



3-legged dog

media & theater group

July 13, 1998

BOARD OF DIRECTORS

Dear Steina,

Edward Albee I'm writing to thank you for your support of and interest in 3-Legged Dog and to give you an update on how things are developing. By early 1999 we will have staged three full multi-media productions over the course of one year—truly an ambitious undertaking for a young company. But we want to give people a chance to see the range and diversity of our collective vision.

Kevin Cunningham

James Houghton

You may have seen Jill Szuchmacher's YIELD, part one of her WONTON DESTRUCTION Trilogy, at the Ontological Theater this past May. We are also premiering plays by the company's two other founding members during the coming year. Mike Taylor will open the fall season at The Kitchen with her technological farce, IF I WERE YOU, August 27-September 12. My multi-media play AUTOMATIC EARTH will open at Tribeca Performing Arts Center in February of 1999.

David Leslie

John Pelosi

Our explorations of the ways that media expand the barriers of conventional visual and written language have led us into a variety of endeavors related to our work. One of the most important and satisfying so far has been producing the New York State Council on the Arts' Governor's Conference on Art and Technology last March. Not only will we continue to work with NYSCA and NYFA on future conferences, but we formed alliances through our work that will help us with upcoming projects.

Jill Szuchmacher

Mike Taylor

One of the most exciting of these new partnerships is the pilot project for our intellectual property initiative. We will be working with Sensenet and the NYU Center for Advanced Technology (CAT) to create an affordable, digital, multi-media show control system. We hope to have a prototype in place for AUTOMATIC EARTH. To help with this project, NYSCA has already awarded 3-Legged Dog a technical assistance grant through A.R.T./New York toward the purchase of a new computer. We hope that this project will generate new income for the company as it helps us work at the scale and level of complexity demanded by our work.

We also have several educational projects in the works. As a result of my presentation at the Governor's Conference, I was offered a residency this fall at the Institute for Electronic Arts at Alfred University where I'll work on digital design and video for AUTOMATIC EARTH and my new work KAMPUCHEA/LOISAIDA as I teach. In October, I'll be travelling to Mexico City as part of an international exchange with the Instituto Nacional de Bellas Artes. I will be teaching Mexican professionals and students about the team approach to multi-media production in a series of seminars that will lead to a production of AUTOMATIC EARTH in Spanish in Mexico City. Other 3-Legged Dog members and associates will also be involved in this three-year project. We also have an active internship program to give vital real world experience to students from Alfred University and the New York City Technical College Stage Technology Department.

Ellen Barker, who just left her position as Development Director at the Signature Theater to freelance, is coming on board as a consultant. Ellen's spirit and her expertise in fundraising and development will be a welcome addition to our company. One of the first things she will do is help us organize a fundraising party hosted by David Grossman, Staff Director for Media and Entertainment at Bell Atlantic, at his beautiful penthouse terrace overlooking the Hudson next to the Cloisters. We'll be meeting there after the September 12th 4 PM performance of IF I WERE YOU. Mark the date on your calendar.

In April we contracted with the Zeisler Group to help us with publicity. Ron Lasko has done an excellent job in getting reviewers into the theater and helping us develop a strategy to get the word out about our work.

There are many other pans in the fire. We are working hard to set up on-going relationships with several European theaters. YIELD has been picked up for publication and production in Germany and discussions are in progress about several of my works. In addition, we hope to be doing research into new ways of thinking about interactivity and narrative in the digital realm at CAT.

Finally, our web site is up (though in true 3-Legged Dog fashion, perpetually in-progress). Check it out at www.artswire.org/3legdog.

It may seem as if we are spread out all over the map, but we have been very careful not to engage in any activity that isn't directly related to our main purpose: making art. 3-Legged Dog is founded on the principle of interdisciplinary work. It has served us well to welcome new, challenging viewpoints and techniques into our repertoire and to learn to think across paradigms. In fact, this way of working is the essence of our next production. IF I WERE YOU will be as fascinating and provocative as it is entertaining and artistically adventurous.

I hope to see you at The Kitchen in the fall for IF I WERE YOU.

