



The  
**University of New Mexico**

UNIVERSITY ART MUSEUM  
Albuquerque, NM 87131  
Telephone 505: 277-4001

16 Dec 85

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

Dear Steina & Woody;

This is to set forth the proposal we discussed on the phone last week, and to request certain clarifications. My understanding is that:

- 1/ You are willing to produce a videotape that would serve to introduce Video Art to high school students.
- 2/ This tape may be edited from previous work.
- 3/ The length of this tape would be approx. (just to suggest a figure at this point) 45 mins.
- 4/ Your fee would be \$700., for which price the University Art Museum would own a master of the tape, with limited reproduction rights.
- 5/ These reproduction rights would be for a specific amount of 1/2" dubs, which would be given free-of-charge to New Mexico high school art departments.
- 6/ Each tape would be part of a package of written materials which would include biographical information, promotion of additional parts of this project (discussed below), and promotion of the museum's videotape collection.

There are two further parts to this project:

We would like to simultaneously premiere (a) your new opera (Woody) at the Art Museum, and (b) your new installation (Steina) at the Jonson Gallery. This would be Nov. 1986.

As the installation would be at the Jonson, MaLin will be negotiating the terms with you.

For the opera, I need the following information:

- 1/ Are your contracts for shows written for a specific amount of plays, or for run-of-the-show?
- 2/ What is your fee for this?
- 3/ We would like to purchase a 3/4" copy for our collection. What will the price be?
- 4/ We would like to offer Vasulka tapes for sale (and possibly

rental) at the time of the shows. We would be agreeable to a 50/50 split. (It's my understanding that this is your arrangement with MoMA.)

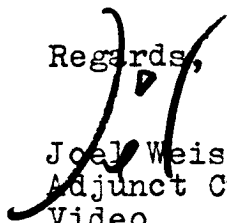
Before I can begin writing the grant, I will need a Letter of Understanding covering the above points.

Thanks, as always.

Happy Holidays!

c.c.: Peter Walch  
MaLin Wilson

Regards,

  
Joel Weishaus,  
Adjunct Curator,  
Video

NYC, 12 December 1985

Woody. Steina \_\_\_\_\_

What fun it was to see you two in Stockholm. I enjoyed all the European videos and your new work too. . .

My Finland trip has come to its close and I'll be here in the City a few more weeks before being off for California. I expect to be able to spend some months in Santa Fe during the spring--I'll look forward to seeing you then.

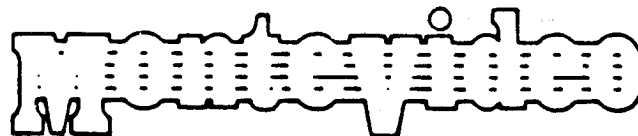
Enclosed is a poster and program for the exhibition that Jouni Lokki (the fellow that interviewed you in Stockholm) organized for exhibition of the tapes I took to Finland. He did an excellent job, in a very short period of time. There was a great deal of curiosity and interest in video in Finland, and your work was greeted enthusiastically.

Also enclosed is \$100, which is for the exhibition of your tapes. Sorry the amount isn't larger and that the conditions didn't seem right for actually selling the tapes. Anyway, maybe this little bit of \$'s will come in handy. The tapes are being returned directly to you and should have been mailed from Finland on the 9th of December.

I made a number of private presentations of excerpts of the tapes for various museum directors, etc., and there is now a movement afoot to bring me back for an extensive and multi-location exhibition in Spring/early Summer 1987. I'm proposing both installations and programs and will contact you later to hear if you are interested in having your work included. . .

Enough for now. Hellos to all out there remembering

Jack \_\_\_\_\_



e l e c t r o n i c   m e d i a   a r t

Amsterdam, november 1985

announcement

The third supplement of the MonteVideo catalogue has just come out. For those who don't know the MonteVideo catalogue, a short explanation; The MonteVideo catalogue consists of a card-index system which contains information about the work of dutch and foreign video artists who's work is distributed by MonteVideo. So far two supplements have been published. These supplements are insertable in the system.

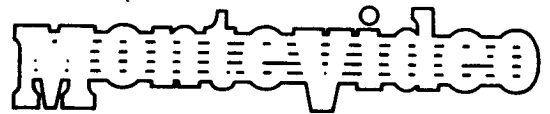
The first edition of the catalogue contains foto's and descriptions of the following artists:

AUTO-AWAC, THE BASEMENT GROUP, TREVOR BATTEN, HAN  
BIERMAN, VIDUO, JEEP VAN DE BUNDT, MICHEL CARDENA, ULISES  
CARRION, TOM CASTLE, RENE COLLIG, DAVE CRITCHLEY, DEDO, DANIEL  
DINELLO, GEERT DUINTJER, DOV EYLATH, MICK HARTNEY, STEVE HAWLEY,  
HENK HEIDEVELD, TOM HICKMORE, NAN HOOVER, TOM KLINKOWSTEIN,  
LIVINUS, PIM VAN PAGEE, PINK, RADELL&BENDINELLI, PETER SAVAGE,  
BERT SCHUTTER, SERVAAS, SALLY SHAPIRO, SLUIK/KURPERSHOEK, STEPHEN  
sSOEFF, MIKE STUBBS, MONIEK TOEBOSCH, MARION URCH, VASULKA'S,  
E.S.I./VIDAGO, CO VLEESHOUWER, MARGARET WARWICK, POLA WEISS,  
JEREMY WELSH, KEIGO YAMAMOTO.

