

X-Length: 0000054d
Status: N
Mime-Version: 1.0
Date: Wed, 8 Jan 1997 17:15:46 -0700
To: steim@xs4all.nl (Steina Vasulka)
From: Bruce Hamilton <fbh@santafe.edu>
Subject: Re: board

021/090197/SV

Hi Steina,

>Happy new year from COLD Amsterdam. We are wondering here with Tom what
>happened with that board you so hated for us to buy. Were I charged for it?
>it never materialized. Any suggestions?

We never heard from the company after I placed the order. They were going
to call a week before the board was ready. I believe Daystar now has
multi-processor boards as well.

Murray Horn, in Pittsburgh wants to confirm a Violin Power performance for
either April 10, 11 or 12. I told him you were available for \$1,200 plus
travel, lodgings and food. Borealis and Table III open the week before
(April 4).

Hope all is well in Europe.

Bruce

Date: Thu, 9 Jan 1997 12:13:34 +0100 (MET)
X-Length: 00000703
Status: N
To: steim@xs4all.nl
From: foresta@cnam.fr (Foresta - IMC)
X-Sender: foresta@cnam.fr (Unverified)
Subject: Steina Vasulka

Dear Steina,

Happy New Year. Looks like a good one on this end. Things have been crazy since Prague but very positive. I'm getting back to you about a possible workshop in my school. In Prague you said something about the end of February. That would work for us but I'm not sure that it would make sense for you. It would only if you really want to come to Paris because the school doesn't pay well enough.

If it happens it could be either the 17th and 18th or the 24th and 25th, the better time for us. The school would pay 3700 francs for the two days and I would try very hard to get them to cover a train ticket as well. Lodging is a problem. I thought they would cover that, but it takes time to get the appartments that the school has access to through the city. It's not impossible, but I need to have a firm commitment to pursue that. The other disadvantage is that it's Cergy, about a 45-minute metro ride from Paris, really in the boonies.

Let me know by e-mail or give me a time when I can call. I would be great to see you again have time to talk. Best to Woody when you talk to him.

Love, Don

faxmessage for STEINA
c-o STEIM
fax 0031 20 6264262

Praha 10. ledna

Hallo Steina,

many greetings!

letenka z Amsterdamu 21. 1. Tuesday, 8.00. hod s ČSA.

letenka z PRAHY 23. 1. 19.35. hod.

Unfortunately the airplain which is leaving on 24th noon is not ČSA and the price would be too much for the budget.

Boxes are coming on Friday 17th. Technicians are coming on 20th. Phill Niblock is playing on the opening, but you will be so happy to miss it. Cargo to Santa Fé will be carried out by Kunstrans. Please, if you can send me fax tomorrow morning: what does it means Eldrunir - name which is on the postcards. I am using this for the cover of the publication.

Zdravím

Miloš

fax 0042 2 2430 1056

3rd Jan '97
Waterford (PO Box 2154
St. Kilda West, VIC
3182 AUSTRALIA)

Dear Steina:

Happy New Year! Here's a hand written letter - my hard drive on my computer crashed, so I'm not only physically impaired, but digitally impaired as well! Not to worry - I'll get it fixed when I get back to Australia, and since I always back everything up, it will only be a few hours of inconvenience reloading things.

This letter is to say a big **THANK YOU** for everything you did for me in Amsterdam. I feel very grateful for all you did for me. And please pass my greetings and thanks to every one at Stein as well. It was great to have support like that.

I'm progressing ok. When I got to Waterford, I went to the Doctor here, who took X-rays, and found that the kneecap was starting to separate again. So I had to wear an immobilisation brace for the past month. Very inconvenient, but it worked - the kneecap has now knit - and I've graduated to a newer fighter brace - one that lets me bend my knee. I can also take a few steps without crutches.

My parents have been marvelous in all this - very supportive, when I needed it the most. Tomorrow, on Saturday the 4th, I fly to Minnesota to see Jan, then on the 8th, she flies to Australia, and I fly to Australia on the 9th. At least Air New Zealand got us on flights only 4hrs apart! (For a while it looked like I wouldn't be able to get a flight till the 15th!) Once in Australia, I'll be starting physiotherapy, continuing acupuncture (which I started here), and massage & etc. The docs estimate that I'll be back to full functioning by the end of February. - a long road to hoe etc.

While here, I made a computer realization of that piano piece I was writing in the hospital. It came out pretty well, but it turned out to be 34 minutes long! So it's got the slow, never-ending sense of time that I got in the hospital had. But without the inconvenience of sharing a room with 5 other sick people.

Meanwhile, here's hoping that things are good with you, and that you're having a good time in the Frigid winter the TV is telling us you're having. All the best, and, again, **THANK** for every thing.

Bests,
Wine

X-Sender: levans@dune
 X-Length: 00000828
 Status: N
 Mime-Version: 1.0
 Date: Tue, 21 Jan 1997 15:25:49 -0600
 To: steim@xs4all.nl
 From: levans@artic.edu (Lynn Evans)
 Subject: Art Institute Reimbursement Air fare
 Cc: Aedwards@artic.edu

Dear Ms. Vasulka: I didn't have the pleasure of meeting you when you were at the museum participating in the "Total Museum" conference. I work for Ronne Hartfield, and am working with Alison Edwards to pay the outstanding expenses for this event.

In order for the museum to reimburse you for your airfare, we must have an original ticket voucher or boarding pass receipt, along with some documentation showing that you paid for the ticket yourself. This can be a copy of the credit card receipt or a copy of the invoice from the travel agent you used to book the ticket.

Thanks so much for faxing the copy of the Delta Airlines ticket. The total price was NLG 2097. In what currency is this? Which travels from which cities (Prague-Amsterdam-Atlanta-Albuquerque-Cincinnati-Chicago Atlanta-Amsterdam) do we need to reimburse to you?

Congratulations on a most successful conference. I hope that we can meet the next time you're in Chicago. Please, let me know if you have questions. My phone and fax numbers appear at the end of this message. I'll answer as quickly as I can so that you can be reimbursed.

Best, regards, Lynn Evans

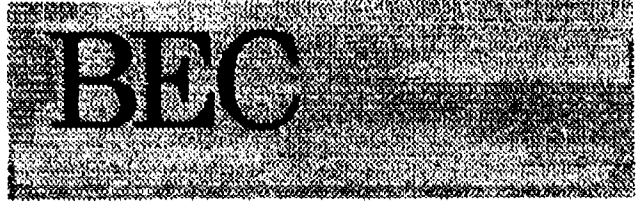
LYNN EVANS, Administrative Coordinator
 Department of Museum Education
 The Art Institute of Chicago
 111 So. Michigan Avenue
 Chicago, Illinois 60603-6110
 312-443-3640
 312-443-0849 FAX

E-mail=levans@artic.edu

Dear Wood, I paid this ticket through
 ATT card, - (or First?). Can you find it?
 That is the bill converted into \$.

FAX IT TO alt Lynn Evans. I'll send her a
 E-mail note that it is coming... thanks
 S.

P.S. Prague was good, will call you later to-day

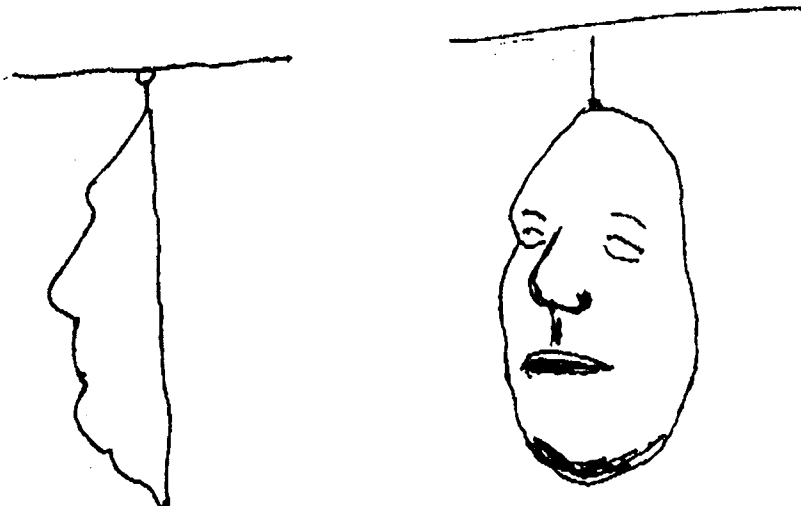


ESA

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

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

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



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

copy from

*The talking head
'persona'*

The human interface

*Richard A Bolt
MIT*

The National Museum of Women in the Arts
1250 New York Avenue, NW
Washington, D.C. 20005

Facsimile Transmission Sheet
Tel: 202 783-5000 Fax: 202 393-3235 or 3234
Website: <http://www.nmwa.org>

To: Steina Vasulka
From: Susan Fisher Sterling, Curator of Modern and Contemporary Art
Date: 5-23-97 *no answer*
Pages (including cover): *resent 5/27/97*

CURRENTLY ON VIEW:

Preserving the Past, Securing the Future: Donations of Art, 1987-1997 (through August 10, 1997)
Book as Art: Tenth Anniversary Exhibition (through October 4, 1997)

PUBLIC PROGRAMS:

Women and the Art of Multimedia (WAM) Conference (May 29-31, 1997)

UPCOMING EXHIBITIONS:

The Sacred and the Profane: Josefa de Obidos of Portugal (1630-1687)

Dear Steina Vasulka:

Cynthia Goodman has suggested I contact you regarding the multimedia art showcase for the upcoming Women and the Art of Multimedia (WAM) conference, May 29-31, 1997.

We are already planning to show the InfoArt cd-rom, but I thought it would also be nice to show one or more tapes that document your multimedia projects. Cynthia tells me you would be willing to be included in the showcase, and so, I thank you for that. Would you please be good enough to send your material my way by Wednesday, May 28, if possible. Could you also include a brief bio and short descriptions of the works included in your videos.

My FedEx # is 1122-0862-7 and the address is listed above. Thanks so much for your cooperation. Your materials will be returned to you after the conference, unless you would like them to be included in the museum's Archives of Women Artists.

Sincerely,


Susan Fisher Sterling

Curator of Modern and Contemporary Art

ST/JS/75

Amsterdam, 30 januari 1997

Steina Vasulka
Route 6, Box 100
New Mexico 87501 USA

-in double-

AGREEMENT FOR LOAN

1) Hereby the STEIM foundation declares that Steina Vasulka has the right to use the 'Very Nervus System' (designed by David Rockaby) for the period of February 1, 1997 until January 30, 1998.

2) Steina Vasulka is held responsible for insurance and costs for damage in the period of Loan.

3) This agreement will be silently extended every year for the period of one year unless STEIM notify you, at least one month before the ending of the agreement of every year, that you have to return the 'Very Nervus System' to STEIM.

Signed for agreement: in Amsterdam on January 30,



STEIM
Joukje Sienstra, finances



Steina Vasulka

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

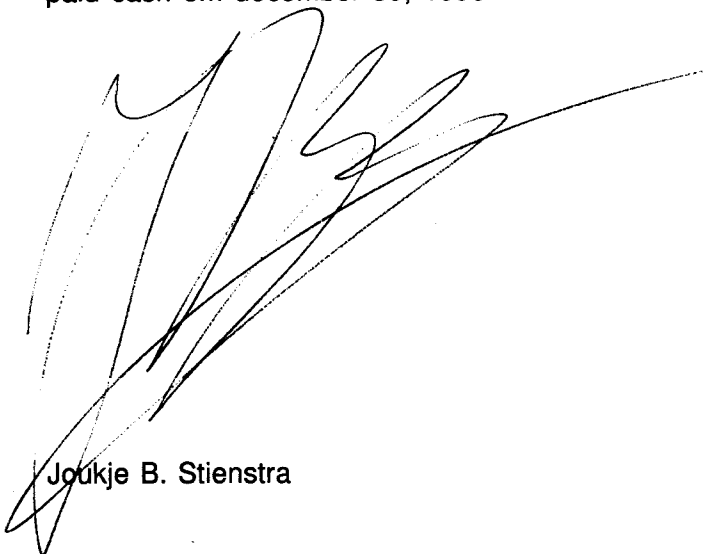
Amsterdam, 31-12-1996

FACTUUR/INVOICE

Amsterdam 9625

STEIM Sensorlab rev # c excl. VAT	f	2.978,72
Projectdiscount excl. VAT	./.	f 815,06
BTW 17.5% (nvt: UID Ernst is ATU 40535701)	f	0,00
Total amount	f	2.163,66

paid cash om december 30, 1996



Joukje B. Stienstra



presents....

BigEye

Realtime Video to Midi Interface.

Bigeye is a computer program designed to take realtime video information and convert it into MIDI messages. It runs on an Acorn Archimedes 5000 computer in conjunction with a Hawk V10 video digitizer and a Acorn MIDI interface board.

The Archimedes is a general purpose PC that happens to be very fast because of its Arm3 RISC processor heart. Any video camera generating composite video can be used as the video source.

The video image is captured by the video digitizer board and analysed about 15 times per second with a resolution of 64 times 64 pixels.

In each of the 64 'Screens' (that is presets) a series of 'Areas' (256 maximum, but more than about 64 won't be manageable), can be defined, which can each be given their own sensitivity and their own 'Action' or 'Program' (see below).

The video analysis system detects movement; a completely stationary scene won't trigger anything, but once movement exceeds a threshold (separately adjustable for each 'Area') the system will register a 'blob of movement'.

Of these 'blobs' there can be any number in every frame. They will be analyzed further, producing an x- and a y coordinate, a measurement of the size of the blob (indicates speed of movement and translates wonderfully into MIDI note velocity for example), and an indication of the height and width of the blob, giving the vertical and horizontal aspects of the movement detected.

These parameters are then passed to the 'Program' specified for the 'Area' in which the movement was detected and can then be accessed through conversion tables.

In these 'Programs' a simple computer language is available, mainly to specify MIDI commands and 'Screen' (that is preset) changes. Additionally one has the use of variables to build up a sense of history and commands to change the computer monitor image's color for visual feedback.

The BigEye system is very well suited for performing artists who want to have complete freedom on stage and use their movements and gestures to control (complicated) synthesizer setups or even MIDI controllable lightning systems.

for more information, contact:
Tom Demeyer

STEIM
Achtergracht 19
1017 WL Amsterdam
The Netherlands
tel: 020-6228690 fax:020-6264262



presents....

The SensorLab rev.C

The STEIM SensorLab is a small, general purpose, analog to Midi interface for the prototyping of musical instruments and interactive control systems. Whether the computer is a central element in an artists work or simply a tool bridging a technological gap, the need for real world input and output is essential. The SensorLab connects the real world of physical phenomena and gestures via Midi to personal computers and to Midi musical and studio devices.

The SensorLab is basically an analog to Midi converter. It is a small custom microcomputer which can convert incoming analog electrical information into a standard digital code [MIDI] which can then be interpreted by a personal computer or directly connected to standard Midi devices such as mixers, synthesizers, samplers, special effects devices and lighting controllers. Personal computers such as the Macintosh and Atari are practically limited by the difficulty of interfacing them to the outside world. The need to make this interfacing easy led us to the SensorLab design. The SensorLab interfaces analog information by converting it into a form [MIDI] which all microcomputers and most electronic instruments can handle.