Kevin Cunningham
Executive Artistic Director

Steina - It was great working with you at the conference - I hope we work together again soon Kevin

Steina Vasulka,
Amst·dam

Dear Steina,

How are you? everything is fine with me, except ~~not~~ 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 broking you as my guest. So please late 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~~ 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 ~~at~~ 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 ~~and~~ very ~~good~~ good presentation on my exposure and experience, I showed and discussed all my slides. I presented evry thing I saw in Steim. Every one was thirld 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 ~~is~~ 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 (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 project. 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 ~~to~~ concert video clippings of your work with

- (1) violin and (2) keyboard, (3) LISA and Mitchell'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 ~~like~~ 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 vedy 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 ~~for~~ 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 ~~is~~ 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.

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

Cologne, S. 12. 1991

Dear Woody,

These are the photos I didn't use for the article
in Kunstforum.

I just heard from them that they already began
the lay-out. The issue will be published
until February I think.

So far best regards

Friedemann Malsch

- PIVSTR. 52, 5430 -
0221/529946

July 10, 1974

Dear Woody & Steina,

I'm sorry for the delay in sending this material to you, but I wanted to include the promised programs (on punched cards). However, some unforeseen problems have delayed them, so I am sending just the description, and will send the punched cards and source listing along later.

The paper, "Machine Art" should be considered just a draft - I would appreciate any comments or criticisms, but please do not consider publishing it as is - I want to revise it first.

Hope to see you both soon.

Sincerely,


George Chaikin

273 Bennett Avenue

New York, N.Y. 10040

Dear Steve & woody
There are no words
to express the feelings
I have

Toward you
as a colleague
and a friend
So take this
hand
and all
the best.

I hope, once
I can see you

or here
or there

Young

Pete



DOMINIQUE BELLOIR
21 RUE LE VERRIER
75006 PARIS

29 MARS

The "centre National d'Animation Audio-Visuelle" (C-N-A-A-V), wants to create a research studio for color video, in Paris . It shall be equipped with synthesizers, colorizer, oscillator etc And during installation of this material, we try to get some documentations and to inform french artists of foreigner realizations.

In february, Mr Foresta, director of the american cultural center, in paris, made an exhibition of many tapes from U-S-A . We were very interested by your own work and Mr Foresta gave us your adress .

Please, could you send me more informations about these tapes? (by example photos of fixed pictures, projects, texts, conditions of research, materials etc etc)

Le C-N-A-A-V make an international exhibition of ART VIDEO, in May, we hope you are participant !

sincerely

d. belloir

July 12 96
Hello Steina Hello Woody,

Too many moons have waxed and waned since we have conversed.

I hope you are both well. Steina, I hear rumors that you are dividing your time between Steim and the Southwest. Somewhere in Europe last winter I saw huge posters advertising a Vasulkas exhibition, and wished I could have attended. Am full of curiosity about what engages you both at present.

I thought I would seek your advice about David Tudor.

Am attempting to help Jean Rigg (David's life-long friend) with decisions that have to be made about the Tudor archive. There is an astonishing collection of home-made electronic music devices that went into his works. Also recordings of source materials and performances, and papers, scores etc. I thought you might have some thoughts about where this unique material might ultimately go, because of your experience in general and with the Linz "Pioneers" exhibition in particular...

The Getty Museum already has some of D.T.'s papers, mostly annotated scores of piano music by other composers from the early days (1950s and 60s). The Wesleyan U. library has offered to take the rest of the collection, but without paying for it. The Wesleyan offer may turn out to be a good solution, but we're wondering if there might be an alternative out there somewhere? Possibly an institution that would pay for the collection, as well as nurture it?

Money is an issue, despite the fact that some well-to-do artists who were associated with D.T. can sometimes be called upon for assistance. David's care, now that he is incapacitated, is expensive; and expertise is needed to do the archiving.

I'm wondering if you might know of an agent / archivist who has personal contacts with museum / library curators at institutions which might be interested in buying the Tudor collection.

Anyway I'll try to telephone you sometime in the next few weeks, because it would be nice to have a chat, just in general.

* * * * *

Have just spent 8 weeks reviving a 12-year-old piece for Cunningham that Kosugi and I are supposed to play together on John Rockwell's festival at the end of July. Got out the Apple IIe from the basement (it still runs!) and the 1977 Emu filters, and pre-MIDI interface cards, and tried to remember how they all worked. I thought it would take 3 weeks. It took 8. But it has been sort of fun.

