

Brussels, 5th August 1981

Dear Steina and Woody VASULKA,

First of all, let me introduce to you: IMAGE VIDEO
We are an independent Video group and realise since two years video
tapes with artists, theater groups, students, etc...
Since the beginning of this year, we organise several meetings concern-
ing art video together with J.P. TREFFOIS (RTBF LIEGE -BELGIAN
TELEVISION).

At the end of October, we would like to show
video, and especially video tapes made with computer, within the
framework of a festival of electronic music in collaboration with
"OMEGA ALFA", "RTBF and IMAGE VIDEO"; of course we are interested
in showing your work.

We know very well your ancient video tapes ("BUFFALO") but not your
recent work. Can you send us a proposition for a program that il-
lustrates this subject.

Concerning the rights, (being a cultural entreprise) it is true
that we are not very rich, but find it normal to share the production
costs.

We propose (only for non profit use) 5 US \$ for a minute.
But extension of the rights is possible (see added proposition)

We are looking forward to have news from
you, and thank you very much for your collaboration.

LIEVE BELLEFROND

IMAGE VIDEO
93 Rue Van AA
B 1050 BRUSSELS
BELGIUM

L. Bellefrond

*Artifacts
Central
Sel TRE*



The Independents

The Independent Film and Video Distribution Center

August 21, 1981

Dear Producer,

In the last six months or so you've received a letter from me informing you of the IFVDC's desire to include your film or videotape in one of our upcoming television series.

If your work was slated for the documentary series scheduled for release this fall, you've already received a contract and possibly returned it to us. If your work was to be in one of the other series you have not received a contract yet. In either case you may be wondering what's up.

Here's what's up: our attentions are focused on the documentary series right now as its release date is rapidly approaching. As soon as that series is complete work will begin on the following series (animation) and then the third series (fiction). To complicate all this I will be leaving the Center at the end of this month to work on another project in Los Angeles.

My leaving will have a minimal effect on the operations of the IFVDC although it is likely that the release of the fall series will be postponed temporarily. Once a new Director has been hired things will proceed normally. If you need further information just write the IFVDC at the address given on this letterhead.

Thank you for interest in the IFVDC we appreciate your patience while administrative changes are being made.

Sincerely,



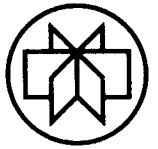
Douglas Cruickshank
Director

P.S. If you've sent us your film or tape for transfer it is being returned. The new Director will contact you when he or she is ready to begin post production.

Post Office Box 6060

Boulder, Colorado 80306

303-469-5234



April 6th, 1981

Steina and B. W. Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Steina and Woody:

Here is the Earthworks Bibliography.
Probing the Earth is the best book, if you can get
it. I am hard at work at Woody's wonderful essay,
and hope that he's working to extend and complete
it.

Here is a suggested contract for Cable
TV prepared by Mr. Scott Vayer.

Sincerely,

GERALD O'GRADY

GOG/smf
Enclosures (2)

FILM ART FUND INC.
ANTHOLOGY FILM ARCHIVES
80 WOOSTER STREET
NEW YORK, N.Y. 10012

ROBERT A. HALLER
EXECUTIVE DIRECTOR

212-226-0010

Jan. 15, 1981

Steina and Woody Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

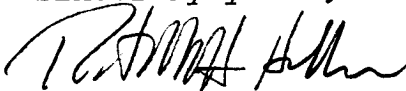
Dear Steina and Woody,

Looking through the materials you sent us two weeks ago, I am reminded by them of what I have wanted to do, but didn't have the resources to do . . . and suddenly it has occurred to me that I may have the resources after all, so I am proposing the following: that if you want to, we can swap some of my 16 mm films for some of your videotapes (I have checked on the enclosed two sheets ten reels that I want to swap). What I would like to swap for are: Vocabulary, From Cheektowaga to Tonawanda, and Land of Timoteus.

Do any of the films interest you? If so, write or call me.

I hope to transcribe your interview later this month, and will then send it to you for corrections.

Sincerely yours,



Robert A. Haller

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

October 1, 1981

Steina and Woody Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Steina and Woody,

I have been asked to select twenty videotapes for inclusion in the Biennale of Sydney, which is being held in Australia from April 6 through May 23, 1982. The video program will consist of recent works by artists who currently are living in the United States.

I am interested in having your videotape, In Search of the Castle, 1981, be presented in the Biennale. All works will be shipped from the Museum of Modern Art, and we will need to have two copies of your tape by November 16. The Rental Fee is \$200, and upon conclusion of the exhibition your two tapes will be returned to you. *not yet*

Please read the enclosed materials, sign the loan forms, sending on the yellow copy to the Biennale.

If you have not sent me your biography in recent months, I would appreciate your sending an updated version right away. As well, it is important that I have a black and white photo of the work by October 16. I will be forwarding these materials on to the Biennale in mid-October.

With best wishes,



Barbara J. London



Paris le 05 . 02. 81

Woody & Steina Vasulka
Media Study
BUFFALO

Dear Woody and Steina,

Next April a films and video exhibition will happen in Paris : " FISSILMS " . It includes your tapes which are available at London Video Arts.

Ciné-Doc (a documentation center created by Guy Fihman, Claudine Eizykman, Dominique Willoughby Prosper Hillairet et Catherine Le Gallou) will need for the catalogue of this exhibition, and for its own Keeping photographs and texts as precise as possible about the following tapes :

" Golden Voyage, Vocabulary, The Matter, Telc, Explanations C. Trend, Heraldic View, 1.2.3.4., Soundsize " .

Would it be possible to receive these documents as soon as possible (before the 15th of March).

We'll send to you all informations resulting from this exhibition (catalogue, press...)

expecting you soon in Paris for another "Didactic video ",

Sincerely yours,

Edouard Ben x

California
Institute
of the Arts

Valencia
California
91355

805
255 1050

Library

September 27, 1983

Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Steina Vasulka,

Catherine Lord asked me to contact you regarding your work. We are interested in building a collection of artists' videotapes at CalArts and feel that The West is one of the tapes that should be included. We do have a copy of The Vasulkas, 1979, thanks to you when you were visiting artists at CalArts. We have a very secure arrangement for viewing tapes in the library, so that the tapes are not misused or duplicated. Would you consider selling us a copy of your work and for what price would you consider it?

I would like to buy some slides of your work also. Do you have slides taken from your tapes that you would sell? I can pay \$1.00 per duplicate slide plus the cost of postage. Please send up to 20 slides representing your work to:

Evy White
CalArts Library
24700 McBean Parkway
Valencia, CA 91355

Again, the slides are a study collection and would not be duplicated or sold.

Can you send us any other information...exhibition notices, clippings, a bibliography...for our files?? Anything that you care to send will be appreciated. Thank you.

Sincerely,



Evy White
Art & Slide Libn.

SOUTHWEST ALTERNATE MEDIA PROJECT

12 April, 1982.

Woody and Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Woody and Steina,

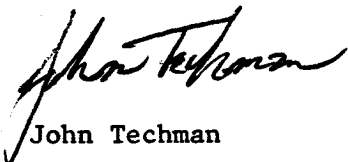
Here's hoping that the Spring finds you well and that your show/presentation in March went well.

I was writing just as a reminder about the article for our publication, SOUTHWEST MEDIA REVIEW, was coming. I understand that we are firm enough financially to say that we will be publishing in early summer, and so I am -oping that Woody is still interested in writing for us. Our schedule has been bounced around a great deal, but now seems to be rolling surely toward the middle of May. Can you let me know how that sounds?

Also, we are readying for TERRITORY, our summer series on the local PBS, and we wondered if we would be able to program some of your work again. Brevity is no problem. The show begins in June, and we would like to know how you feel as soon as we can. Again, I believe that we could pay about \$3/minute.

That's about all from here. Watch for the McDonald/Sims generic video Art, soon to be the rage most everywhere.

Sincerely,



John Techman

MUSEE D'ART MODERNE DE LA VILLE DE PARIS

11 AVENUE DU PRESIDENT WILSON PARIS 16°

Je, soussignée Marie Odile Briot,
conservateur, Responsable du MAM et
commissaire de l'exposition Electra,
certifie avoir pris en depot les
bandes video de Steina et Woody

VASULKA :

- 1 - ARTIFACTS / CANTALOUPE / SELECTED TREE CUTS
- 2 - URBAN EPISODES / SUMMER SALT / IN
SEARCH FOR THE CASTLE / PROGENY / BAD.

le 16 mars 1983 -

M. O. Briot

28 Sackville Place
Toronto, Ontario
Canada M4X 1A4

February 14, 1983

Dear Steina and Woody,

Greetings to you in the sun from me in the slush (actually it's not that bad..but how are you?)

Here is a video series I just finished. Hope you have some time to look at it. There are 6 episodes at about 30 mins each.

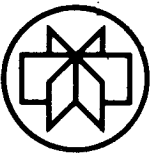
Do you know anyone I should try to sell it to? Anyone at PBS you think might be sympathetic? (The master is on 1")

Would appreciate your sending these on to Ralph and Sherry when you have finished with them. (Their address: RD#2, Box 235, Newark Valley, NY 13811)

Hope to see you sometime. Give me a call when you're in Toronto.

Cheers!

A handwritten signature in cursive script, appearing to read "Jane".



July 26, 1979

Dear Vasulka Video,

Going through a pile of old notes and memoranda, I found one to myself arguing that I wanted a print of the film of Woody's that I once called "GRAZING". I still do, and am willing to pay print costs, or trade in kind, or whatever else is mutually satisfactory. However, I won't bring the matter up again for another two years.

What sort of summer is it for you? I have heard distant rumors that the buffer is up: but of course I don't believe any positive or optimistic rumors about hardware. Seeing, though, is believing. I may be in Buffalo, very briefly, within the next week or so, & will check out your progress at that time. There was talk of some sort of meeting with Jay Leavitt and Lejaren Hiller, but it never amounted to more than talk.

I'm trying to get out from under three years of piled up shit: business not attended to, stuff unsorted and unfiled, letters never answered, Income Tax returns not filed, and so forth. It's very dull work indeed, & requires that I summon daily my few remaining scraps of Protestant conviction. The amount of garbage is unbelievable, but gets smaller. Soon I'll be able to get into one or the other of the workrooms again.

