

KINEMA
Associazione culturale
Via Amerigo Vespucci, 24
00153 Roma - I
tel. 0039/6/57300494 57300511
fax. 0039/6/57300520

THE VASULKAS
RT 6 BOX 100
87501 Santa Fé
New Mexico Usa
tel. 001/505/4717181
fax. 001/505/4730614

Rome, 3/17/1993

ask

Dear Mr. and Mrs. Vasulka,
I hope you are fine and I would like to meet you as soon as.
I would like to know if you received your copy of Paik's ca-
talogue. I need to know if you received the payment of ART OF
MEMORY from RAI Corporation-New York (I remind you that this
contract has been possible by my programme PROXIMA-Raisat).

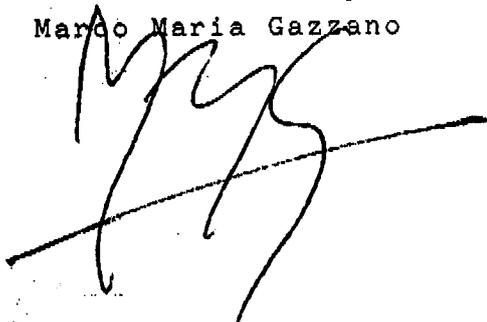
If the payment isn't yet arrived, I'll take care personal-
ly about it in RAI-Rome;

I would like to inform you also, that I'm planning a Vasul-
ka's Exhibition; it will take place in Rome, Palazzo delle E-
sposizioni, during the first months of 1994. All the project
is at the first steps and for this reason I need two copies
of your catalogue to present your videosculptures and video-
installations to the Aldermann of Rome and to the sponsors.

Also I need an updating of your artworks and exhibitions
since 1993.

If you don't have a catalogue like that, please tell me
the address of a person I can request it.

Your Sincererly
Marco Maria Gazzano



Our new address is
KINEMA ASSOCIAZIONE CULTURALE
VIA AMERIGO VESPUCCI, 24
00153 Roma - I
tel. 0039/6/57300494 57300511
fax. 0039/6/57300520

Dear Melodet.
This is a typical "older" job, but I can't
find Woody's ... call me this afternoon



MELODY SUMNER
c/o The Vasulkas
Route 6 Box 100
Santa Fe, New Mexico 87501
fax (505) 473.0614

Roma, 10 April 1993

Dear Melody Sumner,

I have received the letter from Woody about you, and I have also received the book about Steina and Woody. Using this material, I have introduced to the Comune di Roma my project for a rather large historical and antological exposition of video-installations, video-sculpture including films and videos of Woody and Steina from the Seventies until the present time. This exposition will take place next spring in the prestigious "Palazzo delle Esposizioni" of Rome. As you probably know, Rome is now experiencing some political and economical problems. Therefore the definitive decision of the Comune is not immediate. Nevertheless, I urgently need some photographs (or other kind of images) that document video-installations of Woody and Steina, demonstrating how spectacularly large these installations are.

That is because the Palazzo delle Esposizioni, where the exposition is to be held, has many large rooms with wide space itself. I am sure that you should be very impressed with this building which is beautifully designed in the neo-classical style. I will send you a video from last year's exposition about Paik (of which we organized) as soon as it ready, so that you will be able to see the location. The managers of the Palazzo, wish not only to attract and fascinate the specialists of electronic arts, but a more large portion of audience as well. I look forward to receiving those photos so that I can show them to the manager's office of the Palazzo.

Additionally, I would like to ask you an estimate for the acquisition (with purposes of didactic, research or cultural spreading but not commercial ones) of two series in standard 3/4 inch., of all your available videos of Steina and Woody from 1967 until the present time. I am interested in buying one series for myself, my university researches and for the exhibition at the "Palazzo delle Esposizioni". The second one, has been requested from the audiovisual documentation center of the Regione Sicilia in Palermo. It is the center we opened with the complete series of Paik's videos. In Italy there are a lot of audiovisual public archives with non-commercial purposes that I could contact, who would be interested to buy the videos of Woody and Steinas just as I am

PROPOSAL OF EXHIBITION, VIDEO-REVIEW AND INTERNATIONAL CONFERENCE
DELIVERED TO THE COMUNE DI ROMA THE 25 OF FEBRUARY IN 1993

The cultural association KINEMA proposes to the "Assessorato alla Cultura di Roma" the organization of another important international exposition on electronic arts for the year 1994 at the "Palazzo delle Esposizioni in Rome" following the big success of Paik's last exhibit regarding the audience and the critic. The title of the proposed manifestation will have the following title: "Woody e Steina Vasulka, dal video al virtuale. Arti elettroniche e nuove tecnologie per una nuova dimensione della percezione". (Woody and Steina Vasulka from Video to the Virtual. Electronic Arts and the New Technologies for a new demension of perception).

This proposal has a both large artistic and scientific influence. Additionally it is truly spectacular and could take place during the months of February-March 1994, in which we could gain attention from the Universitys and the youth. The planning will be divided into four different and separate actions, whic will consist of:

- 1) a complete exhibition of video-sculpture, video-installations and technological installations of the North-american artists Woody and Steina Vasulka who are internationally recognized masters in the reserach of new languages of expression. The exhibition never before shown in Europe before will be displayed prior to the ones planned in North-America. This display, will cover anthologically the artistic development of the Vasulka from the Sixties to the present time. This will also support their recent experiments with "Virtual Reality".
- 2) a complete review of all the cinematographic and videoartistic works made by Woody and Steina from 1969 until today (100 titles ca.);
- 3) an international videographic review that will cover didactic informations for the public and the scholars. This review will be called "Storie della videoarte in video" (Histories of Videoart in video) (another hundred titles, never done before);
- 4) an international study conference of five days titled "Arti elettroniche e nuovi media nella storia del Cinema" (Electronic Arts and New Media in the History of Cinema). We would like this proposal to present itself as an international landmark for the framing all of the experiences of art and expression created with the help of the

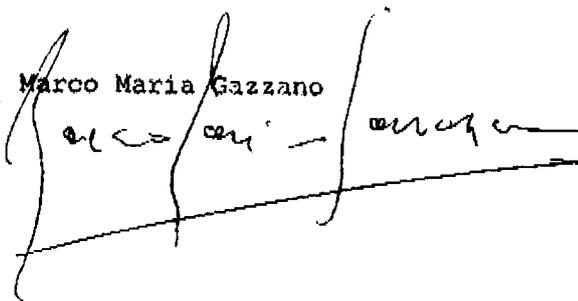
doing with Paik's videos. The financial guarantee of my association is essential because in Italy, the public institutions pay with a big delay and with a long bureaucratic process and unfortunately will not pay abroad. Therefore i need an estimate of the budget for the acquisition from you and a license in order for me to carry on the negotiations. For every series of the videos that we sell in Italy, i'll pre-order and forward pay to you. You could then guarantee the quality of the copies taken from the master.

Concerning the program and the structure of the exhibition (and most of all the estimate and the logistic details) we'll get in touch when my project - of which i send a copy in English - will be officially approved from the Assessorato alla Cultura of the Comune di Roma.

I would like to take this opportunity to thank you Steina and Woody for the collaboration and the friendship toward me, that i always feel very strong.

With best wishes.

Marco Maria Gazzano

A handwritten signature in black ink, appearing to read 'Marco Maria Gazzano', written over a horizontal line.

Associazione Culturale
KINEMA
Via Amerigo Vespucci, 24
I - 00153 ROMA
Tel. 0039/6/5741.075
0039/6/57300.511
Fax. 0039/6/57300.520

0039 6 54906351 COLGATE PALMOLIVE ROMA

002 P01 18.03.93 08:51

FROM : ASSOCIAZIONE CULT. KINEMA

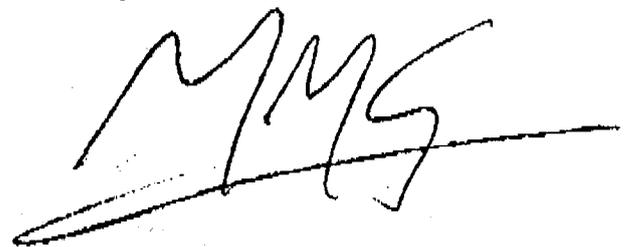
TO : THE VASULKAS

FAX N° : 001 / 505 / 4730614

PAG : 2

MESSAGE : MR. VASULKA, PLEASE,
CAN YOU RESPOND US, AS SOON AS
POSSIBLE (INTO THIS WEEK) ?

thank you
very much

A handwritten signature in black ink, appearing to be 'MMS', with a long horizontal line underneath it.

✓ sent pkgs (folders ^{one} / info each) & notes
3/23/93 - MS

03/18/93 11:44

Z 505 4730614

THE VASULKAS, INC

P.01

KINEMA
Associazione culturale
Via Amerigo Vespucci, 24
00153 Roma - I
tel. 0039/6/57300494 57300511
fax. 0039/6/57300520

THE VASULKAS
RT 6 BOX 100
87501 Santa Fé
New Mexico Usa
tel. 001/505/4717181
fax. 001/505/4730614

Rome, 3/17/1993

Dear Mr. and Mrs. Vasulka,
I hope you are fine and I would like to meet you as soon as.
I would like to know if you received your copy of Paik's ca-
talogue. I need to know if you received the payment of ART OF
MEMORY from RAI Corporation-New York (I remind you that this
contract has been possible by my programme PROXIMA-Raisat).

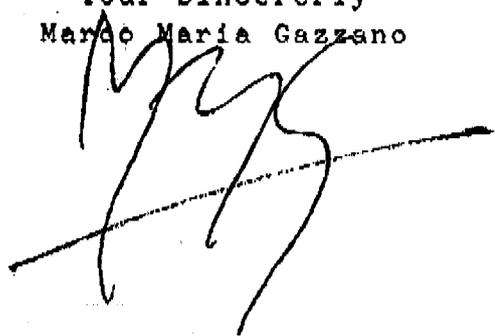
If the payment isn't yet arrived, I'll take care personal-
ly about it in RAI-Rome;

I would like to inform you also, that I'm planning a Vasul-
ka's Exhibition; it will take place in Rome, Palazzo delle E-
sposizioni, during the first months of 1994. All the project
is at the first steps and for this reason I need two copies
of your catalogue to present your videoscultures and video-
installations to the Aldermann of Rome and to the sponsors.

Also I need an updating of your artworks and exhibitions
since 1993.

If you don't have a catalogue like that, please tell me
the address of a person I can request it.

Your Sincererly
Marco Maria Gazzano



Our new address is
KINEMA ASSOCIAZIONE CULTURALE
VIA AMERIGO VESPUCCI, 24
00153 Roma - I
tel. 0039/6/57300494 57300511

TO MELODY SUMMER
FROM M. MARIA GAZZANO

THANK YOU FOR YOUR
FAX OF APRIL 25 '93.

I'm sending you my
project about NAM JUNE
PAIK EXPOSITION.

BEST WISHES

Maria Gazzano

KIMMA 97C

NO DO

DATE

Dear Marco Maria,

We are pleased and honored that you have chosen The Vasulkas to be a subject of an exhibition to take place in Palazzo delle esposizioni, Rome, in the early Spring of 1994.

We are in process of sending you a full update of our works and recent activities, which should be relevant for this exhibition.

We also should like to introduce you to our associate and coordinator Melody Sumner, who will be helping us in the necessary logistics to come. You will receive letters from her on our behalf.

Thanks again for your attention and we are looking forward to ~~begin~~ our Rome exhibit ~~soon~~.

Love,

Woody and Steina

SOON AS
AS YOU CAN
THE SEMA WEEK
THE VASULKAS
LOVE
W

new technologies related to Art History and the History of Cinematography. We would also frame the updated questions concerning mass communication and the "future of the image".

