

UNIVERSITY OF WISCONSIN-MADISON

LIBRARY SCHOOL

Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706
Telephone: 608/263-2900

TO: Steina

FROM: Donna Barkman

DATE: 5/14/79

I kept your videotape a long time, I know - that's because it was being viewed by students, most of whom are unfamiliar with video as a form separate from NBC, etc. They were fascinated. Thanks so much.

My teaching ends here in a week or so, so I'll give you my home address, just in case you need to get in touch, if you ever come through here..... 1350 Spaight St., Madison, WI. 53703.

As I mentioned on the phone, the woman who taught this course before me (a nationally known librarian) is living in Buffalo. I'm sure she'd be interested in your work: Helen Lyman (don't have her address).

Seems as if you're thriving away from the Apple. Can't quite say the same for me - a bit too straight and wholesome here, but good for the kids.

A big hello to Susan Milano if you see her. And a big hello to yourselves.

12 July 1984

ucvideo
A Non-Profit Center for Video Arts and Education

Steina and Woody's

Enclosed is the check for your services. I am still sorting out our expenses and will be in touch with you within the week about how we stand. But I wanted to get this off soon. I checked with the accountant about how she will report the payment, so you shouldn't have any problems with taxes on this one.

The installations are going well so far. People have been pleased to date. We will send you a videotaped documentation of some of the responses to the pieces.

It was a great pleasure working with the two of you. Keep up your good work.

- Neil Sieling

VIDIE LANGE

January 27, 1992

Dear Steina,

I enjoyed so much your video that I saw at the opening Friday and also meeting you.

Towards the end of the reception, I was the one who talked to you downstairs on the way out of the museum. Since I have a son who lives in Paris, we discussed what it was like having a foot in two different cultures and not belonging completely to either.

For almost forty years I have been working in the arts first as a painter and printmaker and then for the last fifteen years as a photographer. I'm really best known as a photographer. For the past year and a half I have been learning video and become very excited about it as a medium. I love using words and

(OVER)

time and motion. Studying at C.U. with Patsy Bruck and Janice Tanaka, she had to get used to twenty year olds critiquing my work, but she also made some great new friends young enough to be my grandchildren.

Technically, she found video the most demanding art form she ever worked in, even worse than photo-
 graphic. ~~she had~~ a piece in a Travel Video festival this summer, but I felt it was weak technically. I'm saving money to get some of my own editing equipment but don't quite know where to go. Must I always work toward a post production studio, how much can I do in my own studio etc.

would it be an imposition to call you and find out how you and your husband work with these problems.

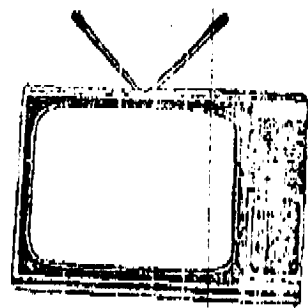
again enjoyed your work and I know I'll have the opportunity to see it again when the museum is less crowded. never can concentrate so well at openings.

Jim Welsh, Video

January 20, 1994

Steina and Woody Vasulka
Santa Fe, NM

via FAX 505 473-0814



Dear Steina and Woody:

Hi. How are you? Personally I think I'm living on the edge of the world and had better get this information off to you before we all fall into the sea or the end of California happens or whatever.

I wanted to follow-up about LACE and the Lannan Foundation grant. As you may recall we hoped for \$15,000 but only got \$10,000 which I still think is pretty good. We can offer you \$10,000 as we have some other moneys which we can use for press, some kind of brochure or program notes, preparation of the space, etc. As I mentioned earlier the \$10,000 would be for your fee and your expenses including getting yourself and the equipment here and installing the show. LACE can build walls, do cosmetic things, but technical assistants and materials related to the installations will have to come out of your fee.