After enormous difficulties, I got the disk back from Processor: and indeed it was fixed. Now I'm trying to sell it, and have no buyers. Everyone knows that PT is out of business, of course. Eventually, I'll dispose of it for the cost of the drives alone, and feel lucky to get \$1500. All this would be easier to take if I weren't broke: I must sell one disk to get another. And I can't use the PT one, for fear it will break down again. Thus far I've spent \$3500 on it, and after 18 months I still don't have a disk. Incredible! There's no hardcopy, either: the teletype has been inoperative since March 25, and I may be able to pick it up on Monday. Nobody wants to buy it, either. So I've largely turned into a paper programmer, which isn't helping my compiler design effort much. And I'm working up a new system, most of the components for which I already have. No, I'm not moving to LSI-11 because \$20,000 for a peripheral, even a very spacious one, is beyond my reach ... & I could never tolerate Schier's presence in my life for 3 years... so it will be Z80, with options to expand to an Intel 8086, a very interesting 16 bit machine for which there are now I/O and floating point co-processors. And, of course, no software.

Nevertheless, the theoretical part of the compiler moves along. I'll test it in September by rewriting the DEMON sound program as a disk-interactive compiler. Then it will be suitable to real-time & even performance.

What else? Not much. I'm cooking a lot of curries, & Marion a lot of fresh vegetables. Sta bene,

HF

Twin Cities Public Television

July 18th

KTCA-TV 2
KTCI-TV 17

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To whole bunches
of Minnesota Land-
scape art-type
people: Skip Blumberg,
Cynthia Neil, Steina,
Steve Christianson and
James Byrne.

Oh Hello!

Davidson is here, we have to get up at 5:00am
and go up in a balloon again. The balloon is great, but
the 5:00am you can keep.

Anyway, this here being the first communication--
real official like--from KTCA to you, I best get down
to oxide, as they say. I need a whole bunch of informa-
tion from all of you. Like, when are you coming, what
equipment will you need and what will you do? You know,
small things like that.

Seriously, if I had even a week before Davidson came
to line things up, things would be going quite a bit
more smoothly for us (they aren't going badly, but they
could be smoother). So in order to help you help me help
you, here's an overview of what's what.

Originally the budget called for \$175/week for
equipment--period. We corrected that with some internal
help here (in-house services will absorb Quad tape and
studio assembly time, things like that) and by cutting
all time-related budget lines to 14 instead of 21 days.

1800 1400

\$ 200
\$ 125

The totals now look something like this:

\$2,158.00	equipment
480.00	editing
700.00	per diem
350.00	daily travel
<u>\$3,688.00</u>	<u>per artist</u>

Travel expenses vary and each artist can use 24 MBU 15's or the equivalent. You can stay a year if you wish, but these are the maximums.*

As far as equipment goes, local firms can rent us an Ikegami HL79, and NEC, a Hitachi SK80 or a Sony 1610 with a Sony BVU 50, BVU 100 or 3800 plus batteries and ancillary equipment--IF I KNOW THE DATES! SEPTEMBER DATES ARE ALREADY GETTING TIGHT! Unfortunately we are a union house and cannot provide in-house facilities.

Likewise with editing. Will you do it here or at home? I need to book facilities if you edit here. Time base correcting, by the way, will take place here after you send us the finished tape. It's done during the 3/4 to 1 inch transfer. And Jerry Huiting, our Engineering Supervisor, will check each camera for FCC specs before sending you into the field.

Miscellany: I need Social Security numbers for accounting purposes. I'm working on a new system now, but as it stands you must return all unspent per diem with receipts for that which has been spent. Car rental: let me know if you can't drive, don't want a car etc. I've been Davidson's driver for this piece. I can do it again. Housing: I live in a house called Newgarden

*Except for Cynthia and perhaps Steina who have both scheduled fewer days and less equipment respectively. These funds are being used in the "other" category of our budget which provides things like hot air balloons.

which is a three story house with 6 bedrooms, 2 baths, laundry, a large kitchen and 5 people--all of whom happen to get along quite well. We're 4 blocks from Lake Calhoun, 2 blocks from the mercantile center of the area and 1 block from the liquor store. Davidson says "I've not only survived, I've enjoyed myself" about his stay. Small wonder. At \$30 per week it leaves quite a bit of per diem for indulgences in other areas.

That's it for now. I've enclosed an envelope to expediate matters. Call collect with questions (I will refuse the call, get your number and return it on the WATS line).

Check List:

Dates--

Shooting dates:

Rain dates:

Circle what you want:

A room at Newgarden

A rental car

IKE Hitachi NEC Sony 1610

BVU 50 BVU 100 Sony 3800

Descriptions:

Project description:

Equipment I'll bring:

Other equipment I need and other stuff in general:

See you soon!

Craig Sinard

P.S. There may be extra money for "other" - special things - actors, whatever.

MINNESOTA LANDSCAPES

DAVIDSON GIGLIOTTI	212-966-0812 537 Broadway New York 10012	
SKIP BLUMBERG	415-648-2111 282A Valley Street San Francisco, Ca 94131	
JAMES BYRNE	612-647-0861 2328 Chillcombe St. Paul, Mn. 55108	
CYNTHIA NEIL	312-337-3160 211 St. Paul St. Chicago 60614	Chicago Editing Center 11 E. Hubbard (565-1787)
STEINA	716-856-3385 257 Franklin St. Buffalo, NY 14202	
STEVE CHRISTIANSON	503-687-0994 840 W. 22nd St. Eugene, Or. 97405	Woodland Video Box 2483
CRAIG SINARD Project Coordinator	612-825-6448 3033 Fremont Av. S. Mpls, Mn. 55408	KTCA-TV 1640 Como Av St. Paul, Mn. 55108 (646-4611)
PETER BRADLEY Project Director	612-825-7355 1458 W. Minnehaha Pkwy. Mpls, Mn. 55404	"
JERRY HUITING Engineering Supervisor	612-644-3699 1997 Ashland Av. St. Paul, Mn. 55104	"

18 January 1982

Dear Steina:

I've returned the other tapes in a separate box today, first-class. In this package is a 60-minute tape which I hope you can fill with dubs of NCET at KQED and pieces by Terry Riley ("Music With Balls") and Philip Makanna ("The Empire of Things"), if Media Study has them. They are in "Expanded Cinema" and I would really love to have them for nostalgia's sake.

I appreciate very much your sending all those tapes. I love the David Byrne "Once In A Lifetime," and Ed Tannenbaum's dance tape. Don't care much for Toni Basil. But your work, especially the stroboscopic/switching 3-D stuff is really fantastic and I want to do an interview with you about your work, soon.

Bob Zagone was really ahead of his time; the loops and feedback in the NCET stuff is really beautiful.

I'll be sending you some tapes within a month.

Love,
Gene

DEAR DEAR FRIENDS:

STEINA
&
WOODY

(ROSS EYE HAS TAKEN THE QUANTUM LEAP FROM TEACHER TO ARTIST FOR NEXT YEAR; I TOOK AN UNPAID LEAVE OF ABSENCE FROM THE INSTITUTION, THE 'TUTE. NOW I'LL SEE HOW TO \$URVIVE AS AN ARTIST-ONLY FOR AWHILE.

NAM JUNE ASKED ME TO MAKE A COMPUTER GRAPHIC ANIMATION FOR HIS WHITNEY SHOW, "100% FREE." SO I DID. IT COST ME \$75.00!

AM LOOKING FORWARD TO DOING REAL TIME IMAGE PROCESSING (OF SPEAKERS FACES, ^{G.E.} PROJECTED LIVE IN AUDITORIUM) AT SIGGRAPH '82 IN BOSTON, JULY 26th-30th. I CAN'T THINK OF A MORE CRITICAL TECHNICAL ~~AND~~ AESTHETIC VIEWSHIP THAN THE SIGGRAPH CROWD, SO I DO IT, A REAL TIME PERFORMANCE FOR 3 DAYS/EVES, UNDERGROUND - NO LIGHT BUT PROJECTED IMAGE LIGHT; USING INFRA-RED and/or IMAGE INTENSIFIER TRICK\$.

LOVE:

Phil

JAN. 18 / '83

DEAR WOODY & STEINA:

HERE'S A COPY OF MY LATEST WORK FOR YOUR COLLECTION. UNFORTUNATELY, I DIDN'T GET MY T.B.C. IN TIME TO BE OF MUCH USE ON THIS TAPE. THE T.B.C. IN TESTS HOWEVER, REALLY HELPS STABILIZE COLOR ETC. WHEN PROCESSING THRU THE VIDEO-LAB OR CITROMA KEFER IS INVOLVED. FOR THIS THE MACHINE IS WORTH IT.

TOMIYO TRIED CLEANING UP "HER" PAGANINI TAPE THRU THE T.B.C. UNFORTUNATELY AGAIN, THE MICROTOME BID LIKES EVERYTHING BUT TAPES WITH SKEW PROBLEMS SO WE HAD TO GET OUR V.H.S. EDITING PLAYER MODIFIED (THERE WAS NO EXTERNAL SKEW CONTROL.) SINCE MY RUSSIAN ENGINEER FRIEND MADE THIS MOD THE MICROTOME WILL EAT ANYTHING WE FEED IT. HER PAGANINI TAPE HAD A FEW BAD EDITS WHICH SHE CLEANED UP, BUT OTHERWISE THE SIGNAL, IMAGE, ETC. SHOULD BE GOOD.

WE'RE GOING TO MEXICO FEB. 15 TO HELP THEODORE SHOOT SOME BACKGROUNDS - WE MAY STAY 3 MORE WEEKS IN ANY EVENT I'M SURE WE'LL TALK BEFORE THAT.

P.S. I'LL READ THE MEMORY BOOK NOW - MORE TIME NOW. REGARDS
E. & T.

The Center for New Television

11 E. Hubbard, Chicago, Illinois 60611 312/565-1787

June 1, 1983

Ms. Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Steina:

By now, I hope you have received your material from the Art Institute. Sorry for the delay.

I notice that you will be attending the NAMEC conference in Minneapolis; I will be there also. I am writing a paper tracing the history of experimental video and I wonder if I could interview you in Minneapolis sometime while you're there. I will be there from the 8th to the 11th and would be glad to interview you at any time convenient to you. I would particularly like to talk with you about the founding of The Kitchen and the early days of video. Please let me know if this will be possible.

I look forward to seeing you.

Sincerely,



Joyce Bolinger

Dear Steina and Woody,

June 3, 1983

Here, finally, is a tape of all the "constructed sound" pieces that I've done to date ('79 - '83). I appreciate having your pieces, many are especially effective projected onto a large screen with amplified sound. This condition is what I prefer for my tapes as well, i.e. somewhat powerful.

We'll know more later this summer about the disc project. Here's our tentative schedule:

November 1983 - 1 week workshop, intro-session

with the three major artist groups.

