
the hallway

8/26/77

thanks for giving me the poster about  
you (Moving Image / The Maker) - although it uses  
Dick Macabrig's design, it was produced in Albany  
and I did not see it until now; Patty is  
just beginning to mail them to campuses

I didn't control the copy for it - note  
that Center for Media Studies is plural rather than  
singular as I wrote it - I do remember telling  
Patty, at some point, that you were no longer  
using "Vanessa," but apparently she made some  
arrangement with you as it is included on  
the poster - I had nothing to do with that  
either.

Generally, I think Patty did a very good

job. on the copy as the brief summary of some  
of your activities indicate the variety of areas  
about ~~you~~ which you are informed, and that  
will help the campuses make good use of your  
visits.

g

Gerry

8.24.77

I am borrowing from  
the tape library which  
reminds me - did you  
ever approach the author  
of scape-mates e.t.c.  
that Amshewiller offered  
you?

Sherrin

He didn't pursue it at that time. I  
have written him again, now, and will  
let you know as soon as he replies.

Gerry

Dear Woody & Jim, <sup>vernal</sup> <sup>equinox</sup>  
77  
I'm back here, home? not  
really.

The trip was intense.

Efflu? ?

There is a learning experience.

I am ready for the second  
study. I'm gonna get into  
sound - this time. I get  
depressed about fish.

Well what's wrong?

No, I know, fish's fine  
- is just, you got to do  
other things as well.

So I'm getting activated  
again. I'll do other  
things. (and fish ~~of course~~  
as well)

Thank you dear friends.  
You are wonderfully outstanding  
people (besides your relation  
to me), ~~did~~ you possess  
a rare insight into this  
thing of the world?  
Electronics? it's crazy  
anyway, hehe  
treat - finally a medicine  
with faster, direct  
conduits between soul  
and external (← for when)  
conference?

~~Kind of being able to be~~  
Depressing spirits in the  
course of investigations,  
but ~~even~~ hopeful  
~~at~~ looks. Want to  
study electronics next fall.

Concorde. 2

was a trip, an opportunity!

Tony was great (see if he shows you the video - says he ~~made~~ made there)

Dealing with the kids there was unique (~~there~~)

Thanks Woody for the stock - shot two rolls of ~~snow~~ meanderings out the bus window (Friday afternoon) cruising through a cellular motion of air bubbles underwater in a snow storm. Your plus-x neg. was just perfect!  
Love you both  
Andy



NY , 17 nov, 77

Dear Woody and Steinam,

It's been so long since I've talked with you...~~tried~~ calling about a week ago..but anyway I thought of you many times, it's just been a time of much changes and instabilities and whenever that happens I tend to isolate myself, which I know isn't the healthiest to do, but that's the way I can get in and out and cruise on.

And how are both of you feeling. Paul was here and we spent a couple of unusually quiet hours talking around. So one thing I know is that you Woody are madder than ever. ~~Nothing is~~

Well, you know about my blizzard trip to SF, I came back faster than I thought. That's really mad but I couldn't wait to get back to NYC. I had to leave too soon, I didn't finish the NY film on time, even had to fly to be there for the show. Was a great screening - the films even looked good to me. I met Carmen Vigil and Edith Kramer, they are such good people, and others too, I mean they received me openhandedly...so everything was really an upper. You can imagine the coastline blew me out, but I was so anxious - no equipment, I ran out of money ... what a hell am I doing here? California beautiful, people nice, BUT what I missed there was life juice, so I constantly wondered whether I could live there and that's enough to know that I couldn't.

Too much unfinished affairs here for any move. I think if I want to carry out Mexice-Yucatan project I better try working it out of here, besides I am starting to think ~~that~~ of NYC as my base from which to split around. It can be heavy NY, but it's certainly alive. Well you know all of this.

So this film is giving me a lot of trouble. I worked on it for five weeks prior to the trip and I still got to work out two out of the five sections.(People walking to sun, and Subway). In a way it ~~ixx~~ seems ~~ixixixixix~~ futile because I know I'll never be at peace with it, but I need to digest it to a certain consistency. It's painful because for me the work happened when I conceived it and shot it and here I am ~~xxxx~~ condensing this stuff just so that someone can get the idea behind it. I feel like going on - things I want to shoot this winter (snow) and try out some single system sound. I got to be patient.

I've been staying at Kathy's since my return. It's been very good for us two together for the time being. IT's clear to both of us though what the situation is. I am a hobo and I need my hole. I found a basement studio on Wooster. Looks perfect for my work. I'll find out about the rent tomorrow. It's always the money problem. I don't know what I'll do about that. I ~~was~~ painted again for two weeks (damn), made some bread but running low. Fuck it , it always works out. No remors though about not taking teaching job , you know that. One thing I ~~am~~ know : I am on the turn point, and I cannot continue doing anything new (film/sound ideas) unless I start off with a basic hardware. So that's my objective for this winter, to work it up, and to get my residency.

You'll be in town soon, won't you. I look forward to see you both again. As you see I'm not giving ~~up~~ it up, and I feel strong.

Love you both *Andrew*

del: 925 4731 ← our phone is disconnected now, will work soon - j an  
925 6712

Chadabe Post Office Box 8748 Albany, New York 12208 518-482-1017

Feb 18, 1978

Dear Woody, Steina,

I think this program may be the answer to many of your problems. Do come by and see it!! Anyway it would be good to see you again,

Very best as always,

A handwritten signature in cursive script, appearing to be 'Jed', written in dark ink.

Chadabe Post Office Box 8748 Albany, New York 12208 518-482-1017

February 1978

To Musicians and Artists Interested in Using Computers:

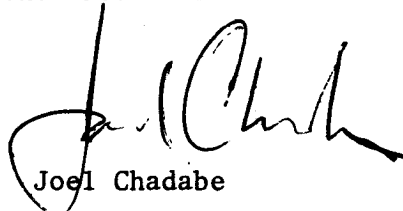
We announce the availability of the PLAY Program!

For composers working with analog equipment who want to add computer control, or for individuals or institutions designing a computer-based studio for composition, performance or education, the most difficult and elusive problem is likely to be the software. To our knowledge, PLAY is the best solution to that problem.

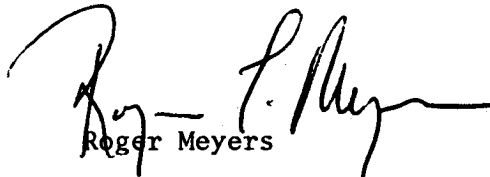
The PLAY Program is designed for computers which are used to control an external synthesizer, analog or digital, video or audio, in realtime and with extensive interaction capability. It is a flexible, well-documented, well-supported program which will enable a user to deal immediately with artistic rather than technical problems. It is now available for PDP11 or New England Digital Model A Computers.

Upon request we will be glad to send you a copy of an article entitled "An Introduction to the PLAY Program." We can also advise you as to what equipment to buy and how to design or redesign a studio to include a computer.

For further information, write to the above address.



Joel Chadabe



Roger Meyers

May 19, 1978

Dear Steina,

Thanks for your comments on the paper delivered at the Collective.

Gary Hill said he would be in touch with me about the possible publication, so I'm awaiting his reply. I think that a publication of writing about image processing is timely - if not overdue.

I use the word "machine" ~~because~~ because to me it's synonymous with "computer" and techniques based on electronics. I use it for lack of another word. Perhaps I would include a note saying my meaning.

Thanks again — Barbara



ray osgood  
2912 n. concord #12  
colorado springs co  
80907

Dear Steina

833 9569  
9556

greetings

i ran into a good price on a VTR, so  
now i own a  $\frac{1}{2}$ " AV-Sony ~~88~~ 8650 VTR.

i was wondering.

my brother in buffalo said that after viewing  
it himself, did send the videotape "SOOPER  
SESSION" to you in the mail.

Did you ever get it? If you did and if  
you're done with it, would you please  
send it to my parents home

ray osgood  
367 LeBrun Rd  
Egbertsville NY 14226

A few people i know would like to see it.

If you never got the videotape in the first place, I'd like to know, so I can try to figure out where it got lost.

Is mailing  $\frac{1}{2}$ " videotape a safe reliable practice to follow?

~~I was~~ I'm going to be making more tapes and would like to send them to places in the east and west.

Do you know if media study would be interested in seeing some tapes made in the rocky mountains?

I'm rather limited to equipment. I have a <sup>non-portable</sup> VTR and a vidicon camera non zoom lens to work with but it's a start. (I'm shopping for a second BW zoom camera.)

Please let me know about "SCOOPER SESSION,"

I'd like to continue mailing videotape but if the tape is going to get lost, I'd rather not.

Oh, thanks for the literature from MPCs in NYC. Hope everything is good for you and buffalo. Later on.

Ray

March 13, 1978

Dear Vasulkas,

It was good seeing you, tho I'm sorry to have missed seeing your work due to my own uninformedness.

Figured I would drop you this note right away while it is still fresh in my mind that I wanted to get a copy of the information Woody said he has written up, and also give you my address & #: 173-5 Duane Street, NYC 10013. 212-925-7049.

Also, in case you don't have Ken Knowlton's number, since you mentioned that you'd like to see what's happening at the lab next time you are in New York, it is (at the lab) 201-582-2328. If you arrange a visit out there with him, let me know, as I'd enjoy being there too and talking further, as well as showing you how my stuff works. I'm not at the lab on any regular schedule, but could arrange to be there at any time that I knew far enough in advance.

Best, and keep up the insane maniacal work with all those goddam numbers. There aren't too many of us that are crazy enough to do that.

Sorry this letter isn't in binary. Maybe next time.

Laurie Spiegel

1  
214  
48  

---

262

Frank M. Berndt  
Hochstr. 1  
D-5220 Waldbröl  
BR Deutschland / Western Germany

—  
Tel. 02291/4312

---

STEINA  
257 Franklin Street  
Buffalo, N.Y. 14202

U. S. A.

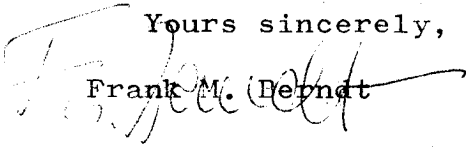
August 16, 1979

Dear Steina:

I don't know if you've answered my inquiry but I'm sure that I've never received some material, and because I'm still (very) interested in your work, I would be glad to hear from you.

For your information, I'm enclosing my conception/inception once again; if you have still some questions, objections or suggestions ... please let me know !

Yours sincerely,

  
Frank M. Berndt



5/XI/78

from: Shridhar Bapat

to: Steina Vasulka

re: Dubs of Kyger/Zagone "Descartes" and Vasulkas' teaching tapes

Dear Steina,

As in our phone conversation a couple of weeks ago I'm sending two 1/2 hr. reels for dubs. It doesn't matter that "Descartes" will be a poor quality copy since I'm only showing it for education (as in technical possibility) purposes to Laura Foreman. It is certainly destined to remain one of the great unknown classics of video.

Went to the SMPTE exhibit and was bowled over by the BOSCH-FERNSEH 1"VTR with digital effects built in. Only \$98,000. Ho hum. Hope your training tape includes samples of your and Woody's latest work. In fact I will send three reels so that you can add extra stuff if you have the time and inclination. Please include a copy of "Swan Lake" piece.

Our office adress: Composers and Choreographers Theater  
25 West 19th st., NYC, NY, 10011

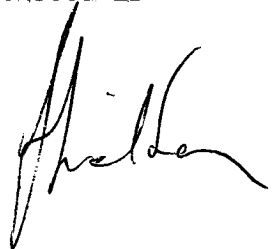
Office telephone: (212)-989-2230 between 10:30h & 17:30h

Studio telephone: (212)-227-5895 between 13:00h & 21:00h (this is also Laura's home)

Old Kithhen types keep turning up ! Apparently Michael Tschudin has his studio on Chambers street right opposite ours. On the other side of the coin Brian is renting the old ACME Productions loft on Greene St. & Michael Temmer just offered me a job. I'm just waiting for Andy the Cosmic Messenger to resurface.

Thanks, in advance, for taking the time to do the dubs. Enclosed is book/film rate return postage. My love to you and Woody,

Shridhar



8.24.78

Dear Woody & Steina,

Here are the books I said I'd send for your friend in Europe. I've also included a post card set a gallery in Vienna did for me a couple of years ago; it helps a bit to understand the range of the stuff.

A list of other people whose work I think is interesting will take a little longer. There's a good source though-- The Society for Photographic Education (a terrible name for the one professional organization I belong to) has a mailing list which includes the addresses of a number of photographers doing interesting things. I'll get it Xeroxed and mark the names of particular interest. The list itself will provide your friend with, perhaps, the most inclusive listing of non-commercial working photographers in this country. It should be of some help.

Please let me know the next time you two will be showing some of your work.

Regards,

A handwritten signature in dark ink, appearing to be the initials 'WY' followed by a period.

Santa Fe, 4. Dec 1991

Dear Erkki,

It was good to hear from you, and yes - we think we can do the show. We will at the beginning of April conveniently be on our way to Frankfurt with some of our technology so our interactive participation could be two interactive live performances (one long evening or two short):

Steina: Violin/Laserdisc interactions  
Woody: New space calibration pieces

As a major and permanent exhibit we would leave a matrix installation (similar setup to Linz, 12 - 16 monitors), with choice of five programs (any or all, you select) titled:

The West, 30 min.  
Geomania, 12 min.  
Vocalizations, 12 min.  
Ptolemy, 12 Min.  
Tokyo Four, 20 Min.

We could also leave there single screen playing either projected or on a large monitor Woody's works: "The Art of Memory", ETC.

The videotapes, playbacks and monitors would have to be NTSC, surely an expensive proposition.

What do you say?

P.S. Let us also introduce to you "The Vasulkas, INC" project director Malin Wilson, who will be co-ordinating our future great enterprises....