Till soon, I hope. Greetings from Terri!

my e-mail address: 0003314560@mcimail.com
fax: 212-966-1606 phone: 966-2943

David

672/211096/SU, FB
672**Carlos Sandoval M.**A. P. 1183 Cuernavaca, Morelos
62001 México

tel/fax : (73) 130874

Mrs. STEINA VASULKA
Artistic Director, STEIM Foundation
Achtergracht 19
1017 Amsterdam

October 24th, 1996

Dear Steina,
Hello from Mexico!

I'm faxing some how-to-start-information about the STEIM's support-letter we talked about some weeks ago. The situation (to be clear about the context of the letter) is the following:

1. I had a great meeting with Mr. Simha Arom, at LACITO (Laboratoire de Langues et Civilisations a Tradition Orale) of the french CNRS, about my project (software to record traditional percussive performances). He was not just interested, but wants also TO BE PART of the project.
2. Mr. Arom arranged an appointment with Mr. Huges Genovois (director of Music and Dance/Frech Ministry of Culture) and he was also very interested in the project. He suggested to contact an institution in Marseille (Jean Claude Risset) because perhaps they would be interested in the project. At the end of October Mr. Genovois will send me some documents to submit the complete project to the Ministry of Culture. He also will talk with Mr. Risset and Mr. Arom.
3. Mr. Arom also arranged for me an appointment with IRCAM's J. B. Barriere. The people there were very kind, but they always transform you into a "program-user" in a way I don't like at all. But anyway... IRCAM's Gerard Assayag (assistant of Huges Vinnet, Research Director of IRCAM) has my project and they will answer later, as they said. I don't think IRCAM is the solution, though. (but... who knows...)
4. Mr. Genovois suggested to me to have a kind of triangle-support: in one side of the triangle, LACITO's Simha Arom, supporting all the ethnomusicological and methodological part of the project; at the second side the STEIM foundation, with the hardware (gloves-sensors) support and technology; and the third side is not yet defined (but Mr. Genovois thinks that perhaps in Marseille, with Risset...or IRCAM. Another composition-oriented institution is necessary to the Ministry of Culture for they need a commission of a piece with the gloves, to then close the circle (well, triangle).
5. Another possibility is to contact Troikas' Mark Coniglio's friend in New York, to make the software, with the Rockefeller Foundation's support in Mexico. Or with the Mexican Council of Arts and Culture. I will try as much possibilities I can.

So, STEIM's "to whom it may concern" letter should be useful for any of these situations. The letter may say, then:

- a) That I was a composer-in-residence at STEIM (September 9-28, 1996)
- b) That I made this pair of sensored gloves with the STEIM's support and that I worked with these gloves there
- c) That STEIM knows about my project and that STEIM thinks that this project may be realizable in terms of using sensored-gloves to record folk percussive performances
- d) That STEIM may support, in a given case, via residences, any further development of the sensors and gloves, or may assist me with some Spider and Sensor-Lab programming, in 1997.
- e) That STEIM ask to any institution for support to this project.

That's it.

I thank you very much, Steina, and hope to see you again. Are you coming to Mexico? You have a home and a friend here.

Yours,

Mona Sarkis
Flemingstr. 42
D-8000 München 81
fax: (89) 98 13 61

Mr. Woody Vasulka
RT6, Box 100
Santa Fe, N.M. 87501
fax: (505) 47 30 614

HAPPY NEW YEAR
13.1. 1992

per Fax

Dear Mr. Vasulka,

Thanks a lot for the information on your project "Das Theater hybrider Automaten" you sent me per Fax.

It is quite interesting and I will dedicate a greater part of my doctoral thesis to it!

For this purpose I will have to join you in Frankfurt. As Peter told me by phone today you will start the project about the 10th of April and go on with interruptions throughout the whole summer semester, but as he does not know the exact timetable, I shall be grateful for your information thereabout.

As I can't spend the whole summer semester in Frankfurt and in order to make further arrangements, it is necessary to know what part of the project will be developed when and when my presence would be of interest.