For this meeting it is predicted the participation of ca. 50 guests, with scholars and artists from the five continents.

The exhibition on the Vasulka will be accompanied by a critique catalog, published specifically for this occasion which will be of top quality. It is forecast that the papers of the congress will be published in a reasonable amount of time.

As President of the association KINEMA and as a Professor at the University of Rome working in the specific field of History and critique of the Cinema and the electronic image, I will guarantee the scientific editing of the entire exhibition and of the published papers from the meeting. The cultural association KINEMA will be responsible for the organizational aspects and directly for all the public relations with artists, museums and the national and international institutions partaking in this project. Now the availability of Woody and Steina and of the Whitney Museum of American Arts of New York is confirmed.

Kindly waiting for a reply I
send you my best wishes,

Dr Marco Maria Gazzano
President of the
Cultural Association
KINEMA

We enclose the following documents :

- 1) A biography of Woody and Steina Vasulka with critique and information materials.
- 2) A list of the predicted guests who will attend the international conference

TO DO

Marco Maria Gazzano
Associazione Culturale
KINEMA
Via Amerigo Vespucci. 24
I-00153 ROMA
FAX: 039/6/57300.520

April 25, 1993

Dear Marco Maria Gazzano,

Thank you for your Fax to me at the Vasulkas. I am sending you right away (airmail) a few photographs and color photocopies we have on hand. We are trying to get copies made of some of the installation slides, which may give you a better picture of the size and range of the installations made by Woody and Steina.

?

Woody is just now returning from Arizona, and Steina will leave soon for her installation at Borealis IV in Iceland. When I can get them to consider it carefully, we will send you a complete list of available videos from 1967 to the present, with a price for the entire acquisition as per your proposal.

I enclose also a copy of a short list of exhibitions for each of the Vasulkas. I am compiling the complete list since 1989, which I will fax to you as soon as it is available, to be added to the material in the exhibitions catalogue I sent to you previously.

Please keep me informed of anything further you might need. I am thanking you (for the Vasulkas) for your continuing interest in their work. You may be interested to know that a major retrospective of their work is currently planned for the San Francisco Museum of Modern Art in 1995. Please feel free to communicate with me regarding these matters at my FAX #505-820-6216, or you may reach me through the Vasulkas.

Best wishes,

✓ fax'd 2/25
✓ mailed photos 2/27

Melody Sumner

THE VASULKAS

RESENT JULY 19, 1993
This is overdue, please respond.
original fax sent:
May 6, 1993

FAXED
5/6/93

re-FAXED
7/19/93

To Marco Maria Gazzano
KINEMA ASSOCIAZIONE CULTURALE
FAX: 0039/6/57300520

re-FAXED
7/27/93

Dear Mr. Gazzano:

re-FAXED
8/9/93

Thank you very much for your FAX of May 4th. The proposal is quite comprehensive and well represents the importance of the Vasulkas to video art. I sincerely hope that it is accepted and that the project continues as planned.

Please note that after looking through our records, and checking carefully with both Steina and Woody, it seems that they have not yet received payment for THE ART OF MEMORY from RAI Corporation in New York as per your first faxed correspondence on 3/17/93. You offered to take care of it personally with RAI in Rome. Could you please do that now? The Vasulka's would be very grateful to receive the money as soon as possible. Have the check (in U.S. dollars) sent directly to them at their address below.

Meanwhile, I will continue to send you the information you requested as it is completed. I hope you have received the photographs I sent. Please remember to return them to the Vasulkas when you have made copies, thank you.

Best wishes,


Melody Sumner

Rome, Italy

THE VASULKAS

To Marco Maria Gazzano
KINEMA ASSOCIAZIONE CULTURALE
FAX: ~~39~~39/6/57300520
oil

Dear Mr. Gazzano:

Thank you very much for the payment received by the Vasulkas.

Woody, as you know is coming to Europe this fall to teach in the Faculty of Art at the Polytechnic Institute in Brno. He is also hoping to lecture and direct seminars elsewhere during this period. I am attaching a copy of his itinerary and the numbers where he may be reached. Of course, you may continue communicate with the Vasulkas through Steina who remains in New Mexico during this period.

I am attaching as well a copy of each of the Vasulkas' revised exhibitions lists, and their new résumés as you requested earlier, and a paragraph describing Steina's *Borealis*, her newest installation. Let us know what else you still need.

Regards,



Melody Sumner

9/20/93

THE VASULKAS

This all limit our flexibility and we cannot operate without well defined budget ahead of time. Since our "retrospective" will not take place in the US in the near future, we can concentrate on the Roma show as being representative of this subject, you having certain priority in use of our material. **As you know, the Vasulkas** have rather diverse genres to their credit: written articles and interviews, photo essays, musical compositions, single screen and stereo-pair films, various social, technological and didactic archive and video recordings, video tape as art, art installations, historical video instrument collection and many other related subjects that may be considered for a complete "retrospective". This all will need a budget to go through our archive and find all materials relevant to such show.

Our last larger curatorial involvement was in Linz in 1992 where as you know, we curated and produced a difficult but personally satisfying show on early video instruments. We learned the "ropes" and got some idea, how a large scale show with a catalog comes about and how much time it takes to bring it up. In the process of preparation of the video segments, we made a choice to use LaserDisks accessible via BarCode printed in the catalog. We are convinced, that this is a very good approach to our early videotape collection both from our and viewers' point of view.

You have asked repeatedly latest through Adrianas' phone message about a material to present to possible sponsors. Do you mean tapes, articles and photos? What kind? How many?

Awaiting your response - stay in touch,

Your Woody

W

KINEMA

Associazione Culturale

Woody e Steina Vasulka
The Vasulkas
Route 6 Box 100
Santa Fe New Mexico
87501 U.S.A.

Rome, 10th April 1994

Dears Woody and Steina,

despite the very difficult political and economical situation in Italy, the Rome Town Council "Assessorato alla Cultura" gave me the authorization to organize your exhibition of video-installations, video-sculptures, film and video programs in the "Palazzo delle Esposizioni" of Rome.

I'm really glad for this result and I hope you too.

The date is from December 7th 1994 until February 7th 1995 (it will be possible to set up the rooms from the 26th November 1994), I hope you agree with this period.

The title of the exhibition will be " Video-Virtuality, Woody and Steina Vasulka, Media and new images in contemporary art."

I would like to present the complete review of your works in film, video and computer image and it will be possible to show (inside and outside the Exhibition House) eight or ten of yours most important, old, new and spectacular video-installations.

I'm going to publish a catalogue in italian which I'll write myself (as always in the exhibitions I organize). I'll be very thankful if you could give me some proposals of papers by american and european art-critics that I could include in the catalogue. Carlo Ansaloni of Ferrara, our dear friend, will be the director of the staging.

In order to be able to start the organization of the project and to look for other sponsors other than the Rome Town Council, I need to know as soon as possible:

- the approximately forfait price for at least eight or ten important video-installations with hardware.

- price of two series of U-Matic of all your video production (Woody, Steina and the Vasulkas) from 1967 until today.

- whether you can provide photos and drawings for the catalogue and their prices.

-titles and size of the texts which are important for you to have in the catalogue and the price for the grant of copyright.

Your travel and stay in Rome during the staging of the exhibition and for the International Meeting.(February 1th-6th 1995);

The title of the Meeting will be "Electronic art and new media between cinema, communication and contemporary aesthetics".

It will be connected with the exhibition and conceived by me.

For this reason we are looking for other sponsors. Is some public or privat Foundation or Museum in U.S.A. interested in contributing?

..//..

KINEMA

Associazione Culturale

- 2 -

Is it possible for us to ask the IBM or Apple to be one of the sponsors of the exhibition?

Is there any chance we can realize a VHS tape with a selection your video works in order to sell it in Europe in coproduction with the Video Art Festival of Locarno or Gran Canal of Paris? Cost of insurance, transports, translator, press etc. will be charged to Kinema and Town Council or Rome.

As you can see many problems are solved, some are not but, if you agree the exhibition would be confirmed in any case.

I'll send you soon the plan of the exhibition rooms and one video tape with the empty environment.

I think it's very important to meet each other before that will happen. As I would like to make a critic-biographic interview to publish in the catalogue do you foresee to come to Europe before September? Otherwise would it be better I come to U.S.A. on July or August with my fiancée (also an artist) Adriana Amodei?

Besides I was appointed Director of Video Art Festival of Locarno. As I proposed the Art board (me, Lorenzo and Rinaldo Bianda and Robert Cahen) decided to dedicate this year's retrospective to you. The "Video Art Festival" will begin the September 1st until September 4th. We decided to organize one evening in the Lugano Museum, with your presence if it's possible, and, also in Lugano, the exhibition of two video-installations that afterwards can be sent to the exhibition in Rome. We also foresee the publication of a booklet about your artwork which will include the description of your videographie and some critical essays.

So I need also for Locarno an estimate, Lorenzo Bianda will contact you about that.

We are going to organize a tribute to your work in Locarno - Lugano - Rome, it will be a big happening of avant-garde artistic research.

I'm looking forward to your answer and I send you my best regards.

Marco Maria Gazzano

Marco Maria
CIAO!

have "borealis", "The West", "Tokyo four", "theater of Hibrid Automata", "Brotherhood Table III", and an unpublished work to present just in Rome. I wish it could be "Art of Memory". However please feel free to choose by yourselves.

Beside the 6 or 7 installations inside the building, please think of an installation - very catching and spectacular - to be set up outside the building, either high up on the front of the building or between the columns.

I would also like that on the opening day on the large steps outside the building, right in the center of Rome, Steina could give a live performance of "Violin Power" and could also set up her "Machine Vision".

3 - Also, I wish that on some of the walls we could show some of your marvellous "pictures": educational boards on video 'vocabulary' and computer image, the "Hybrid Hand Studies", the "Didactic Video" ecc.

4 - I would also like to have in Rome "Eigenwelt der Apparatewelt".

5 - The catalogue will be an historical - critical book on your thirty-year work, containing all important essays on you (Youngblood, Sturken, Bellour, Furlong, Ross, ecc.) as well as an anthology of your statements, interviews, articles, ecc., with many photos in colours and in black and white.

This is my concept of "retrospective": an important exhibition on your work from the seventies till today. To realize all that we are trying to get founds, therefore please state:

- cost of each installation, taking all material in USA
- the overall cost of packaging and transportation of all materials from Santa Fé to Rome and back to Santa Fé
- your cachet, that of your assistant and other artists expected in live/interactive installations
- the rights cost for the Italian edition of texts both for the catalogue and photos descriptions
- the cost to buy two complete sets of videos (one to keep in stock)

If I missed any item of cost please add it to this list. We will obviously take care of your airfare and hotel in Rome.

We will give this exhibition. I already gave national and international important supporters. It will be very well presented on press and TV and there is great expectation in Rome as well as in other European Countries.

But it has to be financed by sponsors and these days are not very easy. To have further financing sources I'm thinking of two other initiatives: the distribution of some of your most important works in some video shops and a work-shop of Woody and Steina here in Rome in the days following the exhibition opening. Which is your cachet of each of these two initiatives? Please answer as soon as possible all items of this letter.

Thanks so much. Love.

Marco Maria

FAX

THE VASULKAS

FAX

TO: M.M. GAZZANO
 FROM: STEINA
 DATE: 15 GIUGNO '94
 PAGES: 1

DEAR M.M! OBVIOUSLY, YOU DID NOT GET THE FAXES, SAME AS I SENT TO LORENZO. PLEASE ASK HIM TO FAX YOU WHATEVER I SENT HIM. ESPECIALLY THE INSTALLATION DESCRIPTION AND ESTIMATES. I AM FORWARDING YOUR FAX TO WOODY NOW.