This is a rather sketchy message, depending upon your response we shall get a lot more precise

Much love,

Steina and Woody

Kanal X, Leipzig  
Wolfgang Preikshat,

Dear Wolfgang

As it happens, I will be in Frankfurt working at Peter Weibels' workshop in the late Spring of 1992. I will be staying for several weeks there, trying to add a few more modes of operation to the Theater of Hybrid Automata concept, notably a short real time input burst of images and an immediate deconstruction of those images by a protagonist. The tool chosen for this exercise is the Abecas Disk recorder/player, something Peter has in his inventory.

I am also in process of designing a resistor strips undersuit to get the maximum angular extraction from the spasmodic gestural clusters of the human body. For this I will be looking for an actor to collaborate with in Frankfurt.

Also I have added a MIDI controlled Laserdisk to the system and have now all five elements: speech, vocalization, sound/music, videotape/laserdisk and robotic and camera head (and stage lights) under MIDI and RS232/RS422 interactive protocol.

I am still in the very experimental stage of this project and would not consider a dramatic form or a genre emerging from it except in a rather fragmented fashion, on the other hand I am too close to it to have an objective view.

So, at this time I can say, that we could work together in Frankfurt in some ways, I plan to bring over most of my hardware (camera head including) but that I am very interested in a direct cash contribution to this research which now mostly involves the software development and some hardware update. So far it has been quite difficult to convince any American sponsors to pay for this...

Thanks for the fax, for now,  
Woody

In Santa Fe, November 12, 1991

THE VASULKAS

TO: KOLMISNER KUNSTVEREIN

ATT: FRIEDEMANN MALSH

DEC - 30 - 91

DEAR FRIEDEMANN,

I HAVE RECEIVED TODAY 7 (OUT OF  
33 PHOTOS). I THANK YOU AND  
HOPE TO RECEIVE REMAINING 26  
AFTER THE PUBLICATION OR SOONER.

Woody

Woody and Steina Vasulka  
fax 505-473-0614

Don Foresta  
fax 331-4245-1312

Feb. 8, 1992

I found Jean Depuis and told him that you would be getting in touch with him. This is Jean Depuis, the artist/writer and not the inventor of the Movie-Color machine. Is that the Depuis you want? His telephone number is 33 93-08-56-44. It serves as a fax between 5 and 7 every afternoon, local hour. If you want the technician Depuis, I'll have to dig some more.

We do have the machine at school. It doesn't work anymore, but we might be able to get it working again, if that's an important part of the show. I'm bringing it home for safe keeping. We can lend it for the exhibit without any problem.

In 1974 I was asked by Suzanne Page to mount what was the first video art show in a French Museum. Kit was the tech person for that show, as well as one of the artists. He did a feedback machine for it which was simply a monitor with a camera on a rotating head. By pressing buttons the public could bring the camera around to the monitor, and voila, feedback. I had the rotating head for years, but I think it's gone.

The Swede's name is Ture Sjölander. I have one of his prints - Paul McCartney.

Remember the crazy thing from early '70's in the San Francisco Museum of Art, the system of mylar mirrors that produced an image from a monitor and made a big circle of image. I forgot the name of it, but I think I might still have some documentation somewhere. Wasn't it Bill Gwin again?

My video section at school was started in 1976 and I still have some old equipment from that time. A lot of it was thrown out, but we still have some stuff. I'll let you know what there is as soon as I can get a list. I still have my old Sony 3/4" color portapac with the 1600 camera and it works. I also have a lot of documentation from the 70's. What's your cut-off date.

I love going through attics.

I have a favor to ask. We have a new director at our school who is a real jerk who wants to get rid of the video, photo and computer sections of the school and return to drawing and painting, the classics he calls them. Woody, you probably think it's a good idea. His profession is stage design and he has no knowledge or interest in what's going on elsewhere. I decided to start asking the video community world-wide to write to him to protest his closing down the first section of video art created in Europe that has trained over half of the video artists in France. Would you be up for that sort of thing? I've got plenty of job offers, so it's not a personal problem. I just don't like some ass hole walking in and kicking out 15 years of effort because he's too dumb to understand it. For the time being, it's still the only section that teaches video as an art form with it's history and development and reflection on the image. I'm hoping that will change with the collection we are buying for all the art schools here, but there are still not-enough teachers to go around.

I've got a couple of speaking engagements for you. One here in my school if we do it early enough in June, and another in Nantes. I'm putting out the word that you will be around.

All the best to you both.

Qu

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

To: Alfred Birnbaum  
3-34-2 Jingumae, K.I. Flat 302  
Shibuya, Tokyo 150

From: Vasulka Valhalla  
Rt6, Box 100, Santa Fe, N.M. 87501  
Tel: (505) 471-7181  
Fax: (505) 473-0614

Dear Alfred,

There is a special mission reserved for you here after all...(should you accept):

We are in process of establishing the certain historical data concerning early video tools for a pending show at Ars Electronica this year under a preliminary title "Pioneers of Electronic Art" with a subtitle "The tribe that worshiped electricity" curated by us. There is some dispute in the literature about chronology of the Paik/Abe early instruments. We need a sciento-historical mind to probe this directly and the choice has fallen on you!

You are to get in touch with Abe to extract the most authentic data via an interview or by other means (securing his archive etc.). This all again is to establish correct personal data, correct chronology and authenticity of the sequence, functionality and the nomenclature of the video tools, conceived by him in a non-industrial context (ignore this dilemma) as they related to video art making of the period (1965-1975).

We must of course honor all the rules of preservation of intellectual properties of all participatnts, this applies to your prospective work as well, we would honor your credits of research and if you decide that these efforts are well in excess, we would consider to compensation.

P.S. Are there others in Japan with similar credits in video tool building?

Love to you from us both, Woody and Steina

In Santa Fe, February 9, 1992



▶ VASULKA VALHALLA

◁ ALFRED B.

SANTA FE

TOKYO

FAX 1/505/473 0614

TEL 81/3/3478 1957

FAX 3407 8753  
c/o WORKSHOP

DEAR WOODY & STEINA —

BARBARA LONDON DELIVERED YOUR NOTE AMIDST VIDEO FESTIVAL MADNESS.  
LUCKILY, I AM ONLY TANGENTIALLY INVOLVED IN THIS YEAR'S "FAMILY REUNION,"  
BUT IT'S BEEN GOOD SEEING GARY HILL AND CO. AGAIN.\*

I MYSELF HAVE STEERED LARGELY AWAY FROM VIDEO IN RECENT YEARS,  
EXCEPT FOR SOME COLLABORATIVE INVOLVEMENT WITH KYOTO PERFORMANCE  
GROUP "DUMB TYPE," AND HAVE CONCENTRATED MORE ON WRITING AND  
TRANSLATION. HOWEVER I MAYBE WORKING WITH JEFFREY SNOW THIS YEAR  
AND AM STARTING A VIDEO DISK "INTERACTIVE NOVEL" PROJECT TOGETHER  
WITH PETER CALLUS (SEEMS COLLABORATION IS MY ELEMENT),

HOPE ALL IS WELL WITH YOU BOTH, I'M SURE YOU'RE UP TO SOME  
MISCHIEF.

~~ANOTHER~~ COMMUNICATION WILL FOLLOW WHEN I GET THAT FABLED  
"SPARE MOMENT," BUT FOR NOW, THE INFORMATION YOU REQUESTED =

SABURO TESHIGAWARA / COMPANIE KARAS  
1-11-15 HIROO, ASAHI HIROO MANSION 304  
SHIBUYA, TOKYO 150

TEL 81/3/3440 3163  
FAX 3440 3651

AND MYSELF =

3-34-2 JINGUMAE, K.I. FLAT 302  
SHIBUYA, TOKYO 150

(WILL HAVE FAX AT ABOVE TEL NO. 3478 1957 WITHIN THE WEEK)

BEST TO YOU BOTH —

(A)

\*GARY'S ASSISTANT, MARK, JUST GAVE ME A WONDERFUL PHOTO HE TOOK OF WOODY

September 23, 1991

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

Dear Steina and Woody,

Well, here I am back at the desk in Sydney, Australia with glowing memories, in wet and dry mediums, of the south-west USA. First I want to thank you for your wonderful generosity during our visit to Santa Fe. It was inspirational to spend time with you both and Gene and also to meet Chris. Jon and I are planning to return to attend the 3rd Artificial Life workshop if that's at all possible next year.

I'm writing to open a dialogue which I hope will result in the staging of both "Theatre of the Hybrid Automata" and of work by Steina at the TISEA which will now be held here November 11-15, 1992. The first question is: Are you interested in this possibility? and the question of primary importance is of course: How much money do you estimate I will need to find to make this happen?

My proposal is to try and entice the Sydney Opera House to host the "Theatre" project. There is an in-the-round space there which I think would be good for the installation. There are other possibilities such as the newly opened Museum of Contemporary Art (MCA). I can of course get floor plans etc if you're interested. Perhaps though you have an optimum imaginary space for the work which I could search for the closest approximation of here if you can provide details of its necessary structure.

And Steina - are you interested in exhibiting at TISEA and if so in what context? For example I've secured a series of older spaces on the harbour. A three storey building which is about 100 by 20 feet - very plain wooden-slat floors with sandstone block walls and a simple staircase access to each level. And another long industrial warehouse with concrete floor, low ceiling and big square wooden columns. And another collection of six medium sized interconnected rooms which I've yet to get a look at. Then there is the MCA, the Art Gallery of New South Wales and a couple of smaller artist-run spaces. There is also the possibility of TV broadcast on the Special Broadcasting Service (SBS). All sorts of possibilities of course - the usual tyranny of choice.

..../2

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Gary Warner, PO Box A307, Sydney South, NSW 2000 AUST  
FAX: 61.2.954.4002

2/...

So, as I say this is the beginning of a dialogue. If you're interested can you send me a letter (my fax 61.2.954.4002) which I can use to begin trying to attract support and, importantly, finan\$ing for such a project. If you're interested in other forms of involvement please let me know.

Jon's exhibition "Four Imaginary Walls" went very well - as a result Silicon Graphics have offered him more access to their more powerful machines. I include a clipping from a national newspaper, The Australian, which runs an excellent Computers and New technology supplement every Tuesday - they have at least one article on Art/Tech each issue. I am being sent a few catalogues from the show in the next couple of days and will forward one as soon as possible. There were a few other works in the show which I'm sure you'll find interesting.

I hope you're both well and I look forward to hearing from you soon.

I'll send more info about TISEA as we get it to press.

All the best,



Gary Warner  
TISEA, AUSTRALIA

From: Kanal X - Wolfgang Preikschat, Leipzig,  
Fax No. +37-41-328611  
To: The Vasulkas, Santa Fe

November 3, 1991

Dear Vasulkas,

following a suggestion by professor Hans-Theis Lehmann of Frankfurt University, who is in charge of an experimental theatre festival in Frankfurt, I'd like to ask you, if you want to participate in a commissioned theatre production due next year.

The conceptual aspect of the piece, as being part of my new publication, is the question of the character and function of the body (physical presence in Artaud's sense) in theatrical space. In order to find a practical and dramatically satisfactory answer, we want to create a space, in which actors have been substituted by a "system" of sound and image processing.

This system could be your camera system which you presented in Linz last year. As I see it now, the camera would be the centre of perception, selecting certain images on a horizon of external rear-projected images. These represent the dramatical history from the cave drawings to tv. The camera would technically be directed through a speech recognition system, which would on its side represent the literal aspect of drama. The literal signifiers direct the camera which sees certain (parts of) images. The intention according to concept and device is that the whole of audio semantical signifiers (text, music, sound), pre-produced images and camera vision as being coordinated by the CPU will generate a particular interpretation of the dramatical motives chosen.

We shall discuss the question of which literal and image material we are going to adapt in december. One of the participants will be the composer Heiner Goebbels, who I consider one of the most versatile and exciting contemporary composers. Heiner has worked with a whole number of musicians in Europe and the US, for the radio (with Heiner Müller) and for the theatre. The piece is going to be a commission for the Theater am Turm, which has a reputation as well as sound resources for this sort of undertaking.

I'd like to ask you to join in and get in touch with me as soon as you can. If you happen to be in Europe, we should meet and discuss the practical aspects of the piece beforehand. In case you are not interested or tied up for the projected period of time, I'd like to ask on behalf of all of us, if you'd be willing and able to at least let us use the equipment (camera and computerized motor-control) for our purposes.

PS: The article about you in Kunstforum has been submitted, but is still due to appear at an unknown date.

October 8, 1991

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

Dear Steina and Woody,

*DATE*

You may or may not have received a letter I sent recently enquiring about the possibility of staging "Theatre of the Hybrid Automata" and work of Steina's at TISEA. Negotiations have now progressed since I penned (or finger-tipped) that letter. I've had discussions with Sarah Miller the Artistic Director of Sydney's Performance Space which bills itself as The National Centre for the Research and Development of Contemporary Arts in Australia. She is familiar with your work and you may remebere meeting her briefly during your visit last year. She is Very Interested in the possibility of staging "Theatre..." in their large performance hall during TISEA - better yet, they may be able to fully subsidise the project but this will not be known for sure until November this year. Sarah is prepared to make the proposal to the Board of the Performance Space but needs more detail to do so. Is it possible to provide me with materials which will assist her ? I am of course assuming that you wish to travel over here to do this and maybe I'm assuming too much. I seem to remember Woody talking about "Theatre..." being able to be mounted by remote control in some way : ie that given the dimensions and details of the host space "Theatre..." can be effectively designed for that space without the need to travel there to mount it. Anyway, before this descends into a maelstrom of maybes, ifs buts and whatabouts, I'll leave it and wait for a response. Steina - I'm sure we could organise a video wall installation or any other work you may be interested in mounting here. I've secured a range of sites from old warehouses to regular galleries. Also we're intending to include suitable installations at the central TISEA location which looks to be the University of Technology - by suitable I mean work that will not be disadvantaged by being located in what is a rather dull institutional architecture.