A variety of projects at STEIM in recent years have led to the emergence of the SensorLab design. These included entirely novel "instruments" such as **The Hands**, the Midi Conductor and The Web of Michel Waisvisz, an ultrasound violin bow, a Midi controlled motorized camera mount and several Midi conversions of conventional

instruments such as a Bass Recorder a concertina and a Melodica. The variety of sensors needed to complete these projects [switches, potentiometers, pressure pads and ultra-sound devices] forced our design towards the accommodation of a wide range of real world signals. No doubt this should allow us to make new instruments and interfaces for some time to come.

HARDWARE SPECIFICATIONS

- Two pieces: Controller + Power
Controller size: 3,5 x 10 x 20 cm.
Power Supply size: 7 x 10 x 15 cm.
- 8x16 DIODE MATRIX
KEY SCANNING (128 keys)
- 32 ANALOG TO DIGITAL
CHANNELS
8bit resolution with
0..10x SCALING ,
+/-6VDC input range,
4ms. nominal sample rate
(application dependent)
- 2 x 4 ULTRASOUND
distance measuring
(14bit resolution)
- 2 x "I2C". bidirectional serial bus
- 32K BATTERY BACKUP RAM.
- ASCII DISPLAY option (DLG2416)

The user has to deal with two **different issues in the design of a new controller**. The first is to choose a physical effect or sensor which detects the gesture to be interfaced to the computer. The second is to adapt that sensor to the practical and musical needs of the equipment you wish to control i.e. your computer software or MIDI instrument. In trying to follow the dynamics of a crowd of people, for example, one might opt for light sensors to detect their arrangement and movements or use a microphone and filter to measure an envelope of the noise they produced.

Steina Vasulka.
Amst'dam

Dear Steina,

How are you? everything is fine with me, except ~~that~~ that there is no news from you about coming ~~here~~ to India. I hope you are doing something about that plan. I'm in advance booking you as my guest. So please let me know.

It's over two months, I've come back to India. From Airport I was directly taken to the Hospital where my mother was admitted. She had a cerebral attack and brain injury, no one informed me about that. Seeing her in that extremely serious condition was quite a shocking for me. All my plans and programs got changed. I had to join the Institute ~~but~~ quite late because of that. Now she is in better condition. But I leave 2000 km away from her so it's difficult to know what's happening with her.

After joining the Institute, I had a ~~good~~ very ~~good~~ good presentation on my experience and I showed and discussed all my slides. I presented everything I saw in Steim. Every one was third by the kind of work you are doing. I have also link-up the Big-eye demo, which Tom gave me, and showed them. After that I'm working on a concept of a Mime performance being Big-eye.

The concept is ~~no~~ ready, project proposal is also passed. Now I'm looking for a sponsor to buy the software and production. It's difficult to find a sponsor in this kind of project, But I hope something will be done.

One of my friend recently went to New York, and I asked her to go and see "Kitchen!" I also told her about you. While visiting there she asked a lady about you, and that lady said she doesn't know anyone of that name. It was quite upsetting as well as funny.

I also have a very urgent and stupid request. I apologise for that. After describing about things I've seen in your studio, ^{now} people wants to see the final forms of the presentations (the concert). And I don't have any visual of that. To get my Big-eye project proposal passed finally. I really need video clippings (not more than 10 min) of few projects. There is no other way I can make them understood, how does it look like finally.

I'm sorry to ask for it but, if you kindly send me ~~the~~ concert video clippings of your work with

- (1) violin and (2) keyboard, (3) LISA and Mitchel's concert,
- (4) Few different Big-eye concert performances (5) Joel's few performances including the one in France (6) Few other projects you feel interesting.

It will be great ~~to~~ help for me if you can send it with the professor of mine with whom I'm sending this letter. He will be there for some time. Otherwis~~es~~ you can send it to me in AHMEDABAD. I'm ready to take care of postage and cassette expences.

Till now I've just talked about myself, I also want to ~~to~~ hear from you, please do write to me. But it will be better if you really come over to India. I'm truly looking ~~forwards~~ forward to that. I hope you will be able to read my handwriting and spellings. With this letter I'm also sending a cassette, please ~~to~~ tell ~~me~~ how ~~to~~ you liked it. I hope you still have my address. This letter is really going to long. I think I should stop now.

bye till next time. With best wishes and regards.

— KOUSHTIK SARKAR
NID, PALDI, AHMEDABAD-7
INDIA.

BEC

Bonner Entwicklungswerkstatt
für Computermedien e.V.

Auguststraße 10

D-53229 Bonn

Tel. +49 228 / 47 56 05

Fax. +49 22 28 / 14 49

email: ~~bec@gmd.de~~

gex.gmd.de

BEC e.V. • Auguststraße 10 • D-53229 Bonn

Steina Vasulka

steim

Achtergracht 19

1017 WL Amsterdam

2.7.96

Dear Steina,

I just want to confirm our invitation to come to BEC at the end of september. Of course Woody is welcome too!

If it is possible to come here, please tell me the dates, so we will start to plan a little bit more.

With best wishes

Bodo Lensch

15-3

Empfänger / Adresse: Stichting Steim
 Zu Händen / To: Steina Vasulka
 Faxnummer / Fax number: 0031-20-6264262
 Absender / Sender: Ursula Frohne
 Seitenzahl gesamt /
 Total number of pages. 11

Institute for Visual Media
 Institute for
 Music and Acoustics
 Media Library
 Media Museum
 Museum for
 Contemporary Art

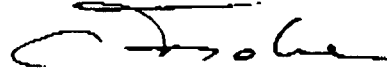
19. April 1996
 Ursula Frohne

Dear Steina:

Thank you for your immediate reply. We are pleased that you can agree to our conditions concerning the edition of your video installation. In reference to your alternative offer, Professor Klotz has decided that the ZKM wants to purchase a copy of the edition out of ten for 15.000 US \$. Therefore we are sending you a revised contract form, including this change concerning the edition. I am sending you with regular mail the originals of the contract in a German and an English version and it would be good, if you could send back the authorized copies, also one in German and one in English as soon as possible, so we can make arrangements for the payment. The signed contract is also crucial for the credit line in the catalogue for the exhibition in New York in which we would like to be able to mention the ZKM's ownership of this installation. Please, note that you will have to fill in your bank connection on page No. 2, article 3.3 in the contract.

Thank you again for your kind cooperation. I am looking forward to seeing the piece installed in New York and I hope that we will have a chance to meet in New York at the opening. Wishing you a pleasant time during the rest of your stay in the Netherlands.

Sincerely Yours,


 Ursula Frohne

Center for Arts and
 Media Technology
 Karlsruhe

Postal Address:
 Postfach 6919
 D-76049 Karlsruhe

Location:
 Kaiserstraße 64
 D-76133 Karlsruhe

Telefon: 0721/9340-0
 Telefax: 0721/9340-19

Friday, the 19. of April 1996

I made the Karlsruhe people an option of 3 copies @ 30.000 or 10 copies @ 15,000 - they chose the 15,000. That is both good and bad, the good is I can sell it again and again to all the eager art collectors and museums - as you say this is my masterpiece never to be repeated. The bad part is less \$ in the short run. What I like however is the breaking of the hegemony of 3 copies. Remember how Hill felt undersold by the Stedlike that they got the "Beacon" for shit as first buyers and he could have got a lot more for it later but the 3 copy clause prevented it. In the contract we are responsible at our cost to send it to NYC, but then it is not much of a shipment.... Whether the exhibition happens is another story.

Later! Steina



São Paulo, July 4th 1996.

Erika Derzutti
Videoinstallations and Performances Producer
Videobrasil International Festival
fax 55 11 62 9825
tel 55 11 65-0633

Ms. Steina Vasulka
Route 6 Box 100
Santa Fe, NM 87501
fax 505 473-0614

Dear Steina,

This is Erika speaking. I'm the producer of Paik's project at Videobrasil.

We are really glad with your acceptance to participate on the performance. It's going to be very nice having you here to the festival.

I would like to ask you for the material about you, needed for the catalogue: we need a biographic text or CV and a good quality portrait. I would ask you to please send it until the 20th of July.

Would you have any photograph or video material of you performing? It would be very useful for our catalogue and specially for the CD_ROM catalogue version.

Thank you for that. Please make contact for any query.

Best regards,

Erika Derzutti



WIENER KLANG MANUFATUR

Ernst Zettl

Hanglößgasse 4/27

A-1150-Wien

Tel.: 0222 / 892 97 41
02143 / 3280

Fax.: 0222 / 40 400-40 77

430/180796/sv.08

+ cassette bande

Vienna, 12. July 1996

Dear Mrs. Steiner-Vasulka,

The **Virtual String** has been developed and a working prototype has been manufactured during two stays at STEIM in March and June 95. Unfortunately the project was paused since then because there was no Sensorlab available. Now I hear that you have got a stock of Sensorlabs again, so hopefully I will own one soon and start performing with the **Virtual String**.

As this project has been done at and in cooperation with STEIM, I would like to ask you if you are interested in also presenting it at STEIM, maybe in the form of a performance that I'm working on together with Frank Schulte, keyboards and Ricardo Pereyra, cello. It will bear the title „**strings ad lib.**“ and see me playing a carpathian knee-fiddle, a concert violin, a ZETA-MIDI-Violin and finally the **Virtual String**. Accordingly the whole performance will progress from the pure acoustic to the totally electronic domain. We are planning to do a couple of concerts here in Austria at the end of this year but would really like to „premiere“ this performance and the **Virtual String** at STEIM.

Please let me know whether you are interested in this as soon as possible so that I can make further arrangements.

Sincerely,

Ernst Zettl

WKM
WIENER KLANG MANUFATUR
Ernst Zettl
Hanglößgasse 4/27
A-1150-Wien
Tel.: 0222 / 892 97 41
02143 / 3280
Fax.: 0222 / 40 400-40 77

The '**VIRTUAL STRING**' is an interface which, like the keyboard for pianoplayers, makes use of the playing-techniques of violin, guitar and bassplayers to control Midi-instruments.

The **hardware** consists of two **handles** with switches (seven on the left hand, four on the right hand), one ultrasound transmitter and a pressure-senor attached, a '**shoulderpad**' with a pair of ultrasound recievers and a **pedalboard** with five switches and a Volume-pedal (see illustration)

The **software** features

Right hand:

- **Bowing action** (Vel. & Vol.-control) by armmovement
- **Modulationcontrol** by thumbpressure
- Four '**String-select**'-switches with assignable string-interval and MIDI-channel

Left hand:

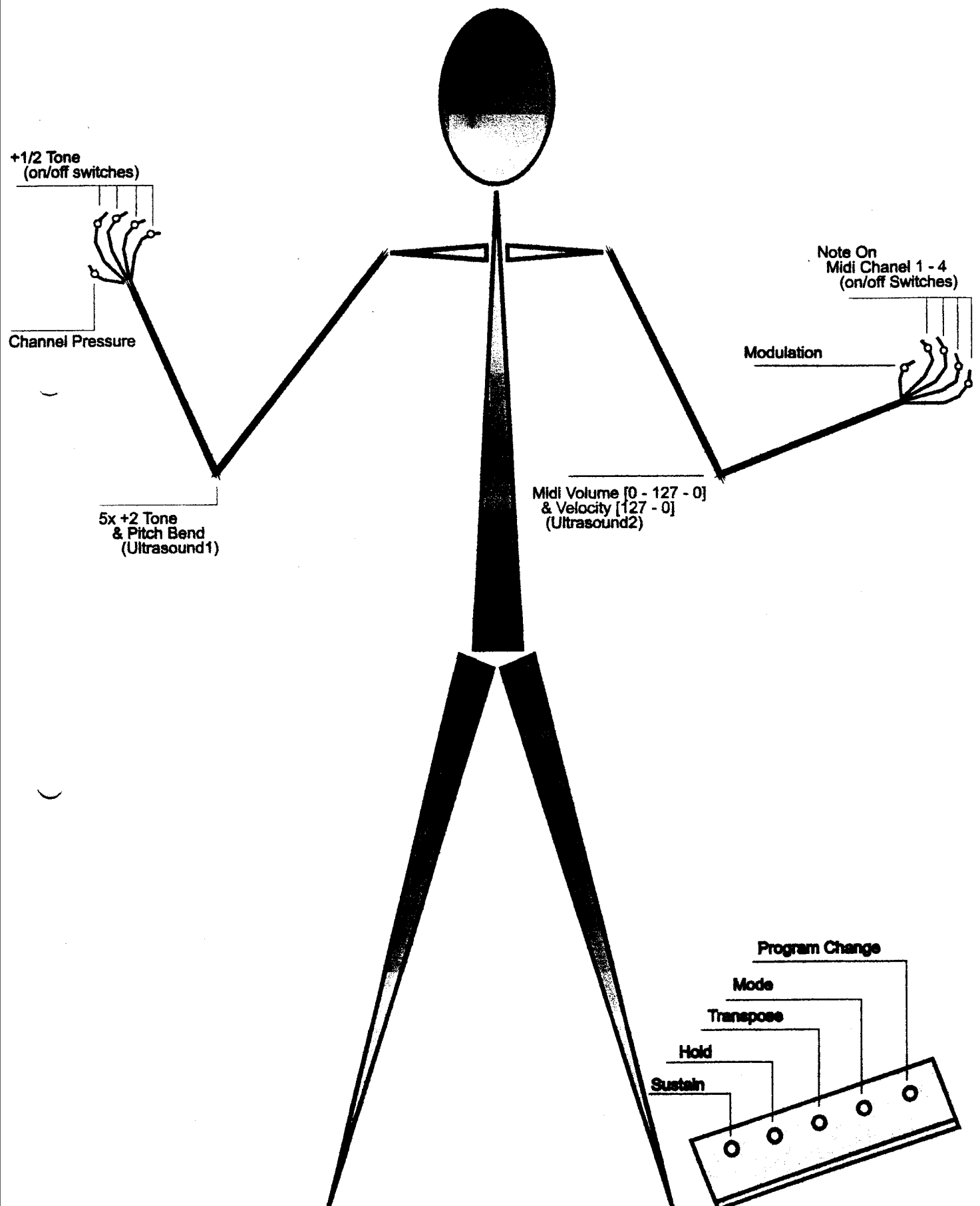
- **Fingerboard action** with empty-string-simulation and six halftones in each of five positions giving a total range of three octaves.
- **Pitchbend** (up and down) by armmovement
- **ChannelAftertouch** by Thumbpressure

Footswitchboard:

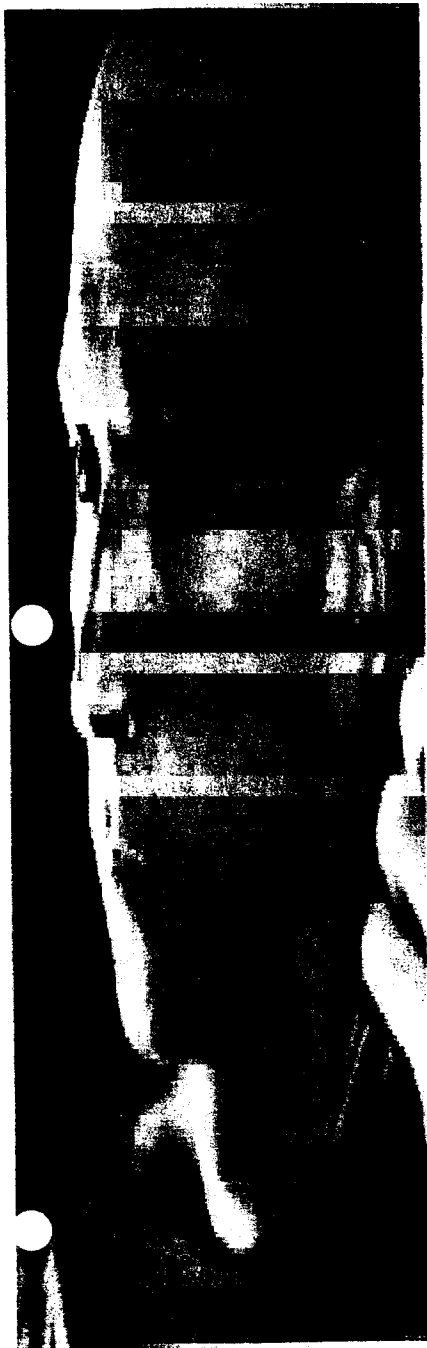
- **Transpose** by assignable interval
- **Sustain**
- **Hold** on assignable MIDI-Holdchannel making it possible to trigger loops or drones and to play to them with a different sound
- **Program-change**
- **Modeswitch** 1. All Controllers off 3.All Controllers on
2. Vol.&Ptchbnd. on 4.Special Mode
- **Footpedal** for Breath-control or -in Holdmode- Holdchannel-Volume

The Virtual String

MIDI Interface for violin-, gitar- and bassplayers







Ernst Zettl is working as a sounddesigner, composer and musician with various groups and artists from theater, balet, film and performance.