WOODY'S WHEREABOUTS: YOU CAN FAX HIM AT: 49-228-9171-233

5/14 FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic
 Ph:42-5-4321-1448
 5/18 Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125
 Kunst- und Ausstellungshalle, Friedrich Ebert
 Allee 4, 53113 Bonn, Germany, Ph.49-228-9171-0
 or Forum direct: 228-9171-287 **FAX: 49-228-9171-233**
 6/17 Opening Bonn - Hybrid Automata (see address above)
 6/18 Arrive in Linz
 Ars Electronica, Bruchnerhaus, Untere Donaulande 7
 A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350
 6/21-25 Show in Linz - Brotherhood
 6/26? Leave Linz
 6/27 Take down Bonn (see address above)
 6/30 Travel to Brno/Prague/Amsterdam, etc
 7/7 Opening in Prague - Brotherhood
 7/25 Set up for LACE, Los Angeles, Ca
 7/28 Opening in LACE - Brotherhood
 7/ Lecture at LACE
 9/1-4 Locarno - Hybrid Automata
 10/6-10 Ottawa Conference
 11/26 Rome Set up
 12/7 Rome Opening

KEEP FAXING, LOVE
 Steina

Steina's Agenda:

7/15 Riksstallningar, Sweden - Operation Sledgehammer
 7/25 Set up for LACE, Los Angeles, Ca
 7/28 Opening in LACE - Borealis
 7/ Lecture at LACE
 7/ Lecture at Long Beach
 9/1-4 Locarno - Borealis
 9/7-15 Arizona 1st residence
 9/15 Arizona Opening - Operation Sledgehammer
 10/17-22 Arizona 2nd residence
 10/21-22 Internet Conference
 10-24 Arizona Closing - Operation Sledgehammer
 10/6-10 Ottawa Conference
 11/26 Rome Set up
 12/7 Rome Opening

FAX

THE VASULKAS

FAX

TO: MARKO M. GAZZANO
FROM: WOODY
DATE: AUG-15-94
PAGES: 4

Dear Marko,

Sorry it has taken so long to connect to you in a more personal way. This has been one of the more peculiar years: after a relative period of quite we both, Steina and I are suddenly involved in many projects, mostly in Europe but also in the US, something quite unusual. Steina has been involved in a series of projected multi-channel pieces, and I plunged into an adventure titled "Brotherhood", which is a series of six Computer/all-media installations titled Tables, each dealing with a basic concepts of "Intelligence" as it emerges from the technological culture.

With various degree of success we are able to continue our work, which in my case is becoming more and more labor and system intensive, meaning no profit even after repeated showings. And additionally I now have an assistant working with me, a colleague and artist Bruce Hamilton. So the blissful time of a tape showings is over, being replaced by the agony of a robotic future.

Our retrospective in San Francisco has also changed to more contemporary form, we both are exhibiting mostly our recent works except for a few early installation pieces (Steina's Allvision and our Horizontal Drift Matrixes). Our show is scheduled in early 1996 and we are slowly gearing up towards that. I was lucky to get a support from the museum to make one of my "Brotherhood" tables.

There has been a number of misunderstandings with Biandas about the budget and space for our installations. As you know Lorenzo met with me in Linz, but my visit to Locarno was cancelled for lack of money and exhibition space. Then a week ago we were cancelled all together except for a partial tape retrospective (see Rinaldos' fax). I must confess, we have no idea what has happened and are confused about the future as well.

But we should perhaps clarify our position on the Roma show, which we would truly like to do. You must understand our position as two independent artists, with no gallery representation, no regular income (which is just the way we want it), we struggle hard with our art producing budget and take some temporary teaching jobs when all else fails.

September 19, 1994

The Vasulkas
Route 6 Box 100
Santa Fé
New Mexico 87501
FAX 001 505 473 0614

Dear Steina and Woody,

thanks for your letter of August 15. I'm sorry for all the misunderstanding with Bianda, but it was not my fault. However the presentation of your video in Locarno was a great success both with the critics and the public. I will soon send you a presentation about it written by me.

Let's now focus on Rome exhibition which both expect to be a very important and well organized event.

The title is : "*Video/Virtuality. Woody e Steina Vasulka. Media and new images in contemporary art.*"

Fixed dates are: April 21, 1995 (vernissage) till June 11, 1995.

Set up should start on April 12/13 at the "Palazzo delle Esposizioni" of Rome. The place is highly prestigious and in a very central position. However the rooms though very impressive are not so easy to set up and they are not the typical rectangular museum like rooms. I hope you will like them even more though.

I enclose a small maps of the available rooms as well as I will send you a video cassette vhs which might give you a better idea of it.

It is essential that Woody comes to Rome after Rotterdam to discuss all details and look at the space directly.

At this point I must determine the budget required for the exhibition to proceed and ask funds from private sponsors. Therefore I need as soon as possible (please within September 26) that you give me a number of informations.

Premises:

1 - I would like to present in Italy (but I believe for the first time in Europe) the complete series of all your video and films from 1965 till now. Is it possible to have all works in 3/4 U-Matic? Or is it necessary to show some of them on film? Please consider that - as I've already done for Paik - it is my intention to present a critical retrospective of your videocinematographic work, therefore I'm also interested in first editions later on modified.

2 - As to the installations I would like the exhibition to include some "memorable" works of the 70/80 years as well as most recent (about interactivity and virtuality) provided the whole set up comes out to be interesting both for critics and studios but also very alive and spectacular for the great public. I know you can do it.

I believe we have rooms enough for 6 or 7 installations. You choose which. I would love to

h a m i l t o n - c a r l i s l e

Thursday, December 8, 1994

Dear Marco Maria,

I have mailed you a package on December 8 which contains a VHS copy of the video taken at the Palazzo, the Buffalo catalogue, a binder of the photo exhibit with panels including *Hybrid Hand Study*, and a visual essay on the *Syntax of Binary Images* which you requested.

The following paragraphs attempt to answer the questions posed in your correspondence.

The cost of the whole selection of the Vasulkas' videos in 3/4" U-Matic SP or BETA NTSC transcoded to a PAL master is \$3,500 (tape stock, editing, search time and transcoding are included). Additional sets should cost substantially less. René Coelho of Monte Video Time Based Arts in Amsterdam has offered to duplicate tapes for a reasonable fee. Steina and Woody confirm the release of copyrights for TV of all videos except *Participation*, which has music by Miles Davis, Jimi Hendrix, Jethro Tull, etc., which must be cleared through their music labels. The Vasulkas agree, also, that you should take care of the distribution of these tapes and share any profits from sales with them.

Steina and Woody still have not yet reviewed all of the archival materials including their early tapes, films and music which should be assessed for their historical and didactic value (by the curator). *The Buffalo Collection*, a selection of videos by the Vasulkas and other artists, is something you may want to consider. It is an in depth view of the experimental work done in the period 1969-72.

There are not any serious critical articles written on the Vasulkas which you would not already know or have. They would like you to review *Theaters of Woody Vasulka* by David Dunn (American, you met him in Ferrara), interviews by Mona Sarkis (German) and an article by a German writer commissioned by Axel Wirths which was originally to appear in the yearly *Kunstaussstellungshalle/Bonn* catalogue (which, at this date, has not been published). Unfortunately, there is nothing new that has been written on Steina's work.

Addresses for Gene Youngblood, Lucinda Furlong, Marita Sturken, Axel Wirths, David Dunn and Mona Sarkis are as follows:

Gene Youngblood
P.O. Box 3586
Santa Fe, NM 87501

Telephone: 505.455.7018
Fax: 505.455.3244

and

route 1 box 5-C glorieta new mexico 87535 505.757.6603 fbh@santafe.edu

Gene Youngblood
Department of Moving Image Arts
The College of Santa Fe
1600 St. Michael's Drive
Santa Fe, NM 87501

Telephone: 505.473.6406
Fax: 505.473.6403

Lucinda Furlong
225 Park Place, #3A
Brooklyn, NY 11238

Fax: 718.857.8675

Marita Sturken
Annenberg School Of Communication
GSS 344
University of California
Los Angeles, CA 90089-1694

Fax: 213.740.0014

Axel Wirths
235 Media
Postfach 190360
D 60 600 Köln, Germany

Fax: 49.221.522741

David Dunn
1274 Calle de Comercio
Santa Fe, NM 87501

Telephone: 505.471.4113
Fax: 505.473.0614

Mona Sarkis
Flemingstrasse 42
D-81925 München, Germany

Fax: 49.89.13.61

Woody and Steina have not made the final decision on which installations should be sent to Rome to create the strongest and most compelling show. They plan, however, to include four of their larger installations and perhaps one or two smaller ones. They know how urgent time has become. They will make the decision soon. Woody has asked me to request the set of the larger floor plans which you showed him in Rome. Are they coming by mail, as you indicated in your fax? When we have received these plans, we can decide which pieces will be placed in the spaces to the best advantage. At that time, we will be able to conclude the installation budget, which is now becoming much clearer.

FAX**THE VASULKAS****FAX**

TO: ANSALONI
FROM: W. O. O. Y. R.
DATE: DEC 21
PAGES: _____

Dear Carlo,

A status report as of December 21:

You may know, our European representation is conducted by Montevideo, a Gallery with a large and multi-purpose activities in new media, mostly Video. It is headed by Rene Coelho, an old time ally and friend. By its history and definition, it operates with substantial amount of equipment designated for mounting exhibits and installations of mostly Dutch artists under the patronage of the Dutch government. But this should not prevent us from acquiring the type of equipment we all seek for our Rome show. We talked to Rene and we agreed there is a great chance for a full collaboration as far as equipment pool and NTSC to PAL transfer of tapes. We understand it would be under a rental condition, but we are convinced, the price would be hard to beat.

But here as everywhere, we can't escape the curse of the Standards: Rene has up to fifteen Sony Laserdisk Players and plenty of good size Monitors, but the Laserplayers are PAL only. Fortunately, the monitors are Multi-standard. There is another lucky element here, MonteVideo has developed a few synchronizing boxes necessary for our operation.

MonteVideo Laserdisk players are Sony LDP 1500P (PAL only). They have different communication protocol for the synchronization which differs from the family of Pioneers, but since we are gearing up to the PAL standard, we hope MonteVideo could make more of the Sony compatible boxes.

We know that PAL mastering and Diskmaking is more expensive. Magno Sound&Video NTSC/PAL Disk media production lists single NTSC plastic for \$275, in PAL \$475. In short, the charge for making PAL disks is substantially higher, ca 100.00 for tape PAL Mastering and \$475.00 for the PAL format disk. We estimate there would be about 10 more disks to be made in PAL.



MAGNO
729 SEVENTH AVE
N.Y. N.Y. 10019
(212) 302 2505

NTSC AND PAL

Magno Sound & Video, with complete post production facilities under one roof, offers Laserdisc recording services. With the Optical Disc Corporation's 610-A recorder, Magno can transfer from videotape to LaserVision Videodisc.

Our turnaround time is usually within 2 work days if your tape is formatted properly. The tape should be either 1", 3/4", Betacam, Betacam SP or D2.

Our discs are one sided C.A.V. or C.L.V. Laservision compatible. C.A.V. discs have a maximum running time of 30:00. C.L.V. discs have a maximum running time of 60:00 They will play on most any standard videodisc player. We have two types of discs; "plastic" and "glass". "Glass" is a heavier duty material and will probably wear better in adverse humidity conditions.

The Magno Laserdisc can be used with disc based editing systems, as authoring or check discs and for low volume duplication. The major advantage of the ODC system is the fast turn-around without going through the lengthy process of manufacturing molds which can take weeks and cost thousands of dollars for the smallest runs.