SUPPLEMENT 1: AUTO-AWAC, JOHN STURGEON, SERVAAS, DEDO,  
SLUIK/KURPERSHOEK, NAN HOOVER, ROEL FAASSEN, VIDAGO, MARSHALL  
REESE, DAN DINELLO, STEVE HAWLEY, PINK, MONIEK  
TOEBOSCH.

SUPPLEMENT 2: AUTO-AWAC, KLAUS VOM BRUCH, HERBERT  
CAPELLE, ULISES CARRION, DEDO, JUAN DOWNEY, NOEL HARDING, ASTRID  
HEIBACH, GARY HILL, LVA, FRITS MAATS, BERT SCHUTTER,  
SLUIK/KURPERSHOEK, VASULKA'S, BILL VIOLA, NERVOSO.

SUPPLEMENT 3: DEBORAH ANDERSEN, ROEL FAASSEN, ERNEST  
GUSELLA, NAN HOOVER, MICHAEL KLIER, FRITS MAATS, MEMORY OF YOUR  
NOSE, PIETER BAAN MULLER, MAURICE NIO/TIJS VISSER, JOHN  
ORENTLICHER, JOHN SCARLETT-DAVIS, BERT SCHUTTER, SERVAAS, SKET,  
WALTER VERDIN, HERBERT WENTSCHER.



In case you want to order the catalogue and/or (one of the) supplements, please return the filled out form printed below. We then will send you your order as soon as possible together with an invoice. The complete catalogue costs Dfl. 75,--, one supplement costs Dfl. 15,--, two supplements cost Dfl. 25,-- and the three supplements together cost Dfl. 30,-- (mail and handling excluded).

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Name:.....Organization.....

Address:.....

Areacode + City:.....

Country:.....

Wishes to receive the following: (please cross out which is not desired)

The complete catalogue, the three supplements included,

The third supplement,

The second supplement,

The first supplement,

Only the first edition of the catalogue, the three supplements excluded.

JANUARY 10: INTRODUCTION & COMPUTER/VIDEO PRESENTATION BY ED EMSHWILLER

Sunstone, by Ed Emshwiller  
(Computer animation. 1979. Color. 3 min)

Slide Presentation, by Ed Emshwiller  
(Illustrated lecture)

Sunstone (Repeat screening)

Thermogenesis, by Ed Emshwiller  
(Computer graphics/video synthesis. 1972. Color. 12 min)

Scape-Mates, by Ed Emshwiller  
(Computer graphics/video synthesis. 1972. Color. 29 min)

Prelude, by Ron Hays  
(Computer graphics/video synthesis. 1977. Color. 20 min)

JANUARY 17: IRA SCHNEIDER'S TIME ZONES. IRA SCHNEIDER IN PERSON

Time Zones, by Ira Schneider  
(1979. Color. 60 min)

Several Minutes of Several Days In the Hamptons, by Ira Schneider  
(1976. B/W. 15 min)

Some Scenes From Southern California, by Ira Schneider  
(1977. Color. 15 min)

JANUARY 24: "LIGHT MUSIC" -- VIBEKE SORENSEN IN PERSON

VideOcean, by Vibeke Sorensen  
(1976. Color. 45 min)

Monocules, by Vibeke Sorensen  
(1977. Color. 25 min)

Slide Presentation, by Vibeke Sorensen  
(Illustrated lecture)

Cathode Ray Theatre, by Tom DeWitt  
(1974. B/W and Color. 30 min)

**JANUARY 31: DIGITAL & ANALOG IMAGE PROCESSING FROM CHICAGO**

How Television Works, by Dan Sandin  
(1976. Color. 30 min)

The First D.I.C. Tape, by Dan Sandin  
(1979. Color. 22 min)

Winter Notes, by Bob Snyder  
(1977. Color. 10 min)

Icron, by Bob Snyder  
(1978. Color. 10 min)

Lines of Force, by Bob Snyder  
(1979. Color. 12 min)

Vancouver Oscillator, by Jody Gillerman  
(1979. Color. 20 min)

**FEBRUARY 7: DIGITAL & ANALOG IMAGE PROCESSING FROM CHICAGO & NEW YORK**

Selected Works, by Ralph Hocking  
(1974-1979. B/W and Color. 60 min)

Pictures of the Lost, by Barbara Buckner  
(1977. Color. 20 min)