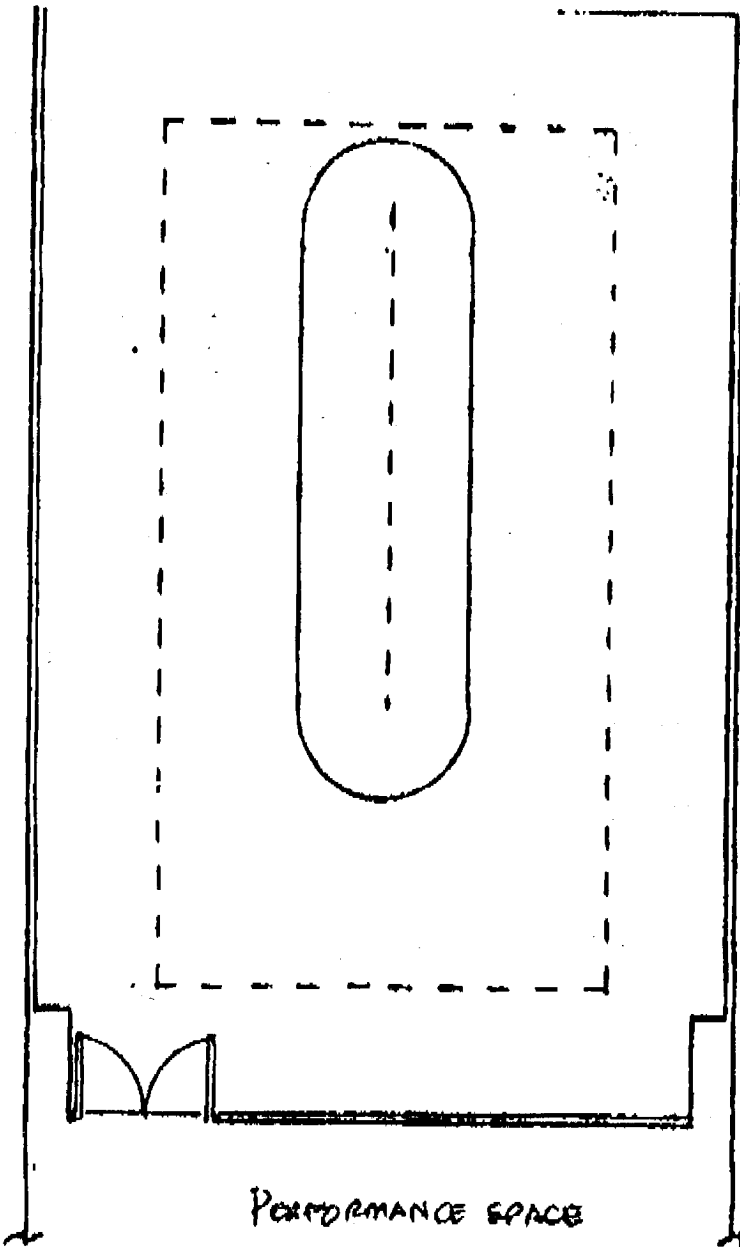
The move to the new building still has not happened but is imminent. Looks now like the opening show will be at the end of March and your show could be in June and would be the second exhibition after opening. You can have the entire gallery space - see attached for details. I'm hoping you can be available for June because if we do this any later we will lose the city funding which must be spent by July and would not be able to offer you the full \$10,000. However we are locked into this situation with the city and must remain flexible. At the moment, it is expected that all paper work with the city will be finished next week which means we can go according to schedule. I'll be in touch with you as soon as I know more.

In the meantime, call me or send me a fax to let me know what your availability is and what your thoughts are about all of this. Steina, I'm returning the folder of materials you sent me by mail but I'm holding on to the info tape in case we need to show someone else what we're planning.

Best,

JoAnn Hanley
1335 Maltman Ave.
L.A., CA 90026
213 669-1971

You can fax me at LACE 213 624-6670



- Gallery dimensions • 45' x 31'
- Ceiling (approx) • 13'6"
- Walls faced in drywall
- Floors • wood/linoleum-painted.
- Oval is recessed lighting in ceiling
- dotted line is track lighting
5' from walls
- doorways 6'

- 2 movable interior walls (possible
each • 11'9" wide
10' tall
18"-24" thick
w/ little roller wheels

TOTAL SQ FT • APPROX 1400 SQ FT

LACE GALLERY

Post-It™ brand fax transmittal memo 7671		# of pages • 1	
To	Jo Ann Hankley	From	Jinny Heffner
Home	(213) 669-1971	Co.	LACE
Dept		Phone	(213) 624-5650
Fax	(213) 913-1881	Fax	(213) 624-6674

Kona Steina!

ADALSTEINN INGÓLFSSON

Deildarstjóri - Curator

Handwritten notes:
Deildarstjóri mynd góð
þetta er
fyrir
Adalsteinn

LISTASAFN ÍSLANDS

NATIONAL GALLERY OF ICELAND

Post P. Box 7, 121 Reykjavik, Phone (01) 621000
telex (01) 621312

Post. Funaöld 13
112 Reykjavik
Phone (01) 672087



January 1994

Dear Adalsteinn,

A.A.R.T - Audio Artists Radio Transmission is an experimental radio event being held in Dublin, Ireland, in May 1994, located at the Irish Museum of Modern Art. A.A.R.T is designed to cater for audio artists/composers and visual artists working with sound. It will consist of workshops, debates, discussions, interviews, tele-links and live events with both national and international artists, critics and curators. This pioneering event is being held to create a greater platform for Audio Art on a national and international level. It is being organised by artist/curator team Gary Phelan/Mark McLoughlin.

The event will take place over a two week period with two days being set aside for live performances. A double cassette, edited version of A.A.R.T. will be produced accompanied by catalogue, after broadcasting. This will be distributed to galleries, radio stations and multi-media centres worldwide.

We would like to take the opportunity of inviting you to participate in this project by offering us pre-recorded broadcast quality works of your own for air-play. These works need not be specifically associated with radio.

If you are interested in submitting work, then please send relevant information with a short biography to A.A.R.T P.O. Box 3933, Dublin 8, Ireland or Fax: 6718695 before 1st April 1994.

We look forward to your participation in this project.

