

**Museum
Fiscal Years
1993 and 1994**

Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division/MM, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (overnight mail zip code: 20004)

<p>I. Applicant Organization: IRS name (popular name, if different), address, zip San Francisco Museum of Modern Art 401 Van Ness Avenue San Francisco, CA 94102</p>	<p>II. Category under which support is requested:</p> <p><input type="checkbox"/> Museum Training <input type="checkbox"/> Conservation <input type="checkbox"/> Presentation of Collections <input type="checkbox"/> Collection Maintenance <input type="checkbox"/> Education <input checked="" type="checkbox"/> Special Exhibitions <input type="checkbox"/> Catalogue <input type="checkbox"/> Special Projects</p>	<p>III. Period of support requested:</p> <p>Starting <u>7</u> <u>1</u> <u>93</u> month day year</p> <p>Ending <u>6</u> <u>30</u> <u>96</u> month day year</p> <p>IV. Employer I.D. number: 94-1156300</p>
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V. Summary of project activity: (Complete in space provided. DO NOT reduce copy or continue on additional pages.)

Support is requested to organize the first American retrospective of video artists Steina and Woody Vasulka. The exhibition will be presented from August through November 1995 in the specially designed media galleries of SFMOMA's new building; thereafter, it will travel to four museums in the U.S.A. and Europe.

Steina and Woody Vasulka are central figures in the history of contemporary video art. Natives of Iceland and Czechoslovakia, respectively, they began their artistic collaboration in New York in 1969, and currently live and work in Santa Fe. The Vasulkas have earned an international reputation as artists and as pioneers in the development of imaging devices which have greatly expanded video's expressive capabilities. SFMOMA's retrospective will provide an historical overview of their work, from their early documentary video through recent, complex media installations. The show will provide a greater understanding of the artists' work, their role in the history of video art, and the relationship of electronic imaging and sound composition inherent to video in the broader course of contemporary expression.

The exhibition of four media installations and approximately 20 single-channel works is being organized by Robert R. Riley, Curator of Media Arts. In conjunction with the exhibition, SFMOMA will produce an 80-page catalogue with 10 color and 40 black-and-white illustrations, and essays by Robert Riley and critic Marita Sturken. SFMOMA's education department is planning a wide range of programs about video and the Vasulkas for adult audiences and young people in the new building's expanded education facilities.

VI. Estimated number of persons expected to benefit from this activity: 300,000, including tour

VII. Summary of estimated costs: (recapitulation of budget items in Section X)

A. Direct costs		Total costs of project
Salaries and wages	_____	\$ 42,200
Fringe benefits	_____	\$ 7,600
Supplies and materials	_____	\$ 20,500
Travel	_____	\$ 7,100
Permanent equipment	_____	\$ 0
Fees and other	_____	\$ 86,200
	Total direct costs	\$ 157,600
B. Indirect costs	_____	\$ 0
	Total project costs	\$ 157,600

(rounded to nearest hundred dollars)

VIII. Total amount requested from the National Endowment for the Arts: \$ 50,000

NOTE: Amount requested from Arts Endowment (VIII.): \$ 50,000
 PLUS Total contributions, grants, and revenues (XI., page 3): + 114,100
 MUST EQUAL Total project costs (VII. above): = 164,100

IX. Organization total fiscal activity:	Most recently completed fiscal year	Estimated for fiscal year relating to grant period
A. Expenses	1. \$ 7,719,105	2. \$ 7,867,300
B. Contributions, grants, and revenues	1. \$ 7,719,105	2. \$ 7,867,300

XII. To what other Federal funding sources (including other Arts Endowment programs) have you applied since October 1, 1991, or do you intend to apply this year or next, for support of this project or program? none 4

XIII. Final Reports

Have you submitted required Final Report packages on all completed Arts Endowment grants since (and including) Fiscal Year 1984?

Yes No

If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XIV. Delinquent Debt

Are you delinquent on repayment of any Federal debt? Yes No.
If yes, provide explanatory information on a separate sheet.

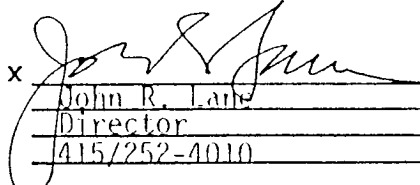
XV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 36-39. This form and all copies must bear original signatures of the authorizing official(s).

Authorizing Official(s)

Signature

X



Date signed November 9, 1992

Name (print or type)

John R. Lane

Title (print or type)

Director

Telephone (area code)

415/252-4010

Signature

X

Date signed _____

Name (print or type)

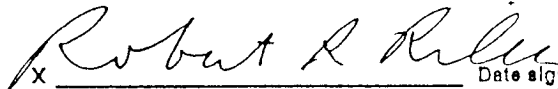
Title (print or type)

Telephone (area code)

Project director

Signature

X



Date signed November 9, 1992

Name (print or type)

Robert R. Riley

Title (print or type)

Curator of Media Arts

Telephone (area code)

415/252-4131

BE SURE TO DOUBLE CHECK THE "SUBMITTING YOUR APPLICATION" SECTION ON PAGE 41 AND "SPECIAL APPLICATION REQUIREMENTS" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Special Exhibitions Supplementary Information Sheet

Please complete this form (four sides) and return it in triplicate with your application. See also "Special Application Requirements" on pages 29-30.