Alien Nation, by Edward Rankus, Barbara Latham & John Manning  
(1979. B/W and Color. 30 min)

**FEBRUARY 14: VIDEO TRANS-AMERICAS & VELASQUEZ TAPES BY JUAN DOWNEY**

Guahibos, by Juan Downey  
(1976. Color. 26 min)

Bi-Deo, by Juan Downey  
(1976. Color. 30 min)

The Laughing Alligator, by Juan Downey  
(1979. Color. 23 min)

The Singing Mute, by Juan Downey  
(1978. Color. 11 min)

The Maidens of Honor, by Juan Downey  
(1975. Color. 20 mins)

Venus and Her Mirror, by Juan Downey  
(1978. Color. 6 min)

**FEBRUARY 21: DOCUMENTARY VIDEO FROM YUCATAN TO THE SOUTH BRONX**

Yucatan, by Juan Downey  
(1975. Color. 30 min)

Vickie, by Martine Barrat  
(1976. B/W. 30 Min)

You Do The Crime, You Do The Time, by Martine Barrat  
(1976. B/W. 60 min)

**FEBRUARY 28: DOCUMENTARY VIDEO: ALTERNATIVE LIFESTYLES**

Pauli Schell, by Rodney Werden  
(1976. B/W. 55 min)

One-Eyed Bum, by Andy Mann  
(1974. B/W. 6 min)

Amateur TV and Revised For TV, by Phil Morton & Jane Veeder  
(1979. B/W and Color. 60 min)

**MARCH 6: DIDACTIC DIGITAL VIDEO: STEINA & WOODY VASULKA IN PERSON**

Selected Works from the Digital Image Articulator  
(1979. B/W and Color. 120 min)

**MARCH 13: WORLD PREMIERE OF "THE REFLECTING POOL." BILL VIOLA IN PERSON**

Chott el-Djerid, by Bill Viola  
(1979. Color. 30 min)

Memory Surfaces and Mental Prayers, by Bill Viola  
(1977. Color. 30 min)

Four Songs, by Bill Viola  
(1976-77. Color. 33 min)

Migration, by Bill Viola  
(1976. Color. 7 min)

Red Tape, by Bill Viola  
(1975. Color. 30 min)



**MARCH 27: HIGH-TECH VIDEO BY JOHN SANBORN AND KIT FITZGERALD**

Exchange In Three Parts, by John Sanborn & Kit Fitzgerald  
(1978. Color. 30 min.)

Interpolation, by John Sanborn & Kit Fitzgerald  
(1979. Color. 30 min)

Resolution of the Eye, by John Sanborn & Kit Fitzgerald  
(1980. Color. 60 min)

**APRIL 3: SYNTHESIZED DANCING VIDEO BY VARIOUS ARTISTS**

Merce By Merce By Paik/This Is Dance, by Nam June Paik  
(1975. Color. 30 min.)

Self Trio, by Ed Emshwiller  
(1976. Color. 8 min.)

Collisions, by Ed Emshwiller  
(1976. Color. 4 min)

Pink Beans, by Eva Maier  
(1978. Color. 15 mins.)

Crossings and Meetings, by Ed Emshwiller  
(1974. Color. 23 mins.)

(To be announced...)

(To be announced...)

**APRIL 10:**

You Can't Lick Stamps In China, by Nam June Paik  
(1979. Color. 30 min)

Bubbling, by Tomyo Sasaki  
(1979. Color. 20 mins.)

EYE AND EAR OPERATIONS, by Ernie Gusella  
(1979. B/W and Color. 60 mins.)

APRIL 17:

Three Short Tapes, by Peter Campus  
(1973/74. Color. 30 mins.)

Magritte sur la Plage, by Ros Barron  
(1977. Color. 14 min.)

Janine, by Ros Barron  
(1979. Color. 12 mins.)

Guadalcanal Requiem, by Nam June Paik  
(1976. Color. 45 mins.)

APRIL 24: SELF-REFERENTIAL TELEVISION BY VARIOUS ARTISTS

Suite 212", by Nam June Paik  
(1976. Color. 30 mins.)

Media Burn, by Ant Farm  
(1975. Color. 25 mins.)

The Eternal Frame, by Ant Farm & T.R. Uthco  
(1976. Color. 23 mins.)

Pray, Prevost's Sleep, and Fe-nom-e-nol-o-ji, by Alan Lande  
(1976/79. B/W and Color. 30 mins.)

MAY 1: PERFORMANCE VIDEO

I Want To Live In The Country, by Joan Jonas  
(1976. Color. 30 mins.)

A Serene Composition Suggestive of A Pastoral Repose, Noel Harding  
(1977. Color. 17 mins.)

Yellow, by Noel Harding  
(1979. Color. 10 mins.)

Four Chapters: A Work In Progress, by Noel Harding  
(1979. Color. 30 mins;)

Dubs, by Ed Emshwiller  
(1978. Color. 24 mins.)