LASERDISC RECORDING
LASERDISC RECORDING
LASERDISC RECORDING

Prices:

NTSC

- CAV Plastic: \$275.00
- CAV Glass: \$550.00
- CLV Glass Only: \$700.00

PAL

- CAV Plastic: \$475.00
- CAV Glass: \$750.00
- CLV Glass Only: \$850.00

For more information, contact Paul Stenzel or David Friedman

NYS MOST COMPLETE POST PRODUCTION FACILITY



THE VASULKAS

Sunday, December 4, 1994

Dear Marco Maria,

Enclosed are a copy of the video taken at the Palazzo, the Buffalo catalogue, and the book of binary images which you requested.

The following paragraphs attempt to answer the questions posed in your correspondence.

The cost of the whole selection of the Vasulkas' videos in 3/4 U-Matic NTSC is \$xxx.xx per set.

Steina and Woody confirm the release of copyright for TV of all videos except "Participation." They agree, also, to your making the transactions and sharing these with them.

The Vasulkas would like to have articles by David Dunn (American) and by Axel Wirths (German) included in the catalogue.

Addresses for Gene Youngblood, Lucinda Furlong and Marita Sturken are as follows:

Gene Youngblood
P.O. Box 3586
Santa Fe, NM 87501

Telephone: 505.455.7018
Fax: 505.455.3244

Lucinda Furlong
225 Park Place, #3A
Brooklyn, NY 11238

Fax: 718.857.8675

Marita Sturken
Annenberg School Of Communication
GSS 344
University of California
Los Angeles, CA 90089-1694

Fax: 213.740.0014

Woody and Steina have not made the final decision on which installation should be sent to Rome to create the strongest and most compelling show. They plan, however, to include four of their larger installations and perhaps one or two smaller ones, depending on spacial allowances. We will not be able to include the installation budget until the show has been designed.

On Woody's Photopanel:

Woody Vasulka: Didactic Series/ Photo Panels

Analog and Hybrid Tables:

Panel 1-3	40 1/4" H x 32 1/4" W (102 cm x 82 cm)
3 pieces	16 lbs each
	Total weight 48 lbs (21.8 Kg)

Panel 4-5	35 1/4" H x 16 1/4" W (90 cm x 42 cm)
2 pieces	8 lbs each
	Total weight 16 lbs (7.3 Kg)

Panel 6	32 1/4" H x 22 1/4" W (82 cm x 57 cm)
1 pieces	11 lbs each
	Total weight 11 lbs (5 Kg)

Panel 7-24	35 1/4" H x 26 1/4" W (90 cm x 67 cm)
18 pieces	12 lbs each
	Total weight 216 lbs (98 Kg)

Digital Tables:

Panel 1-8	26 1/4" H x 13 1/4" W (65 cm x 34 cm)
8 pieces	6 lbs each
(13 tables)	Total weight 48 lbs (21.8 Kg)

All panels are in metal frames with front glass and are 1 1/4" deep.

TOTAL ITEMS	32 pieces
TOTAL WEIGHT	339 lbs (154 Kg)

At the present time, all of the photo panels are famed and glazed (with glass). As we are reflecting upon the problems of shipping the panels, we feel these panels could be re-glazed with acrylic for practical purposes. The weight of the glass is substantial and will cost much more to ship. Also, it is fragile. Breakage could damage the photos, as well as pose an inconvenience if we need to replace glass in Rome. (Woody likes the glass and thinks it is worth the risk. If we decide to ship the glass, the Gallery may have to replace any pieces that are broken).

Most of the major panels are 90 cm. High x 67 cm. Wide. The large panels are 106 cm. High x 87 cm. Wide. The smaller panels are 90 cm High x 40 cm Wide. We would be happy to have you make a selection of the panels you find suitable during your visit to Santa Fe. Once you have made the choice, we will be able to give you a better idea on the cost of this part of the show. Usually, we ship for about \$1.75 per pound

FROM S. HAMILTON LETTER TO
YOU FROM DEC 8, 1994

On Woody's Photopanel:

Woody Vasulka: Didactic Series/ Photo Panels

Analog and Hybrid Tables:

Panel 1-3 3 pieces	40 1/4" H x 32 1/4" W (102 cm x 82 cm) 16 lbs each Total weight 48 lbs (21.8 Kg)
Panel 4-5 2 pieces	35 1/4" H x 16 1/4" W (90 cm x 42 cm) 8 lbs each Total weight 16 lbs (7.3 Kg)
Panel 6 1 pieces	32 1/4" H x 22 1/4" W (82 cm x 57 cm) 11 lbs each Total weight 11 lbs (5 Kg)
Panel 7-24 18 pieces	35 1/4" H x 26 1/4" W (90 cm x 67 cm) 12 lbs each Total weight 216 lbs (98 Kg)

Digital Tables:

Panel 1-8 8 pieces (13 tables)	26 1/4" H x 13 1/4" W (65 cm x 34 cm) 6 lbs each Total weight 48 lbs (21.8 Kg)
--------------------------------------	--

All panels are in metal frames with front glass and are 1 1/4" deep.

TOTAL ITEMS	32 pieces
TOTAL WEIGHT	339 lbs (154 Kg)

At the present time, all of the photo panels are fumed and glazed (with glass). As we are reflecting upon the problems of shipping the panels, we feel these panels could be re-glazed with acrylic for practical purposes. The weight of the glass is substantial and will cost much more to ship. Also, it is fragile. Breakage could damage the photos, as well as pose an inconvenience if we need to replace glass in Rome. (Woody likes the glass and thinks it is worth the risk. If we decide to ship the glass, the Gallery may have to replace any pieces that are broken).

Most of the major panels are 90 cm. High x 67 cm. Wide. The large panels are 106 cm. High x 87 cm. Wide. The smaller panels are 90 cm High x 40 cm Wide. We would be happy to have you make a selection of the panels you find suitable during your visit to Santa Fe. Once you have made the choice, we will be able to give you a better idea on the cost of this part of the show. Usually, we ship for about \$1.75 per pound

one way, which means \$3.50 per pound both ways or round trip. The crates and packing will add about 1/3 to the shipping weight. Freight for the photo show could run about \$1,600. Crating and packing charges should run about \$600.

We plan, of course, to take care of all of the shipping items and procedures, including the paperwork on the ATA Carnet. We understand that you are paying the costs for the entire shipment and all expenses associated with the Carnet.

Woody and Steina would be delighted to have you and Adriana visit them at their studio during your trip to Santa Fe (January 3 to 7). We thought that you might like to know that hotel/motel rooms for double occupancy start at \$50 per night. Of course, hotels downtown cost over \$100 per night. It would probably be wise for you to rent a car at the airport, as public transportation in Santa Fe is expensive and in many places does not exist. For example, the bus (there is no train) from Albuquerque Airport to Santa Fe (which is a distance of 100 km) costs \$20 per person one way. Your travel agent may be able to get you a good rate on a rental car.

When you are in Santa Fe we can discuss all aspects of the show. There is the preparation of material for the catalogue which needs to be discussed. The photos which you select will need to be printed and there will be an outside fee for that.

As we have mentioned earlier, it is imperative that Woody and Steina receive some of the funding in advance. So far, the only source of funding has been the Vasulkas, themselves. It is impossible for them to finance the preparations necessary for a show of this magnitude. We need to have an account established with you or your agent to which we may submit bills and have them paid in a timely manner.

I look forward to meeting you and Adriana in January.

Best wishes,



one way, which means \$3.50 per pound both ways or round trip. The crates and packing will add about 1/3 to the shipping weight. Freight for the photo show could run about \$1,600. Crating and packing charges should run about \$600.

We plan, of course, to take care of all of the shipping items and procedures, including the paperwork on the ATA Carnet. We understand that you are paying the costs for the entire shipment and all expenses associated with the Carnet.

Woody and Steina would be delighted to have you and Adriana visit them at their studio during your trip to Santa Fe (January 3 to 7). We thought that you might like to know that hotel/motel rooms for double occupancy start at \$50 per night. Of course, hotels downtown cost over \$100 per night. It would probably be wise for you to rent a car at the airport, as public transportation in Santa Fe is expensive and in many places does not exist. For example, the bus (there is no train) from Albuquerque Airport to Santa Fe (which is a distance of 100 km) costs \$20 per person one way. Your travel agent may be able to get you a good rate on a rental car.

When you are in Santa Fe we can discuss all aspects of the show. There is the preparation of material for the catalogue which needs to be discussed. The photos which you select will need to be printed and there will be an outside fee for that.

As we have mentioned earlier, it is imperative that Woody and Steina receive some of the funding in advance. So far, the only source of funding has been the Vasulkas, themselves. It is impossible for them to finance the preparations necessary for a show of this magnitude. We need to have an account established with you or your agent to which we may submit bills and have them paid in a timely manner.

I look forward to meeting you and Adriana in January.

Best wishes,

A handwritten signature in dark ink, appearing to be 'Suzanne', written in a cursive style.

FAX

THE VASULKAS

TO: PEDOTE
FROM: WOODY
DATE: DEC 21 94
PAGES: 18

Dear Gianfilippo,

Here are a couple of letters which will give you a flavor of the project. At first we were a bit hesitant to plunge into it, but after Woody's trip to Rome this Fall, we have become fully committed. We both think it is very unwise, but much in our interest to proceed even under these difficult conditions. There are three groups of activities we are in need of funding:

- 1) An immediate administrative budget to pull together our Archive, collect and edit written materials and photos for the catalog, make technical description of all installations planned for the show and all the other necessary administrative tasks, paperwork for shipping, travel arrangements and other communications.

One person full time for four months and some part time help

\$6,000.00

- 2) Editing of the master tapes and making Laserdisk Media for a use in the exhibit.

We estimate 12 PAL Laserdisks @ \$500.00 and some tapes.

Media total \$8,000.00

- 3) A rental budget for the hardware (mostly Monitors, Laserdisks and some special hardware such as Synchronizers etc).

Hardware total \$22,000.00

- 4) An Exhibit set-up charges for bringing a technical personnel from the US and Czech Republic to install the more complicated pieces.

Labor and stay \$5,000.00

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614

880902.JSP - PC - 110

Additionally there will be a shipping budget for our installations from here and places in Europe in the neighborhood of \$15,000.00 and some personal budget to live and travel around. We also hope for some fee for our involvement.

The funding of this project is set up now through an ad agency by the name of NEWMAN and as you have mentioned, it should be easier for a would-be sponsor to deal with them directly. Our man is Marco Maria Gazzano, a scholar and man of the arts that we have known for a long time and trust fully. He is a stubborn man who has been described as difficult at times, but he is dead serious and he has put all he has into this project. The technical director is our mutual friend Carlo Ansaloni.

We don't know much about the real world of money in general and nothing about the situation over there. We would be grateful for your advice and guidance in those treacherous waters.

Thanks for your involvement, wish us luck.

Woody and Steina

Marco Maria Gazzano, Associazione Culturale KINEMA
Via Amerigo Vespucci 24, 1-00153 Roma, Fax 06-57300-520

Carlo Ansaloni, Centrovideoarte, Palazzo dei Diamanti,
44100 Ferrara, Tel 0532-207111, Fax 203064

NEWMAN TEL: 06 5833 0888

F A B R I C A - F u t u r o P r e s e n t e

Scuola di Villa Pastega, Via Ferrarezza, 31050 Catena di Villorba (Treviso), Italy. Tel.: (39) 422 6161

Fax to: Woody and Steina Vasulka
Santa Fe
No.: 001 505 473 0614

From: Gianfilippo Pedote
Associate Director of Fabrica
Fax No.: 39 422 609088

Pages 3

January 6, 1995

REF.: Exhibition in Rome

Dears Steina and Woody,

Thank you for you Fax of the 21st.