Nov. 1 - April 1, 1984 - Artist 1 residency, production, etc.

March 15 - August 15, 1984 - Artist 2 "

August 1 - January 1, 1985 - Artist 3 "

January 1 - March 1, 1985 - Videodisc post-production

March 1 - May 15, 1985 - Final artists residency, post-production, programming of partner computers

May 1985 - first performance

I'll be in touch soon.

Best Regards,

Vin Grabill
The Center For Advanced
Visual Studies
M.I.T. Building W-11
40 Mass. Ave.
Cambridge, MA 02139

Dear Woody and Stevia

I was disappointed to find out that "summer in Buffalo" fell through. I was very much looking forward to seeing both you again - talking, signing etc.

So here is another batch of material which includes "Soundings" (I did a minor change on it so you might ease the version you have). Most of the tapes are this year except "Picture Story" and further expl. the spoken text in relation to image. I think you will enjoy "Videograms" which were all generated on the Kutt. I'm still working on them though. I think they touch on the electronic linguistic idea pretty strongly. Be sure to view "Black/White/Text" with stereo sound and "Around + About" in a part of an installation which I won't go into detail here but I think it works on its own too.

I realize there may be at times a language problem here because of our different origins but I'm hoping not. Sometimes it may be a struggle to stay with some of these but give it your best. I feel more strongly about these tapes than anything I've ever done and would like to know what you think.

This tape is for you to keep and if you have anything recent to send me please do. If not I would love a copy of the Gene Fluere tape - that was an inspiring "retrospective".

Hope all is well and hope to see you soon.

Have a good summer.

Gary

The Rockefeller Foundation

1133 AVENUE OF THE AMERICAS, NEW YORK, N. Y. 10036

Arts

CABLE: ROCKFOUND. NEW YORK
TELEPHONE: (212) 869 - 8500

March 1, 1979

Dear Steina:

Thank you for your recent letter and enclosures pertaining to your books on video craft. I found the material to be valuable and fascinating, but unfortunately, there is no way in which the Foundation can help at this point.

Yours sincerely,

Howard Klein
Director

Ms. Steina Vasulka
257 Franklin Street
Buffalo, N.Y. 14202

HK:esb

16 October 1978

Jean-Paul Trefois
Centre Radiodiffusion-Television Belge
Palais des Cingres
4020 Liege

Dear Jean-Paul;

We have finally received your payment of \$1600 in accord with our understanding as outlined in my letter of March 2 to you at your hotel in New York. Thanks.

There remains the matter of the 2 inch master of Woody Vasulka'sst which he sent to you directly from Buffalo in early June. We have not as yet received this, as provided for in said letter of March 2, which calls for you to send them back directly after the programs have been transferred by you to European Standard.

Would you be good enough to return this directly to Woody at 257 Franklin Street, Buffalo, N.Y. 14202, USA via air mail ?

If, for any reason, you cannot locate the original tape Vasulka sent to you, would you kindly reimburse him the \$150 provided for in our agreement and stated in item 1) in my letter of March 2 ?

It would be nice to hear from you.

Yours truly



Howard Wise

16 October 1978

Dear Woody & Steina;

I'm enclosing your royalty statement for the 3rd quarter.

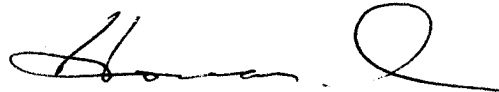
It includes the Belgian TV payment, which, by the way is calculated at 60% of the fee for the artists (you and Steina).

According to our understanding with Jean Paul Trafois, he is supposed to return the 2 inch master to you, otherwise he is to pay you ~~\$150~~. I am writing to him per the enclosed.

By the way, we just received their payment the other day-- finally ! It was like pulling teeth. Our bank tells me that it will take 30 days to clear, but I'm sending your share now.

With best regards,

Yours



Howard Wise



THE SENATE
STATE OF NEW YORK
ALBANY 12247

311 LEGISLATIVE OFFICE BLDG.
ALBANY, N. Y. 12247
518-472-6700

N. Y. STATE OFFICE BLDG.
SUITE 503-504
65 COURT STREET
BUFFALO, NEW YORK 14202
716-842-4642

JOSEPH A. TAURIELLO
MINORITY WHIP

January 5, 1979

Ms. Steina Vasulka
Vasulka Corporation
257 Franklin Street
Buffalo, New York 14202

Dear Ms. Vasulka:

I was pleased to learn from the New York State Council on the Arts about the recent awarding of funds to your organization to support your efforts in the fields of music and theatre appreciation.

If there is anything I can do to assist you in the future, please feel free to contact me.

Sincerely,

A large, stylized handwritten signature in black ink, appearing to read "Joe Tauriello". The signature is written over the typed name and title.

JOSEPH A. TAURIELLO
Minority Whip

MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

To: Steina Vasulka

From: David Shapiro

Gerald O'Grady and myself have considered your request for home use of the 3/4" Panasonic deck. As a rule we do not allow this equipment to be used outside of Media Study, however our feeling was that this situation constituted an exception. It is our understanding that the tapes are being prepared for international competition and that it is necessary for you to interface this deck with your own home equipment.



David Shapiro, Director
Media Study/Buffalo

ds/mc

Steina,

I'm enclosing a check for \$500.00 which I'll list in Media Study / Buffalo accounts as "toward repayment of loan."

When Marc Chodrow returns, I'll have access to our records and I'll then get all the data in one place and clarify it all with you and your bank so that we all know where we stand.

In addition to the problem of late payments, there are then other. I had originally thought that the "\$500 + interest" loan would be for a year and be paid back all at once; what it appears is that you

2

are supposed to make 36 repayments of \$138.87 each which is \$5000.04 in addition, I imagine to interest; at any rate, different amounts of repayment seem to be made each time, and that has me confused and a little concerned as I'm afraid that we (you and us) are being charged a little more interest than we need be; on the other hand, it may be that we can take longer than a year to pay it if we pay it in smaller amounts - what the latest bill, due 9/10/76, seems to indicate is that a payment of \$46.53 is OK at this time, and provided you pay that, it seems that your "line of credit" is safe, but I

Steina,

June 7

I talked with Max about your checks that need to be paid to the bank each month. He says it's a good idea for you to pay the bank, now that you can, and then let us know, and we'll pay you.

Gerry

January 11, 1976

Mr. and Mrs. Bohuslav Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mr. and Mrs. Vasulka:

This is to record your loan of \$10,000 to Media Study for a period of one year.
The debt will be due on January 9, 1977.

It is our understanding that your withdrawal of this money from the bank for our
purposes will cost a sum of \$. for interest and we shall pay that.

The collateral for this loan is our equipment and our property.

On behalf of myself and all involved at Media Study/Buffalo, I want to extend our
gratitude for your help at this time.

Sincerely,

Gerald O'Grady
Director

GO:dd

cc: Marc Chodorow

Steina

I'm enclosing a check for \$500.00 which I'll post in Media Study / Buffalo accounts as "toward repayment of loan."

When Marc Chodorow returns, I'll have access to our records and I'll then get all of the data in one place. Then I can clarify it with you and your bank and our auditor and we'll all know where we stand. I need to find out:

- 1) how much we owe you for the loan i.e., \$5000 + what amount of interest
- 2) how much has been paid back to you
- 3) how much is still due, at what points in time, and in what amounts

What I had originally hoped was that we could borrow the \$5000 + interest for a year, but I know that proved impossible. What seems to be the case is that you have a 36-month loan that has to be paid back at \$138.89 per month - but I may not be interpreting it correctly. It also seems that you can pay it more slowly. At any rate, what has been confusing is that different amounts have been paid each time, and I really don't understand that. What the latest bill, due 9/10/76, seems to indicate is that a payment of \$46.53 is all you need to make at this time to preserve your line of credit; in that case, you wouldn't need the

\$500 for this purpose at this time - but I
may be misunderstanding that also.

Gerry

Copy to Marc

October 27, 1976

Mrs. Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina,

I'm enclosing a list, along with cancelled checks and some receipts, of all payments made by Media Study/Buffalo against your Marine Midland Line of Credit loan. Media Study has paid a total of \$950.61. It seems as though the bank was correctly deducting the payments that were made doubly by Media Study/Buffalo and yourself.

If things are still not completely clear, please give me a call.

Best,

Marc Chodorow

MC:jb

COPY

October 27, 1976

Mrs. Steins Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steins,

I'm enclosing a list, along with cancelled checks and some receipts, of all payments made by Media Study/Buffalo against your Marine Midland Line of Credit loan. Media Study has paid a total of \$950.61. It seems as though the bank was correctly deducting the payments that were made doubly by Media Study/Buffalo and yourself.

If things are still not completely clear, please give me a call.

Best,

Marc Chodorow

MC:jb

October, 9, 1978
c/o Jean Seibel, 1-R
120 E. 19th
Nyc, N.Y.

Hello Steina,

I'm applying for a film grant ~~k~~ to continue the work I did for my ~~k~~thesis. I regret I wasn't able to show it to you. Someday, I'm sure. Jonas thinks it my most ambitious task. Gerry saw it three times and Brian talked with me about for an extended period of time.

On my last day of getting my degree the Northern Lights were out when I was walking at 5 a.m.!

I left with much kindness from friends and students. I also left ~~x~~ stories (true or untrue) of a beastly nature. Guess its better to neither believe your admirers or your enemies.

Love,



David Lee

P.s. if you'd like to send a letter of support

Jerome Foundation, Inc.
West 1052
First National Bank Building
St. Paul, Minn. 55101

May 7 1979

Dear Steina Vasulka

Thank you very much for your note for my letter.

Therefore, I haven't received the tape from Prof. Mitsu Katakaka from UCLA, I would like to request again to make a copy of the Nam June interview with TV Woman, Cameraed by you. I will send your tape, Please, would you send me a copy to my home address.

Sorry to trouble you, but, I think that your interview with Nam June was well videotaped and one of the best interviews which Nam June has ever had in his life. I like it by myself quite a lot.

Thank you very much for your patience and co-operation.

Looking forwards to seeing you both, Woody and you very soon.

Love

Shigeko Kubota

110 mercer st NY, yC 10012

May 10 79

Dear Steina:

I'm sending a check to copy Nam June's interview, instead of sending a tape.

I guess that you videotaped it last summer, now, I'm leaving to Berlin soon. Please, send the tape as soon as possible.

My questions for you,

- 1) How long is the tape?
- 2) Do you have a date of the interview?
- 3) Sofar, who has a copy? (I know that Ralph has one, whoelse'

Thank you for your co-operation.