**MAY 8:** PERFORMANCE VIDEO

The Red Tapes, by Vito Acconci  
(1976. B/W. 140 mins.)

**MAY 15:** PERFORMANCE VIDEO

(To be announced)

- 0 -

VIDEO ART

Calendar Of Screenings  
School of the Art Institute  
Fall 1980

Instructor: Gene Youngblood

SEPTEMBER 5: INTRODUCTION AND OVERVIEW OF TRADITIONS

Sunstone, by Ed Emshwiller  
(Computer animation. 1979. Color. 3 min.)

The Weak Bullet, by Tony Oursler  
(1980. Color. 15 min.)

The Truth About My Love, by Diane Mikula  
(1980. Color. 15 min.)

Yucatan, by Juan Downey  
(1975. b&w. 30 min.)

SEPTEMBER 12: EARLY WORKS BY JUAN DOWNEY

Bi-Deo  
(1976. Color. 30 min.)

Guahibos  
(1976. Color. 30 min.)

SEPTEMBER 19: RECENT WORKS BY JUAN DOWNEY

The Laughing Alligator  
(1979. Color. 28 min.)

The Maidens of Honor  
(1975. Color. 20 min.)

Venus And Her Mirror  
(1978. Color. 7 min.)

SEPTEMBER 26: EARLY WORKS BY BILL VIOLA

Red Tape  
(1975. Color. 30 min.)

Migration  
(1976. Color. 7 min.)

Four Songs  
(1977. Color. 30 min.)

Memory Surfaces and Mental Prayers  
(1977. Color. 30 min.)

OCTOBER 3: RECENT WORKS BY BILL VIOLA

Chott-el-Djerid: A Portrait In Light and Heat  
(1979. Color. 30 min.)

The Reflecting Pool  
(1980. Color. 60 min.)

OCTOBER 10: JOHN STURGEON IN PERSON: PERFORMANCE VIDEO

Early Works:

Hands Up  
(1974. b&w. 9 min.)

Shirt  
(1974. b&w. 6 min.)

Normal Converse  
(1974. b&w. 4 min.)

Water Piece  
(1974. b&w. 7 min.)

Shapes From the Bone Change  
(1975. b&w. 5 min.)

The Two of Triangles  
(1975. b&w. 10 min.)

Conjunct  
(1976. b&w. 5 min.)

Two Aspects  
(1976. b&w. 4 min.)

I Will Take You  
(1977. b&w. 13 min.)

Recent Works:

Of Matter Of Mind  
(1978. b&w. 9 min.)

As Above, As Below  
(1978. Color. 14 min.)

Uruboros  
(1979. Color. 10 Min.)

The New Reality  
(Digital Video: Work In Progress)

OCTOBER 17 (VIDEO ART: FRIDAY 1-4 P.M.)

A Rose In Autumn, by Arthur Tsuchiya  
(1980. Color. 30 min.)

The Weak Bullet, by Tony Oursler  
(1979. Color. 15 min.)

The Loner, by Tony Oursler  
(1980. Color. 15 min.)

No Commercial Potential, by Ernest Gusella  
(1978. b&w/color. 60 min.) selections

The Exquisite Corpse, by Ernest Gusella  
(1980. Color. 12 min.)

OCTOBER 22 (GRADUATE SEMINAR: WEDNESDAY 9-NOON)

About Media, by Tony Ramos  
(1977. Color. 25 min.)

Nor Was This All By Any Means, by Tony Ramos  
(1978. Color. 24 min.)

One Man's Magic Is Another Man's Science, by Tony Ramos  
(1980. Color. 15 min.)

One-Way, by James Byrne  
(1979. b&w. 8 min.)

Of Water, of Place, by James Byrne  
(1979-80. Color. 8 min.)

Some Eye & Ear Operations, by Ernest Gusella  
(1979. Color. 60 min) selections

OCTOBER 24 (VIDEO ART: FRIDAY 1-4 P.M.)

Kaleidoscope, by Judith Barry  
(1980. Color. 60 min.)

They Agape, by Judith Barry  
(1980. Color. Two Channels. 15 min.)

Marianne & Moya, by Liz Mersky  
(1978. b&w. 28 min.)

OCTOBER 29 (GRADUATE SEMINAR: WEDNESDAY 9 TO NOON)

Media Shuttle: New York/Moscow, by Dimitri Devyakin & Nam June Paik  
(1977. Color. 30 min.)

Heart, by Barbara Buckner  
(1980. Color. 12 min.)

Selected Works, by Ralph Hocking  
(1974-79. b&w/color. 60 min.)

OCTOBER 31 (VIDEO ART: FRIDAY 1-4 P.M.)

"MACHINE VISION": STEINA VASULKA IN PERSON

Cantaloup  
(1980. Color. 24 min.)

Urban Episodes  
(1980. Color. 9 min.)

Violin Power  
(1978. b&w. 10 min.)

Flux  
(1976. b&w. 5 min.)