I have tried to contact both Marco Maria and Carlo in these new year days, but unsuccessfully, up to now. Unfortunately I will leave for Japan next Monday afternoon, so I hope to talk with one of your Italian organisers in the morning of Monday. Otherwise I leave you these simple and fast notes.

It seems to me from your papers that not so much is missing in terms of money for making the exhibition happening. But how could I help you? Let me try with the following easy ideas. The first is to think having the exhibition organised in another city, attempting in this way to have a public authority that could share the costs, or having them participating to the organisation of the Rome event with a specific, different, articulation in their city (what about INVIDEO, in Milan, I mean Romano Fattorossi, Felice Pesoli, Silvano Cavatorta; what about a place in another country, Germany, France?)

I don't really believe that Benetton could be interested in sponsoring this event, such as other private Italian companies. But what about electronic technology corporations? And public institutions, like the American cultural office in Rome? They could cover at least the shipping and travelling costs...Or an Art Gallery or Art Museum not based in Rome (I am thinking of Mudima Gallery, in Milan, which has made - with the support of the Municipality - video exhibit; or the Museum of Modern Art of Prato, the unique modern art museum in Italy, as far as I know, not basing its activities on the permanent collections but on regular exhibitions).

This is what I can think of, up to now. Maybe some track has been already checked: it would be good for me to talk with Marco Maria.

I thank you for the courtesy of your attention and I send you my best wishes. I will be so happy when your exhibition will happen. Please count on my support, for what I can do.

Yours

Gianfilippo Pedote

THE VASULKAS

Saturday, January 14, 1995

ATTENTION: Carlo Ansaloni

Dear Carlo,

We would like to bring to your attention once more the format and equipment requirements for two installations for our Rome show. These requirements may affect your budgetary considerations as far as the media (laser disks) and the associated equipment for playback and display.

As you know, we have manufactured programs on laser disks in NTSC format for *TOKYO 4* and *BOREALIS*.

TOKYO 4 consists of four laser disks, four laser disk players and a group of monitors, all in NTSC format. Also, this installation has its own synchronizer which controls the four Pioneer players (owned by the Vasulkas). The synchronizer and the players are available for the Rome show. If you decide to go with NTSC, you will need to provide us with Dual Standard or NTSC monitors.

BOREALIS is also in NTSC format. It consists of two laser disks and two Pioneer laser disk players with a two channel synchronizer. This equipment is owned by the Vasulkas and is available for the Rome show. Unfortunately, we do not have the two Dual Standard or NTSC video projectors necessary for this installation. They would need to be provided by Rome.

We foresee a savings of \$3,000, an advantage for you, by using these existing NTSC versions. On the other hand, the cost of shipping the players would offset some of these savings. The savings on the synchronizers, however, would be substantial. We estimate that to provide new synchronizers for both installations would cost approximately \$2,000.

We should remind you again that MonteVideo has synchronizers and players in Pal format for rent.

It may be too soon to make a decision regarding the full technical design, as you may want to research this from your end.

Sincerely,

cc: Marco Maria Gazzano

THE VASULKAS

Saturday, January 14, 1995

Attention: Marco Maria Gazzano
c.c.: Carlo Ansaloni

We have tried to address the major areas and details which will influence your budget. If any of this information seems ambiguous, please FAX us immediately and we will respond.

PRELIMINARY MODIFICATIONS AND ADDITIONS TO MUSEUM SPACE NECESSARY FOR THE VASULKAS' EXHIBITION AT THE PALAZZO DELLE ESPOSIZIONI - January 14, 1994

**REQUIREMENTS AND MODIFICATIONS TO ALL SPACES Entrance to the Exhibit,
Balcony, Stairwell, Rooms 016, 017, 026, 005B, 005C, 005D, 005E, 007A, 007B
Please see attached floor plan.**

1. All spaces are to be painted grey as indicated on color sample or Pantone number to be sent at later date.
2. All installation spaces are to be carpeted with the exception of Room 026. We will provide you with a carpet plan. Carpet should be a neutral color (no yellow or green) and chosen for its sound absorbing qualities.
3. Electrical outlets and power requirements will be estimated when we know exact equipment specifications.
4. Low profile plastic or rubber extrusions will be needed to cover and protect all electrical conduit, ground cables and wiring running along the floor. **Please see attached catalog page.**

REQUIREMENTS AND MODIFICATIONS TO SPECIFIC SPACES

ENTRANCE TO EXHIBIT, BALCONY, STAIRWELL AND ROOM 016 - *THE WEST*

1. We presume the entrance to the exhibit may cast light down into the stairwell and below to Room 016. If this is so, the entrance must be blocked with a curtain.
2. The large window in the upper section of the stairwell must be blocked so that light may not enter the space.
3. The stairs will need to be illuminated. Possibilities for how to illuminate the stairs include:
 - a. Black light with luminescent tapes
 - b. Low level incandescent light
 - c. An array of small video monitors or light boxes mounted along the staircase.
 - d. Any ideas which you may have.

4. A light trap or double curtain, incorporating a passageway for the public to move from Room 016 to Room 026, needs to be created. This curtain is to prohibit the daylight from the glass door leading to the street in ROOM 026 from entering Room 016. Note: This barrier does not need to be soundproof.

5. Room 016 must have a carpet installed over the entire area.

6. A cabinet must be built under the lowest ramp of the staircase in Room 016 to house and hide 2 disc players, 2 amplifiers and a synchronizer. We will send a sketch when we know the actual equipment involved.

7. Illumination for Room 016 will be adapted or modified as needed.

8. A light and sound trap or curtain, incorporating a passageway for the public, must be created between Room 016 and Room 017.

ROOM 026 - *ALLVISION*

1. No carpet is necessary.

2. Light film/filter directly attached to the glass may or may not be needed on the Emergency Exit to control the light level coming from the street. This film/filter is not to block the view from the street into the museum and exhibit (*ALLVISION*) in this room, but to modify the changing conditions of the light.

3. Two lights (each 200 or 300 watts) and two light stands will be needed.

4. Provisions for hanging photopanel along the walls will be needed.

CORRIDORS 017 - *MATRIX*, CORRIDORS 005B - *ART OF MEMORY* and CORRIDORS 005C - *TOKYO 4*

Please see "REQUIREMENTS AND MODIFICATIONS FOR ALL SPACES" and refer to carpet plan.

ROOM 005 (005D - *PYROGLYPHS* and 005E - *BOREALIS*)

1. This large space (005) must be separated into 2 separate rooms (ROOMS 005D and 005E). These rooms must be completely separate for visual and acoustic purposes. A double wall needs to be constructed with acoustic insulation. **Please see sketch.** NOTE: Both installations, *BOREALIS* and *PYROGLYPHS*, use high volume low frequency sound. Exterior insulation on the double wall is essential for the following reasons: 1) to eliminate the transmission of sound from one room/installation to another and 2) to prevent internal reflection of sound (echo) within each installation environment.

2. Entrances to both ROOM 005D and ROOM 005E will need to be hung with double curtains made of sound absorbing materials with a passageway between the curtains for access.

3. One cabinet in each room (005D and 005E) will need to be built to house the equipment (amplifiers, players and synchronizers).

4. The carpets in ROOM 005D and 005E should be sound absorbing.

5. Room 005E - *BOREALIS* will need hooks in the ceiling with cables hanging from them in order to suspend video projection screens. The screens will be provided by the Vasulkas.

ROOM 007 (ROOM 007A - *THEATER OF HYBRID AUTOMATA* and ROOM 007B - *THE BROTHERHOOD*)

1. Entrance to ROOM 007 will need to be hung with double curtains made of sound and light absorbing materials with a passageway between the curtains for access.

2. ROOMS 007A - *HYBRID AUTOMATA* and 007B - *THE BROTHERHOOD* must be separated by two walls with a passage way between the walls for access to both exhibits. **Please see diagram.** These walls must be as sound and light proof as possible, built with the same materials as the walls between ROOMS 005E - *BOREALIS* and 005D - *PYROGLYPHS*.

3. We are aware of the complicated situation at the ceiling of ROOM 007. Our suggestion at this time is to drape the ceiling area with a sound absorbing material, then build the walls up to meet this materials in order to provide 2 spaces, ROOMS 007A and 007B, which will be light and sound proof.

4. ROOM 007B incorporates the handicap access ramp and exit to the street. Two walls must be built or two curtains must be hung, one on either side of the ramp, to block out the daylight coming from the street without cutting off access to this entrance and exit. These walls do not need to be soundproof.

REMARKS:

1. Both sides of the Corridors 005C and 005B between the entrances to ROOMS 005D and 005E could serve as a gallery for Photo Panels.

2. The entrance space/balcony above ROOM 016 is under consideration, as we may want to include some recent computer images by Woody as an introduction to the show.

3. Power outlets and consumption will be established when specification for all of the equipment is known.

4. We would like to suggest that a plan or map of the space and exhibition be available to the public at the entrance to the exhibit.

5. We would like to provide a short paragraph in Italian and English depicting the characteristics of each exhibit which may be mounted in the form of a small sign on the walls at the entrance to each installation. Please note: These signs will require illumination.

VIOLIN POWER - LIVE PERFORMANCE

This document does not include the provisions for the opening performance of Steina's VIOLIN POWER. This performance will require a separate budget to include a performance stage, technical considerations, etc.

h a m i l t o n - c a r l i s l e

Sunday, January 22, 1995

Associazione Culturale
KINEMA
Via Vespucci 24
I - 00153 Roma
P. IVA 03754721003

FAX: c/o Newman (Loredana Ulivi)

RE: SERVICES RENDERED AND EXPENSES INCURRED IN PREPARATION FOR THE
VASULKAS' RETROSPECTIVE AT THE PALAZZO DELLE ESPOSIZIONI - 1995

Preparation of letter and mailing of requested information			
8/12/94	Susan Hamilton		\$50.00
	Postage		35.00
Preparations for and meetings with Marco Maria Gazzano at the Vasulkas' residence in Santa Fe to prepare information necessary for their Retrospective in Rome			
2/1/95	Susan Hamilton		40.00
4/1/95	Susan & Bruce Hamilton		120.00
6/1/95	Susan & Bruce Hamilton		240.00
8/1/95	Susan & Bruce Hamilton		260.00
9/1/95	Susan & Bruce Hamilton		190.00
Preparation of <i>Preliminary Modifications and Additions to Museum Space</i>			
11/1/95	Susan Hamilton		50.00
12/1/95	Susan Hamilton		40.00
14/1/95	Susan & Bruce Hamilton		160.00
TOTAL DUE (In US \$)			\$1,185.00

Please send a check drawn on a US bank in US Dollars to Hamilton-Carlisle at the
address at bottom of this page or send a bank transfer in US Dollars to:

Bank name: Bank of Santa Fe
Bank number: 107002383
Account name: Bruce & Susan Hamilton
Account number: 330521

route 1 box 5-C glorieta new mexico 87535 505.757.6603 fbh@santafe.edu

h a m i l t o n - c a r l i s l e

Tuesday, February 7, 1995

Betty Lewis
Fine Arts Express
North Hangar Road, Building #75
Room #227, JFK International Airport
Jamaica, NY 11430

Dear Betty,

I am sorry it took so long to get back to you. We now have a better idea of of shipping dates for the Vasulkas' multi media video installations for their retrospective in Rome.

Marco Maria Gazzano is the curator of the show. As such, he is the only person who can supply you with information regarding whom you should contact in Rome to assure that your expenses will be paid for the shipments. His address

is: Marco Maria Gazzano
Accociazione Culturale
KINEMA

Via Amerigo Vespucci 24

1-00153 Roma, Italy

Phone: 39-6-57300511

FAX: 39-6-5¹300520

The final destination for shipments to Rome is:

Palazzo delle Esposizione

Via Nazionale, 194, Rome

Phone: 39-6-4828001 or 39-6-4828540

Items will be shipped to Rome from the following locations.