Looking forwards to seeing both, Woody and you.

When do you visit New York? You are invited by my Whitney Museum's party on the 25th of may, Friday, at 6 o'clock.

Love



Shigeo

October 10, 1979

My Dear Friends:

Here's the show-and-tell itinerary that's going to save my ass this winter. It'll be exhausting but lucrative. I'm trying to generate enough money so I can get to work on my book in January and finish it by May or June. I've been talking to Phil Morton about a full-time teaching job in Chicago starting Fall, 1980, and so far it looks good. Dan Sandin says he might be able to get me some part-time gigs at Circle as well. So I may be moving to Chicago in the fall of 1980...

Meanwhile I'm living on unemployment and borrowing money from my mother to pay the rent. Things are pretty tight: I'll have only about \$50 to my name when I leave for Baltimore October 23rd, on borrowed plane fare, wearing a borrowed coat...

WARNING: Unfortunately, the acid I sent you isn't good. Hope you haven't taken it yet. I did the other night, and it didn't feel good at all. Just kept me awake all night, no hallucinations, no head trip, just jangled nerves. Too bad...

I've applied for a Rockefeller Humanities Fellowship (\$15,000) which may or may not come in February. Also am talking to Ed Emshwiller about a part-time job at Cal Arts around that time. So with lecture fees and a teaching gig I'll make it through the spring and finish THE FUTURE OF DESIRE at last.

I think of you both often and want very much to see you again. I hope your travels here and abroad have proved useful. Please let me hear from you. I miss you both...

Love,
Gene

The KITCHEN CENTER
59 WOOSTER STREET ·
NEW YORK, NEW YORK
10012
(212) 925-3656

Friday, 23 March 1979

Steina Vasulka
257 Franklin Street
Buffalo, New York
14202

Dear Steina,

Just a note to thank you for loaning the Kitchen Center your tape. It was shown to several people who had stopped by the gallery to see your show after it was taken down and although it was no substitute for the installation it managed to communicate some information about the work.

Again, many thanks and best of luck with your endeavors in Buffalo.

Sincerely,



Joe Bishop

enc. 1 video cassette.

The Museum of Modern Art

50th Anniversary



March 6, 1981

Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Steina,

Thank you for sending the tapes and the two invoices. I appreciate your making a reduction in the cost of Canteloupe and offering to include other works, as well. All of this makes a big difference with our limited funds.

We have decided to acquire Canteloupe, and with your permission would like to call Exor a gift. Please let me know if that is alright. The second cassette is being returned under separate cover.

Let me know when you and Woody will be on the East Coast.

With warm regards,

Barbara J. London

Please give my greetings to Woody.

April 13, 1981

Dear Woody and Steina Vasulka:

I am writing to confirm of my letter to you of February 5th., requesting the one hour tape including four works which you recommended.

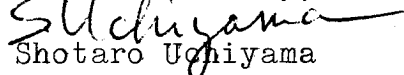
I would like to purchase your tape as soon as possible, and will appreciate your instructions on how and to where I can transfer the money. Please tell me which bank and which account I should forward the currency to.

Also, I had asked in my last letter, if you could kindly write a simple note on your creative concept. Since the students in the two art universities which I teach at, are not very familiar with electronics, I thought your written materials which you have already sent to me, may be too complicated for them to understand. If it is not much trouble, I would be pleased to have short comments on the works in your one hour tape.

The Japanese school year commences from April, and I am very eager to be able to show your wonderful works to my students. Thank you for your cooperation.

My best regards,

Yours sincerely,



Shotaro Uchiyama
Professor

Tama Art University

Instructor

Tokyo National University of Art

320

Valencia
California 91355
805 255-1050

California Institute of the Arts

School of Film and Video

3 March 1980

Dear Woody & Steina:

I've convinced the library here that they should lease an hour of your selected works on a "life of the tape" basis, if you're interested. I guess it would be around \$200 plus cost of cassette, etc. Let me know if you want to. Perhaps it could be a copy of the tape you're putting together for me...

I'm starting a brief four-week "mini-course" on Video Art at the Art Center College of Design in Pasadena -- a commercial art school where they learn to draw air-brush Buicks and make perfume commercials. They've never seen anything like the tapes I've been showing them. Blows their standard little minds; in any event, I'd like very much to show them your digital work if you can get that tape to me by April 21.

Hollis Frampton will be here for a week starting next Monday. It'll be amusing to see how he interacts with this place for five days...

I now have an offer to teach in Berkeley for a year, full-time salary, starting January 1981 after I get back from Chicago. Decisions are the curse of the free. I miss you both a lot and hope to see you in late May in Santa Fe.

More later.

Love,
Gene

Valencia
California 91355
805 255-1050

California Institute of the Arts

School of Film and Video

17 February 1980

Dear Steina and Woody:

Hello. Hope you're settled down and back to work again. I don't have time for a long letter but I did want to mention the following before you come out here next month:

I'm trying to assemble a collection of tapes, both for my own personal enjoyment and for teaching video art. For these reasons, as well as our friendship, I want very much to have more of your work, such as Heraldic View, Solo For 3, Golden Voyage and 1-2-3-4. In addition to these "middle-period" works, it's very important to me to have examples of Woody's more recent digital experiments, and Steina's flip/flop switcher works and the new piece Stasto.

I've bought two one-hour Sony cassettes which I'm holding for your visit here, hoping you'll let me make copies of these works. We have a TBC in the color studio which I can use on Wednesdays for making transfers. I will be eternally grateful for this; and if you felt you wanted to be paid, I'd be glad to do so, although it would have to be on some kind of installment plan. It means a lot to me, and I'm willing to give you whatever you'd want in exchange.

There are two other tapes you have which I'd like copies of. One is Ron Hays's Introduction To Synthesizers. I asked Ron for a copy and he couldn't find it; he said I could have one if I could locate a copy somewhere. The other is Portrait Of Six Video Artists (you, Etras, Sanborn/Fitzgerald). Would you allow me to copy this as well?

I am now very seriously planning another book along the lines of EXPANDED CINEMA, which would deal with new video tools and artworks produced through them. Mainly it would be an "art" book, not a technology book. I only know it will include your work, and that of Juan Downey and Bill Viola. Others will be added...

So my strategy looks like this:

1980 -- Teach at Cal Arts

Prepare outline and two chapters of THE VIDEOSPHERE

Finish THE FUTURE OF DESIRE

Teach at Art Institute of Chicago

Assemble collection of tapes for teaching

1981 -- Return to Cal Arts

Learn video production skills & make videotapes

Write new book on Video Art

Finish THE VIDEOSPHERE (Maybe, if sufficient money in advance)

I'm anticipating your visit here with much happiness. Perhaps Renee has already told you we'll be having our Contemporary Music Festival the same week (brochure enclosed). It'll be a wonderful time!

I got a letter from Andrej Zdravic and will try to get him a gig here in early May...

Also, I called Stan Lawder about a gig for you; he thinks it won't be possible; I have one other idea which I'll pursue soon, but it isn't likely.

I'm lecturing at Bowdoin, Dartmouth and M.I.T February 23-27.

See you here in March.

Love,
Gene

PS: The people in the Art History Department at the Art Institute of Chicago have asked me to recommend videotapes for them to purchase. Naturally I'm recommending your works...this will happen in the fall.

Valencia
California 91355
805 255-1050

California Institute of the Arts

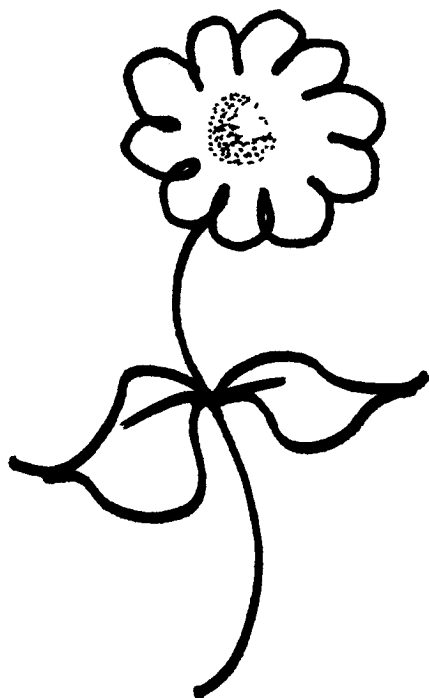
School of Film and Video

6 March 1980

Steina:

In addition to the tapes I mentioned in my last letter, please include the "digital tape" you showed in my class -- from the basic elements of boolean algebraic algorithms to the "multiplier zoom."

Bless you both....



Love,
Gene

Valencia
California 91355
805 255-1050

California Institute of the Arts

School of Film and Video

13 March 1980

Dearest Friends:

I've been thinking about you both, and how wonderful it was to see you again. Perhaps next time we can be together in more serene circumstances.

I'm sorry to say that I couldn't find your hat, Woody. I went back to the restaurant that afternoon but they knew nothing of your hat and we looked around but couldn't find it. This happened to me also: I once left a one-of-a-kind hat in a restaurant in Chicago and Dan Sandin went back the next day to no avail...I'm sorry...it's sad...

I've been thinking about your digital video work; it's really very beautiful and promising. Please include as much of it as possible on the tape I gave you -- especially the multiplier-zoom and the piece showing the 64 levels of color -- but also all the other digital examples. It's the most important material you have, I think. I want to do an essay on your work sometime later this year...

I'm planning to visit either in early may or mid-june. Will keep you informed about that. Meanwhile, if you still have that tape of Ron Hays explaining how synthesizers work, I'd like very much to get a copy; Ron doesn't have one himself, and believe it or not, neither does WGBH! I could send you a 20-minute cassette, or wait until I visit...

Love to you both

Gene

Film and Video

December 28, 1976

Dear Steina and Woody:

Would one and/or both of you be able to rent me a tape (appr. 30 min total) for our February 1st showing in Dundas. I am putting on a program of "video animation", including work by Ralph Hocking, Al Razutis, Jane Wright, Jean Pierre (I hope) and you.

Our rental fee is unfortunately only \$1 minute for one showing (eg. \$30 for 30 min), $\frac{1}{2}$ " ok, $\frac{3}{4}$ " ok. I hope you have a dub you could send. Mail it to me at 128 Hess St. S. or c/o Dundas Valley School of Art, 21 Ogilvie St., Dundas, Ont. It will be returned promptly by mail.