OK thats all for now. I hope you're both well and please pass on my regards to Gene and to Chris . Do you have a fax number for him ? I want to follow up with him the possibility of his attending TISEA and pursuing some work at the Australian Institute for Marine Sciences on the Barrier Reef.

All the best,

Gary Warner 

---

FAX: 61.2.954.4002



15th November 1990

Woody & Steina Vasulka  
Route 6 Box 100  
Santa Fe  
New Mexico 87501  
U S A

Dear Woody & Steina,

I'm sorry I missed you during your brief visit to Melbourne. However, I would be interested to preview your videos. Could you please send VHS copies (PAL if possible) by air parcel post and include documentation giving cost price (\$10) and stating that it is being sent for preview purposes only.

I look forward to receiving copies of your programs.

Yours sincerely,

Jan Dale  
General Manager

A U S T R A L I A N F I L M I N S T I T U T E

NATIONAL OFFICE

49 Eastern Road  
South Melbourne VIC 3205  
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Facsimile (02) 331 7145  
Telephone (02) 332 2111

# 100gratio

jan blom

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

Pijnackerstraat 7  
 Postbus 5302  
 1007 AS Amsterdam  
 Telefoon 020-79 44 66

Referentie: Fax 09-7 505-473-0614  
 Amsterdam, January 7th, 1992

Dear Woody,

As we discussed over the phone on January 2nd, I want to auction the Jimi Hendrix-Band of Gypsys video material together with my still color material so a new colorised tape can be made eventually. Up to the buyer of course. The closing date is February 14th, please hurry.

As far as I can see, selling the total commercial rights, is the best to make some money. We have not gotten anywhere until today. Douglas is playing games, let him play further at the auction.. For you and myself I will reserve " Personal useage and publication rights in the context of not being comercial" That means, showing it in a museum or cultural way must be always possible ! But it is clear that after it's been auctioned it cannot be sold anymore ! The auction will take place in London this spring at Christies, if it all will work out !

As far as the finances are concerned I hope you'll agree to a share of 20% (twenty per cent) after deduction of cost and auction costs. Please let me know what your idea is . Also originals and a workable tape should be supplied to auction. What is the best copy to work from ? The D-2 tape you had made up is use-less. My U-matic ?? Please have an exclusive one made with the proper titles etc. Can't you make one your self ?

Please fax your music to my friend Casper Lourens: Amsterdam 020 - 696-5191

Happy New Year, say hi to Steina, Hope to hear from you soon, Jan Blom.

Dear Woody & Steina,

Have  
temporarily escaped  
from Hollywood to  
marry an ex-English  
teacher, poet, race  
car driver. We are  
living on his cattle  
ranch in Oregon but  
are moving to Santa  
Barbara. I am writing  
& will continue to work  
for Carrall O.C.'s Prod. Co.  
from time to time. The  
Buffalo story is being  
sent you under separate  
cover. ~~xxx~~ Francine



February 27, 1978

Dear Woody and Steira,

Hello from Toronto. I hope this letter finds you both well. This has been a very hard year for me economically speaking, so my present work consists of writing.

Recently I contacted a Dr. Worthington, Trent University, who is doing some experimentation and surveys focusing on neurological changes and new learning disabilities developing in the T.V. generations. Then our conversation he appeared

to be very interested in the concept of generating Video Glitch which basically is my reason for writing. Where might I find the schematics for a high speed digital switcher like yours. I would like to get hold of these schematics in the event that Dr. Worthington is interested in doing some work with me. [It had crossed my mind that research money might be available and that the switcher could be built for free and so on..]

If you can give me any suggestions I would appreciate it.

I trust you are both working and enjoying life. Please phone if you are ~~in Toronto~~ in Toronto - if you need a place to stay. whatever.

your friend,

Lia Burroughs

address:

16 Bury St,  
Toronto, Ontario  
M4M - 1N8

telephone 465-3730

ALFRED BIRNBAUM  
3-34-2-302 Jingumae  
Shibuya, Tokyo 150

TEL/FAX 81 3 34781957

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

FAX 1 505 4730614

Dear Woody and Steina,

Thanx for the fax. Unfortunately I no longer "worship electricity"—if indeed I ever really did—and hence find myself estranged from "the tribe". I really only participated in Fujiko's festival against my own better judgement out of a somewhat anachronistic sense of duty (*giri*) toward Stefaan Decostere, with whom I participated in a spoken-text "performance" here this past Sunday.

Similarly, I feel the pull of a great tide of friendship—if falling quite short of your intellectual orbit—toward you both. Perhaps I am feeling defeatist of late, or maybe it's just a case of Tokyo overwork, but I'm simply so short of time and so far behind on translations and writing that I cannot sanely consider mounting the *cheval* you send my way. I am honored that you think of me, but . . . there must be someone else, some noble documentarian.

I will pass the quest on to another knight errant if you so wish. Please believe, it saddens me to let you both down.

All my best,



12 February 1992

PERCEPTIVE SYSTEMS PTY  
ATT: JULIAN DRISCOLL

SANTA FE  
10-25-91

DEAR JULIAN

3DIS LOOKS VERY INTERESTING, I  
WOULD INDEED WANT TO HAVE  
THE USERS' MANUAL.

PETER WEIBELS' FAX # IN FRANK-  
FURT IS 49-69 43 92 01

AT ARS ELECTRONICA: 43-732 283 745

THE KARLSRUHE PERSON IS JEFFREY  
SHAW, PETER KNOWS HIS ADDRESS  
PERHAPS WE'LL MEET IN LINZ, OR AT  
THE "TISEA" FESTIVAL...

BEST REGARDS,

WOODY

TEL  
MY FAX # 505.471.7181  
FAX # 505.473.0614

# PERCEPTIVE SYSTEMS PTY LTD

A.C.N. 006 242 986

96 Morang Rd, Hawthorn 3122, Australia

Phone: (03) 818 0989 Fax: (03) 818 1257

(International Phone: + 61 3 818 0989 Fax: + 61 3 818 1257)

16 October 1991

Dear Woody,

Greetings from sunny Melbourne !

My good friend Warren Burt suggested I contact you to find the addresses of the following people and places:

Peter Weibel of the Frankfurt New Media School

The Karlsruhe Media Arts Academy, and a contact person there.

The enclosure gives you an idea of what we have to offer. If you are interested in it, we'd be pleased to send you more detailed information, like the 50 page Music System Users Manual.

I would also be most grateful for mention of any others you think would be able to use it.

Hope you have time to drop us a line or send a fax !

Thanks



Julian Driscoll

Production / Installation Engineer

January 24, 1979  
5-R  
45 Tiemann Place  
Nyc, N.Y. 10027  
865-4615  
674-2804

Hey Steina!

It's five in the morning, and I feel like writing to you. I, actually gave a prospective employer your address so maybe I should explain a bit.

Employment: (except for employment, I am in the best of health. I and Nyc get along quite well.) First job I applied for was working with a deaf, blind, mentally retarded and violent teenager. I spent an afternoon with this fellow, Eddie Santiago. He would go from the extremes of catatonia to attempts to ~~strangle~~ strangle me and biting ~~his~~ my thumb. I have several years experience working with mentally retarded folks. However, I failed to mention that at my interview, after ~~and~~ my time with Eddie. The people at the "home" ~~sent~~ me a nice letter saying they thought I'd make a good teacher, but they found someone who had a few months experience with the mentally retarded.

Job attempt #2. I applied for a job as an editorial trainee. I had to take a test by reviewing a short story. When I was a writer I taught it to adults and high school students. Developed quite a reputation as someone who could help you with your poetry or fiction. Strangers would approach me for help. Well when I took the test for the job I froze up.

Job application #3. Video production I actually did some research and memorized enough information to bullshit about experience on equipment I've never used. When it came to the interview I admitted I had little video experience, saying "I've told my students to say you can do anything when applying for a job, but I don't know much about video." So, the woman who runs the company asked me about my film and audio experience. She was impressed with that. She said she never hires anybody ~~unless~~ unless they have alot of experience, but she would make an exception in my case. And a very good starting salary. Then I blew it. I said I had a little video experience. She asked me to describe my use of the equipment. I couldn't do it. So I probably gained a job and then lost it.

I sent the woman, Sandra Devlin, your address just inc case.

Hello All!

April 29/92

If Eric wants an agreement  
 it is this; I will store this thing for  
 no charge. No insurance. <sup>on it.</sup> No Nothing.  
 I'll send it to him (C.O.D), when he  
 wants it. If I use it I'll talk to him  
 first. I'll send it to him now if  
 he wants. OR to you. All of the  
 things I have I own or the depositor  
 has no paperwork. It is called Tavs.  
 It is the way I operate. NO FORMS  
 FROM ME.

Love  
 Edh

# PERCEPTIVE SYSTEMS PTY LTD

A.C.N. 006 242 986

96 Morang Rd, Hawthorn 3122, Australia

Phone: (03) 818 0989 Fax: (03) 818 1257

(International Phone: + 61 3 818 0989 Fax: + 61 3 818 1257)

7 November 1991

Dear Woody,

Thanks for your fax with contacts. As you requested, the music system manual is enclosed. Warren Burt has told me you have well-earned seniority in the world of video art ! Perhaps you would be good enough to mention 3DIS when you are in contact with your fellow video and performance artists. Please share any application ideas you may come up with, and give us some feedback on the style and comprehensibility of the manual.

We are always available to help you at the project feasibility stage, so fax or phone us as you wish.

Keep in touch.

Best Wishes,



Julian Driscoll

Production / Installation Engineer



George  
Eastman  
House  
900 East Avenue  
Rochester, NY  
14607-2298  
(716) 271-3361  
Fax (716) 271-3970

## George Eastman House

4/1/97

Dearest Woody,

It was wonderful to see you and "the gang" in Santa Fe.

I am enclosing a few copies about the photographer who collaborated with Charles Darwin on the study of human expressions (O. J. Replander). It's very intriguing how photography can do something in between documentary and ephemeral. How things can be "captured"...

I have questions to add to your interview process:

- I want to know more about your early interest in photography (which type of imagery? montages from Russian Constructivism? Documentary, social work?..)

- I am very curious about your experience in Buffalo, your attachment to the university, your relationship with people in the community (Kelli's Frampton....) - and then, why, exactly New Mexico?

These questions may have been asked already, but I have just seen two tapes. I am helping Aaron transcribe them, and I am enclosing<sup>2</sup> here the first part (can you give it to him, when you see him?).

I had lunch with Nathan Lyons today, and of course we talked about you. He is organizing an event on the theme of "landscape - land use", and would -

like to know if it is possible to show "The West".  
He is asking for the rental costs. What does  
Sterne say? Why don't you come here again?  
The show begins in the summer, and runs till the  
fall. Let me know... I'll pass it to Nathan.  
How are you, Sterne? Crazy for Venice and the rest?

A big hug from Subella

**EXPERIMENTAL TELEVISION CENTER LTD.**

**164 COURT ST.**

**BINGHAMTON NEW YORK 13901**

**607-723-9509**

For Immediate Release

March 24, 1978

Steina Vasulka, an internationally known videomaker, will screen and discuss her most recent videotapes at the Experimental Television Center, 164 Court Street, Binghamton, on Friday evening April 14th beginning at 8 pm. She has served as consultant to the Rockefeller Foundation and the Massachusetts Arts and Humanities Foundation and was the recipient of a Guggenheim Fellowship for her work in video. Vasulka's videotapes, presenting an abstract vision of spatial and temporal elements produced with complex image processing systems, have been exhibited throughout the United States and abroad, most recently as a part of the series 'Video Viewpoints' conducted at the Museum of Modern Art in New York City. This program, a part of the series 'Video by Videomakers', is sponsored by the Center, the New York State Council on the Arts and the National Endowment for the Arts and is open to the public without charge.

Contact: Peer Bode

723-9509

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

June 29, 1988  
220 S. Rose St. #10  
Los Angeles, CA 90012

Dear Good People,

Since we met at on the way to the chinese restaurant, after Woody's opening at LACE, you voiced an interest in harmonics and I had been meaning to send this package. As circumstance would have things some of my work was selected by the International Computer Music Association for performance at the upcoming conference in Cologne, Germany. So all my correspondence has backed-up to the end of June. And I'm trying to recall whether you are presently 'stateside'.

Thank you for the 'proding' to finish an introduction to harmonics. I have been planning a syllabus for a course on harmonics. With some modification the intro will serve as a presentation for teaching privately and at CalArts.

Last year I saw a video interface for IBM computer at the Jet Propulsion Lab in Pasadena. In the biomedical division, video 'cross sections of bone marrow' were examined for varying diameters with a light pen. This struck me as an interesting tool for harmonic analysis. I am purchasing a MAC se for score writing and it is my hope that I can develop such a video interface. Otherwise, a video artist recently approached me to work on a 'L.A. Freeway' tape, so I'll spend some time assigning tonality to speed, color, make & model ect... Should be fun!

I am interested in knowing more about applying to the Japan-U.S. Friendship Commission and JACA as a composer and harmonist. Let me hear about what you are doing.

Your,



Drew Lesso

# SUPREME PARTICLES

AN/TO

Company: Steina Vasnik  
Person: Steina Vasnik  
Address:  
FAX-Nr: 001.505.473-0614

VON/FROM

Michael Saup  
SUPREME PARTICLES  
Krögerstr. 2  
D 60313 Frankfurt, Germany  
TEL: ++49 - (0)69 / 29 10 87  
FAX: ++49 - (0)69 / 29 52 24

Datum/Date:  
Seite/Page

Sep 27, 93  
( von/from )

MESSAGE:

NOTE: NEW FAX & POSTAL CODE

DEAR STEINA,

JUST COMING BACK FROM TOKYO, I'M RUNNING LATE FOR ISEA '94 ENTRY.