Thank you in anticipation,

Mona Sarkis

Mona Sarkis
Flemingstr. 42
D-8000 München 81
fax: (89) 98 13 61

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Mona Sarkis

07-JUN-'96 FR 12:51 ID:STADT DA IMD

TEILN-NR:

49 6151 132405 #343 P01

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

Internationales
Musikinstitut
DarmstadtMrs. Steina Vasulka
Box 100 Santa Fe
New Mexico 87501

Fax: 001-505-473 0614

Darmstadt, 07.06.1996
sch-ro

Performance 14.07.1996 Darmstadt

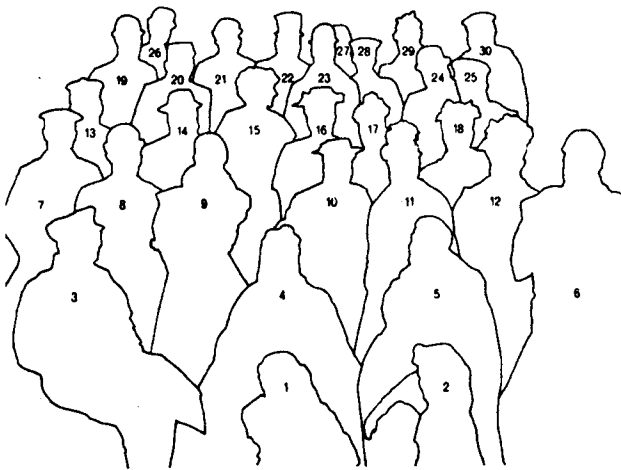
Dear Mrs. Vasulka,

may I answer your fax dedicated to Mrs. Dr. Lorenz, dated June 8.
The reason for no response was the fact, that Nam June Paik got a stroke and we didn't know, how to save the performance without him. We talked to him in New York and he agreed that we will have the concert without him and his part of the performance. Instead of his appearance we will have a short part of a very famous film/video with the artist Joseph Beuys and N.J. Paik, called "Tokyo"-Concert and a short lecture about N.J. Paik. The rest of the concert will be the same like it used to be in Korea!
So this is the formal invitation for you.
The financial situation is as follows: We offer you a fee for the concert each of DM 2000,- net. We take over the costs for the return-flight, also the hotel costs for three nights in Darmstadt.
I hope you agree with our suggestions and please excuse once more our late response, because of the sad information we got concerning the health of Nam June Paik.

With best regards

Your


Gelf Scheefel, director
Ausstellung
14.7. - 3.10.1996



Robert Doyle, Coordinator
The Media Center @
Visual Studies Workshop
31 Prince Street
Rochester, New York 14607

Voice 716-442-8676
FAX 716-442-1992
rdoyle@acs.brockport.edu

September 8, 1997

Woody Vasulka
Rt 6 Box 100
Santa Fe, NM NM87501

Visual Studies Workshop is coordinating a cooperative project Landscape/Land Use which will position the arts as a catalyst in an extended community dialogue surrounding issues of our regard for and treatment of land. It will incorporate a series of exhibitions, publications, lectures, screenings, residencies and educational outreach programs which will occur at venues throughout the Rochester region. The project has received support from the National Endowment for the Arts and the New York State Council

Sherry Miller Hocking, Assistant Director of the Experimental Television Center, has been asked to help coordinate a video exhibition **Landscape: Mediated Views** which will present works concerning landscape, created by media artists over the last 25 years. Robert Doyle of the Media Center at Visual Studies Workshop will help organize the exhibition. We are interested in a variety of personal visions of landscape - urban and rural; interior and exterior; socio-political and natural; physical and metaphysical; natural and machine generated.

The tapes will be on view in the Gallery at Visual Studies Workshop, 31 Prince Street in Rochester, beginning in November. If the exhibition travels to other sites, or is cablecast or broadcast in any manner, you will be contacted first by Visual Studies Workshop and an additional fee will be negotiated. There will be an accompanying catalog which will contain artists' statements and biographical information.

We are writing to invite your participation. We are interested in including **Art of Memory**. The Workshop is able to offer you a fee of \$225 for the tape.

If you prefer that we acquire the work directly from a distributor, please let us know that.

We will need to receive a 3/4" U-matic copy of your work from which VSW can make an exhibition dub. We would also need a single-page artist's statement concerning this piece, and ways you see its intersection with issues of landscape. We would also like a resume.

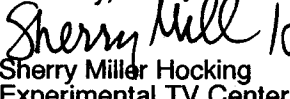
We would need to receive this material by September 29th. Materials should be sent to:


Sherry Miller Hocking, Landscape Project at VSW
Experimental TV Center
109 Lower Fairfield Rd.
Newark Valley NY 13811
phone and fax (607) 687-4341 email etc@servtech.com

If you aren't able to participate, we would appreciate your letting us know immediately.

We hope that you are able to be a part of this exhibition. Thanks.

Sincerely,


Sherry Miller Hocking
Experimental TV Center


Robert Doyle
Visual Studies Workshop