The main emphasis of his work as a sounddesigner and composer lies on the construction and exploration of new sounds and sound-spaces by means of electronic tools s.a. sampler, soundprocessors, computerinterfaces, surround-soundsystems, and the confrontation of these „artificial“ soundspaces with the acoustics of „real“ concerthalls and theaters.

As a performing artist E.Z. is playing acoustic violins and double-base as well as electronic interfaces (Midi-guitarcontroller, ZETA-Midiviolin) controlling various samplers and effectprocessors.

Sounddesign und -engineering for Michael Heltau, Vienna Art Orchester, John Cale, a.o.

Performances und concerts with Mia Zabelka (Brucknerhaus/ Linz), David Moss und John Zorn (Konzerthaus/ Wien), Frank Schulte (XLV.Biennale/ Venedig), Andres Bosshardt (Palais Clam-Callas), a.o.

Compositions for radio play and film (ORF,ZDF), ballet (Tanztheater Wien) and theater (Schaubude Wien, Theater m.b.H., Stadttheater Klagenfurt, Volkstheater, Burgtheater, a.o.)

WKM
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TEL : 053-4315700
FAX : 053-4315732

Rijtersbleek-Aalten 4
7521 RB ENSCHEDE
RABO 39.67.46.926
GIRO 163618

Steina Vasulka
p/a
Utrechtsedwardsstraat 134-136
1017 WK AMSTERDAM

Enschede, 5 july 1996,

Concerns: Presentation Impuls

Dear Steina,

I would like to confirm that the presentation at Impuls is scheduled at :

Thursday, 18 july 1996, at NINT, Impuls.

Just before this presentation we will meet at "De Beeldenstorm" Y-tech building, van Diemenstraat 176-178, Amsterdam. I suggest that me or Fred will help you to collect your stuff and bring you to tht meeting.

Please keep in touch with Fred Kolman , 020 - 6945537 because I am on holiday during the next weeks. If you want to reach me you can leave a number on my pager :
06-58336101 - [number] -#

Thank you in anticipation,

Kind regards,


Andries Estmeijer

biennale de lyon

d'art contemporain

Woody et Steina VASULKA
Route n°6
Box 100
SANTA FE, NM 87501
USA

Lyon,
June 16th 1995

Object : Biennale de Lyon / Catalogue

Dear Woody et Steina VASULKA,

First of all, we confirm your participation to the third Biennale de Lyon that will take place from December 18th 1995 until February 18th 1996.

We are writing to you today concerning the catalogue of the Biennale.

First of all, let us give you some general information on the catalogue :

■ The catalogue :

It will be published by the "Réunion des Musées Nationaux" and distributed by "Le Seuil". 4.000 copies will be made. The catalogue will be bilingual (French and English). It will consist of 608 pages, the size of the catalogue is 22 x 16,5 cms. The graphist is Ruedi Baur and the catalogue will include 300 black and white photos, 70 full colour pages, a statement by each artist, and a selective biography.

■ The Authors :

Thierry Prat, Thierry Raspail and Georges Rey (Curators of the exhibition), Gladys Fabre (Art Historian), Jean-Paul Fargier (video and Cinema Historian), Patrick de Haas (Cinema Historian), Frideman Malsch (Curator of the Strasbourg Museum, Video Specialist), Barbara London (Curator of the Moma, Video and Informatics Department), David Ross (Director of the Whitney Museum), Hans Peter Schwarz (Director of the Media Museum, Karlsruhe), Christine Van Assche (Curator of the MNAM, Centre Georges Pompidou), Nicolas Bourriaud (Art Critic), Isabel Graw (Art Critic).

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

Friday Jan 10 1997

Dear Biennale,

I sent this letter out a week ago and also called. To-day nobody picks up the phone. I am in a hurry to find Mr. Bruno (?) or whatever his name is in Gent. About the damages I am not in a hurry, and if there is no insurance I will live with it. So, please, please send me his Phone/fax and address as soon as possible.

Thanks, Steina

To Biennale de Lyon

A one page fax:

Amsterdam, Jan. 3rd 1997

Dear Isabelle/Tierry,

It was a great shock to me to find 3 parts of my zoom lens missing when I was readying for a show in Brno, Czech Republic. Through you I got the name of the equipment person in Belgium (Gent), who found two of the pieces. He gracefully sent them to me at his own expense and now I need to find him again to reimburse him. So here are my two questions:

1. What is his name, address and telephone?
 2. Is the Lyon Biennale insured for damages and replacement expenses?
- My pack-up instructions were dutifully returned to me with the shipment although obviously nobody read them. More things were wrong (bent rods, etc), however nothing as serious as the missing parts. It will cost me about 200.00 dollars to fix the zoom lens properly. I am stationed in Holland now and the Machine Vision is opening in Prague National Gallery at the end of January. I am very sorry about this as I had such a good time (in spite of difficulties) in Lyon, and got good feedback from friends who saw the show. In a hope for a prompt answer, yours Steina

Steina Vasulka

STEIM, Achtergracht 19, 1017wl Amsterdam, Netherlands

Tel: 31-20-622-8690

Fax: 31-20-626-4262

E: STEIM@xs4all.nl

106/1300197/SV

Dear Steina,

We would like you to come to Stuttgart on Jan 28 - Tuesday. If you leave Amsterdam early in the morning there would be time to organize for a meeting with the students at 6:30 PM - some of them work during the day.

The train schedule is as follows:

	8:00	leave Amsterdam	arrive Mannheim	at	14:06
	9:00	leave Amsterdam	arrive Mannheim	at	15:06
	10:02	leave Mannheim	arrive Endhoven and Köln	at	16:47

You would (I think) spend the night here as it will be a long evening for me it would be best for you to arrive either at 14:06 or 15:06 - there are trains back to Amsterdam the next morning of course.

We pay 400 DM + train + hotel.

Please let me know and I will meet you at the train platform - if I miss you, then information in Sto hall.

look forward, Joan

P.S. I got the camera ! but can't find it in Stuttgart.

rumori

Weesperzijde 23, 1091 EC Amsterdam
tel.: (31.20)6945667, fax: (31.20)6946607

Fax to: Steina Vasulka
020 6264262

Amsterdam, 16 August 1996
number of pages, including front page: 2
subject: *concert 16 February*

Dear Steina Vasulka,

Herewith I send you some information on the Rumori-concerts.

Rumori started in 1991 with their first series. Michel Waisvisz and Maarten Altena were in the first artistic board. Today this board consists of Maarten Altena, Martijn Padding and Gilius van Bergeijk. The aim of Rumori was and still is: to bring down the walls between the different types of music, composed, improvised and electronic music.

With this fax you will find a list with concerts of the series 1996/97 (unfortunately in Dutch). I will also send two live-CD's of the last Rumori-series to STEIM, one of these is for you.

I am looking forward to meeting you: I will call you on Monday 26.

With kindest regards,



Marian van Dijk

X-Sender: evelyn@134.95.40.42
X-Length: 0000043f
Status: N
Mime-Version: 1.0
Date: Fri, 23 Aug 1996 17:48:42 +0900
To: steim@xs4all.nl
From: evelyn@khm.de (Evelyn Mund)
Subject: digitale

Dear Steina,

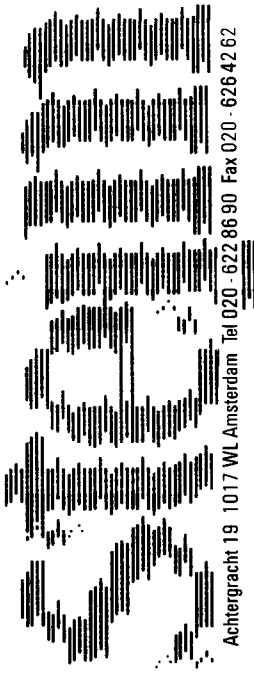
Thank you for your material.

We have booked a hotel room for you from 17 - 21 September 1996. The panels start on Wednesday, 18 September 1996, at 14.00 h.

Your performance "Power Violin" is on Friday, 20 September 1996. Please state arrival time and date, so that we can pick you up.

Nils will get in contact with you on Wednesday, next week. Best regards and a nice week-end.

Evelyn



Firmanaam/firm

T.a.v./a.t.t.

Faxnummer/fax number

Behandeld door/handled by

Betreft/concerns

Datum/date

Aantal bladzijden/number of pages (inclusief voorblad/including this page).

att: Selected solo exhi
nere coltho in 2x 1990
(1x 1994) aK

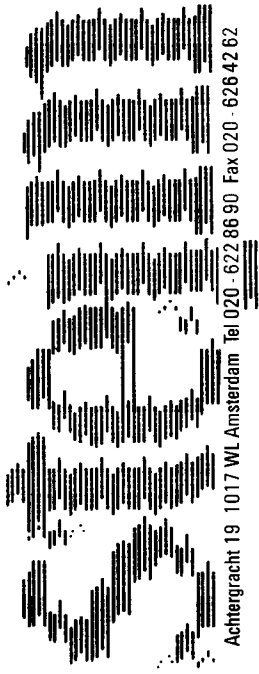
Vidim Power:

- 1995 Palazzo delle Esposizione
Rome, Italy (check spell)
- 1995 KWANGJU BIENNALE
Kwangju S.Korea
- 1995 I?? EX BRNO
Spectrolavakia
- 1996 The Butterfly effect
Budapest Hungary

Sel Solo:

- 1995 Alphaville Gallery Albany N.M.
- 1996 Sam. Fri Morra
- 1996 KJARVALSSTADIR CITY MUSEUM RVK ICELAND
- 1995
1995 Palazzo delle Esposizione
LYON BIENNALE, LYON FRANCE

2.P 12 Mars 96



Firmanaam/firm

T.a.v./a.t.t.

Faxnummer/fax number

Behandeld door/handled by

Betreft/concerns

Datum/date

Aantal bladzijden/number of pages
(inclusief voorblad/including this page).

TELL
~~me~~ Ursula Frohe
that POINT:

1. DIMENSIONS SIMILAR TO SFMOMA ARE A MINIMUM
2. THIS IS YOUR DEPARTMENT...
3. BESIDE THE CATALOG THERE IS A TEXT BY YOUNGBLOOD FOR CCA. THE FLYER IS IN MY ROOM ON A BOTTOM SHELF IN THE CORNER.

OFFICE



ENTRANCE

4. SAY YES TO REPRINT, BUT SEND THEM ALSO VITA
5. SHIPPING IS WITH US (UNLESS SFMOMA WANTS THE DEAL, WHICH IS ^{SUPERBRIGHT:} ALL EQ + DISKS + SCREENS) CHECK WITH THEM
6. I TOLD URSULA THAT I WOULD SET UP IF I HAD TIME. THE FESTIVAL IN BOURGES IS "FIRST WEEK IN JUNE". IF NOT I, BOTH YOU AND BRUE ARE QUALIFIED AS WELL. AND A STANDARD LOCAL ASSISTANCE IS NEEDED.

I am ~~at~~ at the fax machine for the next hour (phone too)

Love, 

Dear Steina,

I did not managed to catch you in Steim and I dont have any other telephone number. Saturday I have talked with with Woody and he said there was no communication from Prague. It is here really a traditional problem and it is also my. Nevertheless it is cool here and you dont have to worry. The room for Borealis is already build and I have some questions for you about it. Woody promised to fax some drawing how the mirrors, screens. projectors should be located. The entire topographical situation is following: entrance to the show is 16 m long corridor with some sublime sound and the entrance to the room of Borealis. It is 7,50 m wide with central entrance and exit on the backside and 10 m long. It needs to be black inside? Is there dark ceiling necessary, or it can be just blackened from sides? The screens are hanging or standing? The monitors are on the ground or on soccles? I have Panasonic -one lens. The sound system 4 channels is coming next week. So I hope everything will be OK as far I can see.

Concerning the exhibition of your work in NG. Woody told me, that I should take care for it. Well I can do what I can! Not much. I guess it depends on goodwill of Silicon graphic director Klime , because here in NG is simply no equipment at ALL! And the chance to buy it is small. I guess there would be good space on the balcony of 4th floor - than it would have some relation with Jitro if you dont mind. About the timing it is also unclear for me. There must be some agreement with SiLGRApp, NAT. GAL. and some sponsor for the catalogue. The budget for Veletrxn m palac is "limited". You need to get all things back in spring? I guess to prepare the show good one need 2 month - so beginning January would be fine. Please try to call or fax me when you are comming to Prague. If there is something from STEIM to be presented in the information room of the exhibition or some CD to sell in the Jitro shop, please give me some line about it.

Greetings to STEIM and good journey.

Date: Wed, 15 Jan 1997 10:55:35 -0400 (EDT)
Date-warning: Date header was inserted by OBERLIN.EDU
From: Richard.Povall@oberlin.edu (Richard Povall)
Subject: for Steina
X-Sender: fpovall@oberlin.edu
To: steim@xs4all.nl
MIME-version: 1.0

Just learned from Tom that this is your last month at Steim. Just wanted to say thanks, and how good it was to spend some at Steim this year. It really was a productive time for me. Stay in touch once you get back to the US. My e-mail is Richard.Povall@oberlin.edu, and phone is 216.775.1016

Richard

Richard Povall
Assoc. Prof of Computer Music and New Media

MPO Box 0332	TIMARA/Studio 5
Oberlin, OH 44074-0332 US	Oberlin Conservatory of Music
Voice: +1.216.775.1016	Oberlin College
Fax: +1.216.775.8942	Oberlin, OH 44074 USA
email: Richard.Povall@oberlin.edu	
website: http://timara.con.oberlin.edu/~RPovall/RPhome.html	

=====
=====

Date: Tue, 14 Jan 1997 01:18:14 +0100
X-Length: 000007d4
Status: N
X-Sender: mc9484@mcclink.it
Mime-Version: 1.0
To: steim@xs4all.nl
From: mc9484@mcclink.it (Giovanna Natalini)
Subject: GiovannaNatalini

THIS MESSAGE IS FOR STEINA VASULKA

Dear Steina Vasulka,

2 months ago I wrote you about my experience at Steim; I have been working since that at my Macbeth project.