SO FAR, I'M MISSING TEL#'S & APPLICATION FORMS. EVERY NUMBER I HAVE FROM ERKI IWATANO SEEMS TO BE WRONG.

DO YOU HAVE THE ISEA '94 TEL'S + FAX'S + ADDRESS? Maybe you could even fax me the application forms.

See you later, greetings to Woody,  
M.

# Arizona State University

---

School of Art  
Tempe, Arizona 85287-1505  
Fax: 602/965-8338

12.17.90

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

Dear Woody and Stana,

Thank you for the generous loan of your video equipment to our visiting artist, Péter Forgács. It facilitated his creativity toward our collaborative project titled "Freedom/Oppression: Central European Artists in Response." We were able to achieve at the end of their three week residency (along with visual artist György Galantai, writer György Petri, and our professional staff) a mock-up for a limited-edition bookform. I know Peter's visit with you was instrumental and important as it allowed him to get away from the project and reflect objectively. He returned from Santa Fe with a clear vision of how his work would take form in the collaboration. We all appreciate your contribution and will give credit in the colophon.

I've enclosed complimentary catalogs for you of our past research activities. If you are ever in Tempe, please stop by for a visit.

Thanks. Much

Jan Mayer

August 19th. 1989

Dear Steina and Woody,  
I never made it to say good-bye  
and give you this book. During  
your last few days in Amsterdam,  
Raul and I plunged into the  
worst crisis our relationship has  
suffered so far and I was left  
totally exhausted. I was at the  
point of kicking Raul out of my  
life having convinced myself  
that it was the demands of  
our relationship and domestic  
set-up that drains me of all  
creative energy. So I decided if  
I couldn't have a man like  
Woody, I'd rather have none at  
all. But then, after having  
spent two nights away from  
home, Raul showed up with red  
roses and an Einstein T-Shirt  
for me, full of regrets and  
promises for a future full of  
roses, surprises and long talks  
about life, the Universe, and  
everything deep into the nights  
by the fire side. (Needless to  
say we still haven't had one).

Those Mexicans really know how to dish it out. And I fall for it - every time. Especially this time since there was a woman in the picture. So you see, what little time there is we waste like this. Anyway it was great to see you. You are both very special and dear to me. And your work really knocks me out - so clear and moving. I still keep thinking of Woody's amazing Art of Memory. At least I feel good about the fact that the one show I've been to for ages was yours. Maybe I won't go till you come back. Probably would be hard to find something to follow your act. So I keep reading mostly. Thanks for putting up with me even at this uninspired period of my life.

Now we are installed in our new beautiful house (having spent



the whole summer and only  
substantial vacation of the  
year fixing it up. I do feel  
cheated having not been far  
away for a long time, but  
am pleased with the house.  
We've had to get along with  
each other while embarked on this  
renovation type job at which  
neither of us is any good.  
We are on the verge of bankruptcy,  
took your advice and went  
deeply into debt which in time  
we'll get out of. So it looks  
like for a time we'll have to  
stay friends. But a house buying  
spree in Portugal for Christmas  
is out of the question.  
I still feel very shaky about  
things. Can't remember ever  
feeling like this before. Too much  
feeling and not enough thinking  
probably. Do know that I'll have  
to end the restaurant somehow -  
sometime.  
Enough about little me.

I hope you are well and working along familiar lines leading into discovery and freedom of spirit. Send me something to let me know you got this since the two previous cards I sent you came back here.

Let me know how you like the novel. I love the last chapter but don't cheat and read it first.

---

When will you be back to continue my history lessons? How was Iceland?

Kan I nu have det sigs  
godt. Pas godt på Jer selv  
og hils omkrings Jer.

A typical, classic danish ending.

Love you always,

Line

NEW ADDRESS : HOOGTE KADIJK 182  
1018 BW AMSTERDAM

TO: DON FORESTA  
FROM: STEINA  
DATE: 7-12-94  
PAGES: 1

DEAR DON,

I LOST SOME FILES, AMONG THEM A  
VERY NICE INVITATION FROM LYON.  
THEY WANTED DEMOTAPES FOR POSSIBLE  
INSTALLATION. SINCE THE LETTER IS  
LOST, I DON'T EVEN HAVE THEIR  
PH/FAX OR ADDRESS. DO YOU KNOW THEM?  
CAN YOU HELP ME? PLEASE?  
HOW ARE YOU? PARIS MUST BE EMPTYING  
OUT FOR THEIR YEARLY EXODUS.  
MAYBE YOU'LL FIND THIS FAX IN  
SEPTEMBER.

I SHALL SEE.....

LOVE,



TABLE [1.1] MASSES OF POSSIBLE 6-QUARK DIBARYON STATES

non-strange dibaryons

Mass (GeV)	$M_0$ (GeV)	S, I	$L^P$	Quark clusters and color	Flavor	$\Delta E$	$\Delta M_m$
2.11	-0.26	1, 0	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{6}^- \underline{3}^-$	230	60
2.16	0.04	1, 0	$0^-$	$(0^6)_1$	$\underline{10}^-$	230	340
2.20	-0.17	0, 1	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{15}^- \underline{3}^-$		
2.24	0.12	0, 1	$0^+$	$(0^6)_1$	$\underline{27}$		
2.25	-0.13	1, 1	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{15}^- \underline{3}^-$		

Strange Dibaryons,  $S = -1$

Mass (GeV)	$M_0$ (GeV)	S, I	$L^P$	Quark clusters and color	Flavor	$\Delta E$	$\Delta M_m$
$^3D_1$ 2.11	-0.41	0, 4	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{3}^- \underline{3}^-$	60	-100
$^3D_1$ 2.16	-0.37	1, 4	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{3}^- \underline{3}^-$	110	-60
2.17	-0.13	1, 4	$0^+$	$(0^6)_1$	$\underline{8}$	130	140
2.24	-0.06	2, 4	$0^+$	$(0^6)_1$	$\underline{8}$	200	220
2.27	-0.25	1, 4	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{6}^- \underline{3}^-$	230	60
2.29	-0.23	1, 4	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{6}^- \underline{3}^-$	250	60

Strange Dibaryons,  $S = -2$

Mass (GeV)	$M_0$ (GeV)	S, I	$L^P$	Quark clusters and color	Flavor	$\Delta E$	$\Delta M_m$
$H$ 2.16	-0.30	0, 0	$0^+$	$(0^6)_1$	$\underline{1}$	-70	-40
2.30	-0.38	0, 0(1)	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{3}^- \underline{3}^-$	70	-80
2.34	-0.34	1, 0(1)	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{3}^- \underline{3}^-$	110	-60
2.44	-0.24	1, 1	$1^-$	$(0^4)_3 - (0^2)_3^-$	$\underline{6}^- \underline{3}^-$	210	60

$\Delta E$  - energy released in a decay, [MeV]  
 $\Delta M_m$  - color magnetic energy released in a decay, [MeV]

*type found*

TO: AXEL WIRTHS  
FROM: STEINA  
DATE: 4-JUL-94  
PAGES: 1

DEAR AXEL,

DID YOU GET AN INVOICE FROM  
DAVID DUNN?

AM I (WOODY) ALSO DUE FOR SOME  
DUE. PLEASE FAX ME WHERE, WHEN,  
HOW AND HOW MUCH.

I HOPE YOU ARE HAPPY WITH THE  
SHOW - WOODY WAS ANYHOW.

VERY BEST REGARDS,

Steina

section is very small even at finite angles. The greatest amount of attention has been given to reactions (1.11a) and (1.11c). The reaction measured and reported on in this thesis is (1.11c),  $k^- + {}^3\text{He} \rightarrow \pi^+ + n + D_s$ . The reaction occurs on a pp pair in  ${}^3\text{He}$ , which is initially in the desired  $S_0$  spin state due to the requirements of the Pauli principle. The predicted differential cross sections for  ${}^3\text{He}(k^-, \pi^+)nD_s$  are shown in Figure 1.4 [ref. 9]. The  $D_s$  formation requires a  $\Delta l = 1$  transition so the differential cross section peaks at a finite angle. The  $(k^-, \pi^+)$  rather than  $(k^-, \pi^-)$  was chosen to eliminate the first-order quasi-elastic (QE) processes involving a  $\Lambda$  in the final state. If we accept the predicted mass, then the  $D_s$  lies below the  $\Sigma N$  thresholds at  $2.3 \text{ GeV}/c^2$ . The  $D_s$  state could very well be narrow and detectable since only the  $\Lambda N$  channel would be available for decay.

As shown in Figure [1.4] the cross section peaks at a finite angle which decreases as the lab momentum of the incoming kaon increases. The dashed curves show the QE background process,  ${}^3\text{He}(k^-, \pi^+)\Sigma np$ . This process has a peak at about  $700 \text{ MeV}/c$  at 0 degrees. The background processes expected for  $(k^-, \pi^+)$  are shown in Table 1.3 along with their reaction mechanisms.

The theoretical missing mass spectrum for  $D_s$  is shown in Figure 1.5 for an incident  $k^-$  momentum of  $0.8 \text{ GeV}/c$  and a lab angle of 26 degrees [ref. 9]. This figure reflects the measurements of the  $\pi^+$  only, so  $M_{\pi^+}$  is the total invariant mass of the  $D_s N$  or the  $p\Sigma$  systems. The peak due to  $D_s$  formation is well separated from the QE background. In Figure 1.6, the missing mass spectrum for an experiment where the  $\pi^+$  and neutron are measured in coincidence is shown. In this figure the  $D_s$  appears as a sharp peak which is well separated from the  $\Sigma$  QE background.

TO: KARIN SLADKO  
FROM: STEINA  
DATE: 7-JUL-94  
PAGES: 1

DEAR KARIN

WOODY TOLD ME THAT "ARS" WAS  
VERY GOOD, CONGRATULATIONS!

I NEED TO KNOW 2 THINGS:

WHEN, WHERE AND HOW THE MONEY  
WHEN, WHERE AND HOW THE SHIPPING  
PLEASE FAX,

THANKS IN ADVANCE,

STEINA

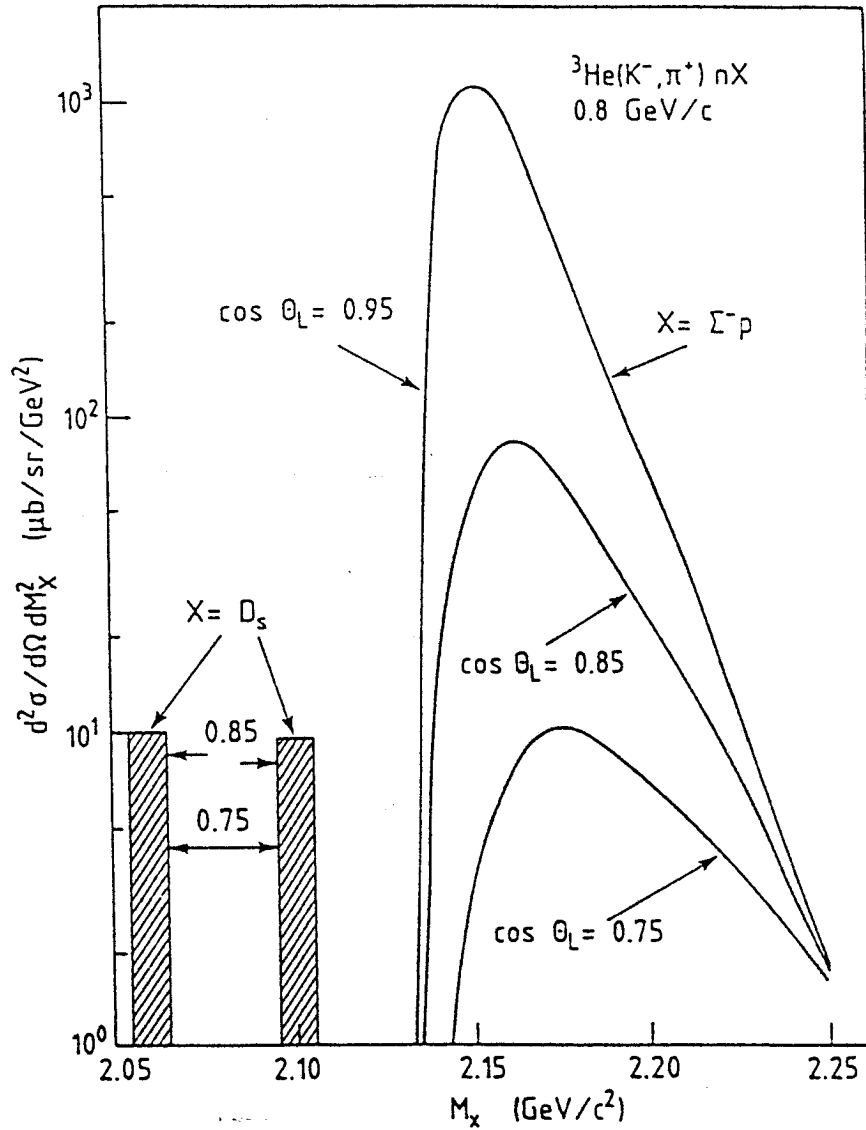


Fig. [1.6] Missing Mass spectra for the  ${}^3\text{He}(K^-, \pi^+)nX$  at 0.8 GeV/c. The solid curves for  $X = \Sigma^- p$  labelled by cosine of the pion lab angle, while the shaded rectangles correspond to  $X = D_s$  with  $m_D = 2.06$  and  $2.1$  GeV/c<sup>2</sup>. The rectangles represent the cross sections for  $\cos\theta_{\text{lab}} = 0.95$ , while the arrows indicate the cross section for  $\cos\theta_{\text{lab}} = 0.85$  and  $0.75$  [ref. 9].

