

Marita Sturken  
210 Frederick Street  
Santa Cruz CA 95062  
U.S.A.

April 29 →  
Woody ✓

Rome, 29th march 1991

Dear Marita,

At least also in Italy something is happening. As you'd know, Woody Wasulka and Gene Youngblood 'll come in Italy in May for some conferences and manifestations. This makes me happy and I hope in that occasion to greet them. I'd like to ask you this courtesy: would you tell Woody and Gene we could meet in Italy (in Rome, for exemple on next 13 or 14 May) to organize the Italian part of the itinerant show Woody and Steina's works, supportais by American Federation of Arts?

Infact, I succeeded into having, from the prestigious "Museo Laboratorio di Arte Contemporanea" of the University of Rome "La Sapienza", directed by the teacher and the art-critic Simonetta Lux, a favourable opinion for the show of videos and, maybe, for installation-videos too.

We are interested also to publish in Italy the exhibition catalogue - if possible including some italian essay - and to enter in coproduction (about this initiative) with the american Federation of Art and with the Contemporary Art Center of Valencia. Do you think will be possible? Moreover Gene and Woody-Steina and you, could come here in Italy (in Rome) to inagurate the exposition, once we have established the date?

All about this I would like to discuss with Woody in May, but maybe also you can already give me some information by letter or by fax.

I wish you a good work, I'm looking forward to give you my best wishes.

Marco Maria Gazzano  
Via del Pigneto, 81  
I - 00176 R O M A  
Italy  
fax 06/321.52.47

  
MARCO MARIA GAZZANO

Ciao!

myself, my scientific work and my job of "cultural stimulator":  
could you send them to me in Italy?  
And, if you can, send me any other information on the Vasulkas  
and on the perspectives of the video electronic arts in USA.  
This long letter is over, thankyou for following patiently  
up to the end.

Let me hear from you, and please send my warm regards to Steina  
and Woody, Gene Youngblood, and the other american friends.  
I particularly want to say thanks to you, for your confidence  
in me and your friendship.  
Wishing you all the best in your job,

affectionately yours

Marco Maria Gazzano  
*Marco Maria Gazzano*

Please note:

My address is changed. Here is the new one:

Marco Maria Gazzano  
Via del Pigneto, 81  
I - 00176 ROMA  
Italy

Ph: 6-70.24.662  
Fax: 6-32.15.247

CIA!

As a matter of fact, this book could be the first one in this country in the field: hence its interest, I should say more cultural and scientific than commercial.

Aleph Publisher House, in Turin, who had approved this project as well as the Italian edition, edited by myself, of the French biography of Paik, has gone bankrupt: this is the reason why you haven't heard any news from me for such a long time. I didn't only want to announce failures.

At this very moment, I'm looking for other publishers in Rome and Naples, more reliable other than richer: it is not easy, but I am particularly stubborn.

In Italy everything, even important matters, is decided on the spot, without notice.

The result is a job done too fast, where there is often no time enough to let the partners know what is happening (most of the time, a lot of Italian intellectuals take this as an excuse not to work properly).

Last July 1990, for example, I received a call from the Cinema Corporation "Cinecittà" (the Italian cinema production structure held by the Gouvernement) saying that they had just found out that Video Art was important and, as nobody knew anything about it in Italy and, in this field, I was an expert well known for my scientific rigorism and my duty at the University, they would give me ten days time to produce a special video art issue of their "Immagine e Pubblico" magazine, distributed in 5000 copies at the Venice Exhibition.

They asked me whether I accepted the job, pointing out that they could not afford to pay any copyright and that they would pay me very little money, too.

"But it's important, don't you agree?": a well known Italian blackmail.

Of course, I accepted it.

In ten days, the first cinema magazine monographic number on electronic arts was born. It included translations, bibliographies and various material I had already composed for other books I'm writing.

This happened exactly ten years after the same action carried out in France by "Cahiers du Cinéma".

Due to the very short time at my disposal, I had thought the number more as an information instalment other than a deep, medium-high level study on the thirty years history of electronic arts and the main production in the field in Italy. On this purpose, I had translated few paragraphs of your essay and I had 'set them up' within the same history, told by Jean Paul Fargier: this to show, even ~~incidentally~~ incidentally, the differences between historiographic readings of the video existing at present (I hope you realize I personally stand on your side...).