From Cheektowaga To Tonawanda  
(1975. Color. 30 min.)

NOVEMBER 5 (GRADUATE SEMINAR: WEDNESDAY 9 to NOON)

Owego Bride, by Doris Chase  
(1980. b&w. 4 min.)

Sea Shell, by Doris Chase  
(1980. Color. 8 min.)

Flexi-Gate, by Doris Chase

Dance Nine, by Doris Chase  
(1975. Color. 8 min.)

Dance Frame, by Doris Chase  
(1978. Color. 7 min.)

Rocker, by Doris Chase  
(1977. Color. 9 min.)

Jazz Dance, by Doris Chase  
(1979. Color. 4 min.)

Moon Redefined, by Doris Chase  
(1979. Color. 25 min.)

NOVEMBER 7: A GARY HILL RETROSPECTIVE (VIDEO ART: FRIDAY 1-4 P.M.)

Recent Works

Processual Video  
(1980. b&w. 12 min.)

Around & About  
(1980. Color. 5 min.)

Black/White/Text  
(1980. b&w. 9 min.)

Videograms  
(1980. b&w. 7 min.)

Picture Story  
(1979. Color. 7 min.)

Soundings  
(1979. Color. 20 min.)

Equal Time  
(1979. Color. 6 min.)

Commentary  
(1980. Color. 2 min.)

Earlier Works

Windows  
(1978. Color. 8 min)

Objects With Destinations  
(1979. Color. 4 mins.)

Sums & Differences  
(1978. b&w. 8 min)

Elements  
(1978. b&w. 5 min.)

Ring Modulation  
(1978. Color. 5 min.)

Rock City Road  
(1975. Color. 10 min.)

The Fall  
(1973. b&w. 11 min.)



NOVEMBER 12 (GRADUATE SEMINAR: WEDNESDAY 9 TO NOON)

I'm Sorry, By Rodney Werden  
(1974. b&w. 5 min.)

Call Roger, By Rodney Werden  
(1975. b&w. 11 min.)

Kiss Kiss, by Rodney Werden  
(1976. b&w. 3 min.)

Typist, by Rodney Werden  
(1976. Color. 18 min.)

AM Radio Was His Only Friend, by Rodney Werden  
(1977. b&w. 17 Min.)

Say, by Rodney Werden  
(1978. b&w. 3 min.)

Dance, by Rodney Werden  
(1978. color. 10 min.)

Baby Dolls, by Rodney Werden  
(1978. color. 21 min.)

NOVEMBER 14 (VIDEO ART: FRIDAY 1-4 P.M.)

BOB SNYDER IN PERSON

Winter Notebook  
(1977. Color. 10 min.)

Icron  
(1978. Color. 10 min.)

Lines of Force  
(1979. Color. 12 min.)

NOVEMBER 19: NO CLASS (GRADUATE SEMINAR)

NOVEMBER 21: NO CLASS (VIDEO ART)

NOVEMBER 26: THANKSGIVING BREAK (GRADUATE SEMINAR)

NOVEMBER 28: THANKSGIVING BREAK (VIDEO ART)

DECEMBER 3RD (GRADUATE SEMINAR: WEDNESDAY 9-NOON)

The Damages, by Lisa Steele  
(1978. b&w. 12 min.)

Makin' Strange, by Lisa Steele  
(1978. b&w. 17 min.)

And A Woman, by Susan Britton  
(1976. b&w. 8 min.)

Message To China, by Susan Britton  
(1979. Color. 23 min.)

Casting Call, by Susan Britton  
(1979. Color. 36 min.)

(To Be Announced)

DECEMBER 5TH (VIDEO ART: FRIDAY 1-4 P.M.)

Young August, by Benjamin Bergery  
(1980. Color. 30 min.)

Hollywood And Vine, by Colin Campbell  
(1977. b&w. 18 min.)

Rat's Country, by Colin Campbell  
(1978. b&w. 12 min.)

He's A Growing Boy - She's Turning 40, by Colin Campbell  
(1980. Color. 40 min.)

(To Be Announced)

DECEMBER 10TH (GRADUATE SEMINAR: WEDNESDAY 9-NOON)

Exchange In Three Parts, by Kit Fitzgerald & John Sanborn  
(1978. Color. 30 min.)

Interpolation, by Kit Fitzgerald & John Sanborn  
(1979. Color. 30 min.)

Resolution of the Eye, by Kit Fitzgerald & John Sanborn  
(1980. Color. 60 min.)

Olympics Fragments, by Kit Fitzgerald & John Sanborn  
(1980. Color. 10 min.)

DECEMBER 12TH (VIDEO ART: FRIDAY 1-4 P.M.)

PHIL MORTON AND JANE VEEDER IN PERSON

Program #7: 'Revised For TV'  
(1979. b&w/color. 30 min.)

Program #9: "Amateur TV"  
(1979. b&w/color. 30 min.)