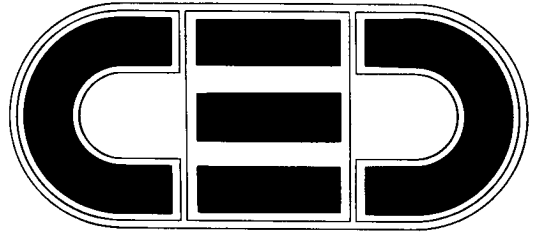
I took the liberty of putting your name on the program for February 1, so hope it can be arranged. The May 3 personal appearance is also still on but I'll be in touch about this later.

Thanks very much for
your trouble, and
Happy New Year,

Jane

Jane Wright

Dundas Valley School of Art
21 Ogilvie st. Dundas. 628-6357.



Chicago Editing Center

11 East Hubbard • Chicago • 60611
(312) 565-1787

July 1, 1981

Steina and Woody Vasulka
1600 Old Picos Trail
Santa Fe, New Mexico 87501

Dear Steina and Woody:

I am writing to invite you to serve as an Artist-in-Residence with the Chicago Editing Center during the October, 1981 - May, 1982 program period.

I hope that you will be interested in serving a two-day residency including a special seminar or workshop for our members and a showing of your work for the general public.

We have received grants from several sources for our Artist-in-Residence program and can cover your travel and other expenses and are able to offer you an honorarium of \$200 a day.

Please let me know if you will be able to participate in our program.

I look forward to discussing your residency with you.

Sincerely,

A handwritten signature in cursive script that reads 'Joyce Bolinger'.

Joyce Bolinger
Executive Director

July 6, 1981

Dear Vasulkas:

I hope all is well with you both, and that you will excuse me for not contacting sooner.

Thank you sincerely for sending the tape of your works. I have been very impressed by them already. Please let me apologize for the delay in sending you the check, which I have enclosed in this letter here.

I would appreciate if we can further exchange works and information in the future like this.

As for news from Japan, you may have already heard about "SPIRAL PTL" created by Tom Defanti, Dan Sandin and Mimi Shevitz, which has won Special Prize at the International Video Art Festival Portopia '81, held in Kobe. I am sending snap shots of Tom Defanti who demonstrated computer art at the festival, for your interest.

Please let me know if you have any favors to ask of me concerning information or material that you wish to obtain from Japan. I will be happy to help you.

I send my best regards.

Yours sincerely,

S. Uchiyama

February 5, 1981

Dear Steina and Woody:

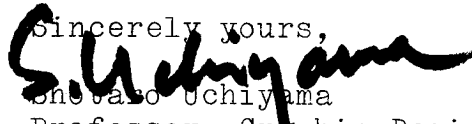
Thank you sincerely for your letter of January 23, suggesting your selection of works.

I appreciated your offer and wish to purchase the one-hour tape, including your four pieces of work. I am very interested in your other works, however, cannot judge only from the written information. I will rely upon your selection this time. Please let me know how to send you the money. If you have any particular bank for transaction, please let me know your account number, etc.

At the moment, I am able only to purchase tapes of artists within my own money, which unfortunately allows a very limited collection. I am though, very eager to convince the university to start developing a tape library and if we are lucky, I intend to ask more in the future. I may ask you to lend us sample tapes so that we can choose what we need. I cannot promise now, but I am looking forward to corresponding more frequently in the future with you, and will appreciate your cooperation very much.

There is one favor I would like to ask of you. Could you please send a brief comment of the concept, or idea (philosophy?) behind your works? To my regret, the students in our university do not have much interest, or should I say intellect, in the technological field, and the very precise explanation that you have already sent to me of your works will probably be too difficult for them to understand. I intend to teach more of software rather than hardware, (or how to create) although I know both are important. I will appreciate your help and understanding.

I will be waiting for your instructions. Thank you, and best regards.

Sincerely yours,

Shoburo Uchiyama
Professor, Graphic Design
Department.

15 January 1981

Dear Steina:

I've enclosed my plane ticket receipt and the Master Charge receipt showing the forged name of Bohuslav W. Vasulka. Many thanks for letting me do it this way.

As you can see, the fare increased by \$33 since I first inquired a week ago -- from \$155 to \$188. I'll reimburse you for the difference if Bob Gaylor can't cover it. But that'll have to wait till I get there cause I'm broke now.

I arrive in Albuquerque on TWA #490 at 2:16 p.m. Friday, Feb. 13, and I leave at 5:30 p.m. the following Monday. That gives us almost four days.

I've been reconsidering what you said about your collection of early videotapes and your interviews with pioneer artists. These could in fact be quite important in my teaching and curatorial activities. So let's arrange a time to look at them. I would be very interested in making duplicates for my teaching collection. I'm getting several thousand dollars tax refund sometime in April and then I could afford to pay for dubs. Also with part of that money I'm going to buy my first portapak! I'm really excited....

It will be wonderful to visit you and Woody. I'm eagerly anticipating interviews with both of you, and just enjoying your company. I'll bring the Sturgeon and Oursler tapes as promised.

See you soon.

Love,
Gene

SOUTHWEST ALTERNATE MEDIA PROJECT

23 February, 1982.

Dear Woody and Steina,

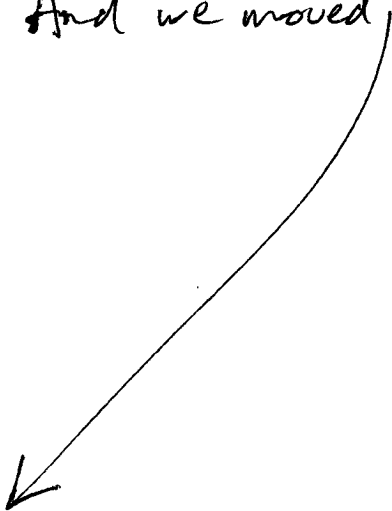
In a brief moment before lunch, I thought that I would just write again and remind/encourage/enjoin Woody of his long sought after article on video. And to say that we should hopefully get going towards the end of March, with Don Quaintance as editor.

Has anything else happened? Yes. Laurie McD went to the U S Film and Video Festival in Utah, as her Rattlesnake tape was a finalist, and while there bobbed for apples in the Osmonds' hot-tub during a party.

Good luck with your work.

JohnTechman

And we moved,



SOUTHWEST ALTERNATE MEDIA PROJECT

9 December, 1981.

Steina & Woody Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Steina & Woody,

How are things in Santa Fe? We saw the article in AMERICAN FILM--hope your phones are buzzing.

We are organizing for a Spring issue of SOUTHWEST MEDIA REVIEW, a copy of which is enclosed. Ed recalls your interest/willingness to do an article for it. What Ed hoped for was a manifesto of your work: your problems, your objectives, your methods. Additionally, you might say what you feel the state of computer-enhanced imagery to be now.

As an honorarium we can pay \$100.00, the approximate length of the article to be that of those in the enclosed copy of SMR (25-3500 words). But it should be as long or as short as you need it. Also, any photographs which you feel would enhance the article would be appreciated.

We will be calling you to see how you feel about this. Any help that we can give you in the writing we will be glad to do.

Best of luck with your work.

Sincerely,



John Techman

SWAMP

SOUTHWEST ALTERNATE MEDIA PROJECT

December 28, 1980

DEAR STEINA & WOODY:

The deadline approaches. From across the region Swamp has received commitments from a number of reviewers and filmmakers to contribute writing for the Southwest Media Review (as you no doubt realize).

The absolute, final and unequivocal deadline is January 31, 1981.

Please send your article as soon as possible so that we can complete work on this new publication. Honorariums will be paid upon receipt of final copy.

If I can be of any assistance in helping you to complete your article, or if you have any further questions, please contact me.

Also if you have access to any stills or other photos relating to your essay, please include them.

Please excuse the form letter format of this "subtle" reminder.

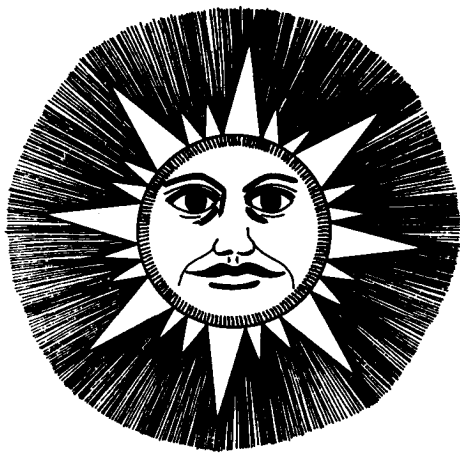
Best wishes for the New Year.

Sincerely,

Don Quaintance

Don Quaintance
Editor

SWAMP IS SAILING INTO NEW YEAR. HOPE
ALL GOES WELL IN N.M.
D.Q.



HOLLAND EXPERIMENTAL FILM

Postbus 5776, 1017 AT Amsterdam Tel. 020-243513. Amro Bank 462520617

DEAR KIDS —

MONEY WENT OFF TO YOU
TODAY. I PUT IT IN THE BANK
ENVELOPE W. DEPOSIT SLIPS, ETC.
+ SENT IT TO BANK. WHEN IT
GETS TO YOU, DROP ME A CARD SO I
KNOW EVERYTHING WENT OKAY.

STELNA WANTED ME TO WRITE
SOME KIND OF RECEIPT THING BUT
I FORGOT WHAT I WAS SUPPOSED TO WRITE.
VIDEO TAPE CAME. IT'S AT CUSTOMS.
TOMORROW, I'LL GO PICK IT UP.

KISSES

HS



RP3/7/1982

INSTITUT NATIONAL DE L'AUDIOVISUEL

Département des Programmes de Création et de Recherche

PARIS, le 3 Mars 1982

M. Steina VASULKA
1600 Old Pecos Trail
SANTA FE
NEW - MEXICO 87501

Dear Steina VASULKA,


I hope you enjoyed your stay in Europe and your (short) visit to INA. I write you, as settled in Paris, to confirm you my desire to insert your "SUMERSAULT" in our TV Magazine "JUSTE UNE IMAGE".

You will find enclosed an order. As to the rights for one TV broadcast in France I propose 120 \$ par minute, which are 600 \$ for the program including the shipping expenses (better than Ikam's nothing !). If you agree with this please send us as quick as possible a 3/4 inch print and a corresponding invoice so that we can pay you.

Would you be find enough to phone me or send me a short letter to confirm.

Regards.