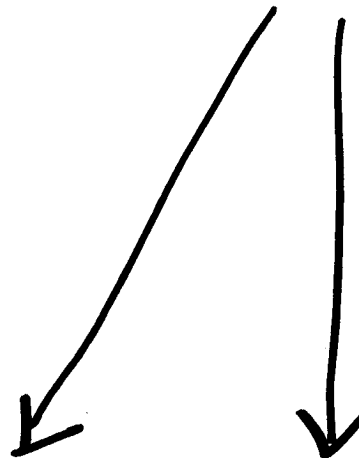


TO: MARTHA STEVENS  
FROM: STEINA  
DATE: 7-5-94  
PAGES: 1

DEAR MARTHA,  
CAN YOU LOOK INTO 2 TIX (W+S)

TO:  
S. FL → LA <sup>(LATEST)</sup> LATE SUN. 7-24  
LA (CA) → SAN FR. NOON +/- ON <sup>SUN</sup> 7-31  
S. FRANCISCO → S. FL <sup>(LATEST)</sup> LATE AUG 2

CAROL NAKASO FROM S.F. MOMA  
(MUSEUM OF MODERN ART) WILL CONTACT  
YOU ABOUT PAYMENT. CALL ME AT  
LOVE, Steina



$D_t$  are absolutely stable against strong decay into  $YN$  channels, since they both certainly lie above the  $\Lambda N$  threshold and perhaps even the  $\Sigma N$  threshold. It means simply that the decays are not super allowed and could have narrow widths. The decay widths have been estimated for  $D_s$  and  $D_t$  and are on the order of 10 MeV [ref. 3]. This does indicate that they are candidates to be long lived dibaryons and therefore offer the greatest possibility for detection.

This thesis describes a search for the strangeness = -1 spin singlet state  $D_s$ .

## 1.2 SIGNAL AND BACKGROUND

The following processes have been considered as a means of producing the dibaryons  $D_s$  and  $D_t$ :



The production mechanisms for process (1.11a) and (1.11c) are shown in Figure 1.3. The reactions involving the deuterium target are not suitable for producing  $D_s$ , since the  $K^-$ , and  $\pi^+$  have zero spin. These reactions would require a spin flip and the spin flip reaction cross

954 4860

TO: MAURIEL MAGENTA  
FROM: STEINA  
DATE: \_\_\_\_\_  
PAGES: 2  
Dear Mauriel

Santa Fe, 8. July '94  
Update 11. July

I will attempt to respond all your concerns in the order presented in your letter.

Areas of studio interest:  
Real Time Video processing and morphing.

I will bring:  
Video tape originals on 3/4" sp and/or Video Hi-8, does the ISA Studio have playback units for these formats?

Title of lecture:  
Multi-channel video installations

Equipment needed:  
3/4" player (or Video Hi-8) operable from the lectern, a projector + screen or monitors.

Exhibition equipment:  
The Two 3/4" tapes which I bring has each a stereo sound, hence the requirement for 2 amps and 4 speakers. I would be very interested to know what kind of projector screens ISA uses (front/rear) and their availability. I will look at my end into Sony Super Bright VPH-1042Q. Concerning the Proxima, which model (822, 2800 or 8300), I have located a dealer in Albuquerque who will let me look at them.

Exhibition design and concept:  
The VCRs and sound equipment can be set up in a corner of the gallery or in an adjacent room. The only essential objects in the gallery will be 2 projectors and 2 screens.

No pedestals if the Sony projectors are used, simple tables for the proximas. The layout I will decide once in the gallery.

Unless the need for something else arises, I will be bringing two 3/4" exhibition tapes plus two spares only.

I will be deciding on the exhibition title and writing a statement shortly.

We define  $\delta\Delta$  to be :

$$\delta\Delta = \Delta_D - \Delta_{B1} - \Delta_{B2} . \quad (1.10)$$

If  $\Delta_m < 0.0$ , the cluster  $Q^n$  or the dibaryon,  $D$ , is stable against quark emission or rearrangement, respectively. A quark configuration,  $D$ , is then stable against dissociation into some channel ( $B_1, B_2$ ), if  $\delta\Delta < 0.0$  or negative. Table 1.2b displays the six-quark strange dibaryons, their structure, and the calculated values of  $\Delta_{m_{mag}}$  and  $\delta\Delta$ . Table 1.2a shows the quark structure of the most likely long lived strange dibaryons [ref. 3,7]. Figure 1.2 shows the predicted spectrum of the strange six-quark dibaryon states predicted by Mulders, et al. [ref.6].

The optimum case corresponds to a single six-quark cluster with uuddss composition, with strangeness = -2,  $s = 0$ , where the SU(3) flavor singlet representation is possible. For this case  $\Delta_i$  assumes its maximum attractive (negative) value. This is the Jaffe H dibaryon [ref. 4]. The next energetically favorable situation corresponds to  $s = -1$  which is not a flavor singlet state but an  $f = \{3\}$  or  $\{3^*\}$  [ref. 9]. This gives rise to a  $Q^4 \times Q^2$  configuration with  $l = 1$ , <sup>confin</sup> and is lower in mass than the  $Q^6$  configurations or the H. These strangeness = -1 states can form a spin singlet state  $D_s$ , and a spin triplet state  $D_t$ . Both have  $Q^4 \times Q^2$  structure. The  $D_t$  has a predicted mass of 2150 Mev with a production cross section value for the  $(k,\pi)$  reaction of a few micro barns [ref. 9]. As seen in Figure [1.2], the  $D_t$  is located just above the  $\Sigma N$  threshold. The  $D_s$  is located between the  $\Lambda N$  and  $\Sigma N$  thresholds with a predicted mass of 2110 Mev. Note that  $D_{s,t}$  are stable against quark tunneling into  $(Q^3)_1 + (Q^3)_2$ , that is  $\Delta_i < 0.0$ . This, however, does not imply that  $D_s$  and

FAX

THE VASULKAS

FAX

TO: \_\_\_\_\_

FROM: \_\_\_\_\_

DATE: \_\_\_\_\_

PAGES: \_\_\_\_\_

Dear Annika,

The copy of the contract is in the mail - I sent some documentation and VHS tapes (unfortunately american standard) over a week ago.

The project as I already laid out in Stockholm is to create a videowork on two channels that will run for two hours on two VHS Pal (European standard). They will run either on programmed repetition all day, or be restarted at the wish of the Center. We talked about the Centers providing one VHS player and T.V., Riksutstallningar the other pair, with some similar platforms, as the T.V.s would stand side by side. The sound would come from the internal T.V. speakers, set at a low volume, at the disgression of each Center. I am presently in the progress of making this work (still untitled), as I finish I will have it translated to PAL in 2 x 2 copies (play copies and a back-ups).

Keep in touch,

Steina

MARINE MIDLAND BANK IN NEW YORK 800-624-6600 BILLING BILLING PAYMENT  
 P.O. BOX 4210 OR PHONE FROM OTHER STATES 800-624-6600 PERIOD DAYS DATE DUE DATE  
 BUFFALO, NEW YORK 14240 FROM OUTSIDE U.S. 716-841-7011 29 04/07/93 05/04/93

ACCOUNT NUMBER	CREDIT LINE	TOTAL BALANCE IN USE	AVAILABLE CREDIT	TERMS PURCHASES	TERMS LOANS
574 01768 6	5,000.00	3,920.45	1,079.55	1/36	1/60

TRANSACTION DATE OR \* = POSTING DATE AMOUNT MERCHANT OR OTHER TRANSACTION IDENTIFICATION  
 M = MASTERCARD

04/07/93*	+	15.00	LATE CHARGE FOR PAYMENT DUE 03/04/93	
04/07/93*	-	22.50	FREE MEMBERSHIP FEE FOR 06 MONTHS	
03/23/93*	-	250.00	PAYMENT-THANK YOU	
03/23/93 M	+	10.44	RADIO SHACK NO. 014043 SANTA FE	NM
04/04/93 M	+	22.83	DIAMOND SHA61570007222 SANTE FE	NM
04/07/93	+	45.00	MEMBERSHIP FEE THRU MARCH 1994	

PREVIOUS BALANCE	PURCHASES LOANS AND OTHER CHARGES	PAYMENTS AND OTHER CREDITS	**SERVICE CHARGE OR INTEREST	TRANSACTION FEES LOANS ONLY	* TOTAL * FINANCE * CHARGE *	LATE CHARGES	NEW BALANCE
159.95	78.27	44.83	1.46		1.46	15.00	209.85
3,905.06		227.67	33.21		33.21		3,710.60
4,065.01	78.27	272.50	34.67		34.67	15.00	3,920.45

\*NO ADDITIONAL PURCHASES SERVICE CHARGE(S) IF THESE † NEW BALANCE(S) PAID BY PAYMENT DUE DATE.

VARIABLE RATE ACCOUNT RATES ON FINANCE CHARGE BALANCES	PURCHASES	LOANS	FINANCE CHARGE BALANCES		PORTION IN ARREARS	MINIMUM PAYMENT
			PURCHASES	LOANS		
ANNUAL PERCENTAGE RATES	11.16	11.16	156.54			47.50
ANNUAL PERCENTAGE RATES		11.16	3,747.13			111.00
PERIODIC RATES (MAY VARY)	.9300	.03057	TOTAL			158.50

KEEP THIS PART 11-741-000-1 5/8

FAX

THE VASULKAS

FAX

TO: PRAT, RASPAIL, REY  
FROM: STEINA  
DATE: 12-14-94  
PAGES: 1

Biennale d'art contemporain  
Maison de Lyon, Place Bellecour  
69002 Lyon, France

Dear Sirs (Prat, Raspail, Rey)

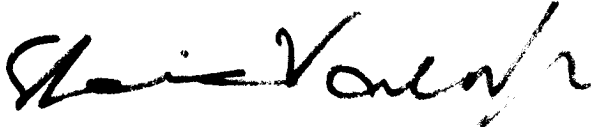
Thank you for your letter, and please excuse this late replay. There seemed to be a conflict with the Dec '95 - Feb 1996 schedule, but that is no longer the case.

I am preparing a demo reel plus written descriptions of 6 or 7 of my installations and 2 or 3 of Woody's. The difference in numbers is not my greater productivity, but rather the greater complexity of Woody's installations. Mine are multiple channel video works arranged in space, his involve computers and interactivity. We both have brand-new, not yet documented installations, which we are in progress of documenting. I am hoping you will have a little patience, otherwise I can send you documentation (tape and paper) immediately but leaving out the latest works.

Let me know what suits you best.

Sincerely,

Steina Vasulka



In this equation  $m_0$  is determined from the spherical cavity approximation to the bag model and has the form [ref.4]:

$$m_0 = 4/3( \pi BR^3 - z_0/R + \Sigma(n_i \alpha_i(R) )/R , \quad (1.4)$$

where  $B$  is the bag pressure and  $z_0$  is determined from the zero point energy. The constants  $B$  and  $z_0$  are chosen to fit baryon and meson masses,  $n_i$  counts the number of quarks of flavour (u,d,s), and  $\alpha_i$  measures the energy of a quark confined in a spherical bag of radius  $R$ . The colour magnetic energy difference,  $m_{\text{mag}}$ , is assumed to have the form [ref. 3];

$$m_{\text{mag}} = m_1 \Delta_1 + m_2 \Delta_2 . \quad (1.5)$$

In this equation,  $m_i$  depends on the number of strange and non-strange quarks in the cluster, and  $\Delta_i$  is the matrix element of the one-gluon exchange operator for a cluster with  $n$  quarks of total intrinsic spin  $s$ .  $\Delta_i$  depends on  $n_i$ , the number of quarks in a cluster, as well as their flavor and colour-spin group representation. It is given by;

$$\Delta_i = -\Sigma(F^c \cdot \sigma)_i (F^c \cdot \sigma)_j = \frac{1}{4} n_i (10 - n_i) + \frac{1}{3} (s_i + 1) s_i + (F_f^i)^2 + \frac{1}{2} (F_c^i)^2 \quad (1.6)$$

The eigenvalues of the quadratic Casimir operators for flavour and colour SU(3) are given by  $(F_f)^2 + (F_c)^2$  [ref. 7]. The interactions between the quark clusters are considered small



FAX

THE VASULKAS

FAX

TO: M. LEVY-LEBLOND / LA SEPT  
FROM: STEINA  
DATE: 3-29 '94  
PAGES: 1

Marianne Levy-Leblond  
La Sept Video  
75015 Paris

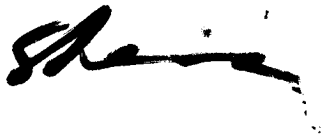
Dear Marianne

As you may know I am an Icelander, and in my last few visits to my country I have encountered a strong interest in video art - even a suggestion having a broadcast series on the National Television during the Biennial Spring Art Festival this May.

The problem for me is NTSC/PAL conversion, which Icelandic T.V. is totally unequipped for. I remember that La Sept once got a permission from Woody to beam "The Art of Memory" to Czechoslovakia - a great deed - Woodys mother stayed up late night to see it, not to speak of all his friends! Is there any chance of a collaboration of La Sept Video with my country? What would be your terms and what programs do you have?

Looking forward to your response,

Your Steina



**United States/Canada/Mexico Creative Artists' Residencies, continued**  
**Fiscal Year 1994**

2

Name of applicant: STEINA

Please limit your responses to the space provided.

11. Why is it important for you to work in Canada or Mexico at this time? Please describe the benefits to you of interaction with Canadian or Mexican colleagues and interested publics.

My creative obsession has always centered around the paradox - paradox in the image, in the signal, in the landscape, in the culture. This is what I aimed for in "Tokyo Four", the demo tape I am submitting with this application. Never having been in Mexico, I have always perceived it as after Japan maybe the most paradoxical country from a North-European/American viewpoint. Wherever I travel there always is an interaction with colleagues and viewing publics.

