

THE KITCHEN

CENTER FOR
VIDEO, MUSIC
AND DANCE

Steina & Woody Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

October 23, 1981

Dear Steina (& Woody),

I'm sorry that I missed you when you were doing the show at The Kitchen last sunday, but my girlfriend in Massachusetts absolutely demanded that I go up and catch the leaves turning. And boy were they worth it!

Anyway, about the show that we discussed briefly in person. Our idea is to put together five or six programs of approximately two hours each organized along thematic lines. One will be Image Processing, one Television, one Documentaries & Docu-Collage, one Video/Music, etc. I have spoken to Shalom Gorewitz about putting together an Image Processing show for us, and he has agreed.

Mary had spoken to me about your idea of doing a show of old('vintage?') video, and we think this would be a wonderful addition. These shows will be offered to schools, libraries, universities, galleries and, hopefully, to broadcast and cable markets here and abroad. There already exists a tremendous demand for work from The Kitchen and we feel these packages will not only be more appealing to possible exhibitors, but also could be extremely educational and useful to teachers in a variety of contexts. It is also my feeling that for anyone not familiar with video it is a great help to be able to see a tape in a thematic context (say, various approaches to the narrative in tv) rather than in isolation.

The idea of the packages is to assemble the tapes and then send them together with program notes written by the curator and including, when possible, comments by each artist on their work, and with a set of press clips and assorted publicity materials and stills. This will provide exhibitors with what they need to mount some kind of informed publicity effort that is consistent with the spirit of the work.

If you are going to go ahead with a show (and I'm hoping that you will), what I would like from you is a rough list of possible artists to be included and a paragraph or two describing the intent of the show and some sort of historical/aesthetic/cultural background or context to the work. If you could get this to me in the next week or two it would be very helpful and allow me to go ahead with the preliminaries of roughing out a brochure and gathering some background materials.

I know that you two have been travelling a lot lately and I realize that this is a relatively tremendous task, but I feel that it is very important to assemble this

Board of
Directors

Robert Ashley
Paula Cooper
Suzanne Delehanty
Philip Glass
Eric Larrabee
Barbara London
Mary MacArthur
Meredith Monk
Barbara Pine
Carlota Schoolman
Robert Stearns
John Stewart
Caroline Thorne
Paul Walter

HALEAKALA, INC.
59 WOOSTER
NEW YORK,
NEW YORK
10012
(212) 925-3615

material for archival and historical purposes as well as for possible income.

A specific formal contract has yet to be worked out, but the approximate figures that we are working with are \$1000 for a rental of which 70% would go to the artist, 20% to The Kitchen and 10% to the curator. What do you think is a reasonable price for sale? \$2000? \$3000? We're working on that one. It is my feeling that I can really get the material shown in a great many places if it is assembled in this sort of package and, hopefully, the 10 and 20% will begin to add up to real income.

Please let me know what you think, if you have a possible title (what do you think of "Art History"? Too pretentious?), and any other questions, suggestions, demands, etc.

Sincerely,

A handwritten signature in black ink that reads "Gregory Miller". The signature is stylized with a large, sweeping "G" and a long, horizontal stroke extending to the right.

Gregory Miller
Video/Distribution

GM:gm

P.S.: I've just spoken with Mary who tells me that she had a recent conversation with you about this whole matter. Of course if you want to control the actual tapes and dubs yourselves that is all right with us. We have that sort of arrangement with EG, Brian Eno's management, whereby we go ahead and solicit gigs, make contracts and logistical arrangements, then have EG send the actual tapes. For that agent's role we receive 10% commission (or 'finder's fee'). If you would feel more comfortable with that kind of arrangement it's fine, but the paperwork, legwork, dupework, etc. is really quite a headache and since I am setting up a mechanism to deal with it all for The Kitchen's other shows it might not be such a burden.

In any case, let us know.

GM