- 1) The University of Maine at Augusta
46 University Drive, Augusta, Maine 04330

Contact: Pamela Perkins, Director of Community Art, phone. 207-621-3205

There will be three laser disk players and three video projectors in this shipment with shipping weights of 50 to 60 lbs. each. The six items will weight approximately 300 to 350 lbs.

As these are being used until April 23, they must be picked up on April 24 and arrive in Rome no later than April 26.

route 1 box 5-C glorieta new mexico 87535 505.757.6603 fbh@santafe.edu

2.) FaVU VUT Brno

Kvetna 34

602 00, Brno

Czech Republic

Contact: Tomas Ruller or Jennifer de Felice FAX and phone. 42.5.4321.1448

This shipment will consist of two entire media installation weighing 600 to 700 lbs. each. One installation will be packed in approximately 13 crates. The other will be packed in four crates.

These installations should leave the Czech Republic in order to arrive in Rome by April 18th, 1995.

3) The Vasulkas

Route 6, Box 100

Santa Fe, NM 87501

phone. 505-471-7181 FAX 505-473-0614

The shipment from the Vasulkas is estimated, at this time, to weigh 400 to 600 pounds. The Vasulka shipment show leave their residence in order to arrive in Rome by April 18th, 1995.

There are two other possible sources of shipments to the Palazzo.

One is from Monte Video Time Based Arts in Amsterdam. The other is from David Jones in the US. We do not know the size or weight of these shipments at this point, but will advise you soon.

We hope that the above information will give you an idea of the scope of our shipments and when they need to arrive in Rome. If you have any further questions please call or FAX us.

Sincerely,

Bruce Hamilton

Woody Vasulka

cc: Marco Maria Gazzano

Carlo Ansaloni

h a m i l t o n - c a r l i s l e

Monday, February 20, 1995

Marco Maria Gazzano
KINEMA
Associazione Culturale
Via Amerigo Vespucci, 24
00153 ROMA, Italy
Phone: 39-6-57300511 FAX: 39-6-54300520

Dear Marco Maria,

As we have not heard from you, we are concerned about creating the laser disks for our retrospective. We plan to send the masters to Magno Sound Video in New York City for transcoding to have PAL laser disks made for the entire show.

The address is:

Magno Sound Video
729 Seventh Avenue
New York, NY 10019
phone: 212-302-2505.

We recommend that you contact this company to establish your credit or method of payment so that we may proceed by March 1. We will take care of the shipment of the masters to Magno.

We are considering how we should deal with the photos which you selected during your visit. Unfortunately, many sources and negatives are no longer accessible. It looks as though we may need to send you the originals. We hesitate to send you these originals because we do not want you to be burdened with having the responsibility for the only copy of some of the photos. If your budget permits and you can send us an advance, we would prefer making negatives or duplicate prints here in Santa Fe and sending them to Rome.

Please advise us as soon as possible on these matters.

Sincerely,

Susan and Woody

cc: Carlo Ansaloni

route 1 box 5-C glorieta new mexico 87535-9701 505.757.6603 fbh@csn.org

THE VASULKAS

Monday, February 27, 1995

Betty Lewis
Fine Arts Express
North Hangar Road, Building #75
Room #227, JFK International Airport
Jamaica, NY 11430

Dear Betty,

Thank you for your fax of February 22, 1995. There have been a few changes for numbers in Rome. Marco Maria Gazzano should be contacted through Newman, the agency handling the Vasulkas' show in Rome. The numbers are:

FAX: 39.6.58330813

PHONE: 39.6.58330888

- All items to be shipped are in shipping crates.
- The 6 items from Augusta, MA are all in fiberglass and hard shipping crates.
- The items for Brno are in various size crates. They should be ready for pickup very soon. We have to make sure that none of the items has been unpacked. I will let you know a specific date as soon as I know.
- The items from Santa Fe would be ready by April 3 at the latest. If we can save some money it is possible to have them ready earlier.
- It is possible that we would like all items (except those from Maine) to be in Rome, Friday, April 14, 1995 instead of Monday, April 17, 1995.

I hope this answers any questions you have. Please contact me if you need more information.

Sincerely,



Bruce Hamilton

Woody Vasulka

cc: Marco Maria Gazzano
Carlo Ansaloni

THE VASULKAS

Monday, February 27, 1995

Newman Srl
00153 Roma - Viale di Trastevere, 26
Attention: Marco Maria Gazzano

Dear Marco Maria,

Thank you for your FAX of February 27. Here are answers to your questions.

- 1) Fine Arts Express (Import/Export and shipping agent)

Attention: Betty Lewis

North Hangar Road, Building #75

Room #227, JFK International Airport

Jamaica, NY 11430

718.244.0381 phone

718.244.0352 fax

- 2) Magno Sound & Video 212.302.2505 phone

If we run all the show in PAL format we will need 16 PAL laserdiscs. As you know we have an option to run 6 NTSC discs which would bring the needed PAL discs to 10. You would need to provide dual standards monitors/projectors for these two installations (Borealis and Tokyo Four).

3) All the photos have been assembled over the weekend. We need Newman's FedEx number for speedy deliver. Could you please FAX it to us immediately. We have to look for the negatives for the photos which are not good enough for reproduction. Let us know which images you are not happy with.

4) Bruce Hamilton's fee is \$250 per working day plus expenses, travel and hotel. This is based on 10 - 12 day intensive period of setup. Jiri Dostal's fee will range in the neighborhood of about \$1000 a month plus expenses, travel and hotel.

5) As I am sure you are aware we have not as yet received any money. Hamilton-Carlisle (Bruce & Susan Hamilton) expected to already be paid but have not yet received payment for their January 22, 1995 bill. Assembling the requested photos has resulted an additional outlay of funds by the Vasulkas. Please send money soon!

Sincerely,

Woody

cc: Carlo Ansaloni

THE VASULKAS

Friday, March 3, 1995

Newman Srl
00153 Roma - Viale di Trastevere, 26

Attention: Marco Maria Gazzano

Dear Marco Maria,

We have taken great pleasure in tuning up the selection of photos you chose and are adding others which we found after you left. The package will reach you by Thursday, March 9. There is a small selection of contemporary installations which we are compiling over the weekend and will be shipped separately.

I was delighted to hear from Carlo Ansaloni that the project is going ahead, unhindered by all of the financial troubles we have had. Nevertheless, we must face the most important task, as far as the Vasulka participation is involved. We must be able to provide you with all of the media you will need for the show in a necessary and workable format.

Ansaloni has indicated that there are no dual standard (or NTSC) monitors available for the show. This means that taking advantage of our NTSC media is no longer possible. We must face the basic cost of producing PAL laser discs. We have just spoken with Paul Sterzel at Magno. The cost for each disc breaks down as follows:

Official Price of PAL Version:	\$225 - Transfer NTSC to Beta SP PAL \$ 50 - Tape Stock \$450 - PAL Laser Disc
Total Cost of PAL Version:	\$725

We tried to arrange for delayed payment to Magno for the discs. They, however, will not permit this since neither the Vasulkas nor you have an existing account with them. We must pay at the time of delivery when the discs are ready.

We also learned that the time schedule necessary for Magno to produce these discs is 14 days, plus shipping time. We absolutely must start production no later than March 20 to assure delivery in Rome by April 18th or 19th.

Please let us know about your decision. We estimate the entire cost of the 16 laser discs to be approximately \$11,600 US.

Ciao,
Woody

cc: Carlo Ansaloni

Santa Fe, March 13, 1995

Dear Marco,

According our book, we have run out of time here. Steina is about to leave for New York State for two week lecture series and Woody is preparing for his lecture duties in Czech Republic and Holland. Our associate Bruce will be here to maintain a link of communication.

We feel perhaps the time has come for great simplifications. We suggest the following changes:

To eliminate all Woody's installations saving shipping, setup and permanent labor (no Bruce, no Dostal). Woody suggests to present his new images instead, a CD-Rom station with a good large monitor or a projector.

To spread the rest of installations in the various spaces without any physical separations, no carpets, no accoustic considerations, wall paint ETC..

We contemplated to present all Steina installations on tape instead on disks. This "solution" still does not solve the video media format and playback synchronization and may not help the rental fees. We asked Mr. Del Piano about disk synchronizers, but he has not responded so far. We can still offer our video disk synchronizers, otherwise all we can do now is to show up in Rome with NTSC 3/4" Masters.

It is imperative, we maintain some steady communication in order to avoid embarrassing mistakes like the photos. We must apologize for this oversight, the insurance taken usually with our insurance company has appeared as the value of shipment instead. Since it is a clear mistake and the pictures are sent to you on loan only and not as import. Here in US it would be possible to get refund when the goods are returned. Is this possible in Rome?

Dear Marco, we know you are trying constantly to find the solutions and make this a great show. On the other hand times are difficult and only you know the real limits of the possibilities. We must know those in order to exercise some of the imagination this project could use. Please take this as a reality check only. We are committed to do the best we can in Rome and work within the limits of the budget.

S W
Yours, Steina and Woody

b r u c e
s u s a n

h a m i l t o n

Tuesday, March 21, 1995

The VASULKAS' Inc.
Route 6, Box 100
Santa Fe, NM 87501

RE: Services Rendered for Preparation of Correspondence.

Feb 20, 1995 - Lyon	\$10.00
Mar 14, 1995 - Wroclaw & Lyon	20.00
Mar 17-18, 1995 - Gaylor, Mona, Teresa, Lyon & José	<u>50.00</u>
TOTAL	\$80.00

RE: Services Rendered for Connection of SCSI Devices

Mar 7, 1995 - DAT drive	\$80.00
Mar 17, 1995 - SyQuest drive	60.00
Mar 20, 1995 - SyQuest drive	<u>20.00</u>
TOTAL	\$160.00

RE: Services Rendered in Preparation of Vasulkas' Rome show

Feb 20, 1995 - Letter	\$20.00
Feb 27, 1995 - Letters	120.00
Mar 3, 1995 - EMail to Jennifer and letters	<u>70.00</u>
TOTAL	\$210.00

THE VASULKAS

Marco Maria Gazzano
"Kinema" — Associazione Culturale
Via A. Vespucci, 24
00153 Roma, Italy

April 5, 1995

Dear Marco Maria,

I am working with Woody and Steina Vasulka to try to raise some funding here in the U.S. to pay their expenses associated with the preparation of their installations for the exhibition at Palazzo delle Esposizioni this October. Woody and Steina think that with the exhibition postponed we should take advantage of this brief-time-window-of-opportunity to actively join you in the struggle to raise some matching funds.

The areas we propose we look for funding in the U.S. are Production of Media of all programs (\$12,000); Roundtrip air transportation for 3 people (\$4,500); Artistic fees (\$10,000); U.S. Administrative fees \$2,200; Technicians—Hamilton, Gritz, Dostal (\$8,000); and Special hardware — synchronizing, switching, etc. (\$3,500). If any of these items overlap with your fundraising plan, please let us know so we are not duplicating your efforts.

We would leave on you the fundamentals of the on-site production of the installations, equipment rental, shipping and life support in Rome.

We are preparing our Requests for Funding documents for our U.S. campaign and need from you a letter that states the in-kind value of everything that has been committed towards this show by the City of Rome, such as value of the space, personnel/staffing/guards related to the show for its preparation and then while its up, marketing, catalogue and any other printed materials that the Esposizioni will be doing in association with the exhibition, equipment that will be made available, and anything else you can think of that has a monetary value that can be assigned to it.

