



HOCHSCHÜLERSCHAFT AN DER TECHNISCHEN UNIVERSITÄT IN GRAZ

KÖRPERSCHAFT ÖFFENTLICHEN RECHTS

To

Mr.

Woody Vasulka

R - 76 Box 100

Santa Fe

87 501 New Mexico

8010 Graz, Rechbauerstraße 12
Telefon-Nr. (0 316) 74 0 13

Bankverbindung: Creditanstalt-
Bankverein Graz Nr. 88-67384/00

Unser Zeichen: Kulturreferat ^{Krischan} Zinganel
Graz, am 11.1.1985

Dear Woody,

what we want to do, is to organize a video - festival in
GRAZ (Styria - Austria). Despite the fact that we don't know
exactly where to get the money from we want to present Woody
Vasulka life.

We wish all referents to bring the tapes with them, they need
to support their arguments. (Otherwise WE have to rent them.)

We thought that you could read a paper on "the technical evo-
lution of computer - graphics - video and arts" or about "young
and old american video-artists" or / and show your own works.

Date: 16th to 19th may 1985

Place: School of Technology in Graz, Austria

So, if you want, please inform us, what you can /want to speak
about, which tapes you'll show (how long they'll last), and
about the money...

Thanks for any kind of help and information that could complete
or extend the programm .

Best regards

Sabine Krischan

[Handwritten signature]

Woody Vasulka
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Unser Zeichen: Kul.Ref./Zinganel
Graz, am 28. Jan. 1985

Dear Woody (and Steina) ,

something about the video-festival in Graz-Austria in May 1985 :

It is organized by Sabine Krischan and Michi Zinganel, two students of architecture, who sometimes like to do anything else than architecture, for example video-art.

In order to force ourselves to look around what's going on in video we found the festival in May.

Then we found (from "to find") an organisation to support us by allowing us to use the office, the telephone and the secretary and by paying us the letters and copies and so on. It is the official Austrian-Students-Representation-Organisation, that's why there is a bird on this letter.

And finally we found some artists who help us to arrange the Programm:

Peter Weibel

Zelko Wiener, friend and partner of Robert Adrian X (BLIX)

both from Vienna and Richard Krische, who lives in Graz.

Besides we have a friend and representative in New York, called Lugus.

Now we start a tour around all those institutes, we have to find and found partners and co-organizers and all those stupid constructions for getting money, because the politicians suppose us to be too young to be able to organize something like that.

Nevertheless we stay optimistic!

To the programm and your lecture:

- + we want all who speak to show tapes (the best we can get)
- + we'd like to know, which tapes you wanna show incl. short description
- + which tapes do you have or/and are to be organized
- + maybe it's less complicated to take them all from Michael Bock, Berlin except the very new, you take with you from the States
- + what else is to be organized....

some more pages following...

90 % aller Studenten erhalten kein Stipendium !

+ TO THE STRUCTURE OF OUR PROGRAMM

THE OLD, ESTABLISHED VIDEO-ARTISTS (LIKE YOU AND PETER NEISEL, WE ARE SORRY) SPEAK ABOUT SOME TOPICS AND SHOW THE TAPES NECESSARY TO SUPPORT THEIR ARGUMENTS.

THE VERY YOUNG SHOW THEIR OWN TAPES IN THE LATE EVENING OR/AND DO PERFORMANCES AND BUILD VIDEO INSTALLATIONS.

IN ORDER TO HELP YOU TO FIND YOUR OWN PART IN THE PROGRAMM, WE SENT YOU AN (OWN) ATTEMPT OF TRANSLATION.

PLEASE, TELL US, WHATEVER YOU THINK ABOUT THE PROGRAMM, WHATEVER CAN HELP US TO IMPROVE THE PROGRAMM, TELL US ALL THOSE ARTISTS OR REFERENTS WHICH ARE THAT IMPORTANT, THAT WE HAVE TO TAKE THEM (IF WE CAN AFFORD THEM)

IF YOU THINK YOU CAN SPEAK ABOUT ALL THOSE TOPICS, PREPARE SOME MATERIAL FOR IT OR CONTACT PETER NEISEL, THIS IS AN "OPEN" PROGRAMM.

AND OF COURSE THERE'LL BE A CATALOGUE.
WHOM YOU CAN RECOMMEND?