Phil's Mammals: Sheep, Elk Antelope, Buffalo  
(1980. b&w/color. 10 min.)

Jane's Zgrass Computer Graphics: Logos, Spots, Obsessionals  
(1980. Color. 15 min.)

DECEMBER 17TH (GRADUATE SEMINAR: WEDNESDAY 9-NOON)

(To be Announced)

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*

pcl

The Polytechnic of Central London

School of the Social Sciences and Business Studies

32/38 Wells Street London W1P 3FG Telephone 01-486 5811

ENGLAND  
Telex 25964 Telegrams Polytechnic London W1

date 30th July, 1985

reference

addressee

Woody Vasulka  
Route 6 Box 100  
Santa Fe  
New Mexico 87501  
U.S.A.

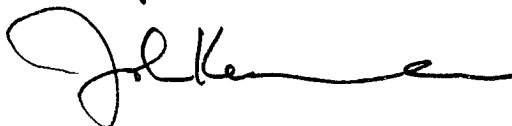
telephone ext

— Dear Woody Vasulka,

I have been given your address by Eva Skarjová, a good friend of mine. She asked me to let you know that she will try to visit Yugoslavia shortly. This means, probably, that she will try to come into exile. She asked me to let you know this, and also to ask: Will you be in Europe during July, August or September? She'd like to meet you, obviously, but asked that you should not mention the possibility of such a meeting over the telephone to Berro, should you call.

I hope this information is helpful. Most of all, I hope we meet — with Eva — sometime soon!

All good wishes,



JOHN KEANE

Darrell Jonsson  
Hagamelur 16, 3rd floor  
Reykjavik, Iceland 107

Vasulka  
Rt. 6, Box 100  
Sante Fe NM 87501  
Bandarika / U.S.A.

Steina & Woody Vasulka:

Your package has cleared customs in time for a cross cultural exhibit to be held at the U. S. Information Center this Thursday (Feb. 27). Cross cultural in the sense that both American and Icelandic video artists will be represented. Por Ellis Pallsson is my collaborator for the event. Either in this letter or soon after you will be sent material regarding that.

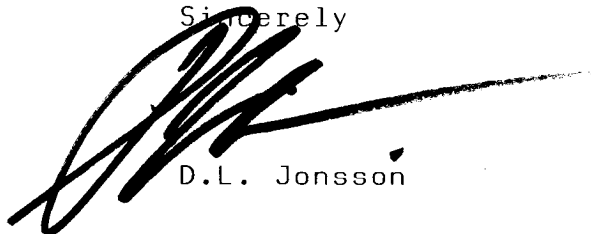
Talked to your sister Kristin earlier this evening. She will be attending the presentation. Only two selections of your work will be presented Wednesday evening. Regardless, have discussed setting up a viewing sessions so that your sisters can see all of the reels (at thier convenience).

A copy of C-Trend arrived with a tape on loan from the Information Center's central audio-visual research center in D.C.. Other artists on the compilation include Nam June Paik, W. Wegman, Bill Viola, etc.. The compilation is entitled Sound Space Images from 1975.

Have yet to approach the Information center in regards to purchasing one of your tapes. Will be asking them soon.

Want to also thank you for the articles and xeroxess that you sent. For the time being photo copies of them will be placed in the Myndlistaskoli library. If the U.S. information center purchases a tape the documentation will be included.

Sincerely

A large, stylized handwritten signature in black ink, appearing to be 'D.L. Jonsson', written over the typed name.

D.L. Jonsson

# SOUTHWEST ALTERNATE MEDIA PROJECT

December 27, 1985.

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

10<sup>10</sup> - 1238  
649 - 724  
10 del 1032

Dear Steina,

Glenda  
9882888  
178-Rot

I hope that this finds yourself and Woody well and happy for the holidays, and the new year, and all.

I have missed you a few times on the telephone, so I thought that I would write and tell you the new figures that we have arranged with the University of Texas-Arlington Art Gallery, concerning the hopeful installation of "The West" in January.

They would be able to pay \$1000 rental for "The West", and \$800 to you as honorarium for coming and speaking. They would, of course, pay round trip travel from Santa Fe, and \$50/day expenses. They ask, as I mentioned, that they be allowed to accomodate you in a private residence with an acceptable person.

They/we would like you to arrive on January 21, check out the set-up of the equipment that they will have completed according to your specifications, and address a public audience that evening. On the following day, Wednesday, January 22, you would speak to video classes, be the center of attention at a reception with the faculty, and either leave that evening, or the next morning.

Andy Anderson, who you may remember from the first round of regional fellowships we did in 1980 (you insisted that he get a grant), has said that they can definitely accomodate you with the proper equipment. I have mailed a copy of the information that you sent to me to UTA (last week).

I hope that the funds are more in line with what you usually receive, and that they will be acceptable to you. I will call on Monday, and hopefully you will have received this by that time.