I wrote you about my idea to use BigEye to send midi-messages to a Kyma or a Mars.

I am writing for a singer who should use BigEye; for this I need BigEye and Kyma together to write the piece and for the singer rehearsal.

I asked you if it should be possible to have a Kyma in your studios or to have a copy of BigEye to use in another situation.

I have the possibility to realize the project (maybe only a section of the project) for the next festival of Musica Verticale in Rome (in the next fall); but for this I need to work on the project with the right instruments. Can you answer my question?

If you need to understand better something I here to answer your questions.

Looking forward to receive your answer.

Giovanna Natalini

Giovanna Natalini

(per Patricia Adkins Chiti - president of "Fondazione Donne in Musica", Fiuggi)

II Symposium e Festival DONNE IN MUSICA

8-13 settembre 1997

ST/HA/js/482
Steina Vasulka
fax: 00 1 505 4730614

Amsterdam, 12 oktober 1995

Dear Steina,

STEIM hereby invites you to direct several research projects artistically as an artist-in-residence at STEIM.

In view of the fact that you are a pioneer internationally in the field of multimedia arts it is a great honour for us to be given the possibility to benefit from your unique qualities for the further artistic development of projects at STEIM.

It concerns a period of one year, namely March 1, 1996 to February 27, 1997. You will receive a stipend of Hfl 30.000 (thirtythousand Dutch guilders) and housing on the top floor of our visitors' rooms at the Utrechtsedwardsstraat 134. Specific arrangements will be made about the contents of above invitation and about making the stipend payable.

In the period mentioned above you will be free to initiate and accept projects at your own discretion provided that they fit the studio facilities and development division of STEIM. The final judgement about the initiation of projects rests with the management, after hearing the staff.

You will have at your disposal a project budget of hfl 60.000 (sixtythousand Dutch guilders) regarding stipends, materialcosts, research and development costs for the realization by a third party of projects initiated by you.

Every month the project budget and expenses need to be justified to the management.

Yours sincerely,

on behalf of STEIM foundation,



H.P. Augusteijn (treasurer)

ST/JS/487

Amsterdam, 16 oktober 1995

Dear Steina and Woody,

STEIM hereby informs you that you can use studio and workshop facilities for the purpose of your own projects for the period of one year (March 1996 to February 1997).

Also, there is a budget for small materials for the benefit of of these projects up to a maximum of 5,000 Dutch guilders in total.

Yours sincerely,

on behalf of the STEIM foundation,

Joukje Stienstra (finances)



The Zentrum für Kunst und Medientechnologie (ZKM), Stiftung des öffentlichen Rechts (public law foundation), Kaiserstraße 64, 76133 Karlsruhe, Germany - ZKM-

and

The Vasulkas, Route 6 Box 100, Santa Fe NEW MEXICO 87501
- Seller -

enter into the following Purchase Agreement:

Article 1. Subject matter

1. The Seller hereby sells the following video installation, of which he is the owner, to ZKM:

Borealis, 1993

by Steina Vasulka (artist).

2.

The video installation exists as a limited edition of ten copies. The artist agrees to sell no more copies to public collections located in Germany, in the German speaking part of Switzerland or in Straßburg.

Article 2. Description of work

1.

The video installation consists of the following individual components:

- the program on two video laser discs
- a laser disc synchronizing device
- two split mirror assemblies (mirror frames and holders)
- four custom translucent projection screens

Photographies of the video installation especially an Ektachrome will be submitted to ZKM.

2.

A video tape showing the video installation in operation has been submitted to ZKM.

Article 3. Purchase price

1.

The purchase price is US \$ 15,000.00 (in words: fifteenthousand) including tax. The purchase price shall be payable within 14 days after installation at **Guggenheim Museum SoHo, New York** and operational testing on June 13, 1996. The standard equipment listed below is not included in the purchase price:

- two Laserdisc players
- two video projectors
- two projector stands
- standard four channel audio equipment (two stereo amps and four speakers)

2.

The purchase price shall cover all items and rights listed in and granted through this Agreement.

3.

The purchase price shall be transferred to the following bank account:

:107002383: 56643 THE VASULKAS, INC
THE BANK OF SANTA FE, N.M. 87504-2027

Article 4. Copyright

1.

The artist will retain all moralrights. ZKM will indicate the artist as the author. In connection with the respective work the Seller shall always state that ZKM is the owner of this work and that it has been installed in Karlsruhe.

2.

ZKM may exhibit the video installation and present all its artistic features (e.g., sound, image and film elements).

3.

ZKM has the right to copy the video installation onto image or sound recording media. ZKM may make the video installation / representations of the video installation machine-readable and store it electronically, optically or magnetically in its own or another databases (e.g. CD ROM, MO, DAT).

4.

ZKM has the right to distribute, to publically perform, to broadcast or to make representations of the video installation available to third parties on the media indicated in para. 3. This right of distribution includes remote data transmission on electronic networks (e.g., Internet), via radio and TV, cable and satellite. ZKM may grant third parties the right to download the video installation for the purpose of private or other use by these third parties.

5.

In connection with the exercise of the rights granted in para. 3 and 4, ZKM may make minor changes to the video installation which are technically required in order to distribute the work via the indicated new media (e.g., format changes). The video installation shall not be distorted by these changes. ZKM has the right to encode representations of the work for protection against unauthorized copying or to implement other kinds of copy protection devices.

6.

ZKM is entitled to lease the video installation or to loan it to institutions and museums. In this case ZKM may grant the lessee/borrower the rights indicated in para. 3 through 5 for the time of leasing/loan.

7.

The rights indicated in para. 3 through 5 are granted to ZKM exclusively and without geographical limitation. If ZKM sells the work, ZKM is entitled to assign these rights to the purchaser.

Article 5. Merchandising

1.

ZKM may use the video installation without geographical limitation for its own merchandising purposes (use of the video installation, of individual parts of the video installation or its name for marketing purposes) or in merchandising the products distributed by ZKM. ZKM may also assign merchandising rights to third parties (e.g., for museum gift shops). Article 4 para. 6 and 7 shall apply accordingly.

Article 6. Shipping and installation

1.

The Seller shall ship the video installation to the following exhibition site:

Guggenheim Museum Soho, 575 Broadway, New York, NY 10012 4233

The costs for transport and installation will be covered by the exhibiter.

2.

A final inspection of the installation will be undertaken at the exhibition site by one of the Vasulkas or by their associate Bruce Hamilton and a person designated by the ZKM. At this occasion a final record will be drawn.

Article 7. Warranty

1.

The Seller warrants the quality of all components and all functions of the video installation. The warranty period shall be 12 months from the date of installation of the video installation. ZKM intends to exhibit the video installation from May 9, 1996. Should a defect be discovered in these areas within the warranty period, the Seller shall have the right to either remove the defect himself or to assume the costs for the removal of defects by ZKM. If the Seller does not respond to ZKM's written notice of defect within one week, ZKM may perform the repair without the seller's cooperation. Excluded from this agreement are the two split mirror assemblies.

2.

The Seller hereby assigns any and all warranty rights against suppliers to ZKM. At the request by ZKM it will provide ZKM with the necessary information required for the assertion of claims against suppliers.

Article 8. Repairs and maintenance.

1.

The Seller will provide ZKM with any and all information required for the installation, maintenance and repair of the work in writing, in particular with the address. If major repairs affecting the integrity of the video installation should become necessary, ZKM will inform the artist. The Seller has the obligation to supervise the repair at the request by ZKM. In this event ZKM will assume the normal expenses incurred by the Seller, provided the repair is not due to a defect of the video installation during the warranty period.

2.

The Seller will supply backup copies of the following technical components of the video installation to ZKM:

one set of mastertapes (betacam)

.....
.....
.....

Article 9. Final provisions

1.

The Seller declares that it has the exclusive right to assign the copyrights granted by this Agreement and that it has not made any arrangements conflicting with the rights granted by this Agreement. The Seller guarantees that this video installation is free of any third party property rights and that no other rights exist which may exclude or limit the contractual use of the video installation by ZKM.

2.

All alterations or amendments to this Agreement must be in writing.

3.

If any term of this Agreement should be or become invalid or should the Agreement be incomplete the remainder of the terms and provisions of this Agreement shall remain in full force and effect. The invalid provision shall be substituted by a valid provision which economically and in legal respects most closely represents the meaning and purpose of the invalid provision.

4.

German law shall apply to this Agreement. If there are versions of this Agreement in more than one language, the German language version shall be binding.

5.

If the Seller's place of residence is outside Germany or if he is a merchant, the venue shall be Karlsruhe.

Karlsruhe, 315196

7/5/96, AMSTERDAM

Schadew

ZKM -Purchaser -

Stevan Vasulkas

The Vasulkas - Seller -

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

This is an invoice to ZKM, Karlsruhe, for purchase of the video installation BOREALIS for USD 15,000. , to be deposited in the account of The Vasulkas, Inc. account number :107002383: 9985 #56643.

Amsterdam, 7th of May, 1996

Steina Vasulka

SIXTHFLRR

TEL No.2125606866

May 9,96 18:22 No.011 P.C

FAX TRANSMISSION

Date: May 9, 1996

To: Steina Vasulka
(505) 473-0614 Fax
From: Kathy High
(718) 624-3896 Tel.
(212) 560-6878 Fax

Number of Pages in this Fax: 1
Message:

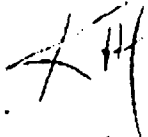
Dear Steina,

I am terribly sorry to have taken so long to send out this fax to you. I hope you are enjoying Amsterdam at present. I would very much like to officially invite you to attend the Robert Flaherty Seminar this summer at Wells College in Aurora, New York (near Ithaca). We are funding raising at present but will secure monies to pay for your flight from Europe to New York and then to Syracuse, NY. The Seminar this year is curated by Ruth Bradley and myself and is around the topic of "Landscape and Place". The Seminar is held from August 3-8 and we will provide housing and all meals for the duration of the week should you decide to stay for the length of it. If your schedule is such that you could only come in for a few days that is acceptable as well.

If you would like to attend I will need a direct phone and fax number for you to send details of the programing and details for your presentation, etc. Unfortunately we do not have a lot of extra equipment for installations, but I am looking into some possibilities. A violin performance might be quite exciting for this group...

I hope this letter finds you well and that your time away has been both productive and playful. NYC is as it always is...too busy but great. I look forward to hearing from you soon.

Best wishes,
Kathy
PS - Hi Woody...



COUNCIL OF EUROPE

SECRETARIAT GENERAL

Please quote : CK/MP/klm

Strasbourg, 8 October 1996

Dear Ms Vasulka,

I have pleasure in inviting you to participate in the Conference on a New Space for Culture and Society (New Ideas in Science and the Arts) which will take place from 19 to 23 November 1996 at Prague Castle (Czech Republic). Please find herewith the draft programme.

The Czech authorities will offer the hospitality in the Belvedere Hotel, tel. +42 2 374 741 / fax +42 2 370 355, 379 447, and you will receive a per diem of 203 -FF a day after the Conference. Your travelling expenses will be borne by the Council of Europe and will be reimbursed in accordance with the enclosed Rules. Please organise your journey in the most economical way possible, making use of reduced price tickets (excursion, weekend, PEX, etc) wherever possible. Your charges will be reimbursed after the Conference from Strasbourg.

I would be grateful if you could photocopy your air ticket before leaving, complete the enclosed forms and give them to the Secretariat of the Council of Europe at the meeting.

If you paid a reduced fare by comparison with the fare indicated on your air ticket (in which case a special code appears on the ticket), you will be reimbursed only upon presentation of documentary evidence of the sum actually paid by you (invoice, copy of credit card slip, etc ...).

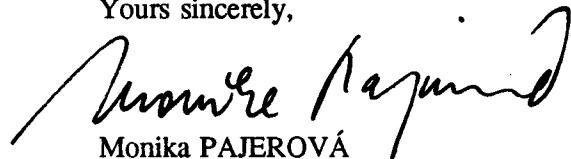
The Organisation accepts no liability in the case of an expert's sickness or accident during travel under this contract. Where appropriate, the expert should insure himself against such risks.

Furthermore, you are requested to carry a piece of identity as well as this letter of invitation: these documents will be requested at the entrance of Prague Castle in accordance with security regulations.

Please could you consult the Czech airlines CSA who are offering a reduction of 25% for flights to Prague for participants of the Conference. I would be grateful if you could then inform me of your dates and time of departure and arrival (Tel. +33 88 41 29 58 / Fax +33 88 41 37 82 or 27 53).

I look forward to seeing you in Prague.

Yours sincerely,



Monika PAJEROVÁ
Administrator
Cultural Policy and Action Division

Ms Steina VASULKA
Achtergracht 19
NL - 1017WL AMSTERDAM

Postal address :
COUNCIL OF EUROPE
F- 67075 Strasbourg Cedex
FRANCE

Telephone :
88 41 20 00

Telex :
870943 F

Telecopy :
88 41 27 81/82/83



KJARVALSSTAÐIR

LISTASAFN REYKJAVÍKUR
THE REYKJAVÍK MUNICIPAL ART MUSEUM

Steina Vasulka
E STEIM@xs4all.nl

Reykjavík, 22. 10. 96.

Kæra Steina,

Fyrir nokkrum vikum síðan hafi ég samband við þig varðandi samsýningu á verkum eftir íslenska myndlistarmenn í Nútímalistasafninu í Vilnius. Þátttakendur verða: Birgir Andrésson, Jóhann Eyfells, Georg Guðni, Steina Vasulka, Finnbogi Pétursson og Ólafur Gíslason. Ráðgert var að opna sýninguna í seinni hluta nóvember 1996. Nú hefur verið ákveðið að fresta sýningunni og er áætlað að hún opni í júlí 1997.

Ég mun hafa samband við þig varðandi nánari undirbúning sýningarinnar í byrjun næsta árs.

Virðingarfyllt,

Gunnar B. Kvaran.

E-mail adressan mín er: GKvaran@centrum.is

649161096/FBSU.17w

FAX TO: STEINER
ARTISTIC DIRECTOR
STEIM
AMSTERDAM, HOLLAND
FAX# 31 2 6264262

FROM: JO TRUMAN
SYDNEY, AUSTRALIA
FAX# 61 2 99857 226

DATE: 15.10.96

DEAR STEINER,

Greetings, from Down Under.! I hope this finds you well and thriving there at Steim.

The purpose for my correspondence, as you well may guess, concerns whether it will be possible to undertake the residency proposed by you last time we met at Steim, to look at a programme (I think it may have been the "Lisa" programme.) I am hoping to come to Germany in December to do some performances in December (they are already organised) and a bit of time at Steim looking at these programmes would be great.