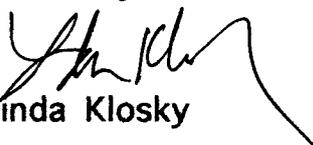
We are hoping that we can find corporations and foundations here that will want to be associated with the exhibition in Rome. But we need to show them how much in resources has already been committed to the project.

As time is of the essence in our getting proposals out to potential funders, we would greatly appreciate your swift response with the list of resources and assigned monetary values requested above. If it is not too much trouble, please list the monetary values in U.S. currency. Please put this letter on Comune di Roma stationary and include a statement of confirmation of the City of Roma's continued interest and commitment to the exhibition in October. Address the letter to the Vasulkas.

Please FAX it to Vasulkas at 505-473-0614.

If you have any questions about the above let us know.

Sincerely,


Linda Klosky

P.S. Woody and Steina thought it would be a good idea to include this in the letter.

Silicon Graphics main headquarters in Italy:
Centro Direzionale Milano Fiori
Strada 6 Plazzo
N3 20089 Rozzano
Mi, Italy

Silicon Graphics in Rome
Via Montecassiano
00156 Rome, Italy

THE VASULKAS

Thursday, April 6, 1995

ATTENTION: Carlo Ansaloni

Dear Carlo,

Now that the Rome show has been postponed, we have several concerns. We want to let you know what they are and see if you can give us feedback.

The room where we were planning to install Machine Vision is no longer available. Apparently the emergency exit prevent us from using this space. Where can this installation go? It does not need a black or darkened space. Daylight is no problem, as long as the piece is not in direct sun.

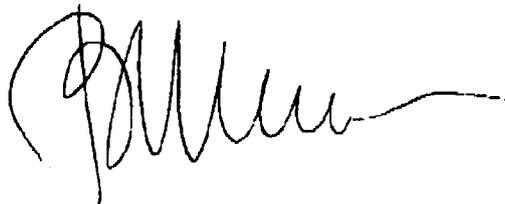
Steina was planning to install two large works in the "fountain" room. Marco Maria has informed us that funding is not available to build a soundproof partition. These pieces cannot exist in the same room without a soundproof separation between them. If curtains could be hung in this space, it may provide an adequate sound separation. Otherwise, we will need another room.

The Art of Memory is a complex installation and involves multi channel switching equipment and other expensive technology. In order for this piece to be realized, a production budget (ACTUAL MONEY) must be received before we can begin tackling this project.

We understand that it is feasible to build walls in Woody's room where Brotherhood and Automata are going. Woody would not object to a curtain being hung between the two installations if that would be easier or cheaper.

Please let us know your thoughts about these concerns. Woody is leaving for Europe April 8, but Steina will be here until early May. We look forward to hearing from you.

Ciao, Woody



Ms. Suzanne Tounge
Vice President
Saatchi & Saatchi
7-8
Via dei Fienardi 6
Rome 00153
Italy

May 4, '95

Dear Ms. Suzanne Tounge,

Barbara McIntyre suggested to me to get in touch with you as a possible sponsor, or adviser on sponsors.

Should Satchi/Satchi or any other entity in Italy be willing to listen, we would ask our curator in Rome, Mr. Marco Maria Gazzano to present our case there. I am grateful for your assistance and hopefully, this will be a fruitful avenue.

Sincerely,

Steina Vasulka

983 4017

4131 PH
Bob 415-357 4037 FX
Peter Jones 4073 PH
Marita FAX 213-740 0014 PX

Dear Marco,
tel/fax: 39-6-702-7662

June 13

Now we are back and in full swing again. Meanwhile we have negotiated with the Italian customs to lower the value of the photos for the catalog, and that is finally being delivered to Newman. Could you check if it is so?

Also, please read the letter to Siemens. These are the people that gave us the media price in Karlsruhe and expressed some interest in possible sponsoring the Rome show.

We have still not fully comprehended the Silicon Graphic participation. We are not clear ourselves in which context to present our case, although we gain some new names to contacts there. I would need to have the project made on the Silicon Graphic station or ask for the possible access to the station to have the reason to ask for the exhibit hardware or cash help. I don't think it would make sense to ask for contribution in general, I think your asking would have more logical angle. In short, in our sponsorship logic, there is a missing link here, Sorry.

Steina has been calling and sending out a lot of begging letters to the rich of the region, but no apparent success so far. How are you doing? Any chance the fall date will be kept?

Love to Adriane and You

W+S



011-20-p-505-1005

FAX FROM THE VASULKAS

TO: MARCO.

DATE:

PAGES:

DEAR MARCO,

I STILL HAVE NOT HEAR FROM
STEINA (I SENT HER FAX WITH
ALL INFO FROM YOU) IT LOOKS
THE DECEMBER IS IN CONFLICT
WITH OPENING IN LYON ON DEC
18. IT MAY BE TOO SHORT IN
BETWEEN.

YOU MAY TRY HER ~~IN~~
~~IN~~ BRNO

42-5-43211448

FAX/TEL

TO: STEIN

DATE: _____

PAGES: _____

ACCORDING TO THE LYON PAPERS
THE SHOW OPENS ON DECEMBER 18.
YOU MAY LINGER ON FOR A DAY
OR TWO, WHICH WILL NOT GET YOU
ENOUGH TIME ~~TO~~ TO PREPARE THE
ROME SHOW STARTING DEC 22.

↳ I THINK, IT WOULD BE BETTER
TO START NOV 20. (SO NO) IF
YOU PARTICIPATE, STARTS DEC 1 (OR 3rd)
TILL 5th.)

MARCO WILL TRY FOR THE LATER
DATE BECAUSE OF THE CATALOG,
BUT NOV 20 WOULD BE BETTER FOR
YOU, UNLESS I AM OVERLOOKING

TO: _____

DATE: _____

PAGES: _____

OTHER OF YOUR COMMITMENTS
BUT YOU MUST CALL ON FAX
TODAY IMMEDIATELY, I PROMISED
LAST NIGHT YOU WILL!

CALL

HE HAS NOT GIVEN ANY OPTIONS BUT
THESE TWO DATES.

TO: STEINA

DATE: _____

PAGES: _____

WEDNESDAY EVENING

URGENT!!!!

PAGE 1

DEAR,

TO-DAY I RECEIVED A FRANTIC CALL FROM
ADMANA/MARCO. THEY IN GENERAL
ACCEPTED THE PROPOSAL AS OUTLINED BY
US IN THE LAST LETTER, IT IS ALL
STEINA SHOW WITH A ROOM OF WOOLY'S
LAST DIGITAL PICTURES (PROJECTED?).

THEY WANT A LIVE PERFORMANCE FROM
YOU. MARCO WAS IN PAIN NOT TO INSULT
MY MANHOOD, SO ADMANNE HAD TO
CALL TWICE TO SOOTH MY INJURY.

THEY WANTED^{US} TO ACCEPT ~~TWO POSSIBLE~~
A DATE WITH A POSSIBLE SUBSTITUTION:

NOV 20 TO DEC 20 (ONE MONTH)

OR DEC 22 TO JAN 22 " "

THE VASULKAS

PAGE 3

ALTHOUGH THEY HAVE NO MONEY TO PAY FOR ANYTHING, THEY WANT TO TAKE A MODEST CATALOG AS AN INTERLUDE TO TWO MORE SHOWS ONE IN PALERMO THE OTHER I DON'T REMEMBER. THEY USED THE WORD VALLURE A LOT, WHICH I TRANSLATE AS HONOR, VOLUNTARISM AND A SPECIFIC KIND OF FAME.

I HAVE NO MUCH OPINION ABOUT THE SHOW, IT DOES NOT CROSS ANY OF MY MATERIAL FOR SAN FRANCISCO. YOU HAVE TO THINK HARDER, SINCE THEY WANT ALSO MACHINE VISION (ALLUSION),

BUT YOU SHOULD HAVE SOME TIME TO
ACCEPT OR REJECT THAT PIECE THERE.
(IT IN MY MIND) CONFLICTS WITH LYON
AS WELL, SO WE BETTER SEE IF WE CAN
REALLY BUILD 3 VERSION, ONE
VERY BIG). THERE IS SOME TIME
TO THINK ABOUT IT, I SUPPOSE.
HOW WAS THE PERFORMANCE?
I HAVE NOT BEEN ABLE TO RECONSTRUCT
THE SAGA OF THE LOST THOR

ALL FROM

W.

THE VASULKAS

Thursday, August 17, 1995

Attention: Marco Maria Gazzano

Dear Marco Maria,

We are happy to have spoken with Arianna and to know that you are still interested in exhibiting our work in Rome. Arianna mentioned that, due to your fiscal funding, you would like to have the show sometime before the end of the year. She suggested December. Unfortunately, a December exposition in Rome is in direct conflict with our present schedule. Steina has commitments in Bulgaria, Prague and Hungary at that time. Woody will be working on another table for their retrospective in San Francisco and coordinating other installations.

Here are two possible solutions to this problem. We could present a show based on media which would include Steina's installations, historical and documentary materials. None of Woody's installations would be available as his pieces will be in San Francisco. This show would definitely be an abbreviated version of what we all envisioned, but could be organized and mounted within the time frame.

The other possibility would be to have the Rome show after the show in San Francisco. The advantage of this would be that all of the media (laser discs in NTCS format) will have been produced, all of the technology will be working, and the installations will be complete and available for exhibition elsewhere. There will also be a detailed catalogue and a wealth of pictorial materials from the show. Woody will have another installation, *Brotherhood - Table I*, that could be included in Rome as well.

Please understand that the above are just suggestions and we look forward to hearing you ideas.

Ciao,



Steina

FAX FROM THE VASULKAS

TO: MARCO M. GAZZANO
DATE: 8-18 95
PAGES: 2

Steinas' Itinerary, 1995-96

The days/weeks refer to Steinas' schedule, not the duration of the shows.

Sep 18-25	Biennale, Kwangju/Korea (One week)
Oct 10-Dec 12	Rome/Italy (tentative)
Oct 9-21	Invex, Brno/Czech (One week)
Nov 3	Photographic Soc, Albuquerque/NM (One day)
Nov 6	University of Boulder/CO (Three days)
Dec 3-6	Soros Foundation, Praha/Czech (One week)
Nov/Dec	Soros Foundation, Sofia/Bulgaria (One week)
Dec 18-Mar	Biennale, Lyon/France (One week)
Jan 15-24	The Butterfly Effect, Budapest/Hungary (One week)
Feb 15-Apr	MoMA, San Francisco/USA (Two weeks)
Mar 95-Mar 96	Steim, Amsterdam, Holland (One year)
May/June	Reykjavik/Iceland (Six weeks)

KINEMA

Associazione Culturale

1995, Oct. 25 1995

Dear Steina and Woody,
because of many exhibition until end of the year the Council of Rome decided to make a further cut on our budget, at this time with all energy and money that we gave already we want to make the exhibition in any case.

To acquire another sponsor of thecnik and to cut other costs we have to suggest you another date for the opening we suggest the 18 of December, this day coincide with the last day of my international meeting. In this case the lecturers will be for the opening the press is going to give more news and the public sure is going to be much more. 'Violin' Power life is going to be with a lot of public.

The exhibition will be for 3 weeks. We know that you both and Carlo are in Lyon for the opening, Carlo said to us, today, that the important opening is the 14 and from the 15 he can come to set up and you can come before the 18 to control every think.

About the installations we are talking about are:
Pyrogl. yphs

Matrix
The West
Allvision

Tokyo 4

Violin Power life performance one day. The opening
Allvision we provide the cameras
The projectors we have and they are three guns

How much is going to costs each photopanel? here with negative is 1 m² : cost 65 dollars.
about pictures in digital form is possible in CDrom digital Kodak photo CD or in DAT.