Le Responsable des Productions
Documentaires et d'Archives


Thierry GARREL

TH.G./OL

Telefon 07 221 / 23250 und 25390
Stadtparkasse Baden-Baden 05 108

Staatliche Kunsthalle 7570 Baden-Baden Lichtentaler Allee 8a

Mrs. and Mr.
Steina and Woody Vasulka
1600 Old Pecos Trail

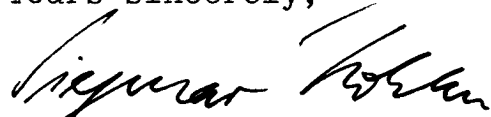
USA-Santa Fé, New Mexico

March 3rd, 1982 SH/1a

Dear Mrs. and Mr. Vasulka,

thank you very much for your video documentation.
Although we do not intend to show video tapes in
the near future I should like to keep your material
until the return of our director Dr. Katharina Schmidt
at the end of March.

Yours sincerely,



Dr. Siegmund Holsten
deputy director

SOUTHWEST ALTERNATE MEDIA PROJECT

7/8

DEAR WOODY AND STEINA:

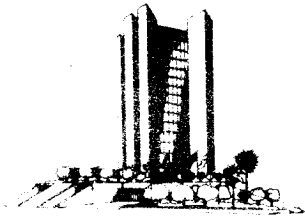
GOOD SPEAKING TO YOU YESTERDAY. OUR SPIES, KEN AND PATTI, HAVE ASSURED US THAT BASED ON THEIR RECENT VISIT, YOU'RE BOTH DOING WELL.

I NEGLECTED ANOTHER ITEM: WE WOULD LIKE TO BORROW OR OBTAIN MORE B+W STILLS FROM "THE ART OF MEMORY", NEEDED BY AUGUST 1 FOR THE KUHT/CHANNEL 8 PROGRAM GUIDE. THANKS.

JIM ("THE HUSBAND") AND I HAVE WRITTEN OFF TO A PLACE IN TOKYO WHICH HAS A NOTICE IN "THE INDEPENDENT" ASKING FOR VIDEO-SAVVY SORTS TO TEACH ENGLISH IN JAPAN FOR A YEAR. MAYBE WE'LL SEE YOU OVER THERE.

I AM STILL TRYING TO SET UP A WORKSHOP FOR STEINA IN AUSTIN IN AUGUST, AND SHOULD BE ABLE TO CONFIRM THIS NEXT WEEK.

love,
MARIAN



CITY OF LONG BEACH

LONG BEACH MUSEUM OF ART

2300 EAST OCEAN BOULEVARD • LONG BEACH, CALIFORNIA 90803 • (213) 439-2119

June 24, 1983

Steina and Woody Vasulka
Route 6, Box 100
Santa Fe, NM 87501

Dear Steina and Woody,

THE ARTIST & THE COMPUTER, curated by Kathy Huffman, closed in March of 1983 and since that time the Long Beach Museum of Art has received many enquiries about the possible touring of this exhibition.

The only two sections to be considered for travelling are Programs 3 and 4 of the videotape selection which include mostly work done by video and film artists in their involvement with the computer. Twenty-seven artists are listed in a program (enclosed) of 20 videotapes totalling 1 hour and 45 minutes duration.

If it is unanimously agreed that this portion of the exhibition will circulate, given the number of artists, the minimum fee that we can hope to receive for each work is \$20.00. At present we must work with figures that seem realistic to most institutions, who are willing to rent the show for \$400.00. Most of the works are very short, which serves to give the programs an interesting scope and covers important areas of non-static computer generated imagery.

Please sign the enclosed agreement and return one copy as soon as possible so that we can begin to book the exhibition. If you have any questions please get back to me by letter or telephone by July 8, since there are possible bookings for August, 1983.

Sincerely,

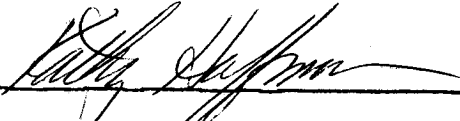
Kira Perov
Video Assistant

AGREEMENT

Long Beach Museum of Art, hereinafter referred to as LBMA and
Steina & Woody Vasulka hereinafter referred to as
ARTIST, agree as follows:

1. LBMA will act as agent to the ARTIST, whose videotape/film
PROGENY has been
selected to travel in THE ARTIST & THE COMPUTER: VIDEO exhibition,
in matters related to this exhibition.
2. The ARTIST's fee for each exhibition is \$20.00 minimum
3. All rights of the ARTIST's videotape remain solely with
the ARTIST.
4. LBMA does not have the rights to publicly show the above-
mentioned videotape except in context of THE ARTIST & THE COMPUTER:
VIDEO and only when the ARTIST has been informed of screening
or exhibition location and dates, and will receive the above-
mentioned fee as a minimum honorarium.

LONG BEACH MUSEUM OF ART



2300 East Ocean Blvd

Long Beach, CA 90803

(213) 439 2119

Date 6/24/83

Long Beach, CA

ARTIST

Route 6, Box 100

Santa Fe, NM 87501

Tel. (505) 473 0614

Social Sec. # _____

Date _____

at _____

LONG BEACH MUSEUM OF ART

THE ARTIST & THE COMPUTER: VIDEO

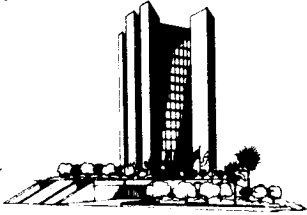
PROGRAM A

- SUNSTONE by Ed Emshwiller 1979 3 minutes
Produced at the New York Institute of Technology, programming
assistance: Alvy Ray Smith, Lance Williams, and Garland Stern
- MONTANA by Jane Veeder 1982 3:38 minutes
- ARABESQUE by John Whitney, Sr. 1975 6 minutes
35mm film transferred to video; programming assistance:
Larry Cuba; computer graphics: Information International, Inc.
- AURORA SYSTEMS by JoAnne Gillerman 1982 2:48 minutes
(silent) Chuck Kosak, Assistant
- PROGENY by Steina and Woody Vasulka with Bradford Smith
1981 17 minutes
- DIGITAL REFLECTIONS by Frank Dietrich with John Goss and
Debbie Gorchos 1981 4:50 minutes black and white
- SPIRAL 5, P.T.L. (PERHAPS THE LAST) by Dan Sandin, Tom DeFanti
and Mimi Chevitz 1981 6:30 minutes
- SNAKE, RATTLE & ROLL by Frank Dietrich and Zsuzsa Molnar
1982 2:17 minutes Music by Eugene X Rator and Joe Pinzarrone
- THE TEMPEST by WTV: Dean Winkler, Tom DeWitt and Vibeke Sorenson
1980-82 4 minutes
- VOODOO CHILD by Stephen Beck 1982 6:55 minutes
Jimi Hendrix Videogram (excerpt from program); producer:
Stuart Shapiro; assistant producer: Eric Trigg; distributed
by Electronic Arts Intermix

Total Viewing Time: 55 minutes

PROGRAM B

- CARLA'S ISLAND by Nelson Max 1981 4:26 minutes
Music: Carla Winter; sound production: Rob Lawrence; optical
effects: John Blunden; computer graphics: Lawrence Livermore
Lab (film transfer); courtesy Lawrence Livermore Lab
- HERBIE HANCOCK by Howard Gutstadt 1982 4:06 minutes
Music: Emerald Web; frame store graphics: GESI, Berkeley, CA



CITY OF LONG BEACH

LONG BEACH MUSEUM OF ART

2300 EAST OCEAN BOULEVARD

LONG BEACH, CALIFORNIA 90803

(213) 439-2119

March 18, 1983

Woody & Steina Vasulka
Route 6 Box 100
Santa Fe
NM 87501

4-18-83
\$50.-


Dear Woody and Steina,

Enclosed you find information and press announcements from THE ARTIST & THE COMPUTER which I have been collecting throughout the show. If you have additional press, please let me know. The exhibition was a great success, attendance records were broken with 16,200 museum visitors attending the show and events.

Thank you very much for your participation; the show was exciting to the public because of the diverse elements which came together to represent the best of what is being accomplished by artists using computers. Each work played an elemental role in fulfilling my commitment to the work you, as artists, are pursuing.

We are still following up on all the many enquiries that were generated by this very stimulating exhibition. We may refer some directly to you. Thank you once again - I look forward to working with you in the future.

Best Regards,


Kathy Huffman
Curator



Woody Vasulka
Rte 6 Box 100
Santa Fe, NM 87501

December 10, 1986

Dear Woody,

This is to confirm that I want to show your tape, "The Art of Memory", as a work-in-progress, as part of the show of selections from the AFI Festival. I don't know if you are distributing this through EAI but I'd assume that you would prefer to have us pay you directly (\$50.00 in conjunction with EAI prices). It would be great if you could send the tape to us by mid-January, along with program notes, biography and photo, if available, if you want it to be more extensive than what was in the AFI catalogue.

I'm passing the information we discussed along to Tod. It was great to see you both, as usual. Love to you and Steina.

A handwritten signature in cursive script that reads "Anne Marie Stein".

Anne Marie Stein

24 August 1986



2413 CAPITOL
A V E N U E
S A C R A M E N T O
9 5 8 1 6
916 ■ 442 ■ RSVP

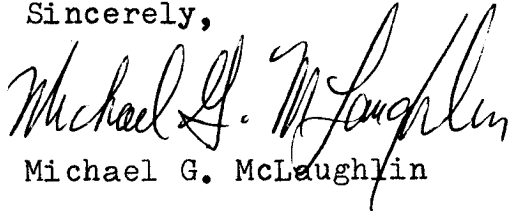
Dear Steina and Woody Vasulka;

Recently I attended an AFTRA national convention in Dallas and while doing research at the Dallas Public Library noticed, or rather was drawn toward your video THE WEST. Upon inquiry librarian John Held directed me toward you. How did you attain such color intensity in THE WEST and are copies of your other works available?

Presently I'm working on a project (nothing like you do) funded by the Sacramento Community Cable Foundation and am very interested in your techniques and artistic phenomenological perceptions.

It seems to me (and I'm working toward this end) there is a niche in video/television that can be commercially viable and yet retain an artistic integrity. A day when experimental video is an accepted mode of creativity.

Sincerely,


Michael G. McLaughlin

CENTRE NATIONAL
D'ART CONTEMPORAIN
DE GRENOBLE

Grenoble,
September 20th, 1986

The "Magasin", National Center for Contemporary Art of Grenoble, owns one of the rare video art collection in France.

This collection is permanently accessible to the public as a "self service" and also, starting on the 15th of october, will be shown in different one hour programme every two weeks.