12. What do you need for your work in Canada or Mexico? Please identify artists or organizations you would like to contact. Are there any special or unusual requirements for work space or materials? Can you work in an urban or rural setting? Do you have any dietary or health restrictions?

I am aiming at being as portable as the medical allows me. It still means a lot of equipment, most of which is own. I am flexible about accomodation. I aim at working both in urban and rural setting. I have no dietary or health problems.

THE VASULKAS

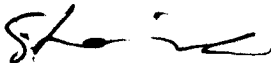
12-12-91

DEAR WORLD WIDE (TOM?)

I SENT OF A TAPE TO-DAY WITH TWO TITLES: "TOKYO FOUR" AND "VIOLIN POWER" TROUBLE IS THAT THE FIRST IS A FOUR CHANNEL VIDEOWALL, THE SECOND A PERFORMANCE. WHEN THE NOV. 1 DEADLINE CAME AROUND, I DIDN'T SUBMIT AS I WAS NOT GOING TO EUROPE. NOW IT LOOKS LIKE I AM GOING TO BE THERE IN APRIL INDEED. THE "TOKYO FOUR" COULD <sup>STILL</sup> BE SHOWN AS A SINGLE TAPE, PROVIDED THE SELECTION BOARD FINDS IT INTERESTING.

IT IS BENDING THE RULES AND IF IT DOES NOT FIT, IT IS O.K.

WITH THIS FAX I AM SENDING DUPLICATES OF THE ENTRY FORMS THAT I SENT WITH THE TAPE.

SINCERELY, STEINA  


# FAX

**AN/TO**

Company: Steina Vasulka  
Person:  
Address:  
FAX-Nr: 00354.1621 312

**VON/FROM**

**Michael Saup**  
**STÄDELSCHULE -**  
**INSTITUT FÜR NEUE MEDIEN**  
Hanauer Landstrasse 204 - 206  
D 6000 Frankfurt 1, Germany  
FAX: (0)69 / 43 92 01  
TEL: (0)69 / 43 63 33

Datum/Date:  
Seite/Page 1

May 11, 1993  
von/from 1

**MESSAGE:**

**So here we go,...**

**Greetings from Frankfurt. I heard you had a successful opening entering deep data design space...**

**No news from Simon penny...Woody will force him to state the facts.**

**You should send me some Audio DAT for a collaged CD called REPTILE REUNION [BIG&BANG].**

**I heard fantastic stories about Iceland, I'll go there with my family sometime.**

**Adrian Maxwell is fine, growing & smiling. He refuses to look at me half his time though...**

**See you later,**

**M.**

# THE VASULKAS

Santa Fe, 11.7.'94

Dear Peter,

Couple of weeks ago I got a letter from the institute, signed by U. Rieger, but dated 2.12.1993.

If it is still relevant, here is a little observation:

In 1992 I had the privilege to teach at the Institute for New Media. I would like to point to some unique foundations that has made this establishment so successful in such a short time.

One is the insistence of a full time programmer/engineer, not often encountered in an Art school.

Another is the close relationship with state-of-the-art sciences, including scientists in residence at the Institut.

Thirdly and not least significantly, the policy of having 24 hour access to those valuable tools - something the students took full advantage of, working three shifts.

This program achieved a great result in a very short period of time, it would be a great shame if a lack of funds would stop it now.

Otherwise, for "caleidoscope of work" - "short paper" if it is still in order, I will talk to my husband/partner when he returns. Presumably he is right now in Prague, rubbing shoulders with you and the good doctor O'Grady.

Let me know,

Steina Vasulka



# THE VASULKAS

Seminar:

For the seminar I need video facilities (no slides).  
To my great shock, I can only come up with two women artists  
in the technological field: Mary Lucier and Rita Mayers. I  
hope it is my ignorance and not the fact that there would be  
so few women working with techno-dependent art.

PR packet:

I will send B/W and color copies and a recent unpublished  
article.

Summary: I owe you *Title, Statement* and *PR Package*. You owe  
me description of available front/rear projection screens.  
If you have specs or name of the screens, I can check that  
also when I go to Albuquerque next Monday.

Best regards,

Steina



For Steina Vasulkova:

Dear,

I have not much luck in sending this and more to Ukrajina. Try it from you. Do include two more pages:

- 1) Profile of Woody Vasulka (from August 1993)
- 2) Woody Vasulka: Media Arts Lectures Offered ( Burning Books)

You will find them in my files. If not, let me know imediatelly, (please)

My Email here: VASULKA@CIS.VUTBR.CZ  
Login: Vasulka  
Password: Vasulka

Ukrajina Kuzma Fax: 7-044-223-6184

Sweet Rene,

Sorry for the delay, Steina is in Europe (if Iceland and Sweden qualifies for such). I am trying to fence off the faxes here.

I am pleased we got so far as discussing certain realities of having a Show with you there. I think Steina send you some tape of her Installations, she is also moving to Space, from Monitor Matrixes to the Projections and Interactivity. She has a good size repertoire and always works on something New to come...

I am moving towards Electro/opto/mechanical Constructions, somewhat lager and tricky work integrating many Media. The form it has taken now is a series of Tables, each exhibiting certain behavior.

In my case the Tables are a bit expensive and not yet developed fully. But I have a couple of sponsors helping to bring up at least two this year and I will need all of six of them for our so-called Retrospective in San Francisco next year.

So please be more specific about your willingness to spend the money, we both shall be in Europe this year anyway lecturing at the poorest Universities of East Europe...

Love, Woody

P.S. I know of your intentions to retire (a little house in the Arrdenes?) You see, still full of Artistic ambitions





SATURDAY

DEAR

AS EXPECTED THE ITALIANS ARE PRETTY BIG MESS, YES, THE MAIN SHOW (ROMA) IS POSTPONED TO FEBRUARY NOW, THE LOCARNO CAN'T FIND SPACES ETC. (SEE ~~LETTER~~ LETTER) THERE IS A STRING OF HOLIDAYS HERE, NOTHING MOVES, I HAVE NOT GET TO THE CUSTOMS IN PRAGA, I HOPE TO GET IT DONE NEXT WEEK. IT IS FAMOUSLY HOT HERE, BY NOW A BIT MODERATED (I JUST GOT A CALL NOW FROM AXEL THE HEAD STOP<sup>P</sup> WORKING, I AM TALKING TO BRUCE, HE WILL LEAVE FOR BRNO BY TRAIN TONITE, IF HE CAN'T RUN IT I WILL LEAVE TONIGHT FOR BRNO AS WELL)

SO, EVERY SECOND NEW SITUATION.

I WOULD WISH TO FIND THE OLDER SCHEMATICS, I CAN'T REMEMBER WHERE I PUT THEM LATTER.

I THINK THE BEST IDEA IS TO SEND ME AN WORKING SYNCHRONIZER (2 CANALS) POSTOU.

WHAT DO YOU THINK? (NOW I GOT THE MESSAGE FROM AXEL IT IS WORKING AGAIN WE SHALL

Hi Steina,

The board from Hogle is in Woody's tower. The board is made by DOVE and its name should appear on it somewhere. I think it is in the middle area of where the boards go. There is a box with software and special cables that probably says DOVE. It should be on the desk opposite the tower on the top of the monitor. If you look at the connector cables you may find the board you need to pull by matching it to the connectors. I seem to remember they are strange ones, not standard 9, 15 or 25 pins.

Take care, Bruce

DEAR  
THERE IS MORE, DOBRYMĚ CHCE POPIS  
LEUĚHO AUDIO-STUDIA, NĚCO CO MÁ DAVID DUNN.  
A TAKY STROJE NA VÝROBU ~~DE~~ CD-DISKŮ.  
TADY KAŽDÝ CHCE VŠEKO, UŽ TADY MÁME INDI ALE  
ŽÁDNÝ SOFTWARE, TEĎ ZASE ŠKOLA KUPUJE ONYX  
JE TO CIRKUS, UŠECHNÝ TY DETAILS CHYBÍ,  
TAKŽE JAKO SYSTÉMY JE TO VŠE JEN NAPŮL ...  
ZLATĚ PĚ-CĚČ-KO. ZATÍM NIC SERIOZNÍHO,  
BABIČKA DOSTALA & ITALSKOU



SEDALÍ VANU TAKŽE SI TEĎ MŮŽE UMIT TO  
"ŠKATULU" V MEČEM SERIOZINĚM NEŽ V  
LAVORU, RĚKÁ MŮŽE SE STRA VĚRA.  
STALO TO 300 MAREK S INSTALACÍ. TA ČIHAROVÁ  
JE VELICE SLAVNÁ V JAPONSKU, ŽILA TAM  
DLUHÁ LĚTA A CHOVÁ SE JAKO JAPONKA.  
ZAVEDLA "SINGLE HANDEDLY" SVĚTOVOU AVANTGARDU  
V TOKYU, PŘIVEZLA ANDY WARHOLA, A TD ...

MORE soon

David D'heilly  
154 SETAGAYA-KU, IKEJIRI 2-15-4-201  
TOKYO JAPAN  
TL/FX/MDM 81-3-3422-1449

Dear Mr. Mullican,

- Thanks for your quick reply. At present we are not considering asking you to come over by November '92, but please give me a few days on that, just in case.

Over & out.

NI, DAVID!

I FOUND THIS FAX FOR MARC HERE AT THE INSTITUTE IN FRANKFURT. I AM GLAD TO HAVE YOUR ADDRESS AGAIN. HOW ARE YOU? "THE ELEVATOR GIRLS" MADE IT BOTH INTO A 4 MIN SINGLE CHANNEL TAPE, AND AN 4 CN. INSTALLATION. THERE IS ALWAYS THAT PRETTY GIRL, HIDING HER SMILE WITH HER WHITEGLOVED HAND AS YOU ARE FLIRTING WITH HER! AND THEN ALL THE OPENING/CLOSING ELEVATOR DOORS! NO, SORRY - I DID NOT GIVE YOU A CREDIT - I JUST FOUND OUT FROM YOUR FAX NOW YOU SPELL YOUR NAME!

I AM DEAD SET ON GETTING BACK TO TOKYO SOMETIME - UNTIL THEN MUCH LOVE! YOUR STEINA

P.S. WE WOODY BOTH ARE HERE AT THE INSTITUTE 'TIL DECEMBER.

# NICHIETSU CORPORATION

Sudoměřská 26, Praha 3, Tel: 02-270332, 273718, 273430,

Fax: 02-272774

attn: Ms. Steina Vasulka

Vlasta Čiháková-Noshire

10\_6

Dear Steina, in addition to my yesterday fax:

repeating my thanks for all your help.

- pls, if Marina is at your place, pls kindly transfer the flwg:

- 1/ may be, she does not feel a werrit to exhibit here. But I am absolutely sure, this is meaningful. Even one her tape is highly appreciated /even one simple installation is better/.
- 2/ I can warrant for her a very prestigious solo-exhibition after. People from Rudolfinum Museum already contacted some Holland gallery for this purpose, but me, personally, I am also in charge to do there some projects, therefore, I can help here really very muc in spite of that, she is may be not ~~sure~~ sure of. But, surely pls, without doubts, I can assure not only her good solo-exhibition, but also any help with publicity and so on. She can believe me absolutely.
- 3/ For above <sup>r</sup> reason, even short presentation at my exhibition is very needed. If doing anything in future, this one, even short publicity is needed, because of first important making of context. If you are pls in connection, be so kind and explain to her, that I mean everything mentioned above very seriously.

I very need to contact her, not knowing, where she actually is.  
Pls kindly let me know. With warmest thanks and best regards,

Yours,



# NICHIETSU CORPORATION

Sudoměřská 26, Praha 3, Tel: 02-270332, 273718, 273430,

Fax: 02-272774

Page 1 of

-----			
Your ref.	Our ref.	Prague	1994
Attn: <u>Mrs. Steina Vasulka</u>	Vlasta Čiháková-Noshire		9/6

Dear Steina,

your husband Woody told me to write in Czech, but first time, therefore, I don't know, I prefer English.

I must express you many thanks for your kind help with our planning of Video Art '94 Exhibition in Prague, namely I would like to inform you:

1/ for Gary Hill I today sent a fax to Galerie des Archives, hoping they will have an understanding and also hoping, they would have a slide /one/ for catalogue.

2/ for Marina Abramovic - after my message through Woody, don't you know how to contact here? We are old old fellows, somewhere, and I extremely love the possibility to have her here. Pls kindly inform, either directly to me, or Woody/Tomáš.

3/ I will meet your husband with Tomáš Sunday in Brno.

With many thanks beforehand, hoping all the best for you.

Yours,



Vlasta Čiháková-Noshire /curator  
of the project/

## TABLE [2.1A] DRIFT CHAMBER DATA

## EXPERIMENT 820 DRIFT CHAMBER CONFIGURATION

Number of drift chambers = 18

Wire spacing = 0.254 and 0.9525 cm for small and large chambers respectively

Active area = (no. wires - 1) \* wire spacing  
 =  $47 * 0.2540 = 11.938$  cm for small x,u,v,y planex  
 =  $63 * 0.9525 = 62.008$  cm for large x planes  
 =  $15 * 0.9525 = 14.288$  cm for large y planes

## chamber arrangement on beam line

z-position	chamber	spacing
-----	-----	-----
-530.1	hodoscope	
-524.6	d1x	0.254
-68.6	d2x	0.254
-64.5	d3u	0.254
-51.8	d4x	0.254
-47.7	d5v	0.254
-41.3	d6x	0.254
-37.2	d7u	0.254
0.0	target	
22.9	d8x	0.254
27.1	d9y	0.254
31.5	d10x	0.254
36.2	d11y	0.254
40.5	d12x	0.254
621.7	d13x	0.9525
624.2	d13y	0.9525
644.2	d14x	0.9525
646.7	d14y	0.9525
659.4	focus	
667.1	d15x	0.9525
669.6	d15y	0.9525

Dear Axel

Here is more. It is beginning to take shape, I have my team to program the beast... There are still the choices open:

The "Theater of Hybrid Automata" is still in Brno and is a most accomplished installation to date. It premiered in Paris-Saint Denis in the fall of 92. The second show was made in Brno in the fall of 93.