Could you let me know, soon, if possible, if this will be possible some time in December, or the first couple of weeks in January, '97?

Hope to hear from you soon,

with very best wishes,

Jo Truman □

after Jan 13 no room

Date: Tue, 5 Nov 1996 15:52:31 -0500
From: vladimir muzhesky <106352.243@compuserve.com>
Subject: martian life
To: steina <steim@xs4all.nl>

Dear Steina,

here we go, my e-mail and a couple of words:

I decided not to apply for steim residency and try to fix it with Rijksakademy, as you suggested. Then, these cassettes that you told me to remind you about. So, I do. By the way, if I can get somehow a copy of this video program that we discussed (for Rijks or for try out purposes) I can write you any! evaluation you need and even more. Please think about it, for me it also would make my life much easier.
Talk to you soon.

best, vladimir

Empfänger / Adresse: The Vasulkas
 Zu Händen / To: Steina Vasulka
 Faxnummer / Fax number: 001-505-473 06 14
 Absender / Sender: Ursula Frohne
 Seitenzahl gesamt /
 Total number of pages: 2

Institute for Visual Media
 Institute for
 Music and Acoustics
 Media Library
 Media Museum
 Museum for
 Contemporary Art

9. Oktober 1996
 ++49-721-9340-145

Dear Steina:

Thank you for your fax from August 28th and sorry for responding with this considerable delay! I assume that you have moved on to Santa Fe in the meantime, therefore I am sending my answer to your home base.

After discussions with experts I have come to the conclusion that we are going to purchase the new generation of one lens projectors for "Borealis", due to the advantages which you were mentioning in your letter.

We are also going to build pedestals for the projectors here in Karlsruhe, because it is more expensive to ship the Guggenheim boxes to Germany. It would be good, if you could give us a drawing with dimensions for our technical staff to produce these.

It is fine with us, if you take your time to supervise the Betacam Submaster production in Santa Fe. I only have to make sure that this part of our contract will not be forgotten in between the dismantling and shipping procedures of the piece from New York to Karlsruhe. I would appreciate, if you could let us know, when you will have finished the Betacam Submasters. We could give you our UPS account number so you could make arrangements for sending the tapes directly from Santa Fe to Karlsruhe.

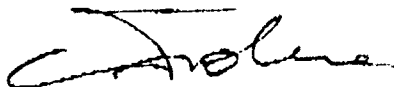
Last question: I observed that the screens of "Borealis", as they are installed in the Guggenheim Museum at the

Seite 2

moment, will probably have to be renewed for the permanent presentation in Karlsruhe, because they tend to produce waves and have become limp at certain parts. Considering this, I talked to Jeffrey Shaw who showed me different types of projection screen material, some of which having significantly better projection quality. Those are made of hard/acrid material instead of the soft fabric which is currently used for "Borealis". The hard-screens would also have the advantage that they could just be fixed to the floor. However, I certainly do not want to interfere with the intended aesthetics and visual effects of the installation, by suggesting a change of material. This would only be an option, if you considered it to be a definite improvement of the visual quality. I would appreciate, if you could inform me about your opinion and your decision about a possible replacement of the original screens. In any case, we can always take the same material which is used in "Borealis" currently, if it does raise the question of authenticity.

I am looking forward to hearing from you soon.

Best regards, also to Woody.



Ursula Frohne

WILLIAM DUCKWORTH

TO: Steina Vasulka, Steim, Amsterdam
FAX: 31 20 626 4262

DATE: 11 October 1996

FROM: William Duckworth, West New York, NJ 07093, USA
FAX: 201 869 9841

642/141096/SV.

Dear Steina Vasulka,

My producer and I will be arriving in Amsterdam on November 1st.

We look forward to meeting you and exploring the relationship of Steim to our work.

Best regards,

William Duckworth

William Duckworth

No Hotel?

FAX TRANSMISSION COVER SHEET

FROM MARK BOWDEN

- NEW MILLENNIUM MULTIMEDIA -

TO STEINA, STAM

NO. OF PAGES 1 (INC. COVER)

Following our chat this afternoon, it appears that the most convenient dates for me to come for the architect's project would be from 18th → 29th November.

Please let me know if this suits your timetable, and many thanks for your time and interest.

Best regards.

Mark Bowden

273/25-4-96/
SU

April 22

Stema!

I wish to make an appointment with you
or take you to lunch when you're in town ~
(I can't seem to get you by phone, hence the note!)
Please call or fax 624 58 04 I'm here more or
less until May 16.

I was very much impressed with the film in the Arts
Cafe. Images still lingering for all these weeks!
I couldn't manage to get-though all the smoke until
the end of the evening and thus missed the only
thing I came for... you + Joel.

I hope we can play, work (who knows what)
etc together while you're in A'dam. (Hope you call
& that we can meet soon.

Best
Francis

F. M. Witte
Postbus 1453
1000 BC A'dam

Date: Wed, 26 Jun 1996 06:38:51 +0200 (MET DST) From: jr <jr@xs4all.nl>

X-Length: 000004d2

Status: N

To: steim@xs4all.nl

Subject: TO STEINA FROM JOEL

STEINA,

Some loose ends I keep forgetting to remind myself to talk to you about.

1. for this fall Bob Ostertag, great composer from SF, wants to do a studio project at STEIM, and would like to stay here for one or more periods in the fall.

he has 11 straight days in Amsterdam

(within the period August 24 - Sept. 24) for his project. He will fax a request soon.

2. This guy Lawrence Casserly from England, has he ever contacted you? he is also interested in the fall has good contacts with

Evan Parker (soprano sax player)

We should arrange a concert at the Bim or Ijs breaker in the winter with Parker, his bass player, Casserly and myself

Joel

DIBANKAR 6953277
Rubin

Steina Vasulka
Stichting Steim
Achtergracht 19
NL-1017 WL Amsterdam
Niederlande

Institute for Visual Media

Institute for
Music and Acoustics

Media Library

Media Museum

Museum for
Contemporary Art

July 2nd, 1996
Ursula Frohne
++-49-721-9340-145

Dear Steina:

After my return from New York I was buried under an avalanche of work which had accumulated during my time at the Guggenheim Museum. Therefore I am writing to you so late after the opening of the exhibition, which was a great success, as you will probably have heard through Nancy or Paul and Mark. Masses of people kept pouring into the galleries and the lobby of the Museum in Soho and finally it got so crowded that the addresses, which were announced on the invitations, were completely dropped. It was a wonderful party atmosphere, and I regret that you could not be there for this event. Nancy wrote me today via e-mail that the attendance of the exhibition is extremely good and that the responses - with the exception of Roberta Smith's, whose review in the New York Times I am including - are generally very positive.

For me, one of the most exciting parts of this event was the fact that I had the chance to see your installation for the first time after the ZKM purchased it for our collection. I am extremely impressed with it, and I believe that it will be an attractive and sophisticated highlight of our museum here in Karlsruhe, of which we are very proud of being able to present it.

Unfortunately, I will not be in Karlsruhe, when you will arrive in September - as a matter of fact, I will be in

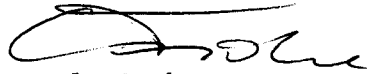
Seite 2

Amsterdam then. However, I informed Rudolf that you agreed to the proposed dates which he will confirm again via phone or in writing.

I hope that you had a safe trip back to Europe and that your new video camera is still a source of pleasure.

With kindest regards.

Sincerely Yours,

A handwritten signature in black ink, appearing to read 'Ursula Frohne', written in a cursive style.

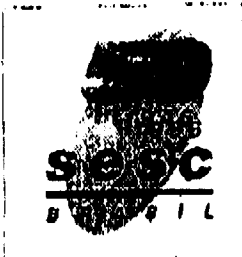
Ursula Frohne

+55118812657

PEDRO SOLANGE FARKAS

074 F01

JUN 26 '96 01:10



São Paulo, June 25 1996.

Videobrasil International Festival
R. Clélia 93
São Paulo SP
05042-000
Brazil

+1 626449
fax 650635

Ms. Steina Vasulka

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

Dear Ms. Steina Vasulka,

We come to formally confirm the invitation of this Festival, through Mr. Stephen Vitiello, for you to take part in our program.

The Videobrasil International Festival, in its 11th edition, is going to take place in São Paulo, next November 12 to 17.

This edition is a special tribute to the great artist Nam June Paik, with a Video Retrospective, Video Installations, a Conference and a Performance in the opening. We would be very pleased to have you as an artist taking part in this Paik's author performance.

Besides this tribute program, Videobrasil has its traditional Southern Hemisphere video show and international guests for video installations like Michel Jaffrenou (France); Kelichi Tanaka (Japan) and Isabelle Choiniere (performance, Canada).

Hoping to hear from you soon to confirm your participation, we remain.

Best regards,


Solange Farkas
director / curator

Empfänger / Adressee: STEIM
Zu Händen / To: Steina Vasulka
Faxnummer / Fax number: 0031 20 626 42 62
Absender / Sender: Rudolf Frieling
Seitenzahl gesamt /
Total number of pages: 1

Institut für Bildmedien
Institut für
Musik und Akustik
Mediathek Bibliothek
Medienmuseum
Museum für
Gegenwartskunst

12. Juli 1996

12-16

Dear Steina,

here are once more the details for the jury of the International Award of Video Art in Baden-Baden. As I told you before, we will cover the travel expenses from Amsterdam to Baden-Baden by train and the accomodation, of course, and finally pay a fee of DM 1.000 for a one day jury meeting. This will be the schedule:

Sunday, September 1: arrival in Karlsruhe, Hotel Renaissance, Sunday evening by train. (The ticket will be reimbursed afterwards)

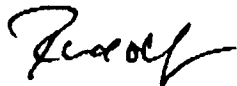
Monday, September 2: We will go to Baden-Baden together on Monday. The jury meeting will start at 11 a.m. Back to Karlsruhe in the evening by car.

Tuesday, September 3: "gallery talk" in the new ZKM-Info Gallery in the center of town. I would like you to present either slides or tapes of your newest installations (since the "retrospective" was done last year at the festival...).

Wednesday, September 4: departure

Is this fine with you? In case you read this before you leave for Darmstadt, I just wanted to let you know that I will be there...

See you soon, best



PS: The prospect for having you perform "Violin-Power" at the award ceremony in the TV-studio are very good. What is your fee?



June 21, 1996

Steina Vasulka
Steim
Achtergrach 1 19
1017 WL Amsterdam

Dear Steina,

I would like to extend an invitation to you on behalf of International Film Seminars, Inc. to attend the 1996 Robert Flaherty Seminar as our guest. The Seminar will be held August 3 - 8 at Wells College in Aurora, New York. The programmers for this year's Seminar, Ruth Bradley, Kathy High, and Loretta Todd, have expressed to us how eager they are to have you participate in the program.

As our guest, we will be waiving your registration fee of \$650.00, which covers room, board, and film screening costs. We will also pay for your round trip airline ticket, and make all the necessary scheduling arrangements.

As Kathy and Ruth have discussed with you, they are programming your violin performance, slides of your landscape installations, and the installation *Borealis*. We will need information from you about all of these works for our production notes, which we distribute to our participants at the Seminar, at your earliest convenience.

Please send us a letter confirming your attendance in the mail or to our fax #: (212) 925-3482. We will then begin to book your airline flights. If you require any further information, do not hesitate to call us.

We look forward to meeting you .

Sincerely yours,

Michelle Materre
Executive Director

cc: Ruth Bradley
Kathy High
Loretta Todd

Trustees

Pearl Bowser
Juan Mandelbaum
Co-Presidents

Kathy High
Somi Roy
Co-Vice Presidents

Charles Hobson
Treasurer

Ruth Bradley
Secretary

Barbara Abrash

Austin Allen

Orlando Bagwell

John Columbus

Cara Mertes

Ernest Sanchez

Dorothy E. Thigpen

Margarita de la Vega-Hurtado

Philip Wilde

Michelle A. Materre
Executive Director

462 Broadway, Suite 510
New York, NY 10013
(212) 925-3191
Fax (212) 925-3482

Performance am 14.7.1996

Termine:

Bild- und Soundcheck	Samstag, 13.7.96	11.00 Uhr
Aufführung	Sonntag, 14.7.96	20.00 Uhr

Ablauf:

Beginn Videoeinspielung Paik (Ausschnitt Performance von Kwangsu) *ca. 5 Min.*
Ein-Aus
Einführung: Dr. Wulf Herzogenrath

① **Namdo Fantasy** ca. 15 Minuten
Byungki Hwang (Kayagum)
Chungsoo Kim (Changgu)

Ausstattung: 2 Mikrophone
~~ein langer schmaler Teppich oder 2 kleine Teppiche~~

② **Beuys-Paik-Duett** ca. 10 Minuten
↓ (Video mit Joseph Beuys und Nam June Paik)
0

*Ein-Aus -
ZURSTECKEN*

③ **Violin Power** ca. 20 Minuten
Steina Vasulka (MIDI-Violine, Video)

Ausstattung: Video-Projektor
Mischpult
Verstärker
Lautsprecher (2?) *auf MO*
Spannungsumwandler (110/220 V)

kompatibel mit Geräteliste S. Vasulka

④ **The Labyrinth** ca. 15 Minuten
Byungki Hwang (Kayagum)
Seunghee Rhee (Gesang)

Ausstattung: 2 Mikrophone
1 schnurloses Mikrophon
(wird befestigt mit Klebeband am Musikinstrument)
~~1 normaler Stuhl für die Sängerin~~
3 ~~Hocker~~ *Hocker* ca. 32-34 cm ohne Rückenlehne für Kaygum-Spieler)
1 ~~Fußpodest~~ *Fußpodest*

Date: Wed, 18 Sep 1996 11:42:16 -0400 (EDT)
X-Length: 0000074b
Status: N
Mime-Version: 1.0
To: steim@xs4all.nl
From: loplop@interport.net (Ernest Gusella)
Subject: SonyAV3650

Steina: We would like to know what you want to do with the Sony AV3650 B/W reel to reel recording deck which you said you wanted. Should we send it to Woody? You said that you would pay for the shipping when you were here. Should I contact him? What do you wish to do?

We are at home working. I am making some sound for future tapes, and Tomiyo is editing away on the Media 100. New York got cool all of a sudden [after a hot spell] and it has been raining like hell the past day. We were at a big computer expo at Javitts Center yesterday- looking at all the latest CD-ROM and Web authoring stuff. I particularly like 'Lightwave 3D' which is coming out next month for the Mac.

How are you doing? Our friend Arlene Schloss was going to be in Holland for ISEA. I suppose she will see you there. Drop us a line and let us know how you are doing. Regards, Ernie and Tomiyo

'Theater is life, film is art, television is furniture' [Someone said that!]

From: Schell77@aol.com
Date: Wed, 18 Sep 1996 16:49:41 -0400
To: steim@xs4all.nl
Subject: returnings

Steina,

Thanks again for the stay at STEIM. It was particularly interesting to see the Image/Ing project. I'll look forward to seeing it develop, and will be in touch with Tom Demeyer regarding beta-testing the application in New York.

After Amsterdam, I was at CICV - Centre Pierre Schaeffer for a couple days.

