

ILLUMINATIONS

ILLUMINATIONS 19-20 Rheidol Mews, Rheidol Terrace, Islington, London N1 8NU.
Tel: 226 0266 Fax: 359 1151 Telex: 23152 Monref G.

April 1 1990

Dear Woody,

I've been wanting to thank you for taping the brief interview back in February. And for so kindly showing Ben and I around your workplace and home. And for the gift of the catalogues. And for permitting me to include Art of Memory in my video series for the BBC, White Noise. So this brief letter will have to carry a good deal of gratitude.

I've now completed the White Noise programme that includes Art of Memory in its entirety, and I'm really very pleased with it. (I'm afraid that, because I had already started discussing a deal with EAI, I have been working out the deal with them -- next time I'll know better and will come directly to you and Steina.) The programme will be the fourth in the series, and should be shown in June or July -- I'll let you know exact details later. I hope the audience will be ready, after a number of shorter, easier pieces in the previous programmes, to appreciate something as complex, ambitious and demanding as Art of Memory is. I'm looking forward to reactions.

I was fascinated to learn a little about your new project, and I'd love the opportunity to find out more. If you'd permit it, I'd like to somehow find a way of writing seriously about, or perhaps producing a TV programme about, your work and that of Steina. I hope we can stay in touch, and I trust that we'll meet again before too long.

Please pass on my best wishes to Steina,
And once again, my thanks,

Yours,


John Wyver



THE AUSTRALIAN VIDEO FESTIVAL

10 August 1988

Woody Vasulka
Route 6, Box 100
Santa Fe NM 87501
USA

Dear Woody,

RE: The Art of Memory

Thank you for submitting the above-mentioned tape into the awards section of the Australian Video Festival. The tape has been included in the Independent Video Selection. Please see the attached programme for the screening dates and venues for the Independent programme. The tapes will be judged by a panel of judges during the Festival screenings, and the award winners will be announced on the final night of the Australian Video Festival.

Please find enclosed a receipt for your entry fees, for your records. Also enclosed is a copy of a flyer for the Festival screenings for your information.

Thank you for your interest in, and support of, the third Australian Video Festival.

Yours sincerely,



Brian Langer
Director

Australian Video Festival

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Some clarifications about the submitted images, sounds and text for the "Art of Memory"*) project:

The images of land and objects are selected approximately, their final configuration will be decided in the final composition of Land/Object/Protagonist. So the materials are the basic element, suggesting the compositional possibility. The same applies to the sounds. They are selected with no precise tie to the images. The texts are excerpts from the correspondence with Daniel Nagrin, Dancer/Actor/Coreographer (the main protagonist) and the text is in a constant development, as are all of the other components of the project.

Santa Fe, 11-Sep- 85,

Woody Vasulka

*) Work title

International
Center of Photography

1130 Fifth Avenue (at 94th Street)
New York, NY 10128
212-860-1777

October 5, 1987

Mr. Woody Vasulka
Rte. 6, Box 100
Santa Fe, NM 87501

Dear Woody:

Enclosed are the notes I have prepared in draft form; with your input, corrections, additions, etc., I will have a final version set in type for free distribution during the screening of The Art of Memory at ICP and for mailing to our 500-name video list. (This will assure, by the way, that anyone who picked up the draft notes will be sure to get the final program.)*

In light of our conversation today, I think it might be helpful to add a few lines about the tape as part of a trilogy, with The Commission as the more linear narrative, organized visually to stress the 2-D image, in a form suitable to the operatic, Romantic 19th-century theme. If you wish to comment on the third tape you project, this too would be enriching. "The Brotherhood" is a title with Mafia associations, of course, but on an equally old level, with holy orders. The Satanic does seem to underlie Parts I and II, doesn't it? One wonders about III...

Also in light of our conversation, I'd recast the technical phrasing in the draft to be more accurate. Please advise.

I enclose a copy of the write-up in the Oct. 4 issue of the Village Voice, plus a copy of the press release our publicity Dept. has sent out.

You would have enjoyed our Friday, Sept. 25 reception for the tape: the white wine was shared with Juan and Marilys Downey, Rick Feist, Joan Jonas, Joan Logue, Ira Schneider, Davison Giglioti, Franc Towers, and a number of others. Our visitors are very impressed by ^{the tape} it, and there's a possibility of further coverage, the PR people tell me. Thanks so much for letting us screen it!

Looking forward to talking to you!

Anne Hoy
Anne H. Hoy
Curator

* Had I been able to reach you, I would of course have cleared these notes with you sooner, so that typesetting could have proceeded. But of course better late than never!


**VICTORIA
& ALBERT
MUSEUM**
THE NATIONAL MUSEUM
OF ART AND DESIGN

VICTORIA & ALBERT MUSEUM, SOUTH KENSINGTON, LONDON SW7 2RL. TELEPHONE 01-589 6371. TELEX 268831 VICART G

Mr Woody Vasulka
Route 6
Box 100
Santa Fe, N.M. 87501 U S A

254

Your reference

Our reference

Date

28 July 1988

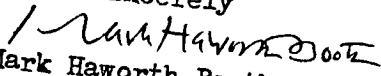
Dear Mr Vasulka

I was lucky enough to see your video The Art of Memory: the Legend at the Institute of Contemporary Arts, Boston, some months ago. It was a marvellous experience. I stayed to watch the piece twice.