In order to realize the different documents (press dossiers, programmes, catalogues) necessary for our public's information, we would like to have a short text concerning each work and some (at least one) black & white photographs from that work or at least some indications on what picture you would like to see illustrate your text.

The catalogue of our video collection will be published during 1987. You will of course be sent a copy.

We are very happy to have a work of yours in this collection and thank you in advance for your kind collaboration.

Hoping to have one day the pleasure to welcome you in Grenoble.

Yours sincerely.

Christiane Geoffroy
Chargée de Mission pour la
Diffusion de la Collection Vidéo



P.S. : For any further information you can call me 76.54.43.04 or reach Victoire Dubruel at the MAGASIN 76.21.95.84.

August 6, 1986

Steina and Woody Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Steina and Woody:

I am organizing the exhibition Art in the Computer Age for the Everson Museum of Art in Syracuse, New York. This show will present the first comprehensive survey of computer-assisted works of art in a museum setting. Included will be pieces of historic importance as well as others indicative of the most recent advances in the field of computer imaging. Art in the Computer Age will open at the Everson in the fall of 1987 and then travel to the Cincinnati Contemporary Arts Center, the Dayton Institute of Art, as well as to several additional venues. If you wish to be considered for participation, please send either slides or a video tape as well as biographical material to me by September 1st to the address below. If you have already submitted material and wish to update your submission with more recent work, please also do so by September 1st. When sending slides please indicate system and software used as well as the medium in which the works exist. Please also give dimensions where applicable. Thank you for your cooperation.

Yours sincerely,



Cynthia Goodman
Guest Curator, Everson Museum of Art
520 East 90th Street
New York, New York 10128

CG:vh

Scott Rankin
5428 S. Ridgewood Ct. #2
Chicago, Illinois
60615
312-288-5636

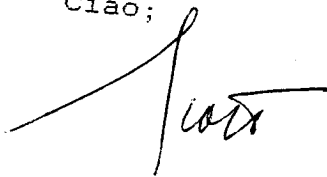
Dear Woody and Steina;

It was a real pleasure to see you at the festival. I enjoyed talking and drinking milkshakes. I wish there had been more quality time where I was less exhausted. You intrigued me with a mention of a project that you thought I would be interested in, but never actually went into any detail. Let me know if I can help. I'll be in NJ/NY until Jan 4th, but would love to hear from you after the holidays.

And thank you, thank you for all your support...showing my work and telling people about it. It is very generous of you. I hope to see you soon again. Will you be in Chicago anytime? Anyway, Merry Christmas.

Bisogniamo andare insieme a Roma qualtempo.

Ciao;



Raymond Bellour
35 bis rue St Sabin
75011 Paris

November 9th

Dear Steina and Woody,

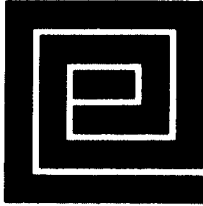
Thanks a lot for the tape I just got. Happy to have those few minutes of Woody's last work, even if I've not been able to see it yet.

I saw Linda, and introduced her to some people in Beaubourg, but very shortly, because her time was extrememy limited in Paris. I liked the films she showed to me, particularly one in black and white made from photographs.

Hope to see you in Los Angeles in december.

My best,

Raymond



EVERSON MUSEUM OF ART

401 Harrison Street, Community Plaza, Syracuse, New York 13202 315 474-6064

November 11, 1986

Steina & Woody Vasulka
Route 6 Box 100
Santa Fe, NM

Dear Steina and Woody Vasulka:

I am organizing the exhibition Art in the Computer Age: The Impact of Information Technology on the Arts for the Everson Museum of Art. This show will present the first comprehensive survey of computer-assisted works of art in a museum setting. Included are pieces of historic importance as well as those indicative of the most recent advances in the field of computer imaging. As the first comprehensive exhibition documenting the diverse applications of the computer as an artist's tool, Art in the Computer Age will undoubtedly generate both an enormous public interest and media response. This exhibition will open at the Everson in the fall of 1987 and then tour to the Cincinnati Contemporary Arts Center, the Dayton Art Institute, the IBM Gallery of Science and Art in New York as well as two additional venues.

I would like to view some of your videos for possible inclusion in this exhibition. Could you please send copies of them to me at the address below. If you have slides of several frames from these tapes send them as well as any documentary material about these pieces and/or your work. I hope that you will not find my requests too much of an inconvenience and look forward to hearing from you.

Yours sincerely,

Cynthia Goodman, Guest Curator
520 East 90th Street
New York, New York 10128
(212) 534-0098

P.S. Enclosed please find a letter which I sent to you before I learned of your current address.

CG:mr

Phoenix Art Museum

Phoenix Art Museum

1625 North Central Avenue

Phoenix, Arizona 85004-1685

602 257 1880

30 June 1987

Steina Vasulka
Box 100 Route 6
Santa Fe, NM 87501

Dear Steina,

I spoke with Woody today while you were out "playing the violin," and we resolved the arrangements for our inclusion of Scapes of Paradox in the 1987 Phoenix Biennial. Woody agreed to lend us two videotape decks for the duration of the exhibition. We will pay for your round trip airfare to install the piece, for your overnight lodging, and for your meals while you are here. I think I have located a donor to provide the television sets, but Woody wasn't sure whether or not you wanted to use more than two.

Would you please let me know as soon as possible how many 25" televisions you will need? Also, I would appreciate it if you would send the completed and signed loan forms as soon as possible. And if you have slides and/or black and white prints of the piece, I would also appreciate your sending them.

John Connell mentioned when he was here that he would be willing to bring the tapedecks when he comes to install his sculptures. He will drive with his art in his van and can easily fit the tapedecks in the shipment. If you don't mind, you and John can work out the arrangements. I will ask John to keep me informed, and you and I will keep in touch.

I really appreciate your willingness to waive your usual fee for participating in this exhibition. I think it is very important for your work to be represented in the show and I am very happy to have this piece.

Warm regards,



Bruce D. Kurtz
Curator of 20th Century Art

cc: John Connell

118 FORSYTH STREET
NEW YORK, NEW YORK 10002

AUG. 30 / 1966

DEAR WOODY & STEINA:

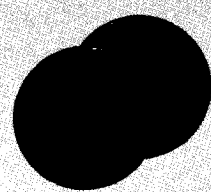
HERE'S THE DECK. VICTOR SAID HE MODIFIED IT FROM ONE HOUR TO TWO (HE PUT IN DIFFERENT HEADS FROM A SL 8200). THE EXTRA PRE-AMP BOARD IS FROM A SL-8200 ALSO. HE SAID YOU MUST PULL OUT THE OLD PRE-AMP COILS & CAPACITORS INSIDE THE MACHINE, & BUILD THE PRE-AMP ACCORDING TO SL 8200 SCHEMATIC. NOW THE DECK HAS BLACK STREAKING ON PLAYBACK. (EQUIALIZATION IS INCORRECT WITH 2 HOUR HEADS). OF COURSE ANOTHER ALTERNATIVE FOR YOU MIGHT BE TO PUT SL-320 HEADS BACK IN. HE HAS MODIFIED IT TO TAKE SYN & R.F. FROM A T.B.C. I THINK THE SWITCH IS INTERNAL/EXTERNAL SYNC. ANYWAY, I HOPE YOU CAN GET SOME USE OUT OF IT, IF NOT YOU'VE GOT ANOTHER PIECE FOR YOUR COLLECTION OF OBSOLETE VIDEOTAP EQUIPMENT.

REGARDS, ERNIE.

WE (P&J) HAVE NEW
TAPE, 15+ MINUTES:

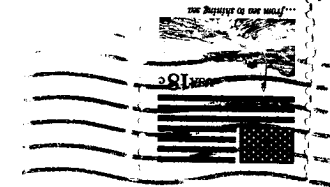
TARGET SIGGRAPH/81

“WE DID LOTS OF VIDEO
HERE TOO.”



Delicate Arch. Visually dwarfed by the vastness of its setting, Delicate Arch, a "free-standing arch", is never so impressive until you stand under it and realize there really is room for a five story building beneath it. Most arches consist of apertures in sandstone fins and have much more supporting stone around them. The forces of erosion have carried away everything but a ribbon of sandstone forming this arch. It is nearing the final stage of its development: collapse.

2



DID YOU RECEIVE THE N.J.P. TAPE STUFF?

WE (P&J) WILL BE A VIDEO VAN NING THRU SANTA FE WEEK AFTER WORKING THE SIGGRAPH/81 COMPUTER GRAPHICS ~~CONFERENCE~~ CONFERENCE IN DALLAS, TEX; AUG. 3-7. LOVE TO ^{SEE} YOU BOTH IF GOOD TIMING; SOMETIME AUG. 12-19? WILL CALL AHEAD WHEN CLOSER TO YOU IN TIME SPACE. N.J.P STOPPED IN LAST NIGHT; HE DREW WITH ZGRASS.

VASULKAS
1600 OLD PECOS TR.
SANTA FE
N. MEX.

87501

SIGGRAPH '84



SIGGRAPH '84

SIGGRAPH '85
Registration and Exhibits



videoart

FESTIVAL INTERNATIONAL DE LA VIDEO ET DES NOUVELLES IMAGES ELECTRONIQUES

MEMBRE DU C.I.C.T.
CONSEIL
INTERNATIONAL DU
CINEMA ET DE LA
TELEVISION (U.N.E.S.C.O.)

AVEC LA
COLLABORATION DE:

AIVAC
ASSOCIATION
INTERNATIONALE
POUR LA VIDEO
DANS LES ARTS
ET LA CULTURE

- LE PRESIDENT
- LE SECRETAIR GENERAL
- LE DIRECTEUR

Mr.
Steina Vasulka

Rt. 6, Box 100
Santa Fe, NM 87501
USA

03.07.1987

N. réf.

V. réf.

6600 Locarno,

Dear Steina,

I have received your letter and I will send you the complet program next week.

We have a lot of problems this season as there are too many people coming and our budget is too small.

This is the reason why we can no more pay the flights to Europe. However, we have a special proposal for you. We can take you in one of the juries and pay you Sfr. 1'000.— for your travel within Europe and your work.

You must also bring some Videos of the best work in computer graphics with you. You know, it's for the program Intergraph.

I hope to hear from you as soon as possible

Yours sincerely

Rinaldo Bianda



NB: It is very important that you send us as soon as possible the list of your choice with a little comment.

January 20, 1984

Dear Steina and Woody,

Sorry I've not written sooner. Everything is extremely hectic and everyday is like a minor Rise and Fall of the Roman Empire.