About the retrospective you speak about 9 mastertapes and 9 hours we don't understand. *For the retrospective is going to be - Lacorn + other works - in total 3-4 hours*

best regards

Adriana Marco

Dear Marco/Adriana

Oct 25. 1995

It would be better for me doing Violin power at the opening of the conference, set up the show and then go to Lyon.

Pyroglyphs needs 3 Projectors, 3 Translucent Screens

Matrix, Allvision, Tokyo 4 and The West all need Monitors

The Locarno retrospective is 132 min:

- Evolution 16 min.
- Violin Power 10 min.
- Golden Voyage 15 min.
- Reminiscence 5 min.
- The Matter 4 min.
- Flux 9 min.
- Urban Episodes 9 min.
- Progeny 19 min.
- Lilith 9 min.
- Art of Memory 36 min.

So now the tape count is:

- Retrospective 3 Master Tapes
- Pyroglyphs 3 Master Tapes
- Matrix 1 Master Tapes
- The West 2 Master Tapes
- Tokyo 4 4 Master Tapes

Total 13 Master Tapes

That is 13 kg, 52cm x 27cm x 18cm

The computer stills are at this moment formatted for Kodak Photo.

Are all the synchronizers provided by you? One 2 channel, one three channel and one 4 channel.

The question about pictures in digital form (floppies) referred to the catalog prints.

Woody is stilll looking into the photo panels.

Summary for the shipping from Santa Fe to Rome and back:

- Violin Power Two crates @ 25 kg ea 50 kg
- Allvision Three crates @ 25 kg ea 75 kg
- 13 U-Matic Masters, One crate @ 1 Kg ea 13 kg
- Still Player + program floppy disks 10 kg

h a m i l t o n - c a r l i s l e

~~STEINA VASULKA~~

HI ADRIANA/MARCO

Bio update:

In 1994 four of her installations were shown in various places in Holland, and she was an artist in residence at the Institute for Studies in the Arts at Arizona State University in Phoenix, Arizona. In January of 1995, four of her installations were shown at the Center for Contemporary Arts in Santa Fe, and in February of 1996 she and Woody Vasulka will show eight media installation at the San Francisco Museum of Modern Art. In March of 1996 she will be in residence at the Steim Institute in Holland for a year.

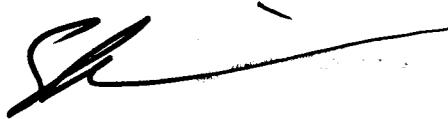
Travel:

I will arrive on a plane from Luxembourg flight # lgaz0551 in Rome on Dec 6th at between 2 and 3 PM (flight leaves Luxembourg at 12.55, arrival not printed on ticket).

Shipping:

There are items missing in the shipment: I did not have time to assemble the retrospective, and I am changing Pyroglyphs, the copies sent are for back-up only - wait to transfer them to PAL. I will fedex or HDL them or is it sufficient to bring them on the 6th?

chido



KINEMA

Associazione Culturale

fax 0039 6 7024662

Woody Vasulka
Santa Fè

Dear Woody,

I give you the list of Photo Panels

Panel 7-8-9-10-11-12-13-14 90x67 cm each 5 kg, each

Panel 4-5 90x42cm.each 3,5 kg. each

Total 10 Photo Panels famed and glazed

Thanks a lots and best regards.

Adriana

Rome 13 November 1995

Dear Steina, here the list of video retrospective :

Sexmachine 6' 1970
Tissucs 6' 1970
Adagio 10' 1970
Contrapoint 3' 1971
Black Sunrise 21' 1971

Let it Be 4' 1974
Land of Timoteus 15' 1977
Bad 2' 1979
Cantaloup 28' 1980
Voice Windows 8' 1986
In the Land of the elevators girls
5' 1989-91

C-Trend 10' 1975
Artifacts 22' 1980
The Commission 45' 1983

Vocabulary 6' 1973
Noiscfield 13' 1974
1,2,3,4, 8' 1974
In Search of the Castle 12' 1981
Evoulution 16
Violin Power 10'
Golden Voyage 15'
Reminiseence 5'
The Matter 4'
Flux 9'
Urban Episodes 9'
Progeny 19'
Lilith 9'
Art of Memory

Rome 16.10.95 .

Dear Steina and Woody, we have the definitive date is the

6th of december, we took care of Lyon. Ansoloni will be in Rome from the 29 of November to set up the exhibition. And for the opening we please you a lot to be here in Rome.

We ~~would~~ have to write the definitive budget so before friday we have to know the cost of the transport from U.S.A. the Fine Art Express they need number of crates - dimension weight and also the Broker in Rome need this information to make the price.

the transport is going to be done for the following work of art :

- Pyroglyphs - Matrix - the West (2 video distribution amplifiers with multiple video outputs)
- All Vision (2 Camera housings A microspher
- Variable DC power supply)
- Toky 4 (1 four channel)
- Violin Power (live performance . . . 1 on ly the day of the opening.
- Digital images so many you want (are they DIA or video)

.. / ..
 All the series of your photo paintings.
 Do you have one installation which is
 signed from both of you -

We wait for your answer

in caro saluto

Adriano e
 Marco

* Selection of videotape works of
 Vasaltas from 1970 until today
 in Ulotic NTSC -

We are going to make all the video in
 PAL.

THE VASULKAS

Request for funds to mount a nine installation exhibition by Woody and Steina Vasulka at the Palazzo delle Esposizioni, Rome, Italy.

The City of Rome, under the curatorship of Marco Maria Gazzano, has invited Steina and Woody Vasulka to install a major exhibition of recent work in Rome's Palazzo delle Esposizioni from October to December 1995. In addition to the City of Rome contributing this extraordinary exhibition space with full staff and producing an exhibition catalog of 150 to 200 pages, the City is also providing housing, per diems and other in-kind donations amounting to approximately 100,000 dollars. The media production house Grandimmagini is contributing media equipment for the nine installations, a contribution estimated at 50,000 dollars. In spite of this great commitment it looks like this exhibition might not happen for lack of funds. All nine installations use video tape, anywhere from one to four channels. These must be transferred from American/NTSC to European/PAL standard, some hardware and software needs to be designed and constructed and photos and texts need to be prepared for the catalog. We are therefore looking for cash donations for the following expenses that the City of Rome is not able to meet:

Transcoding of all installation tapes NTSC/PAL	12,000.-
Three round trips Santa Fe/Rome	4,500.-
Artistic fees (The Vasulkas)	8,000.-
Preparation of photos and texts for catalog	2,000.-
Administrative fees	2,200.-
Technical support (Hamilton, Gritzko, Dostal)	8,000.-
Special hardware (synchronizing, switching)	3,500.-
<hr/>	
Total	\$40,200.-

THE VASULKAS

A list of the nine installation exhibition by Woody and Steina Vasulka at the Palazzo delle Esposizioni, Rome, Italy.

Matrix, 1970-72
Allvision, 1976
The West, 1983
Art of Memory, 1987
Tokyo Four, 1991
The Theater of Hybrid Automata, 1991
Brotherhood - Table III, 1994
Borealis, 1993
Pyroglyphs, 1995

biennale d'art contemporain de lyon

MAISON DE LYON
PLACE BELLECOUR
69002 LYON
FRANCE
T : (33) 72 40 26 26
F : (33) 78 38 28 92

DE :
FROM :

DEAR MARCO/ADRIANA

Juliette RAJON

A :

THESE ARE THE LYON Steina VASULKA

NUMERO :

DATES. IS ~~NOT~~ CARLO 1 505 473 0614

DATE :

WRONG? I WOULD LIKE 13/10/1995

NOMBRE DE PAGES :

TO DO ROME BEFORE

NUMBER OF PAGES :

LYON IF POSSIBLE¹

OBJET :

I WILL SEND YOU AN
OTHER FAX LATER

BIENNALE DE LYON/
WELCOMING OF ARTIST

Dear Steina Vasulka,

We are contacting you today in order to organize your coming to Lyon in December for the Biennale.

We remind you the dates of the exhibition :

Dec 18 and 19th : professionnall days

Dec 19th evening : official opening

We think you could arrive on December 12th and leave on December 20th.

We would take charge of your travel and hotel (night and breakfast).

Do you have any special arrangement with a travel agency ? What is the price of the ticket you can get to come to Lyon ?

If you do not have any special arrangement, we will take charge of the organization of your coming, but let us know.

As far as your assistant is concerned, we need the same information.

We hope you can answer this fax very soon. As you can imagine, seats in planes around Christmas times have to be booked now.

Yours Sincerely,

Juliette Rajon,
Responsible for welcoming of artists

maison de lyon, place bellecour, f - 69002 lyon, tél 72 40 26 26, fax 78 38 28 92



Johnson International

a division of **Johnson Storage & Moving Co.**

221 Broadway • Denver, Colorado 80209 • USA

TEL: 303/778-6683 • FAX: 303/698-0512

Date 11/15/95

Page _____ of _____ Pages

To MRS. STEINA AND WOODY VASULKA FAX Number (505) 473 0614

From CHRISTINE GERECHT

Subject AIR SHIPMENT OF EXHIBITION MATERIALS

Good afternoon!

Bolliger in Italy has asked us to contact you. We are aware that you have an exhibition shipment that needs to be transported. We would like to physically look at it and set up a schedule with you, however, we cannot not make contact with the phone number we have. We have (505) 479-7181. I cannot dial it from Denver and my Sante Fe office cannot make a connection.

Please call Mr. Pat Perea at my Sante Fe location so he can survey the items and schedule pick up. His number is (505) 473-3576 or (800) 676-6683.

Thank you for your assistance.

Kind regards,

Christine Gerecht
Director, International



JOHNSON STORAGE/MOVING

ATT KRISTINE

ROME:

1-Video Laser Disc player, Pioneer VLD-8000 LP s/n MD3911905 made in Japan		2,200.00
1-Zeta Electric Violin, model ZETA VC-225, s/n JV50155, made in USA		1,000.00
1-IVL Technologies ZETA MIDI Controller, model PR 7005, s/n 7V5/1200, made in USA		1,000.00
1-Digitech Harmonizer, s/n DHP-55, made in USA		800.00
Misc. Cables, Foot Controllers, interface		250.00
A Mirror sphere		300.00
Sphere and camera stands		250.00
A Crossbar		150.00
Turntable assembly		4,500.00
VDC power supply		30.00
The West	2 NTSC Mastertapes 3/4"	100.00
Tokyo 4	4 NTSC Mastertapes 3/4"	200.00
Pyroglyphs	3 NTSC Mastertapes 3/4"	150.00
Borealis	3 NTSC Mastertapes 3/4"	150.00
Photo Panels	10 @ 600.00	6,000.00
4 screens	4 @ 300.00	1,200.00

302 PPS 0215

Marco M. Gazzano
Newman S.r.L.
Viale di Trastevere 26
Roma, Italy

July 22, 1995

Dear Marco,

We are sorry about this long silence, I have wanted to write you for a long time. There is no answer yet from Siemens nor Icelandic Cultural Council, the other replies so far have been negative. We are beginning to wonder what the chances are of the show happening in the fall. I am passing on to you some addresses of potential resources. I was initially going to write to them myself - I just do not find the time, and now we are leaving on a lecture tour for a week. Our schedule is getting quite full, Woody is going to Japan (August) and I for Korea (Sept.), time is running out. We also have to start thinking of scaling down. If we skip "Brotherhood" and "Theater" we save a lot, both on shipping and of fees for Hamilton and Dostal. Woody could compensate with a computer still installation of the series "Mishap in the Lobby" and others. This is all for now, let me know what you think.

Much love to you and Adriana

Steina