It seems like a well-equipped and well-run facility in the French administrative tradition. Saw some of your and Woody's work there and at the interesting modern art museum in Basle, which also had a number of video installations (Marcel Odenbach, Bill Viola, Gary Hill and others). I hope to go back in May 1997, when they do their iLes Terres Blanches festival. (<http://www.cicv.fr>).

Was there a technical problem on the PAL video I gave you (color interference at the top of the screen during solid color backgrounds)? I'm worried that I may have gotten a bad batch of PAL tapes, as I noticed this playback problem on other copies at CICV. Perhaps it was a bad deck, though...

I look forward to seeing you again in Amsterdam soon.

Regards,

- Mike

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

Mrs. Steina Vasulka

Internationales
Musikinstitut
Darmstadt

Von Kranichstein
zur Gegenwart

Ausstellung
14.7. - 3.10.1996

Dear Mrs. Vasulka,

We are happy to welcome you in Darmstadt, and we wish you a very agreeable time here.

On the occasion of the opening festivities upon the 50th Anniversary of the International Summercourses of New Music, on the 13th and 14th of July, three events are going to take place, that we invite you to share as our guests of honour.

Saturday, the 13th of July at 19.00	Pre-Opening of the Exhibition Mathildenhöhe Darmstadt
Sunday, the 14th of July at 11.00	Opening Ceremonies with Concert Staatstheater Darmstadt
Sunday, the 14th of July at 18.00	Official Opening of the Exhibition Mathildenhöhe Darmstadt

We would be very happy to see you at these events. Enclosed you will find tickets for the opening ceremonies and the concert.

As you are already informed, on Saturday, 13th of July, at 11.00, there will be a sound and video check of your performance at Mathildenhöhe concert hall.

/2

Informationszentrum
für zeitgenössische Musik

Tel. 06151-13 24-16 -17
Fax. 06151-13 24-05

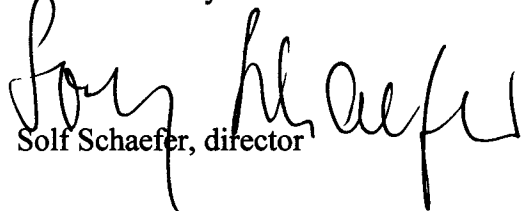
The performance in which you will take part, will begin on Sunday, 14th of July, at 20.00, right after the opening of the exhibition.

We arranged taxi transportation for you, for all these dates. Enclosed, you will find a schedule. We would appreciate confirmation if you take part on our events as soon as possible.

On Saturday, 13th of July, our colleague, Frau Nees, will expect you at the reception desk of Maritim Konferenzhotel. She will give you further information and answer your questions.

We look forward to seeing you at the festivities.

Yours faithfully


Solf Schaefer, director

TAXI-Transportation

**Mr. and Mrs. Hwang
Mr. and Mrs. Kim
Mrs. Rhee
Mrs. Vasulka**

Sa. 13.7.	10.30	Maritim-Konferenzhotel/Mathildenhöhe
Sa. 13.7.	?	Mathildenhöhe/Maritim-Konferenzhotel
Sa. 13.7.	18.30	Maritim-Konferenzhotel/ Mathildenhöhe
Sa. 13.7.	?	Mathildenhöhe/Maritim-Konferenzhotel
So. 14.7.	10.30 Uhr	Maritim-Konferenzhotel/Staatstheater
So. 14.7.	13.00 Uhr	Staatstheater/Maritim-Konferenzhotel
So. 14.7.	17.30 Uhr	Maritim-Konferenzhotel/Mathildenhöhe
So. 14.7.	22.30 Uhr	Mathildenhöhe/Maritim-Konferenzhotel
Mo.15.7.	?	Maritim-Konferenzhotel/Airport Frankfurt



293/70596/UV.SV

TELECOPIE

Place André Malraux
18000 Bourges
Tél. : (33) 48 20 41 87
Fax : (33) 48 20 45 51

Date :	
Date :	7 th June
Expéditeur :	
From :	Veronique Pierre
Destinataire :	
To :	Fr. Steina Vazulka
Numéro de fax :	
Fax number :	1931.20.626.42.62

Dear Steina,
I take care of the bio's and info about the concerts. Can we send the info about you what is in our files? And do you have info about Enfolded strings? Thanks a lot, Jelle van

number of pages : 1

URGENT

Dear Frs,
Following my phone call concerning the Festival "Synthesa" please could you send us :

- the presentation of works by
 - F. Soddegdijk Pano/Steina
 - J. Ryan Enfolded strings.
 - S. Vazulka/J. Ryan Violin Power
 - J. Waiswicz Opera Lisa...

- the names of the interpreters and their biographies.
Concerning the Software competition, could you remind to Michel Waiswicz that the latest date of reception of his software is 7th June.

Thank you

Best Regards

Veronique Pierre
Secretary.

1119/290790/17.
SU
FL

Cornelius Burkert
Neustiftgasse 22/9
A-1070 Wien

Steina Vasulka
STEIM
Achtergracht 19
1017 UWL Amsterdam

Uster, 19/07/96

Dear Steina Vasulka,

In case that you do not remember my name: In the beginning of July, I spent an afternoon together with you, José Iranzo, Atao, and Edwin at *Steim* chatting about analogy, the internet, power macintosh and loudspeakers.

I am writing for two reasons:

1. You mentioned an artist working with spinning camera and TV set devices. I really would be very much interested in further information about her/him (at least the name).
2. In September, I intend to apply for a six-month-residency at an American foundation called "Bemis Center for Contemporary Arts", located in Omaha, Nebraska. The Bemis center would be an excellent working place for me, because there I could execute works of really large dimensions, which is impossible in my actual atelier situation in Vienna.

With the application, I have to name three authorities in my field who know me and my work. Even if my field is more sculpture and drawing than Video Art and you really do not know very much about me or my work, I would like to ask you if I could give your name as a reference - mainly because these people might know you better than any Austrian authorities.

Adjoining you find some documentary material about my work and a C.V.

Short statement about my work:

My sculptures deal with the question where the "frame" ends and the "composition" begins. I attempt to reduce my artistic expression to defining something like border marks between profane world and art. My means of expression are plastic forms and movement. Maybe I am going to use sound in the future.

The pieces I am happy with are those where frame and composition become one and the same, in order to achieve a maximum of openness for any interpretation.

If you do not mind me to mention your name in my application, could you please send a very short notice to the address above - and perhaps also give the name of the 'spinning' artist?

With kind regards,

Cornelius Burkert

C. V.

Name: Cornelius Burkert
Address: Neustiftgasse 22/9
A-1070 Vienna
Telephone: 00431 522 07 27

Studies:
1986-88 Schule für Gestaltung, Luzern
1988-93 Hochschule für angewandte Kunst in Wien (product design
and metalwork)
1993 Degree Show

Exhibitions

1993 8th AVE-Festival, Arnhem, NL
1994 Festival Bandits.Mages, Bourges, F*
1994 Offenes Kulturhaus, Linz, A*
1995 World wide Video festival, Den Haag, NL*
1995 9th AVE-Festival
1996 De Melkfabriek, Den Bosch, NL
1996 Simplon, Groningen, NL
1996 R.O.O.T '96 (Hull Time Based Arts), Hull, GB

*together with José Irazzo

GIOVANNA NATALINI
VIA ANDREA DORIA 36
00192 ROMA (ITALY)
TEL.06-39737503
FAX.06-3720026
E-Mail MC9484@MCLINK.IT

FRANK BALDE
STEIM
ACHTERGRACHT 19
1017 WL AMSTERDAM

Roma 19-8-96

Dear Frank Balde,

in July I received an E-Mail from Steina Vasulka about a project proposal that I sent to Steim in June.

In this E-Mail it is written I had to contact you to talk about the technical part of the project; so this is the explanation of my idea.

I don't know what kind of details you need, but if you read my pages you can write me what you need to know better.

Of course here the project is not very detailed and you can understand that a lot of details will depend from the technical part

So I would like to begin to work on the first area and later, when I will know exactly the realization place, to work on the second.

I am going to begin to work on a performance of a singer-dancer in which the gestures of the performer modify the voice sounds of the same performer .

I am a composer not a computer programmer, but I know how to use computer (more or less); in february I visited Steim and I have learnt to use BigEye, I know Csound (I studied it at Conservatorio S.Cecilia with R.Bianchini) and Max (I studied it at CNMAT in Berkeley).

I don't know if you have different equipments or computer programmes more suitable for my idea than those I am thinking about, maybe you can advice me.

Do you think October is a good period to work at Steim for me?

I am looking forward to receive an answer from you.

Sincerely

Giovanna Natalini.

PS: I have an E-Mail address but often it does not work, so it is better if you use Fax.

MACBETH

MACBETH installation is a labyrinth that invites the visitor to travel in oneself, he/she penetrates into the Macbeth tragedy that, developing instincts, impulses and mechanisms, reveals the shade zone of human actions.

The visitor will be able to move freely around this place, to find the symbolic representations of tragedy elements like the oracle, the witches with fog and fires, the blood, the consciousness, the fear, the death, the absence, the madness, to interact with them and to go along an hard path, symbol of the time and natura plots.

The visitor will be not a passive witness, he/she will be the main actor of his/her personal reading of tragedy. He/she should be able to shake the oracle, must get out oneself of an hard path to discover the particular places/aspects of the tragedy. He /she will assist performances of dancers, singers, actors and players like incentive and pause in suitable places for meditations or meetings with other human beings.

The realization of this project needs firstly the choice of a suitable place, that is a labyrinthic place or a wide place to be divided into different areas. Later the creation of different places by decors, sounds and light effects. Inside these places will be sculpturs and paintings as symbolic elements of Macbeth and performances of dancers, singers and players.

During the performances the control of architectonic light and sound effects and of sounds and shadows will be made by the use of the visitor or performer actions as impulse for computer programmes.

So the project needs a thorough work on MIDI possibilities; my idea is to use SensorLab and BigEye to catch impulses from installation, a sampler and an effect box to elaborate the results and a spazialitation system to diffuse them.

I think there will be 2 different areas of work:

- 1) the performances inside the installation that will be the same in every realization,
- 2) the installation on the place that will be different in every realization to be suitable with that particular situation.

Date: Tue, 13 Aug 1996 16:40:05 +0100

From: Michael Saup <saup@em.uni-frankfurt.de> Organization: SUPREME PARTICLES

MIME-Version: 1.0

To: "vasulka, steina" <steim@xs4all.nl>

Subject: att: steina vasulka: Hyena Weekends

dear stein,

just talked with nils rvller from KHM on the phone.

they will now pay 1.500 DM each for the performance + 300,-- transports + hotels.

they also will try to arrange some access for me to the computer lab (means programming) + access to the 3D-scanner. this does help a little, but i am still unsure, whether i can solve all the hassle but there is a little more light now in the whole matter.

besides, i have no more guitar equipment, so maybe i should be present in 3D worlds and virtual guitar sounds (yeah my morbid angel).

i would like to implement some 3D head stuff (morphs by sound) and some 3D-worlds that react and navigate with sound, where objects could play off sound (guitar, voices...) as you approach them.

also i liked your ideas of black and white tracked shapes that create sounds etc. i actually have a cool video-tracker myself which can track multiple independent points.

maybe as a tracker-input source we take your video as is, how about a small camera at your violin bow or something like that (or is that too much laurie anderson style?).

we should also have some light on stage and a shadow of you and the violin somewhere on a wall to create that nazi-type effect.

lets draw the general stage-setup for some sort of climax-anti-climax.

well, interesting to think about it all, we should really do it, hope we can make it happen.

thumbs up, all ears,

M

- -
NOTE: NEW ADDRESS / NEUE ADRESSE

=====
Michael Saup / SUPREME PARTICLES

Fuerstenbergerstr. 167

60322 Frankfurt am Main - Deutschland / Germany tel: ++49-(0)69-955 205.67

fax: ++49-(0)69-955 205.68

KJARVALSSTADIR
ATT: GUNNAR KVARAN

Amsterdam, Aug 25th 1996

Dear Gunnar,

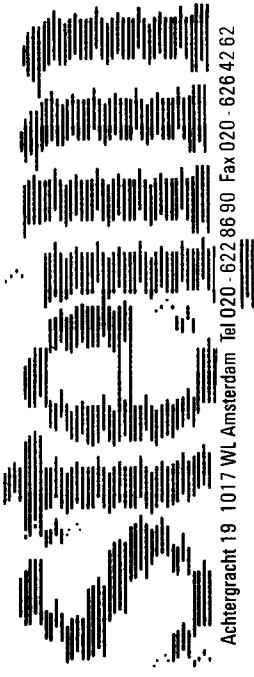
Thanks for thinking of me - good fellow artists. For Pyroglyphs you need 3 disk players w/3 disks, synchronizer, 6 channels of sound and three projectors with screens. The problem is that it is American (NTSC) standard. The Vasulkas can provide the 3 disk players w/3 disks, a synchronizer and screens for a fee of 3,500, Vilinius would have to find 3 NTSC projectors, 3 stereo amplifiers, six speakers and cables. If they are REALLY low budget, there is some space for compromise, like 3 large NTSC monitors with internal speakers. It will cost them perhaps \$600 for shipping and I have a conflict with the date - I am attending a conference in Prague between Nov. 19-23. If all this is too much, drop me!

As always, best regards

Steina

STEIM, Achtergracht 19,
1017wl Amsterdam, Netherlands
Tel: 31-20-622-8690
Fax: 31-20-626-4262
E: STEIM@xs4all.nl

P.S. Send me your E-mail address. I prefer that mode of communication.



Achtergracht 19 1017 WL Amsterdam Tel 020 - 622 86 90 Fax 020 - 626 42 62

Firmanaam/firm **I M D**

T.a.v./a.t.t. **Dr Inge Lorenz**

Faxnummer/fax number **49 6151 132405 #410**

Behandeld door/handled by

Betreft/concerns

Datum/date **jun 15**

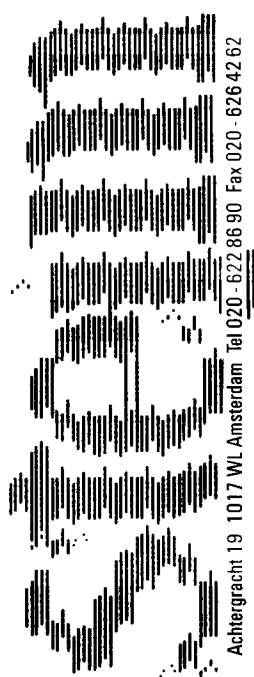
Aantal bladzijden/number of pages (inclusief voorblad/including this page). **1**

Dear Dr. Lorenz

Thanks for fax, please add in equipment needs on ~~220~~ TO 110 POWER TRANSFORMER, or let me know, so I bring one. I am bringing a lot of Tech (MIDI VIOLIN/DISKPLAYER ETC) so my travel exp. will include TAXIS as well as train tickets. Shall I just get re-imbursed? Looking forward to meet you ---

Steina

STEINA VASULKA



Achtergracht 19 1017 WL Amsterdam Tel 020-6228690 Fax 020-6264262

Firmanaam/firm INTERNATIONALE MUSIKINSTITUTE

T.a.v./a.t.t.