We've been staying with friends in Berkeley since mid-November and Matthew has been working since September. I've not had any luck at all with getting work, so we are at present living in a very low-keyed manner, indeed!

At least living in the Bay Area is not a bad thing - the sun has been shining, and all that Culture out there is going on like mad. San Francisco is still a quite viable city, and it is good to know you can walk in the streets there because there are lots of people out, doing the same, and it is not dead and all put to bed at 5 P.M.

The problem with America is the car. It empties the heart of the city and all rush to the suburbs after their 9 to 5 job, stopping off at Safeway's before dinner and T.V. God! I don't even have a job and snub my nose at that kind of existence.

How are you doing? Are you not planning a big European trip in the summer? I tried to call my friend, the composer Lou Harrison and he's been away since the late summer to return this June after New Zealand, Thailand, Berlin, Paris - he sounds like Steina and Bohuslav on their marathon let me show you the beautiful things I can do trip. He seemed very unhappy

in Santa Fe where he came to give a concert - perhaps he was on the brink of despair as a creative person, I don't know. He teaches - at Mill's College - and maybe that's the problem. I've no news from Paul. I hope he's well.

All the lovely mushrooms you pick are being sold in local vegetable markets here. The prices they fetch are astonishing. Fortunately the pickers know what they're doing, unlike the poor Laotians who poisoned a whole family here with mushrooms.

Please write. If you have reason to phone, there would be the chance to get me in the evenings (till 9:30, my friends turn in early).

Much love to you and a momentarily artistic year.

If you think of some kind of job I might be able to do out here, suggest it to me. Matthew sends his best.

Corino

LIONEL S. HAINES
17810 TRAMONTO DR.
PACIFIC PALISADES, CALIFORNIA 90272

Hi -

Thank you for the tape.
I saw it last night. It's
different than the version I
saw in Berkeley - or at least
the undertaker scene is different.

I prefer the light quality of the
final version - it's really quite a
good piece of work, Woody.

Thank you. & Look for us
about the time the desert flowers
bloom.

Regards,
Lionel

APPLIED MEDIA ASSOCIATES

Woody

Couldn't find any 35 mm. Hope
there will do the trick. Like to have
them back when you are done.

Good to hear from you
again. Any new operas or slick
in the works? I'm editing a dance
tape I shot last summer and this
winter in creeks and snowy hills.

Best
Bill

(212) 925-5333

SUSAN
MILANO

75 LEONARD STREET
NEW YORK, NY, 10013

November 26, 1985

n
Steina and Woody Vasulka
Rt. 6 - Box 100
Sante Fe, New Mexico 87501

Dear S&W,

I've been meaning to write to you for some time, not only to say hi and see how you both are, but also to thank you for the introduction to Richard Kennedy. At least I assumed it was you who mentioned me to him since he prefaced his conversation with a comment to the effect that he represented or distributed some of your work.

His project sounds very ambitious and exciting. And since I recently sat on a panel on guerilla television and had an opportunity to see some of those early (1969-72) videotapes again, my enthusiasm about that whole period was rekindled. There was some great stuff that still holds up today -- the audience was hysterical and so were we. Panelists included Ben Levine (People's Video Theatre/Survival Arts Media), Bill Stephens (Black Panther Party), John Reilly (Global Village), Skip Blumberg (Videofreex, TVTV and more) and me (Women's Video Festival) -- moderated by Deirdre Boyle for Anthology Film Archives.

Everyone was on their best behaviour and there were some funny moments and nostalgic anecdotes. When I look around at the gross yuppie aesthetic and ambition prevalent now it makes me realize more fully how significant and vibrant the spirit of those earlier days was. I don't really think this is just age and wisdom -- I think it's more a sign of the times we're living in now.

Anyway I am well and currently working as line producer on an NEH funded documentary about how people speak English in the U.S. Called AMERICAN TONGUES, it's being produced by a place called the Center for New American Media, which is really two guys who recently moved here from New Orleans. I'm enjoying the work and have high hopes for the completed program which is supposed to tell the story in 60 minutes although the topic is broad enough for a mini-series. Last week, for example, I spoke with Ramona Lenny, the diva of 0 through 9. She's the woman who recorded all the numbers used by Telephone Directory Assistance. Do you think this woman has an accent?

Since I started this job in August I've been on the road almost continually. Away two weeks, home two weeks and so on. Now I've got a break til December sometime when we'll resume our travels and head south. In the meantime, I'm enjoying myself and may even squeeze in a short job for the home video market "Play Bridge with Omar Sharif". When it rains it pours.

So I send you my best and hope you are well. I still think of you both and miss you.

Love,

Susan

DEAR WOODY + STEINA,

THE VIDED SHOW IS OVER, SO FORGET THE TAPES (IF YOU RECEIVED MY TELEGRAM). I SHALL STAY IN JAPAN ABOUT A MONTH LONGER, RETURN TO VANCOUVER, AND COME OUT EAST AFTER (POSSIBLY) ANOTHER MONTH.

AFTER SHOWING THE 7 TAPES I BROUGHT TO VARIOUS GROUPS (INCLUDING 1/2 HOUR OF YOUR WORK), SOME FRIENDS DECIDED TO HELP ME GET TOGETHER A VIDEO SHOW. WE BORROWED 2 PORTAPACKS AND 1/2" EDITING DECKS FOR 2 WEEKS, AND I GAVE WORKSHOPS AND HELPED ABOUT 15 YOUNG ARTISTS PRODUCE TAPES. WE GOT ACCESS TO A COLOR STUDIO FOR A DAY; GOT TO USE SONY'S VIDEO VAN (WITH ONE COLOR CAMERA) FOR ANOTHER; AND AT THE LAST MINUTE, GOT TO A HIGHLY SOPHISTICATED (12 STEP) COLORIZER, AND COLORIZED SEVERAL OF YOUR TAPES, AMONG OTHERS. I EDITED ^{IT ALL} INTO A MOSAIC PRESENTATION OF 2 HRS. BTW, 1 HR. COLOR, OF 4 → 8 MINUTE SEGMENTS. THESE WE SHOWED ON TWO BANKS OF MONITORS DURING THE DAY, ALONG WITH SOME OTHER TRIPS (7 SECOND DELAY; CAMERAS TO OPPOSITE MONITORS; 3 BROADCAST STATIONS ON TV'S WITH INVERTED DEFLECTION YOKES). EACH EVENING WE SHOWED TWO FULL LENGTH TAPES, OR HAD (5) SPECIAL EVENTS (TELL YOU MORE ABOUT THEM WHEN I SEE YOU). THE SHOW LASTED 11 DAYS, AND THOUSANDS OF PEOPLE Poured THROUGH A DAY, AS IT WAS IN THE SONY BUILDING (A DISPLAY CENTRE IN GINZA). I HOPE THAT "VIDED HIROBA" (JAPANESE FOR "PLAZA" OR MEETING PLACE), THE GROUP WHICH FORMED TO HELP ME GET THE SHOW TOGETHER, (WITH THE LARGER AIM OF FIGHTING BROADCAST TELEVISION) WILL TURN INTO AN ACCESS SYSTEM. IT MAY ONLY BECOME A (HIGH-QUALITY) PRODUCTION GROUP, BUT LIKELY NON-COMMERCIAL. MAYBE BOTH WILL HAPPEN.

DURING THE SHOW I INSISTED WE KEEP THE EQUIPMENT, AND OTHERS HAD A CHANCE TO USE IT. NOW WE ARE NEGOTIATING (I WILL SUPPORT IT AS LONG AS IT SEEMS TO PROMOTE ACCESS) FOR CONTINUED USE OF A ROVER. I HOPE TO GIVE EDITING WORKSHOPS BEFORE I LEAVE; BUT ALTHOUGH THE TECHNICIAN IS FAR OUT, IT IS DIFFICULT TO SAY HOW MUCH ACCESS THERE WILL BE TO THE EDITING STUDIO (WHICH SONY IS TRYING TO RENT OUT).

PLEASE SAY HELLO TO KEIJI AND SAWAKO USAMI (AND YAYA) AT WESTBETH. LOVE TO ALL THE MAD, MEGALOPOLIS MEDIA FREAKS.

Mike Goldberg
MIKE GOLDBERG

SOUTHWEST ALTERNATE MEDIA PROJECT

31 December, 1981.

Woody and Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Woody and Steina,

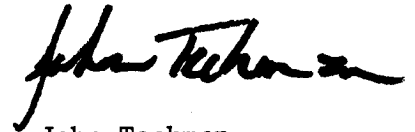
Just a follow-up on our conversation of last week.

Yes, Ed says that the end of March would be fine for receiving the article that you proposed to do. We hope to work fast after the articles get in, and to go to the printer in April. So please do try and finish it by the end of March. I can assure you that the photographs that you mentioned will be printed well.

I will be writing or calling from time to time, as you asked, just to keep you mindful of the article.

Apart from that, best wishes from everyone here for the New Year, and we hope that your phone begins buzzing with increased regularity.

Sincerely,



John Techman

melba

paris 13.5.77

Dear Needy

a piece of colour to let you remember that we expect your writing (en camera obscura) for the next issue of melba. we should get your article by the end of this month. we hope you can make it.

Alfens was in paris ten days ago and had a very good show at "la maison des beaux arts".

If you plan to come in paris let us know.

All the best to Steina; yours,

claudine + guy

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P.S. We also would like some stills, if you have any, from some of your tapes. Specially this one with the hand and sort of light rays going from the hand towards the eye. (I am sorry I forget the title).

ART/MEDIA Events

1986

PERFORMANCES

Rachel Rosenthal - Feb. 22
Center for Contemporary Arts, Santa Fe

Terry Allen - Feb. 7
KiMo Theatre, Albuquerque

Paul Bob - Feb. 15
Center for Contemporary Arts, Santa Fe

LECTURES

Jenny Holzer - Jan 26
University of New Mexico, Albuquerque

Hans Haacke - Feb. 13
University of New Mexico, Albuquerque

Steve Durland - To Be Announced

EXHIBITIONS

"Artists Working With The Media Politically"
Fine Arts Museum, University of New Mexico
Jan. 7 - Feb 23

ART/MEDIA Video Show - January
College of Santa Fe and/or Museum of Fine Arts, SF

MEDIA EVENTS

Print - Media containing specifically designed work by artists
Billboards by artists - around Albuquerque

Radio - Interviews with artists and artists'
sound works

TV - Artists' videos aired on local stations

OTHER EVENTS

Video workshops for guest artists

Informal discussion groups

Video documentation by Steina and Woody Vasulka

Printed catalogue