Kind regards

P.S. is it possible for you to inform the most relevant ARTISTS of the project, if you can it would be appreciated.

Jerry Hunt
Rt 1, Box 240
Canton, Texas 75103 USA

April 7, 1992

Dear Greg, Joel,

I hope all is well there with you both, this letter is later than I had expected, Jim Pomeroy was found dead in his house over this week-end, oddly I had been trying to call him, hunting for nude Ken and Barbie for a 15 minutes go-over with the flash-hot video probe, and received for now obvious reasons only the answering machine's music box noises I always like talk better than music more so now - the cause of death seems to be complications somehow connected with an accidental blow to the head he experienced several weeks ago; while walking with friends and some dogs in a park, he tripped over one of the dogs; I had some news about you tonight I spoke with Laetitia trying to get a telephone number for Paul Demarinis, many addresses no telephones, I think he's coming here to expedite some aspect of possible difficulty with Jim's work remains, so it has provoked me to finally write you, I'm behind in every way

I experienced pleurisy last month, I thought I was having a heart attack, got lost in woods between houses (it's only about 150') wandered around for about an hour fun with the body

The work we discussed in December: I've made a small implementation of this work: this version uses an acupuncture detection device, a kind of self-balancing buffered wheatstone bridge: the result of the continuous detection of the skin maxima-minima (following the charts in sigil configurations you have and accompanied by autokissing and harmonically coupled whistles fixed with gesture using sweet-meat, the 'patient' against my 'agent') is coupled to a device to modulate the spectral characteristics of a chaos generator (I use the unit sent to me by the Japanese designer although it's very simple, a closely balanced van der Pol oscillator: the modulator varies the current balance and causes the system to become more or less stable around one or more tunable harmonics); this signal is then sent to a series/parallel combination of a group of digital signal processors: I'm now using 2/4. An configuration of three 5-zone balanced infrared detector arrays are processed locally: combination signatures of rate of change from these detectors (which closely observe the sigil gesture of the performance action) are compared, and this produced a template which controls the relations (weight) and configuration of a group of signals: I extract eight signals, four which are template identifiers (these change rather slowly and cause program changes in the signal processor) and four which are template scan directives: a ensemble of the extracted infrared signals; these continuously control parameter changes of the program choices. The eight signals are converted to MIDI signals which are routed to the associated process devices.

Do you think something of your signal processor work could adapt to some aspect of this system? I'm interested in perhaps including a

recorded version of this on one of the upcoming disks: would it be practical to try to make a recorded version of this (the processor output from the signal processor systems I'm using isn't I think interesting enough to record alone, I do use it in the video version)? I don't know how busy you are, but I thought of this as a way to try to get a work running: I could provide you with a recording of the noise process with time code and a print out of the associated parameter changes or a MIDI file of the parameter changes. For a performance version naturally what would be nice is something that could respond to the signal flow as sent directly: this means four program channels (rather slowly changing - around 3 changed/minute average) and four control changes - around 5 changes/second average. Obviously these changes could be subject to other mapping changes or inter-relations but my concern here is the signal process: the signal itself is a rather continuous power output and tends to localize stable frequencies at rather high pitches - that's why I use whistles: I localize the noise adjustment near one or more pitches and use whistles tuned to these pitches; let me know if this makes sense and if you have some approach which could work

The cats are well, they've been too fat, after a year of dieting we learned that they were thin enough now and to let off on the severity of the controls (the veterinarian who also has cats including an office cat, Junior, who greets every cat and dog told us to not diet the cats too fast, I think Frances and Mary understood this, they spend all of wakeful time complaining over empty bowls despite our upturn in quantity/quality: I can imagine getting that way too: what do vegetarians feed cats? A dark hole not to be probed but we don't use real-fur mouse toys, these are not sold for cat-toy but for child-toy made by China-slave labor-camp inmates). Late night 'dating' games most popular TV: 83% of 'daters' are unemployed Hollywood hopefuls - I begin playing piano again: complete rags, 1924-32, of Zes Confrey (Kitten on the Keys, Nickel in the Slot, Mississippi Shivers, etc.) - blew a finger, loosen the goose with Rachmaninoff, should've stayed in the quiet waters, without hole diggin' in the art slop-muck pits, maar ik ben niet voor een gat te vangen - I have to stay up all night every night now to watch the new 1/2 hour hot TV-styled-stud news reader, I learn his complete wardrobe - antibiotic ended several days ago so I'm not so sleepy now this letter is first of these sleep free days. Although I've not had much time in the past few months - everything is coming together with deadlines all at once - the Reve had been a delight, I can't say that my comprehension of on-coming pages has improved, but I can understand much of his very clear and distinct reading after a little bone-up, I think I can now say that the Dutch speech pattern is difficult for the English ear to extract. The donkey is capable of extraordinary vocalization which comes always unexpectedly; the donkey, two horses and three hinnies now live here with us, they get carrots at sweet feed frequently, fattest in Van Zandt county. Do you like young lean or old fat Elvis? Have you had any communications from him recently? I hear his voice in the trees here sometimes