Faxnummer/fax number

Behandeld door/handled by DR INGE LORENZ

Betreft/concerns

Datum/date FRIDAY NOON

Aantal bladzijden/number of pages (inclusief voorblad/including this page).

DEAR DR LORENZ

I AM ARRIVING TO-NIGHT AT 2 AM.
I WILL GO DIRECTLY TO THE HOTEL AND
MEET YOU TO-MORROW IN THE CONCERT HALL
AT INSTITUT MATHILDENHÖHE AT 11 AM. DO I
TAKE A TAXI OR DOES SOMEBODY PICK ME UP?
I WILL MANAGE THE 200 M. OR SO TO THE HOTEL
WITH MY EQUIPMENT, IT IS HOWEVER QUITE BULKY.
I WILL LOOK FOR MESSAGE IN THE HOTEL.

SINCERELY,

Steina
STEINA

Empfänger / Adressee: STEIM
Zu Händen / To: Steina Vasulka
Faxnummer / Fax number: 0031 20 626 42 62
Absender / Sender: Rudolf Frieling
Seitenzahl gesamt /
Total number of pages: 1

Institut für Bildmedien
Institut für
Musik und Akustik
Mediathek Bibliothek
Medienmuseum
Museum für
Gegenwartskunst

12. Juli 1996

12-16

Dear Steina,

here are once more the details for the jury of the International Award of Video Art in Baden-Baden. As I told you before, we will cover the travel expenses from Amsterdam to Baden-Baden by train and the accomodation, of course, and finally pay a fee of DM 1.000 for a one day jury meeting. This will be the schedule:

Sunday, September 1: arrival in Karlsruhe, Hotel Renaissance, Sunday evening by train. (The ticket will be reimbursed afterwards)

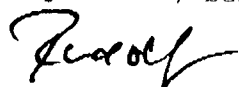
Monday, September 2: We will go to Baden-Baden together on Monday. The jury meeting will start at 11 a.m. Back to Karlsruhe in the evening by car.

Tuesday, September 3: "gallery talk" in the new ZKM-Info Gallery in the center of town. I would like you to present either slides or tapes of your newest installations (since the "retrospective" was done last year at the festival...).

Wednesday, September 4: departure

Is this fine with you? In case you read this before you leave for Darmstadt, I just wanted to let you know that I will be there...

See you soon, best



PS: The prospect for having you perform "Violin-Power" at the award ceremony in the TV-studio are very good. What is your fee?

X-Length: 000006c1
Status: N
Date: Tue, 11 Mar 1997 12:29:27 +0000
From: Frieling <frieling@guido.zkm.de>
Organization: ZKM/Zentrum f,r Kunst und Medientechnologie Karlsruhe - Videosammlung, Kaiserstr.
127, D - 76133 Karlsruhe, Tel.*49-721-9340-222, Fax*49-721-9340-29
Mime-Version: 1.0
To: steim@xs4all.nl
Subject: zkm tapes/performance

Hi Steina,

how are you and Woody? I am back from a three week holiday in Kenia which was wonderful! We are beginning to prepare our collection for the presentation and I was wondering when you will be able to send the still missing tapes? Just let me know. They should arrive not later than May!!!

You also remember that we talked about the violin performance for this year? My colleague Heike Staff from the Music Institute will contact you concerning our opening evening of the Multimediale festival in October. But maybe we can have you here for the Video Art Award ceremony as well - this will be on September 21 and will have a different public anyway!

So will you have time????

Get in touch, best

Rudolf

Dear Mr. Kapuscinski,

Aug 3, 1998

Yes indeed, there must have been some miscommunication. When I checked with Joel in June, he thought it was off, since STEIM was not going to be in position to pay travel. I then left for Greenland (mid-june), thinking it would either work or not. Then a month ago I got an invitation to Korea in early Sept, and assuming Poland was off, I accepted. So, alas the answer is no. I am sending this message from Greenland, where I will stay until the 11th. Then for a few days in Iceland and back in the States by Aug 20th. Piotr Krajewski was not in touch either, it would be good at some time to coordinate with WRO and you. Santa Fe is VERY FAR from Poland! In the meantime, thanks for the invitation.....


Best, Steina

P.S. I have no e-mail here, so I am asking Melissa Dubbin in Tokyo (Woody has a show there) to forward this message. S.V.

Aug 3, 1998

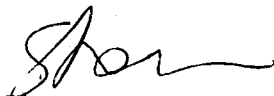
Dear Sherry,

Thanks for note. It is amazing how few of the names you mention i know. Is Jeffy out of reach? Gary or Walter would be fun on a panel. Try Sandin for the hell of it. I wounder if Glenn Southworth would give a lecture on an enlightened industrialist. He is now a well-to-do pensionist who would possibly like to pay his way to brag about his achievements... You might also try C.T.Lui (who employed George Brown) or Jack Goldman. They were always custom modifying equipment. Robert Moog lives somewhere in NY state, and Louise Etra would be good, she works for silicon graphics - maybe they will pay. The only person I will have a hard time with on a panel would be Bill Etra. As you see, lot of flexibility, I will work with wat you give me! I can bring the Ars Electronica disks to the conference, then you can buy or not. How is that? My schedule:

now-11 Aug	Greenland
11-17 Aug	Iceland
17 Aug-6 Sep	Korea

Your E-mail reaches me via Tokyo, which is fine, but I have to reply by fax.

Best, Steina



**TO : STEINA VASULKA
FAX : 001 299 6429 73**

FROM: MELISSA DUBBIN

Dear Steina,

Greetings from Team Vasulka! Everything is ok with the bank, I let Jill know as well. Woody checked the account from here, and he thinks it is ok.

About the screens: I am sure it is fine to order them from Raven and send them directly to Seoul, should I just order the same size? Should we wait and see what happens in Nagoya first? The gallery space in Seoul is 8m x 10m x 4.2m which Woody says is a bit small, but large enough for Borealis.

I am in negotiations regarding the shipping, I am waiting to receive word from Hyundai regarding the laserdisk players, they want to provide them but I dont know yet what model they are, and I know that they must be Pioneer LDV series because of the synchronizer.

Woody thinks you could find the screen frames in Tokyo, but do you have time when you arrive to look for them? Would you like me to look? We have a few interns here who may be able to help us locate something, if you give me instructions as to what you want, I may be able to find it before you arrive. Otherwise, I would bring the ones you found in Greenland if it is not a hassle.

Yes, I am on e-mail with Kate. I am getting all the description files on a disk from Minoru, and then I will need you to fill in the gaps on the tapes we dont have descriptions of. I dont have any kind of list from her of the descriptions she wants, is this something you and I are supposed to generate? Have you already done this? Just let me know.

We did get the Zeta in with no problems, and as of yesterday all items

cleared customs. We are all busy unpacking all this stuff, we will give you the whole story when you arrive on the 12th. Regarding your accomodations and the weather here, you will be staying with Woody, Bruce and Susan, the apartment is very small, and Tokyo is miserably hot and humid, we havent seen much rain since we arrived. We are about 20 minutes by bus from the museum, or about an hour walk.

Let me know what I can do for you before you arrive, we also have a new private fax number as of today, that number is : 81 3 5353 0924

See you soon.

Best,



ps. there are no apostrophies on this japanese keyboard, so please forgive the errors.

TO TEAM VASULKA

Dear Melina

We will wait to order from Raven until we find how they work in Nagoya

For screen frames, I only need to know what stores - household or hardware, then I'll go and look - after all, I am here about 2 weeks.

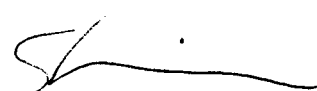
Also ask about screen material: frosted vinyl or plastic sheets.

It would be nice to know how it is going, any major snags?

It is nice here, relatively warm, good weird seal meat etc.

In the mail to Kate, ~~wrote~~ told her that the early materials are all on submasters - in need to be re-mastered from originals.

Ask W. for suggestions, or have him read over your suggestions, or wait for me - - - -

best to all, 

Dear Steina,

I got your fax number from Woody. Will it be possible for you to do a workshop at the art academy 4-5 days during the two last weeks of September? I enclose some of our emails as reference

Best regards

Kjell

FAX +4767124002

Dear Steina,

This sounds good. The term starts in September, so the 2nd or 3rd week in September would probably be the best times. The pay in Norway is usually 1000\$ a week, but I would have no problem with 1500\$. I spoke to someone in the administration saying they could be flexible, so if there is special tickets needs. The work load is up to you. The workshop could be introduced on a Monday, and start at in the middle of the day on Tuesday since the Mondays are filled with theoretical courses. Perhaps it could be possible to start something in the autumn and also pick up on it in the spring.

Best regards

Kjell

At 11:43 23.05.98, you wrote:

>At 02:44 PM 5/23/98 +0200, you wrote:

>>Dear Steina,

>>One week workshop would be fine. We have just got both the Imagine and the

>>Peavy 1600. My problem is that it looks like that software take some time to

>>learn, and I do not have the time to sit down with it at the moment. I am

>>also interested in it myself, because I cannot find any other real time

>>processing tools that are available except for David's stuff. I worry about

>>the image quality though of the Imagine.

>>

>For academic program image/ine is a perfect teaching tool. It has a steep

>learning curve, best to unleash a bright student on it and then have

>him/her disseminate the knowhow. I go around the quality by mixing with

>other sources, and tweaking the input and output.

>

>

>>1. What time would be good for you? Is this for next year? I will be in

>Europe in september, and again in october (I think). It could also be in

>the spring. I get invited a lot to Europe.....

>>2. How much do you usually charge? between 1 and 2 thousand, depending on

>the work load. You could also juggle, pay less up front but chip in on the

>ticket. A lot of schools have a good travel budget, but lousy pay artist

>scheema.

>

>Best, Steina

DEAR KJELL

SORRY ABOUT THE DELAY. THERE WAS SOMETHING ABOUT POLAND FIRST TWO WEEKS OF SEP, AND MADRID AT THE END OF SEP. SO, OSLO DID FIT. I, HOWEVER NEVER HEARD BACK FROM EITHER PARTY..

MY FELLOW ARTIST-IN-RESIDENCE HERE IS YOUR COUNTRYMAN METTE TRONVOLL, WHOM YOU KNOW FROM NEW YORK. SHE IS A GREAT COMPANION. I'LL KEEP YOU POSTED ON MY NEXT EUROPEAN VENTURE.

BEST,



TO VASULKA TEAM

TUESD.

Dear Melina

- 1) DID CARLOTA ALVAREZ EVER GET IN TOUCH? (THE 3 CASSETTES)
- 2) TELL JILL I DID NOT GET 5 PAGES FAX SHE SHOULD RE-SEND THEM
- 3) CAN YOU TELL ELISE KERN @AOL.COM TO PICK UP INFO ON THE WEB PAGES (SHE NEEDS VIOLIN-MIDI INFO).
- 4) TOM JOYCES INVOICE IS A FORMALITY, WE DEAL WITH IT LATER (DO NOT PAY). (THIS IS FOR JILL)
- 5) SHGNER CURTAINS SOUND GOOD, ARE THEY LARGE ENOUGH?

Steina -

Hello! A few things I need to know:

- did you receive the 5 page fax I sent to you on Tuesday? If not I'll send again - important info enclosed
- Tom Jodge invoice: who pays?
- Elise called from RPI engagement, needs photos, description, title immediately and can be reached at 518-475-0361 OR Elise KERN @ AOL.com

So that's it for now, hope everything is well -

Jill

TOM JOYCE

505-982-0485 21-A Likely Road
Santa Fe, New Mexico 87505

June 30, 1998

CLIENT Steina and Woody Vasulka
ADDRESS Rt 6 Box 100
Santa Fe NM 87501

TELEPHONE 471-7181
FAX

INVOICE 98INV25

DESCRIPTION: Two Pivoting Monitor/Projector Frames

Labor	\$1,150.00
Materials:	
40' 1" square tube at \$0.99/foot	\$39.60
5' 1" square hot rolled at \$1.48/foot	\$ 7.40
3' 1/2" x 1 1/2" flat hot rolled at \$1.31/foot	\$ 3.93
4 3/8" x 1/2" all thread at \$11.45 each	\$45.80
16 1/2" nuts at \$0.61 each	\$ 9.76
TOTAL:	\$ 106.49

NTTC# _____ no tax

Total balance due **\$ 1,256.49**

Please send us your NTTC#

Thank You!

**CREATING WOODY
HERE IS THE INV.
@ TIME + MATERIALS
FOR THE MONITOR
FRAMES. I HOPE
THE JAPANESE
ARE PAYING FOR
THIS. STEINA SAID
YOU WOULD INV.
THEM LATER. THANK
YOU W/MR. BOB
REBORN, TOM**

TO : STEINA VASULKA
FAX : 001 299 6429 73

FROM: MELISSA DUBBIN

Hi Steina,

Yes, I did get in touch with Carlota and I sent her all the tapes, and what all the titles were by email.

I gave Jill all your messages.

I sent the email to Elise Kern.

I am having someone research the screen materials here.

Your shipment of Borealis arrived Monday, but they haven't yet gotten it off the boat.

I talked to Sumi this morning, and she is in touch with Yamato, the same company that we had to deal with for Woody's shipment, and she is supposed to call me today when the shipment gets off the boat and into the warehouse.

Woody and I are little worried that they will give us a hassle again, but your shipment is so much smaller that I hope it will just go through.

Talk to you soon.

Best,

Melissa

Dear Melissa, ask Woody to add a sentence or two to this and send to Kate, with an inquiry what else we can do. Then at ICC I will make these four samples.

Sample tape:
Short segments from these titles:

Let it be
Reminiscence
Golden Voyage
Home

Some of these segments originate on a CV 1/2" open reel tape format, which we used from 1969 to 1970 in our first year, some on AV 1/2" open reel format, we then used for the next three. These tapes were then transferred to 3/4" Cassette format, without the use of proper processing or time base correction. With the new digital technology, it is now possible to return to the original material for re-mastering at a much higher resolution.

Fortunately, there is some time on Borealis, but not much longer. I leave tomorrow early for Copenhagen, so no more faxes, please. Greatings to the team!

Steina

Stein 7-9-98

About the space for Borealis, I understand you might need minimum 10 m x 7.5 m. 4 m high. Is this OK?

Have you ever shown your piece in any exhibition in Korea? I wish we can have a chance to discuss in person. Let's check our schedule of the rest of June and July. Please let me know when is the opening of your show at ICC tower in Japan(date & time). If you can spare some time during the show, can you visit Korea? I'd like to know how I can contact you during your stay in Japan.

Let me tell you a few more things related to a catalogue. It would be very helpful to add to your file five transparencies(like mixture of the whole view of Borealis, a detail of it, and some of your other works), a portrait photo of the Vasulkas, and material including biography, a detailed profile and a description of Borealis.

I do not want to rush you, but the shortage of time is the most pressing concern in this project. Please understand our situation and I will be waiting for your reply before you head for Japan.