† THE MONEY WE HAVE (OR WE STILL DO NOT HAVE):

PLEASE SEND US A KIND OF CONTRACT, YOU NEED TO BE ABLE TO PROMISE US YOUR ARRIVAL IN MAY 85. WE'LL SEND IT BACK TOGETHER WITH AN OFFICIAL INVITATION (MAYBE OF ONE OF OUR TEACHERS OR OF MYSELF ON THE "BIRD-PAPER" WITH A "BIRD-STAMP" ETC.) INCLUDING A GUARANTEE TO PAY YOU THE FLIGHT - SANTA FE/VIENNA/AND BACK (VIENNA IS 200 KILOMETERS FROM GRAZ)

WHEN YOU READ THIS LETTER, THE FOLLOWING PERSONS + ORGANISATIONS KNOW ABOUT YOUR PLAN TO COME TO GRAZ IN MAY. SO WE'LL HOPE TO FIND SOMEBODY TO SHARE THE COSTS OF THE FLIGHTS (MAYBE STEINA'S TOO):

1) MICHAEL BOCK (YOUR "DEALER")

VIDEOTAPES + FILMS
DESSAUERSTR. 6/7

D-1000 BERLIN 61

2) MARCEL UDENBACH (AN ARTIST)

FRANKFURTER STR. 745

D-5000 KÖLN 91

3) FRANKFURTER KUNSTVEREIN
AM RÖMER

PETER WEIERHAYN

D-6000 FRANKFURT

4) STÄDTISCHE GALERIE
AM LENBACHHAUS

HELMUT FRIEDEL

LUISENSTRASSE 33

D-8000 MÜNCHEN

5) STEDELIJK MUSEUM
AMSTERDAM

DORINE MIGNOT

PAULUS POTTERSTRAAT 13

NL-AMSTERDAM

6) RENE PÜWER

KREUZACHER STR. 102

CH-4058 BASEL

7) HUGO KORTMANN

MAHNFSTR. 18

POSTFACH 265

CH-6000 LÜZERN 6

8) SOME ART-SCHOOLS

THEREFORE PLEASE TELL US YOUR (PLANNED) DATES IN EUROPE AROUND CUR'S, SO THAT WE CAN INFORM OUR POSSIBLE "PARTNER" AS FAST AS WE NEED TO.

+ SOMETHING ELSE

YOU ARE THE "STAR OF OUR SHOW", THAT'S WHY WE HAVE TO OFFER YOU A HOTEL FOR THE TIME YOU STAY. IT'S OF COURSE NO PROBLEM TO PAY THE HOTEL ^{FOR} STEINA TOO, 'CAUSE WE'LL LIKE THE VASUCKAS TO STAY TOGETHER, BUT IT'S A PROBLEM TO PAY THE PLANE FOR BOTH (AT THE MOMENT... AND IN THE FUTURE FLIGHTS WON'T GET THAT CHEAPER) YES, THAT'S IT...

SO LET'S HOPE TO SEE YOU HERE IN GRAZ (AND LET'S FIND A CONSTRUCTION TO BRING STEINA WITH YOU)

P.S.: WE'VE HEARD ONLY THE BEST OF YOU IN AUSTRIA, WHO ARE YOU, HOW ARE YOU IN REALITY?

BEST REGARDS

THE TEAM

Frank Frank
+
Oliver + *Andreas*



THIS IS THE "BIRD" - STAMP,
WHICH MAKES EVERYTHING
OFFICIAL



HOCHSCHÜLERSCHAFT A TECHNISCHEN UNIVERSITÄT IN

KÖRPERSCHAFT ÖFFENTLICHEN RECHTS

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Unser Zeichen: Kultur./Kri.
Graz, am 25. April 1985

Videofestival Graz, Mai 1985

Dear Steina!

A The concept of the main program of our festival is the confrontation and comparison of two generations working on video-arts (as a result of different generations we suppose, that there are different opinions).

As video is considered a young medium, those who started working with it and were decisive in developing and exploring the possibilities of the medium (contrasting to TV at that time) have not lost their power and importance now.

But don't you think, that their point of view and their access concerning the medium differs from that of the younger artists, who started to deal with video, since the strongest protest against TV (and its mostly stressed ability to direct one's continuous attention on it) became an exploded view? It is interesting for us, if there can be seen a development in points of view and works besides technical improvement.

We imagine each of the artists invited as lecturers to present his/her own work in consideration/context of general development of video-arts, especially for you to describe the technical and electronical inventions and improvements and their influence in the expectations for the future (your personal view).

B It is impossible for us to realize the installation you offered, because at first, we can hardly afford the technical equipment and second, we don't want to put your installation in contrast to the work of the young artists, maybe the difference could be seen to easily. Further it would not fit too well in our concept (that is "video-pioneers" are to speak and to quote the generally situation of videoarts from the beginning up to now plus the future aspect and those who did not work from the early start and are not that experienced, in speaking too, are to do installations).

So we hope, you'll understand the reasons we are unable to present your installation.

We are waiting for you to call from Vienna (maybe you can write us your address in Vienna and the date of your presence, so we'll call you as early as necessary). If you need a treaty or some special kind of agreement, please let us know. Date and hour of your lecture we fixed: 17th of May, 19.00 MET. After your lecture and after a break Richard KRIESCHE will speak.

Think, that is the most important for now, there shouldn't be (m)any troubles.

Sincerley