Next February we are opening an exhibition in our Twentieth Century Gallery called PHOTOGRAPHY NOW. The exhibition is our contribution to the sesquicentennial celebrations of the announcement of the invention of photography in 1839. Our intention is to touch on many areas of distinguished achievement in the photographic medium, with the aim of providing a new generation of artists with a sense of many different avenues of creative exploration. We should very much like to show The Art of Memory: the Legend as a major element in this exhibition. It seems to me that your work provides a wonderfully exciting commentary on still photographs - among many other things - and that it would give our audience an exciting point of departure into new ways of thinking about and experiencing photography.

I do hope that you will be interested in working with us on this exhibition. It runs here 15 February to 30 April 1989. There is a possibility that it might travel to Germany and the Soviet Union but no firm plans have as yet been made. We should like your video to run continuously in the exhibition, daily, and we should like to have the benefit of your advice on how we ensure continuous high quality transmission over such a long period. We should also like to hear from you about costs. I should also say that we are publishing a catalogue in association with Verlag Dirk Nishen, Berlin, and we should very much like to illustrate stills from the video and to include material about you, your work and this particular piece. I do hope you can help.

Yours sincerely

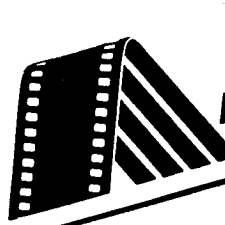

Mark Haworth-Booth Curator of Photographs

1. 2 Tapes
Invoice
VITA
Description

ASK 1-938 8605

~~800 777 1022~~

011-111-1-



ATLANTA FILM & VIDEO FESTIVAL

IMAGE FILM/VIDEO CENTER
75 Bennett Street, N.W./Suite M-1
Atlanta, Georgia 30309/(404) 352-4225

March 28, 1989

Woody Vasulka
Route 6, Box 100
Santa Fe, New Mexico 87501

Dear Woody,

I am pleased to inform you that your tape entitled "The Art of Memory" has been awarded an Honorable Mention in the Best Digital Effects Video category in the 13th Atlanta Film & Video Festival. A record number of entries (379) were received this year, so competition was strong, and the judges' deliberations were very difficult. We've enclosed a complete list of this year's winners.

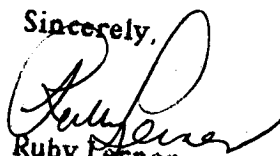
Your tape will be screened on Sunday night, May 14th, as part of the "Ways of Seeing" program. In addition, you will receive a \$25 exhibition fee after the screening.

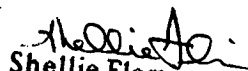
IMAGE has a non-circulating library of film and video that include past winners of our festival. This library is used solely for non-theatrical, non-broadcast study purposes for members during office hours, with no tapes leaving the premises. As there are NO video art collections in the entire Southeast, we feel this collection will be an important source of information for people in this region, and we would like to include your tape.


A private collector and FRIEND of IMAGE is interested in purchasing the winning video tapes for his growing collection. If you are interested in obtaining information regarding the sale of your tape, please contact us at IMAGE. Otherwise, we will keep the tape you submitted for inclusion in our library.

Feel free to call if you have any questions. Congratulations.

Sincerely,


Ruby Lerner
Executive Director


Shellie Fleming
Program Director


Yvette Mattern
Workshop Director

made possible by grants from the National Endowment for the Arts,
Georgia Council for the Arts, City of Atlanta Department
of Cultural Affairs, Fulton County Arts Council

WHITNEY MUSEUM OF AMERICAN ART

Founded 1930 by Gertrude V. Whitney

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 570-3600

Direct Dial (212) 570

3617

January 25, 1989

Woody Vasulka
Route 6, Box 100
Santa Fe, New Mexico 87501

Dear Woody,

This is to confirm that your tape Art of Memory (1987) will be shown as part of the 1989 Biennial Exhibition at the Whitney Museum of American Art. The film and video selections will be shown in cycles, from April 27 - July 9, 1989. A complete schedule is forthcoming.

We will be assembling 3/4-inch dubs which will include your work and that of others for use during this exhibition. Therefore, we will need to borrow a 3/4-inch dubbing master from you, which we must receive no later than Friday, March 3, 1989. It will be returned to you as soon as it has been dubbed. If you have any questions about the procedure we will follow, please call me at (212) 570-3617. Please also send us a complete list of production credits, which will be included in the offset screening schedule.

The film and video selections for the 1989 Biennial Exhibition will be circulated by The American Federation of Arts. They will be contacting you directly about this. All inquiries concerning this distribution agreement should be addressed to Sam McElfresh, The American Federation of Arts, 41 East 65th St., New York, N.Y. 10021 (212) 988-7700.

Please return to us a signed copy of this letter and an invoice for \$250 that includes your social security number; you will be paid before the Biennial opens. The invoice is essential to avoid delays in payment.

You are responsible for securing written permission to use any copyrighted material contained in your work. By signing and returning the enclosed copy of this letter, you agree to indemnify and hold harmless the Whitney Museum of American Art from any loss or damage arising from any infringement of copyright resulting from the exhibition of your work at the Museum.

Tom Armstrong, the Museum Director, will also be contacting you about the various openings and events held in connection with the Biennial, which opens April 26, 1989.

Thank you for your cooperation and please call if you have any questions.

Sincerely,

Lucinda Furlong

Lucinda Furlong
Assistant Curator
Film and Video

Woody Vasulka