I am wondering if it will be necessary to send the synch box ahead of time, as the way that the schedule now stands, "The West" would not be shown prior to your arrival. You should tell me this when we speak. Also, the show would only last through the end of that week, and would be returned to you in early February.

Please tell Woody that Marian Luntz here often quotes lines from "The Commission," living theatre/performance in the daily office grind.

*John Techman*  
John Techman



ROMBEX PRODUCTIONS CORPORATION  
 245 WEST 55TH STREET  
 NEW YORK, N. Y. 10019  
 TELEPHONE: 212-757-3681

**INVOICE:**

**No. 1571**

DATE: 16 Dec 70

TO: Bohuslav W. Vasulka  
111 East 14th Street  
New York, N.Y.  
2nd Floor

SHIP TO: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

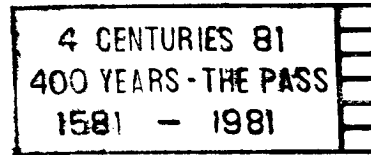
JOB NO. 7011-18-2K

YOUR ORDER NO. \_\_\_\_\_

SERVICES		
Kine from 1/2" Sony to 16mm b&w and provide: (12 min.@\$12/min.)	144	00
16mm comp kine neg	<i>Jim Hendrix</i> 12/15/70	68 34 00 00
16mm b-wind opt trk		
comp color print		
1 additional print		
<b>MATERIALS &amp; EXPENSES</b>		
NOTE: Sum of \$212.00 already paid by check.		
SHIPPING CHARGES		
SUB TOTAL		246 00
TAX		14 76
<b>TERMS NET 30 DAYS</b>		TOTAL 260 76



WILLIE VARELA  
100 W. Robinson #B-7  
El Paso, Texas 79902



Woody & Steina Varela  
1600 Old Pecos Trail  
Santa Fe, N.M.  
87501

July 30, 1981

Dear Woody and Steina,

What's up? Long time no hear from anybody. How's Santa Fe, and Rising Sun, and your work? Becky and I went to New York for two weeks in early June to do a show at Millennium and to see the twon. It was terrific! We saw many interesting things, went to all the museums, all the avant-garde screening places, met alot of people, and had very good response to my films. In fact, I'm corresponding with Larry Gottheim, whom I met the night of the show, and with Dave Lee. Of course, we met Howard Guttenplan, and Jonas, and P. Adams, and Haller. We also met Ernie Gehr and Vivienne Dick, and saw some really weird punk films by Beth and Scott B. Back in Texas, our group has had our original \$3000 grantaward cut in half to \$1500, and still we have to operate somehow. We're gonna keep it going anyway. So, what's Gaylor up to? He never answers my letters. (So what else is new?) Just that I'd ask. Well, take care and keep on taping.

*Wilke Laula*

SAN SEBASTIAN, 24 JAN.

Dear Steve and Woody

I am teaching now at the Fine Arts School and I gave a course about your work.

I have to tell you how enjoyable was, and how helpful to the students. Actually your work is by itself very pedagogic.

To me it was also very important, and I might publish something if the University give me the chance. I will let you know.

I understood that Berlioz was the original, that's why he takes the tea going for each cup and coming back, also he says that the film depends on the credibility of each character, and that they are archetypes. Would it mean that Paganini is the camera (The first model of Imaginary) and that he is deceitful?

If so you were really naughty boy.

Also would it mean that Achillino is the analogic, and the bridge to communicate with Berlioz, and that he "deforms" or "interprets in his own way" the message gave by Paganini-camera obscura?

I don't know if all this make sense, and I had to ask you if I was ~~an~~ a way of something or just doing nuts.

I was really excited with the idea of taking the Commission as the CAVALA and the writing of a very deep electronic procedure or language. I know, because you already say it, that it is wide out archetypes, but you reference it to financial procedures that are really incomprehensible to me; they might be too yankees for a poor wild lasque.

This year has been explosive: I had a tremendous fight with the Festival, and lost it. But they will be solutions, I hope.

Are you doing any work? I didn't have my grant, so I couldn't go to Boston and visit you.

Do you know the CHYRON RGU-2? It is a graphics and titling system with 27 nanosecond resolution. I send you hereby literature. Would you mind to give me your advice? I am working on a consulting Advisors Bureau for a project on a studio, and I need to know if the machines are useful and their possibilities. They want to buy also a VPR-2B AMPEX, A Seven Faces of VPR-80 AMPEX, a TBC-2B AMPEX and an AMPEX HPE-1C (Helical Production Editor). They have already enough staff audio. I will really appreciate your advise.

They give me money for putting all ②  
this into philosophy and "creative thoughts".  
I have to eat, of course.

How is your work on the civil war?

I will like to know.

there is some projects with my brother's  
and the company of a new commercial  
television, but they want a scientific  
soap-opera in the style of cosmos and  
adapated to several anthropological  
basque particularitys. For big publics,  
of course.