I had absolutely no time to ask authorization to any author, Seuil Publisher House had allowed me to translate single excerpts of the essays edited in "Communication/Video" in Italian, it was not a matter of issuing the complete version

of your work and I could translate the french version personally and therefore faster: I actually wanted your remarkable essay to be known in Italy, even partly, and that's why I used it. I have also unholded ~~xxxxxxx~~ some of your ideas during a congress on the moving image organized in Rome, last June, by the Italian Art and Culture Ministry: I will send you a copy (in italian) of the written account of it. At any rate, our "Immagine e Pubblico" special number has been successfull: 6000 copies printed, sold out at present, read by students, critics, artists and cinema and television experts. They have ordered me a second number which is on printing at present. You will receive it, as well as the 1991-92 subscription to the magazine and hopefully a third special number, let's see. Concerning the exhibition on the Vasulka's, things are not easier.

More than a year ago, I talked of it to the renown Contemporary Art Museum sited at Rivoli Castle, near Turin. In 1986, in Rome, at the time of the opening of Woody and Steina workin Italy, I told Woody this museum could possibly be the site for a wider exhibition (with video sculpture) of their works. But the former Director of the museum, the Dutch Rudy Fuchs, never gave me an answer on the project I submitted him. The new Director, on duty since last November, doesn't really know what she wants to do ( or we simply have different points of view). You probably know her, Mrs. Ida Giannelli, for years colleague of Germano Celant, the present curator of the Guggenhei Museum.

I therefore am still waiting for an answer from this museum which I consider the ideal place for Woody and Steina exhibition. But I am interesting as well the Exhibition House in Rome, private galleries etc. Meanwhile, the public body has found a good alibi in the gulf war to limit the budget for Culture, not to mention the well-known lack of interest on the matter. However I will introduce "Art of Memory" in a conference on the languages of image which I will hold at Lausanne University (Switzerland) in two months. But what's relevant is that I have submitted the project of organizing an international educational stage, to be held in Rome, on the Vasulka production to the Centre International de Création Vidéo of Monbéliard-Pelfort in France. This could possibly come together with an exhibition of their works.

If this project is carried out, I will certainly need your collaboration, as well as the one of our common and brilliant friends, of course. As you can imagine, for this plan, I have also suggested the Italian Television Corporation to buy certain works from Woody and Steina, but the real interest for electronic arts is just starting in Italy. By the way, I certainly need the catalogues you are editing, in English or other languages, which would be precious for

Mrs.  
Marita Sturken  
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Rome, February 25th 1991

Dear Marita,  
first of all you must excuse me for the tremendous delay I usually answer to your very polite letters, but the fact that I do not know English enough forces me to long interpositions of friends-translators (Federica, my sister, will translate this particular letter for me).  
Thank you for last year letters I received from you, the 26th February and the 7th December one: they are both very precise and clearly written.  
I am grateful as well for having sent to me the complete and revised version of your remarkable work on the history of the creative video.  
As I am not sure I will be able to publish it, and therefore pay you the copyrights, I still didn't order its translation to anyone at the moment, and I am personally not using it at all (Mr. Felice Pesoli from Milan asked me some excerpts for one of his catalogues titled "In Video", but I refused. I believe I have done the right thing as he had previously assured me the publishing of another essay of yours, and I finally couldn't see anything at all on the catalogue).  
My wish, not yet expressed as you can notice, is to reach the publishing in one single volume of the English version of your essay together with a large work by Dany Floch (former director of the Video Department in the Paris Modern Art Museum, dead in 1987).  
Considering these two works particularly relevant and useful to the video history and to the real prospect of electronic arts, I rely on this production, especially addressed to the university students, as well as art critics, historiographers, and experts in contemporary art.  
Do you agree with me? Or would you prefer to see your essay published apart? In this case, what is to be considered too, is that in Italy there aren't neither ~~many~~ bulky reviews on the matter in the position of publishing such a long work, nor so well known to be able to pay the copyrights.  
A publishing house would certainly consider it differently, in particular if the book is intended for the University: you must not expect a generous reward for it, anyhow!  
In Italy, the intellectual commitment is not usually taken into financial consideration, while I can assure you that the public interest for the electronic arts is very low indeed.