Each show requires different programming associated with the theme, the basic calibration ritual stays virtually the same.

As you know, our problem has been the size of the room you have send the plan of. I still don't know, if that's' final or if you have another option of space. I an sending you again a drawing of the Installation.

Although the largest of your choices, it would not need much money to mount. I will be in Europe by that time and shipping shall be reasonable even if some part are here in the U.S with me. I have to bring my technician with me this time, but I could cover most of his expenses from mine and other fees.

*PLAYED*

My major trouble is a conflict with getting video projector and laserdisk, the Vasulkas own this with the Wizard music inc. (Morton Subotnick-Joan LaBarbara) and our scheduling has crossed for this May. It would save money again. Anyway, I estimate the Budget not to exceed 10,000.- in any case.

The next option is a Table #2 (or #4) for which I am sending you more information as well. The construction in on the way

And lastly, Steina' has an complete two channel four screen installation titled Borealis, premiered in Reykjavik, Iceland last fall. It is in conflict with May schedule for the same reasons, she uses two projector setup from the Vasulka-Subotnick pool.

July 25,  
1974

THE VASULKAS

Dear Myra Sam...  
I am writing you the  
letter to you by mail  
inform some details to  
Dick. He says

You can write me  
the following

Dick says  
PO Box 2  
Station Hill New

Berrytown, N.Y.

U.S.A.

I hope you are well  
you in time. With  
best wishes for your  
country right now.  
Respectfully

(for Walter Vasulka)



Mr. Woody Wasulka  
RT6, BOX 100  
SANTA FE, N.M.  
87501. USA

answered 7/25/94 m.s.  
Mykola Soroka  
UKRAINE, 24210, KYIV  
vul. Malynovskoho 27/23,  
Apt. 438  
tel. (044) 4100394

7 January 1994

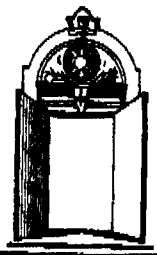
Dear Mr. Wasulka!

Thanks a lot for your interesting and unusual introduction of videc-art in Ukraine. I have liked it.

During our meeting I asked you about Dick Higgins, concrete poet and publisher of such kind of poetry. Could you send me his address? I don't agree with some his conclusions in his book: "Pattern Poetry. Guide to unknown literature" (1987) and also I would like him to permit me to publish some visual poems in Ukrainian literature.

I will have my research "Concrete poetry: European traditions and influences" at London University till April, 11 1994. I am going to organize an exhibition "Ukrainian visual poetry" there.

So you can write to me to the following address: Mykola Soroka, Ukrainian Studies Unit, School of Slavonic and East European Studies, University of London, Senate House, Malet str. London WC1E 7HU GREAT BRITAIN



# Meridian International Center

## Programming Division

Biographic information on MR. YOUSSEF YOUSSEF NASRALLAH of EGYPT who has been invited to the United States under the auspices of the International Visitor Program of the U.S. Information Agency (USIA). The visitor's program is being coordinated by Ms. Ellen S. Blalock and Ms. Audree Chase. Mr. Nasrallah will be accompanied by Mr. John Buckwalter, U.S. Escort/Interpreter.

April 23 - May 22, 1994

**NAME:** Mr. Youssef Youssef NASRALLAH

**PRESENT POSITION:** Film Director and Scriptwriter

**PREVIOUS POSITIONS:** Film critic for As Safir newspaper in Beirut, Lebanon

**ACADEMIC BACKGROUND:** B.A. in Statistics, Mathematics and Economics, Faculty of Economics and Political Science; Cairo University. One year of Film Study at Cairo's Film Institute

**PERSONAL DATA**

**Born:** July 26, 1952; Egypt

**Marital Status:** Single

**Dietary restrictions:** None known

**Preferred mailing address:** Office: 35, Champollion Street, Cairo  
Telephones: 748-038 and 748-124  
Home: 14, Montazah Street, Zamalek, Cairo  
Telephone: 341-5358

**Languages:** Arabic, English (fluent), French, German

**Travels Abroad:** France, Germany, Britain, Italy, Lebanon, Tunis, Burkina Faso, Canada, Spain, Belgium, Syria

**MEMBERSHIPS:** Egyptian Film Professions' Union

**FILM CREDITS INCLUDE:**

1990-92, Scriptwriter and Director of Feature Film "Mercedes"

1991, Co-Director with Youssef Chahine on 22 minute Docu-drama "Cairo"

1988-90, Assistant to Director Chahine on Feature Film, "Alexandria Again and Forever"

1985-88, Scriptwriter and Director of Feature Film, "Summersaults"

1982-88, Co-scriptwriter and First Assistant Director of "Adieu Bonaparte" by Youssef Chahine

1981, Assistant Director of "One Man's Misfortune," a documentary on Beirut by Omar Amirly

1981, Assistant Director "An Egyptian Story" by Chahine

## **BACKGROUND AND PROGRAM SUGGESTIONS**

In addition to being a scriptwriter, MR. NASRALLAH is a rising filmmaker and intellectual in the Egyptian film industry. He has been a production assistant, assistant director, and co-scriptwriter for several Egyptian films and documentaries addressing socio-political concerns in the Arab world. Most recently, he wrote and directed a feature film, "Mercedes," which is scheduled for its United States premiere at The Rivertown International Film Fest - The Minneapolis/St. Paul International Festival of Film. Mr. Nasrallah would like his program in the United States to focus on the latest trends in the U.S. film industry, from a professional standpoint, as well as to broaden his understanding of the culture and society of the U.S. Some of his other specific requests include:

1. To examine production and post-production facilities in the U.S., including mixing auditoriums, and new production technologies in general. He would like to visit a sound studio where film scores are produced and mixed.
2. To experience film festivals and film festival organizations in order to familiarize himself with the American film scene. He would like to meet with the organizers of several major national and international festivals, especially in New York, Telluride, CO, Sundance, UT and Washington, D.C. festivals.
3. To meet representatives of the American Film Institute at the Kennedy Center and learn how it is organized and funded.
4. To make contacts with American counterparts, i.e., independent film-makers still in the process of expanding their careers. Also to meet as many writers and critics as possible. He would especially like to meet with: Gus van Sandt, Allison Anders, Jim Jarmisch, John Singleton, The Hughes Brothers, Tom Luddy (Telluride Festival and Zoetrope Studios), and Haile Gerima of Howard University. He would also like to meet the writer Brett Easton Ellis ("American Psycho"), and Pauline Kael of the New York Times.
5. To gain an understanding of intellectual property protection, and how film rights are protected in the U.S. He would like to visit the Registry of Copyrights at the Library of Congress, and be shown how to register works for protection.
6. To visit one or more of the major Hollywood studios, on a non-touristic basis. Ideally, he would like to observe a big budget film being shot in a studio in order to study the unique methods of reproducing a location without being "on location."
7. To visit academies of film and acting schools and workshops. He would like to visit the Yale Drama School, and also the New York University film school in order to foster exchanges between the Egyptian Academy of Arts and NYU.
8. Mr. Nasrallah would like to attend live performances, as they are a related discipline to films. He would like to visit the American West, attend a rodeo, and visit an Native American reservation. In addition, he would like to visit some locations in the West where many American Western movies (especially those of John Ford) were made.



5/7/94

**Memo to:** Steina Vasulka -

**This confirms arrangements made by telephone regarding the following international visitor:**

**Name:** Youssef Nasrallah and his state Dept.  
Essex-Officer, John Buckwalter

**Country:** Egypt

**Purpose:** To talk with you (at the suggestion of  
Arthur Fsuching, NEA) about your video art.

**Date and Time:** Friday afternoon, May 13

**Place:** your studio.

**Thank you very much for your assistance. If you have any questions,  
please phone me at 983-6109,**

Many thanks!

Georgie Sneed

Woody and Steina Vasulka  
fax 505-473-0614

Don Foresta  
fax 331-4245-1312

March 29, 1994

Dear Woody & Steina,

More news. We are arriving in Prague on April 16th. There are appointments set up with the art school in Prague on Tuesday and with the Ministry of Education on Wednesday. Thursday we are leaving for Brno where we will stay until Saturday morning. We leave for Paris at the end of the afternoon the same day. I hope we will have a maximum amount of overlap. I hope to see the people at the France-Telecom office there too and maybe the Institut Français. I may be asked to give a talk on art and science in Brno.

The people here have asked that you assure the school that my visit is not some kind of disguised inspection. Apparently, the announcement that I was coming got people at the school worried about all the international attention that we are bringing to it and they seem to think that we coming to evaluate them.

My friends at the embassy here are looking into the necessary equipment now that it's clear that what they have is reception only. They have also identified satellite time. We should be able to leave with a conference planned.

Give me a call or a fax when you have news on your end. What about the money owed you from France? Do you want me to bring you your money from Bourges? Have you been paid by the other schools including mine?

We start our on-line faculty Thursday with Kit and Sherrie. Lots of love.



Dear Steina, dear Woody,

Concerning ~~the idea~~ <sup>of the opportunity</sup> (I mentioned, to show  
4 positions of work out in the established  
museum KESTNER GESELLSCHAFT in Hannover  
and my museum in Gux 1995.  
I came up with the idea to show the  
BUFFALO FOUR

Hollis Frampton } US. Photography  
Tony Conrad } Film  
Video

The Vanderz } European Film  
John Veld } Video  
Computer

What about shorts? He would destroy the symmetry  
of selection and may be his position is correct  
or must we include him?

We would show installations, (documentary) photographs, tapes.  
The catalogue could include samples of our own writings,  
scholarly writings by Gerry O'Grady, Gene Youngblood,  
and some newer authors of France and US.

What do you think?

ART FRANKFURT  
16. - 21.3.1990

Pat U.

**UNTITLED®**

2910 B. 4th St. NW  
Albuquerque, NM 87107  
505-344-9994  
FAX 505-344-9989  
ArtServices@untitledfas.com

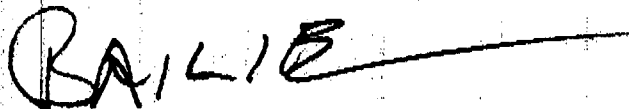
**FAX TRANSMITTAL SHEET****DATE:** June 13, 1998**TO:** Steina Vasulka**ATTN:****FAX#:** 473-0614**Total number of pages:** 2

Steina,

Well we finally got a response from Helgi, and a damn fine response it is (see following page). I am not as upset about the fact that they are not going to pay UNTITLED® for the shipping charges as I am about the fact that he could have told us all this 10 or 11 months ago. But he waits almost a year and does things like pretend that he thought it was paid or that he does not know why it has not been paid (when in fact he admits in his FAX that he just put the invoice on "HOLD"), does not respond to FAXes and just handles this in a truly unprofessional manner. If he would have told us this a long time ago we could have remembered all the little details needed to negotiate a settlement. Things like wrong telephone/FAX numbers received from Helgi, not receiving the master airway bill from the freight forwarder, misinformation from the freight forwarder and the airlines doing the shipping. He makes it seem like he was the only one who spent time, money and energy trying to get the shipment to Venice and delivered. It must be nice to be perfect like Helgi and never have a shipment go wrong or get out of control. And then there is the threat of the lawyer. He better keep on the good side of his lawyer as the way he does business he is probably going to need a lawyer someday.

Anyway, that felt good to get out. I feel a lot better now. Needless to say I am a little upset and greatly disappointed in Helgi's actions. Oh well, another learning lesson. I will wait a few more days to calm down before I send a response.

See you on Monday,



# GENESEE MONROE RACING ASSOCIATION, INC.

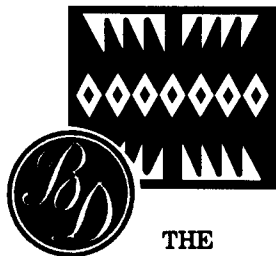
P.O. BOX 480

BATAVIA 343-3750

AREA CODE 716

BATAVIA, NEW YORK 14020

May 3, 1979



THE  
FRIENDLY  
TRACK

The Vasulkas  
257 Franklin Street  
Buffalo, New York 14202

Dear Mr. & Mrs. Vasulkas:

After talking with our auditors regarding the donation of monitors owned by Genesee Monroe Racing Association, Inc., we need to know the background of your non-profit, tax exempt corporation, such as name of corporation and the basis for its being a tax exempt, non-profit corporation.

Once we have the above information, we should be able to consider making the donation.

Very truly yours,

GENESEE MONROE RACING ASSOCIATION, INC.

  
F. EUGENE FOSTER  
ASSISTANT GENERAL MANAGER

FEF:sd



30 APRIL 1995

Woody + Steina -

I know the people doing this project -  
Jerry Abiral B an old friend. I saw  
a bit of the video this past summer,  
very moving. I realize you are both  
way beyond this yourselves but  
thought you might find their project  
interesting. And perhaps you might  
pass it on to anyone else you  
may know of? (they need \$, as well we all do...)

Hope you are both well -  
Thank you for your generous  
selves in helping our friend dear  
Klosky a much love,

Bobbie (988-9244)

235 MEDIA, Postfach 190360, 5000 Köln 1

Woody Vasulka  
Santa Fe, New Mexico  
USA

Fax : 001-505-4730614

235

Köln 31.3.1995

Dear Woody,

sorry that it took so long to send the photos back. They are already in the mail and will arrive soon.

I kept two slides and one print which were double, for we will definitely print a catalogue at the KAH for the installations of the last two years. I hope this o.k. with you.

Parallel I sent three photos of other material to the ZKM who desperately phoned in need of material for the Video-Price catalogue. Yeah this is service from 235 !