Best regards,



Kyu H. Park
Curator

Gallery HYUNDAI

80 Segan-dong, Chongno-gu, Seoul 110-190, Korea
TEL. 02-734-6111-3 FAX. 02-720-7000/734-1616

June 22, Mon, 1998

Attn: Woody & Steina Vasulka
Route 6 Box 100
Santa Fe, New Mexico 87501
FAX: (505) 473-0614

From: Kyu H. Park
Gallery HYUNDAI

Dear Steina and Woody Vasulka,

Thank you very much for your fax dated June 18.
I am very happy to be able to show your work in Korea.

I reached a decision on the technical equipments of Borealis. I am sorry that purchasing them in Korea is over our limited budget, so it would be wonderful if you can bring your own equipments with you. If I rent the equipments from you, do you have any idea of what would be the total including the costs for transportation and insurance? Since I have to insure the work, Borealis during the exhibition, I'd like to ask you the insurance value of the piece as well.

By the way, who is in charge of installation of Borealis, yourselves or your manager? And I also want to know how long it will take to complete the installation. The Organizing Committee demand the installation should be completed by the end of August, for the show begins in September 10 and ends in November 10, 1998.

Gallery HYUNDAI

80 Sagan-dong, Chongno-gu, Seoul 110-190, Korea
TEL. 02-734-6111-3 FAX. 02-720-7000/734-1616

June 25, Thurs, 1998

011-82-2-7341616

Attn: Woody & Steina Vasulka
Route 6 Box 100
Santa Fe, New Mexico 87501
FAX: (505) 473-0814

From: Kyu H. Park
Gallery HYUNDAI

Dear Steina and Woody Vasulka,

Since I faxed you the basic proposal. I've been trying to find a way to provide other major equipments. I will let you know exactly what I can provide you and what I want you to bring.

I do not decide yet whether to stand screens on the ground or to hang them from the ceiling. You are given 10 m x 7.5 m x 4 m space and I will definitely make the space total black and silent.

If we stand the screens on the floor, I am concerned about the possible damage by viewers, because the gallery will obviously be very crowded.

If we hang them from ceiling, do the screens stretch down to the ground or stop in the middle? The ceiling is 4 m high.

Please give me your idea what would be the best for maximum effect in this case.

F A X

**To : Kyu H. Park
Curator, Gallery HUNDAI**

**Tel: 02-734-6111-3
Fax: 02-720-7000/734-1616**

**From : Melissa Dubbin
Manager, the Vasulkas Inc.**

**Tel: 505 474 8914
Fax: 505 473 0614**

**~~WED 24~~
Tuesday, 23 June, 1998**

Dear Kyu H. Park,

I am writing to you regarding your most recent fax to the Vasulkas dated June 23rd. I am the manager for the Vasulkas, as Steina mentioned in her previous fax to you.

Steina is now in Greenland, and has asked that I make the arrangements for your request of the installation, Borealis for the '98 Kyongju World Culture Expo.

I understand from your fax that you will provide the following equipment:

Amplifiers

Speakers (we generally use at least 4)

Speaker stands or wall mounts

Four level equipment stand

Video cables = these need to be RCA to BNC cables, from 25' to 100' depending on the size of your exhibition space.

Speaker cable

Power outlet and AC cables

We will provide the additional equipment for Borealis at the rental cost of \$5,000 for the duration of your exhibition (Sept. 10 - November 10, 1998). I understand you will pay the artist's fee of \$4,000, and the insurance and shipping costs for the equipment.

At this time, I do not think that Steina will be able to attend the opening or install the work. She has asked that I should handle the installation. I will be in Japan beginning July 1st, and plan to stay until mid-August. I would prefer to set up the installation before returning from Japan to the US. Is it possible that I could install the work sometime between August 10 - 19th? It should take about 3 days to install and prepare. I feel this would be easier for both of us, please tell me soon if this is a possibility. I would only need an airfare from Tokyo to Seoul in this case.

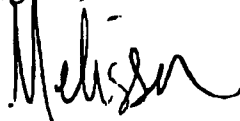
For preparing the work for shipment, and the installation time, my fee is \$1200. This includes testing all equipment, creating inventory lists, having it packed for shipment, and sending to the gallery, which is at least 2 days work here. I understand you will also provide airfare, room, and board for the days I am installing the work. Please let me know if this is a problem, I am leaving Monday, 29 June, for Tokyo, and all the preparations must be in order before I depart.

Do you have assistants at the gallery to aid me with the installation? Do you have a video technician available to your exhibition? Please let me know. I will also need some wood frames built for the projectors, they are frames which support the projectors on their sides, and allow for the attachment of the beam splitting mirror assemblies. Is this a possibility? I can provide you with a drawing by fax at your request.

Once I receive your approval of this agreement, I will ensure the items will be shipped in time for the installation. Please provide me with address the items should be shipped to, and when they should arrive.

Will you be in Tokyo during our stay? Woody's exhibition opens July 17, at the NTT InterCommunications Center, and it would be a pleasure to meet you then if you could attend. His work may also be of interest to your exhibition, and all the elements will be available after August 31st. I look forward to your reply.

Best regards,



Melissa Dubbin



WHAT CHECK? WHAT CHICAGO?

CALL EAI - Stephen Vitello and ask him
(Thousands (at least hundreds)
/ or \$ for the transfer and material
cost. My # is (299) 641532. Best mornings
evenings (4 hours difference). Please call ATT
TO Get Access # from Greenland.
It is sunny and warm (relatively - like Iceland).
I have to figure out how to travel by boats.
Everybody speaks Danish - some English.....
Get, ~~_____~~

Hildur Bjarnad\atti, 01:29 PM 5/5/98 +, No Subject

sem sendir þér bæklinga, og eitthvað....

Emil Petersen
Prinsesse Benediktes vej 764
3920 Qaqortoq
tölf 38035

er hryllilega sætur kall sem sker út figúrur úr beini, steini og öðru sem til fellur, ekkert sérstaklega vel, en sjarmerandi, og hann sjálfur og konan hans eru rosalega sæt.

Danska ferðaskrifstofan specialiserar í austurströndinni, Ammasalik sem er á mótis við Ísafjörð, en þangað er flogið frá Reykjavík.

Í Kakortok er ferðaskrifstofa Greenland Wonderland, nema hún sé á hausnum, sem skipuleggur ferðir um Íslendingaslóðir, en Benedikta og Gu mundur vita allt um það, því þau hafa lengst af búið á þeim slóðum þótt þau séu núna í Nuuk.

Bless Hildur

664/241096/SV.TD.MW.

GRANULAR SYNTHESIS

A 1090 Vienna Währingerstr 59, Tel / Fax +43 1 402 86 62 or Tel 212 46 07, e-mail: gransyn@thing.or.at

FAX > Steina Vasulka

STEIM

Achtergracht 19

1017 WL Amsterdam

Tel: 31-20-6228690

Fax: 31-20-6264262

Dear Steina Vasulka,

we met in Budapest this year, where we showed our "4head" performance MotionControl MODELL5 in the ButterflyEffect. Now, Edwin van der Heide told us that you are currently working and teaching at the Steim Institute.

The reason why we are writing to you is a short visit to Amsterdam on the 2nd of Nov. Actually its a stopover from Vienna to the states to talk with the people of "Ysbreaker" concerning a performance next year. We would very much like to meet you and eventually somebody of Steim, to introduce our new project MODELL6, which we will finally produce next year. Its supposed to premiere in march 98 in MAK Vienna and then go on a european tour (to the 5 coproducers so far). We are still looking for productionpartners especially concerning realtime audiovisual resynthesis and sensortechnology / knowhow. Edwin van der Heide, wrote us that for instance Tom Demeyer might be the right one to approach.

We will try to talk to you on the phone the next days.

best regards from Vienna

Kurt Hentschläger

Ulf Langheinrich

Tuesday, December 31, 1996

TO: STEINA VASULKA
FAX: 011 31-20 626-4262

FROM LINDA KLOSKY

Dear Steina,

HAPPY NEW YEAR! WE MISSED YOU AT CHRISTMAS DINNER. LOOKING FORWARD TO YOUR RETURN! GREETINGS TO MICHEL AND FRIENDS AT STEIM

Now the primary reason for this correspondence:

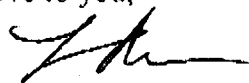
Do you have stored somewhere at your Santa Fe house the set of 3/4" video tapes of my Moon film that we used for the Base Camp installation? As I recall, you had made me two 3/4" sets off the Masters you have in your vault. One set is at the Whitney and the other set is the one we used for the Base Camp installation. I looked all over my house and I don't have that set. And then I got to thinking that you had taken down the installation at Base Camp, and I wasn't there, so you would have taken the tapes home with you. Does any of this ring a bell?

Please respond to my inquire via Mr Woody via E-mail, before Friday if possible.

Looks like the Moon film will be in the exhibition at the Museum of Fine Arts that opens in February. Shown on monitors, as yet I don't know how many.

It was a real treat for me to see the Moon film on your West installation! Thanks. It really emphasized horizon as well as the angle of the moon rises and sets. Wish you could have seen it too

Love to you,



40 HANDEL
LEFÈVRESTR. 11
D-12161 BERLIN.

Ute Wassermann

Tel/Fax: 49-30-8528267

6.1.96

007/070197/SVMWFB

To Stim

Stina Vasulka

Fax: 0031-20-6264262

Project proposal - Ute Wassermann

Dear Stina,

I am very happy about the possibility to work at Stim this year.
A good time for me to come would be from Sept. 15. - Oct. 15. 1996
or later in the year.

My project would require engineering - I want to work with the computer
systems LISA and the SENSOR LAB and I need a pick-up system to
be build for my voice/gong-resonator.

As I will raise some funding for my project, I would be very happy
if you could send me a letter of invitation.

I am leaving for Italy and I will be back at 12.1.97.

I hope you don't have difficulties to read my hand writing (my computer
broke down today). I'll contact you when I'm back in Berlin,
Thank you very much! Very sincerely Ute Wassermann

From: Mark A Bromwich <SMUSMAB@pegasus.hud.ac.uk>
Organization: The University of Huddersfield HEC
To: steim@xs4all.nl
Date: Mon, 23 Dec 1996 9:03:34 +0000
Subject: Re: 2-3 week workshop
Priority: normal

006/070197 /SV/MW/FL

>Date: Fri, 19 Jul 1996 13:11:43 +0200 (MET DST)
>To: smusmab@pegasus.hud.ac.uk
>From: steim@xs4all.nl (Stichting STEIM)
>Subject: 2-3 week workshop
>

>Dear Mark, you should come for a workshop with Julie Wilson, explore Big
>Eye, Lisa, Sensor Lab, ETC. My "collaboration" would be more elusive, since
>I am getting crowded with my own work. Lets say I would be hovering on the
>periphery - Woody (Vasulka) maybe too. I feel you have done interesting
>work, a few things I could be learning from you. Should you decide to come,
>we can offer a stay in the STEIM hotel. Easter 1997 looks good, but too far
>into the future - send us an e-mail reminder around Christmas! Best regards,
>Steina
>

Dear Steina, Well its Xmas time so I am writing to you regarding our visit next year.
I need to book flights etc. early next month so could you tell me as soon as possible whether
Saturday 22nd March to Thursday 10th April would be convenient for our visit (accomodation
available etc.) These dates are flexible for us +/- a couple of days either way at the moment.

Anyway wishing you all a very merry xmas and cheer for the new year

best wishes

Mark

**Dr. Chadbourne's
House of Horrors**

039/070197/SVMWF

to STEIM

Fax 31 20 626 4262

December 27, 1996

Greetings and hopes for a good 1997 for Steim!

I'm not sure who I should address this, too, I am not sure who is in charge of this right now, but you could tell me if you could help me.

In March I perform with a six piece ensemble Ellington Country in Switzerland and Holland. I am trying to find arrangements for several days of rehearsals in March and accomodations for some, but not all of the group.

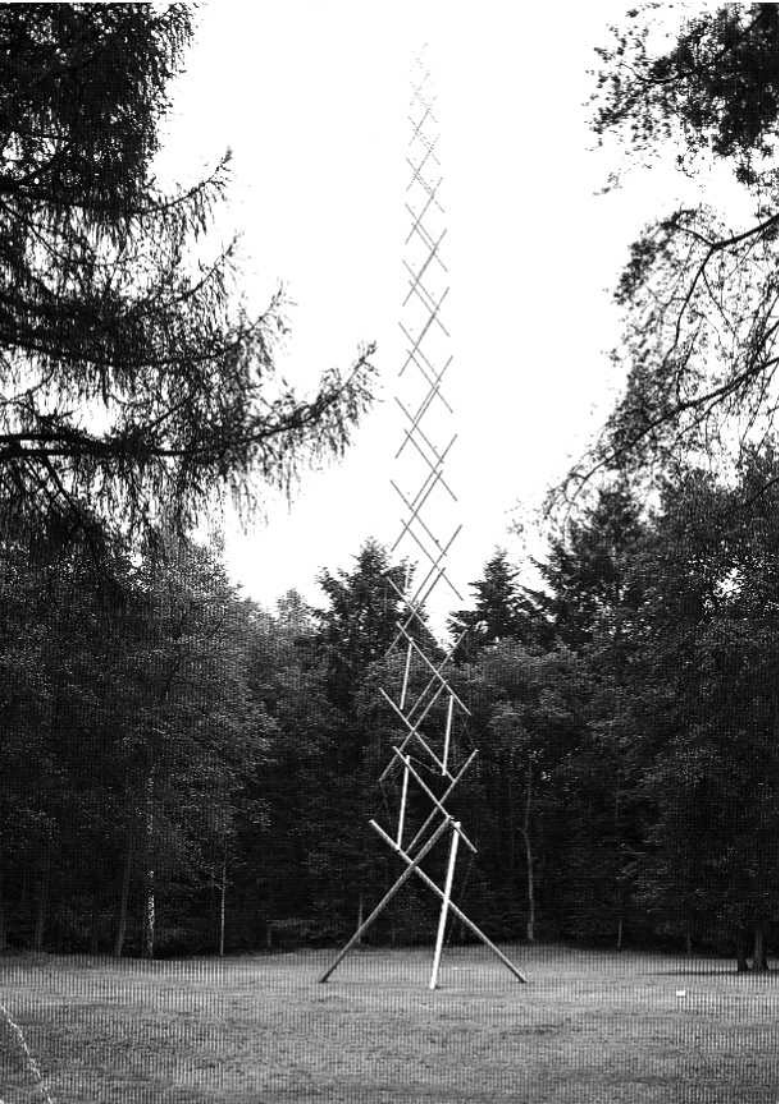
The members are Carrie Shull, oboe; Leslie Ross, bassoon; Pat Thomas, keyboards; Alex Ward, clarinet and Paul Lovens drums. The drummer would not be attending the rehearsals. The time period I would need this would be March 17-19. Could you please let me know if you have any openings in your facilities during that time?

Thanks and best wishes--

Sincerely,



Eugene Chadbourne



KENNETH SNELSON (1927-)

Maactoren, 1968

Neue Galerie

Le Tour d'Gallie

Die Nadelk...n



NEDERLANDSE POSTZEGELS
KUNST ZIE DOOR VLIEGAMIJLEN

Steina Vasulica

Pla STEIM

achtergracht 17/19

AMSTERDAM

Dear Steina + Woody,
we could meet sometimes,
call for an appointment
when it suits you,
Frederieke

tel. 024030 / 053065