Je vous embrasse  
thanks

Guado



tel 278.03.68

SOCIÉTÉ FRANÇAISE DE PRODUCTION ET DE CRÉATION AUDIOVISUELLES

Paris 1 January 83.

dear Woody and Siana  
first I wish you a very happy  
new year full of new digital  
Tapes.

I could not go through the project  
I have been talking to Siana <sup>on phone</sup> -  
it did not work out as I  
thought and I here had to give  
up the idea of going to Santa  
fe in January.

but, I keep in mind the project  
of setting up a new tape allowing  
me to work with you in Santa  
fe for a few days during Spring  
or early summer, as soon  
as I will know more precisely

about it I will write or give  
you a call

will you be in Charleston  
and Monte Carlo at the  
end of the month?

I hope I will hear  
from you very soon and  
keep in touch.

Sincerely yours

Catherine Blake

# bavc

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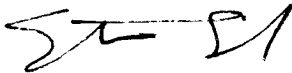
Bay Area Video Coalition ~~2940 Sixteenth Street,~~ San Francisco, California 94107  
111 17th St.

Dear Woody and Steina,

The exhibition directory was aimed at galleries, museums, festivals, etc. But thanks for being interested enough to write.

By the way, if you would keep me posted on your new projects, I would gladly make mention of them in the newsletter.

Best wishes,



Steve Seid  
Editor

PS: I have seen much of your work and it is spectacular, as well as, eerie, sensual, mystifying and important.

---

Administration: (415) 861-3282 Facility: (415) 861-3280 Networks: (415) 861-3279



DEAR STEINER AND WOODY,

IT LOOKS LIKE THE PROJECT IS ON AGAIN! PAUL WROTE ME AND TOLD ME WHERE TO GET SOME MONEY.

I'M THINKING OF GETTING THE RADIO SHACK COMPUTER. I'M STILL GOING TO NEED THE \$600 CONSULTANT SERVICES FROM PAUL'S GRANT BUT GERRY IS TAKING CARE OF IT.

I HAVE BEEN TALKING TO DAVID H. AND VICTOR AND AM HOPEFUL FOR THE PROJECT'S SUCCESS. I WOULD APPRECIATE ANY THOUGHTS OR ADVISE YOU HAVE TO GIVE ME!

ALSO, IF SOMETIME IN THE NEAR FUTURE YOU COULD SEND ME THE SCORES AND TESTS - PAUL SAID HE DEFINATLY WANTS TO USE COLOR NEG. SO MANY MORE TESTS WILL HAVE TO BE RUN.

I HOPE EVERYTHING IS GOING WELL FOR YOU BOTH. I FEEL RESTED AFTER MY VACATION AND AM GETTING BACK INTO THE 'SWING OF THINGS.' IF YOU GET A CHANCE, I'D LIKE TO HEAR FROM YOU. SINCERELY,  
MARCELLE

From: Shotaro Uchiyama  
3-14-23 Kyonan-cho,  
Musashino City,  
Tokyo, Japan 180

December 26, 1980

Dear Mr. Vasulka:

I am taking liberty of writing through introduction from Ernest Gusella and Tomiyo Sasaki, whom I know well. I hope you have heard my name from them also.

In the past few years, I have been giving lectures on video art as part of graphic design class in two art universities; Tokyo University of Art and Music, and Tama Art University. I have asked cooperation from many artists abroad to let me show their works as educational material in class. All the time, I had wished to ask you if you could also help me by sharing tapes of your works.

I would like to purchase tape including few of your typical works, or work you think are good for educational purpose. Ernest has reported in his last letter that there are very interesting pieces in your recent work. I am interested in them, too.

I would appreciate it if you could explain actual conditions and prices of your tapes. If there is a need to prepare documents to assure copyright, etc., please let me know also.

Thank you very much. I will be looking forward to hearing from you.

Sincerely,

*S. Uchiyama*  
Shotaro Uchiyama

9/20

Vasalkas

1600 Old Pecos Trail

Santa Fe, NM 87501

Hi Woody & Steina —

Here are some more slides. They are masters

so please return when done with. Copy if

you like. I look at Cantalope & Artifacts

lots.

We've hooked up an encoder to the Cromenco.

so it's time for video.

Love. Walter.

W

Alessandro Silj  
via della Croce 78/a  
00187 Roma  
Italy

February 17, 1982

Dear Vasulhas,

Sorry to hear about your change of plans. RAI and our Video Roma committee were prepared to share the cost of your Paris-Rome-Paris fare and the cost of a 2-day exhibition workshop in Turin (Florence didn't work out). I hope we will be able to do some other time, we will hold the next Video Roma in December 1982 and we would love to have you both here, but we are working on a very tight budget and trans-Atlantic fares, especially from Santa Fe, may represent a problem. However let me work on it and see what I can do. In any event, we would certainly want to include your tapes at Video Roma 82. Could you let me have a description of your recent productions.

I look forward to hearing from you

Yours

Alessandro Silj