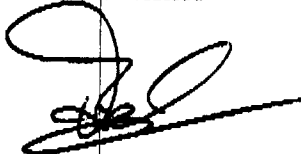
Anyway I hope to meet you in Karlsruhe where I will be for the Symposium and the Pricegiving event.

By the way, will Steina send us a copy of "Pyroglyphs" ? This would be really great.

May I ask you for another favour ? When you were in Bonn you mentioned you are in contact with Bruce Nauman who lives in New Mexico as well. Do you see any chance to ask him to do an exhibition with a new work at the KAH ?

Please let me know.

Best wishes



Axel Wirths

235  
MEDIA  
POSTFACH 190360  
D - 50 500 KÖLN  
TELEFON  
02 21 / 52 21 35  
02 21 / 52 38 28  
TELEFAX  
02 21 / 52 27 41

FAX

THE VASULKAS

TO: \_\_\_\_\_  
FROM: \_\_\_\_\_  
DATE: \_\_\_\_\_  
PAGES: \_\_\_\_\_

Dear Axel,

July 20, '94

There always is some bothersome detail that pops up when you don't need it. Please, look at the letter from June 30. The two later items, Video projector and Laserdisk Player have not been added to the general list of the Theater of Hybrid Automata before they were shipped to Czech Republic. These papers must be in possession of Barbara Manna to whom I gave them personally and was promised smooth sailing...Anyway, the shipment that got to Praha has no record of its existence. I also think there is a Brno - Bonn document that has not been included in the return shipment. What a jungle! You must speak to sweet Barbara and fix it all if you can. Any info you find please send to:

FAVU/VUT  
att.: Chalupova  
Kvetna 34  
60200 BRNO  
Czech Republic

Otherwise we barely survived the intensity of the trip and it is not over yet. I may be coming twice back to Europe this year.

And now something more important! Peter, the photographer, must have tons of pictures from both installations. Would you ask him to send me as large selection as feasible on both? I of course want to cover his expenses. We have excellent memories from the Bonn experience. Please, extend our love to Bernie and Christina.

Woody

P.S. Steina keeps making new works, the newest is very Wagnerian "mit Sturm und Drang". Please send her

ROUTE BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614

Dear Steina,  
(This is going to sound pretty form-letter-ish. Sorry. )

Hello.

Good news and bad news.

**Good News:** the program will continue from October, and this little "corner" (and I in an expanded capacity) will very probably be a part of it. This means that everyone will probably get to keep the cameras for another six months. First we need to get a tape or two from EVERYONE. Be sure and send SOMETHING this weekend. We need to have one set of tapes by the 20th, and another by the 30th to make it in time for the remaining programs. Once you've sent tapes for these two deadlines **HANG ON TO YOUR CAMERAS**. We will NOT need them back by mid-September. We will need to edit the tapes, air them, and think about things until the end of September. Then we'll let you know whether you can keep them (and ask you if you want to) or not. There may be other things to discuss with you all at that time about where you'll be, and what you want to contribute.

**Bad News:** For some strange reason, they sent cameras of a lower quality than I had told you. I'm sorry. They did send user's manuals for the nicer cameras, though, so at least you know what you're missing (even if you don't know how to use the cameras that you've got)... Working with TV people can be so full of surprises..

Here's the letter as it should have been sent with your cameras. Hope it makes things clearer.

Note to contributors:

<Thank you!!>

-Firstly, a big **THANK YOU** for agreeing to participate in this project from both myself, and everyone at "Agent X." We hope that you enjoy using the cameras, and we are looking forward to seeing the images you produce with them. We ask a lot of you in the following sections. Please do no more than you are interested in doing. We do appreciate any effort which you expend on our behalf.

<Image rights>

-We reserve the right to select any image from the tapes provided for one-time inclusion in the program, "Agent X," after which all rights will revert to their original authors. For those who wish (please mention this in writing), all original tapes will be returned at the end of the broadcast season. Please understand that we have no obligation, whatsoever, to use any images from any contributor. The material submitted as 'keywords' will be edited for broadcast under the supervision of David D'Heilly. All other images submitted to the show may be included as they are deemed appropriate and will be credited by contributor.

<Image contents>

**-Keyword images.**

Here are some sample keywords: real-time, delay, signal, noise, wired, access, inaccess, satellite, broadcast, content, context, news, hype, address, property, copy, inappropriate technology, filter, uniformity, diversity, network, game, agent,... The idea is to try and take very 'techie' words from this information revolution that people say we're having, and show that words like 'internet,' are just as much about 'migrant workers' or 'family' as they are about an 'information super-highway.'

Please select any 10 of the above words and take three minutes of any image which you think is appropriate (both single subjects and collage works are acceptable). Once you've used these to get started, please supply several (at least 5) of your own keywords and images. Be sure to include simple notes on what the images are, and a short narration text for why you thought that these images were appropriate. Please do not enter into the keyword images (either visually or audibly) unless you yourself, or something that you are doing is the keyword. You can send in several versions of the same keyword. You can have your friends shoot keywords. The keywords that I selected were things that I saw around me a lot. They are very dry. There is no need to take them literally. For example, please feel free to inject a lot of humor into any places that you feel appropriate. Listen to your mother / father / sister / brother / daughter / son, etc. for suggestions. They probably have good ideas.

**-Other images.**

In the first tape we would like a shot of you (head and shoulders), and some identifiable image from the town that you live in. Otherwise, please feel free to take any other interesting images that you find, especially concerning communications technology, including very old or new ideas or objects, strange or humorous examples, etc. Also, if you or someone you know is working on a project that they would like promoted in Japan, please include such images (and information about how program viewers may contact them). This will be used as a sort of 'digital news' about what is going on in the world of computers, computer games, clubs, gadgets, any other new and interesting communications stuff around the world.

<Deadlines>

-We would like to receive tapes regularly (weekly, if possible). There is no need to wait and fill the tapes entirely. If you've shot something which you think is interesting within a given week, please call the Federal Express office nearest you, give them our Federal Express data, and have them come and pick it up. If your tape supply begins to dwindle, include a note with your submission requesting new tapes and we will send them.

Your packages should include:

\*the recorded tapes

\*simple descriptions of their contents. With the 'keywords,' a few simple sentences for their narration and subtitling. With the other images, information on who (if an interview, please include information about them), what, when, where the images were taken, and full credits for artistic and other creative works.

\*any other interesting materials which you feel might be appropriate in conjunction with the images you've shot.

<Shipping>

Please ship all materials via Federal Express (Jiku-Kobo will pay all shipping expenses on this side). We have inquired, and there seem to be Federal Express offices in each area where the agents live. Our Federal Express number is 1705-8162-8.

Send all packages to :

Mr. Ohgo, c/o Jiku-Kobo Co., Ltd. (TV Osaka) "J Project"  
4-5-16 Yoga, Setagaya-ku TE Bldg. 6F, Tokyo, 154 Japan  
tel: +81 (03) 5716-6411 / fax: +81 (03) 5716-6412

Thank you again, and we look forward to hearing from you!

Sincerely,

David D'Heilly and everyone at 'Agent X.'

October 3, 1994

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

FAXED  
OCTOBER 5  
RE FAXED  
OCTOBER 12

Dear Woody,

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

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

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

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

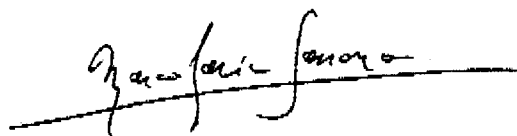
As mentioned in my previous fax an organization unit is already working for us. It is:

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

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

Ciao. A presto.

Your Marco Maria



ATT: Stein and Woody Vasulka

505/473.0614

From: Teresa Wennberg +33-91 47 46 88

Dear both,

Thank you for the fax that arrived a few days ago and congratulations to the award!

As for the direction of your work: the last thing I saw was a fantastic interactive machine in Santa Fe (that I think Woody constructed?) which was not entirely finished by that time. I'm quite sure you've done a lot of interesting things since!

Let me just make the context clear to you: I write for a magazine in Sweden (aiming mainly at young academics). In each issue, I present an important artist in the world of the new means of expression, 2-D, 3-D, CD-Rom and video, interactive works, Internet, and other interesting ways of using the electronic media. My articles have quite been a success apparently, but I am not a journalist, nor a critic, just an artist who happens to be very interested in "New Technologies" and who wants to push this art form forward. I do this out of sheer passion, like a kind of "missionary for the arts". But, there is no "expense account" included, so, there is no way I could come to Karlsruhe to meet you, however nice that would be. You have no plans of coming to France?

⊗ in Sweden

So if you want to collaborate, what I must ask you is to send me (mail me) everything written you can and have of what you want me to know (a tape is always good, and I'll send it back), plus some nice color prints. The printing quality of the magazine is great.

I know your work well enough to manage the rest - in fact, as you are well represented in the "Art en Réseau" here in France, I have done a major presentation of that work for my students at the MAC Contemporary Art Museum here in Marseille during this year...

Voilà. Let me hear from you soon.

Best regards,

Address: 15, Boulevard Chave, 13005 Marseille/ France





dear,

it looks I missed the Gerry connection, here it is:

1.	OGRADY/G	MR	HCMC1					
2.	OKTK550	M	FR15JUL	PRGIST	HK1	1930	2250	QTE
3.	OKTK553	M	WE20JUL	ISTPRG	HK1	1745	1925	QTE
4.	LH3811	M	FR22JUL	ISTMUC	HK1	1620	1755	
5.	OK729	M	FR22JUL	MUCPRG	HK1	1910	2025	

DD 11/7

This means leaving Praha as he planned is ok, trouble begins at the return. For unknown reasons she could not find the flight #789 Vienna-Praha or #894 Istanbul-Vienna on July 22. She offered Lufthansa flight via Munchen at \$625 round trip or an earlier return on July 20 direct for about \$440 the round. There are now holding the July 22 reservation till Monday. Here as I told you, everything is closed till Thursday, I guess one could get on the phone and wait and wait... Ask Gerry what to do, where he got his info and if there is any point in getting it here or elsewhere. So far as I know the prices are pretty well set and I have to change my dollars anyway to buy it.

About me. I am trying to book myself back on July 17, Sunday. I was told there will be a penalty of \$150 for this, something I discussed with Marta at length. She assured me there is no such a restriction here. Could you check with her? Let me know wether Linz or Bonn had something to say or if I should intervene.

Love

W

Brno July 4



SUNDAY

DEAR,

WE ARE WRAPPING UP THIS OPERATION HERE FOR A WHILE, THE OUTSTANDING TASKS (IF YOU ACCEPT THEM ARE) :

- 1) SEND 2200 PIONEER LD-V TO BRNO WITH DISKS, SUMMERS, MAYBE FIVE CATALOGS
- 2) GET FOR DOBRÁK CD (MUSIC) EDITING AND MANUFACTURING GEAR SPECS + PRICE (DUNN COULD BE A GREAT HELP)
- 3) I DON'T REMEMBER.

I AM MEETING ČIHÁKOVÁ TONITE IN BRNO  
WHAT A LUCK ! HEAR FROM US IN BONN

FAX:  
Martin Hofmeister  
011-42-2-530959

For Jitka Polednakova  
FAMU

Dear Jitka,

A couple of notes:

1) As you may notice, the members of our troupe are highly international and diverse art practitioners, so it would not make too much sense to bill it as a Vasulka Video Show even if the Vasulka video has the central focus. It would almost make sense to offer an extra seminar to deal with the specifics of video and computers.

2) The announcement could carry a note " Zmena programu se vyhrazuje" since the configuration of the artists could change in details, although the commitment of the Vasulkas and others in majority stands firm.

3) This meeting could easily be rather informal, you do not have to involve too much beyond the FAMU students and others who are seriously interested. In other words, the interchange of concepts and thoughts should be our priority.

4) Looking at the calendar, we will be leaving for Prague on Sunday the 16th. We will rent a minibus, probably in Linz, since we are returning home from there on Sept. 21. We should try to schedule Monday 17 or Tuesday 18, after that the artists start drifting God knows where. I presume that most of us will be gone by Wednesday. There is more coming soon by airmail to you about the Vasulkas and others.

The list of artist/performers for the Prague event:

Woody Vasulka (born in Brno, Czechoslovakia) and Steina Vasulka (born in Iceland) have pursued aesthetic research into the application of electronic technology to visual and audio art for the past 25 years. Their work has not only been seminal to the creation of video as an art genre but they have also substantially contributed to the development of digital image generation and electronic music from an interdisciplinary perspective.

Christopher Mann is an Australian poet and composer who is noted for his experiments and contributions to compositional linguistics, sound poetry and the design of public telecommunications utilities.

Terence McKenna is an American philosopher, ethnobotanist and co-director of Botanical Dimensions, a germ plasm repository for hallucinatory plants in Hawaii.

Lizbeth Rymland is an American poet and performance artist whose imaginary worlds articulate non-linear spatio-temporal perceptions suggestive of new social vistas for communication technology.

Peter Weibel (born Odessa) is a well known Austrian media artist, educator and promoter. He is currently Professor of Media at the Stadsche Kunst Hochschule in Frankfurt.

David Dunn is an American composer and interdisciplinary researcher into the domains of music, bioacoustics, linguistics and systems theory.

Here are some names you could include in your list of invited:

Josef Hruby  
Safarikova 14  
1200 Praha

Miroslav Prochazka  
Institute of Theory and History of Art  
Czechoslovak Academy of Sciences  
Prague

Daniela Spicnerova  
Dramatist, writer  
Prague

Karol Steigerwald  
Dramaturge, Playwright  
Divadlo Na Zbradli  
Prague

Also see enclosed document.

If you have questions please call before September 5th:  
USA 505-471-7181. After the 5th leave a message at Gottfried  
Hattinger: Ars Electronica, Austria (0732) 27 52 25-271, FAX  
(0732) 28 37 45.

Best Regards,

Woody