Name of Applicant: San Francisco Museum of Modern Art

1. Please provide the title and dates of exhibition.

Title (indicate if this is only a working title): Steina and Woody Vasulka

Projected exhibition dates: 15 August 1995 - 17 November 1995

2. How does the exhibition fit into your exhibition policies and direction? Why is it important that your institution organize or participate in it? (This should not be a repetition of the Project Description on page 1 of the application.) For Borrowed Exhibitions, indicate how the exhibition may promote access to the arts in your region and/or provide an opportunity to see art not generally seen by your audiences.

San Francisco has long been a center for experimental film and video. When the Vasulkas came to the area in the 1970s, they found a community of peers interested in similarly creative approaches to technology. In recognition of the strength of the regional tradition and the role these forms have played in contemporary art, in 1987 SFMOMA established a department for the collection, exhibition, interpretation, and preservation of media arts, encompassing video, film, sound, and other time-based forms. SFMOMA is interested in documenting the history of the forms as well as tracking contemporary developments. Purchase of historically important works by artists such as Nam June Paik, Vito Acconci, Joan Jonas, and Steina Vasulka has established a framework for the collection. The department has organized a number of exhibitions and has established a new west coast venue for major national and international exhibitions of media art.

3. Please describe the importance of this exhibition and what contribution it will make to knowledge of the subject. If additional space is needed, one additional sheet may be attached.

Steina and Woody Vasulka are primary figures in the development of independent video. Their historical importance is grounded in two related areas: as artists and as technical innovators. The Vasulkas emigrated to the United States in 1965 and began their collaborative explorations in New York in 1969. They co-founded New York's Kitchen in 1971, one of the city's first alternative media spaces. Whether working together or independently, the Vasulka's work has been strongly influenced by their backgrounds. A native of Brno, Czechoslovakia, Woody Vasulka studied film at the Faculty of Film and Television at Prague. The principle concern in his art work has been the distinction between the cinematic and video image, especially with regard to cultural notions of

(Continued on the attached page.)

4. Who will be the curator(s) of the exhibition? In the space below, please describe briefly his/her qualifications as related to this exhibition. Resumes **must** be included in your application package.

The exhibition is being organized by Robert R. Riley, Curator of Media Arts at SFMOMA, with consultation of Marita Sturken, lecturer in communication arts at the University of California at San Diego, and author of many publications about the history of video art. Mr. Riley was appointed founding curator of SFMOMA's media arts department when it was established in 1987. Prior to his appointment at SFMOMA, he was Curator of Video and Performance Art at the Institute of Contemporary Art, Boston. He has contributed to numerous catalogues including Notes on New Media Theatre (ICA and MIT Press), Spectacle of the Image (ICA), and The Arts for Television (MOCA). His exhibitions at SFMOMA include The Projected Image (1991) and Bay Area Media (1991). With John Caldwell, SFMOMA Curator of Painting and Sculpture, he co-organized Facing the Finish: Some Recent Art from California (1991) and New Work: Matthew Barney (1992).

(Continued on reverse)

San Francisco Museum of Modern Art

NEA Museums: Special Exhibitions Supplementary Information Sheet

3. Please describe the importance of the exhibition...continued.

cinema as a "window on the world" and a representation of reality. He has pursued these ideas by producing images without a camera (composing tapes purely with the machine's electronic signal), and by systematically exploring the range of manipulation possible in the video image. Steina Vasulka, a native of Reykavik, Iceland, was trained as classical violinist and played in the Icelandic Symphony Orchestra. Her video work explores the ways in which video can record and transform nature and physical space. She has been involved in the construction of complex imaging machines that imitate basic camera movements such as the pan, tilt, and zoom.

One of the historical lessons made evident by a retrospective consideration of the Vasulka's career is to what a great degree video art has been irrevocably tied to its technology. When in the early 1970s artists such as the Vasulkas perceived that video's technical standards were indexed to industry needs rather than expressive capabilities, they set out to develop their own electronic imaging tools. Such devices have been central to the Vasulka's work, enabling them to manipulate images in unprecedented ways. For instance, one of the first machines they acquired was a multi-keyer, a device that allows one image to be electronically inserted into selected areas of another image. While most industrial keyers permitted but a single image to be laid into another, the Vasulkas and engineer George Brown designed a multi-keyer that could overlay up to six images. Similarly in 1974, the Vasulkas acquired a Rutt/Etra scan processor, a device through which the video raster (the lines forming the video image) could be manipulated and reduced to a kind of skeletal frame to produce a topographical effect. In the late 1970s, the Vasulkas worked with engineer Jeffrey Schier to design and build the Digital Image Articulator (Imager), a device which processes digital images in real time. At the time, most commercial digital devices were slow and prohibitively expensive. The Vasulka's Imager transforms video into digital images instantly. Once digitized, the images can be modified and manipulated in many ways -- reduced, expanded, multiplied, rotated.

The Vasulka's early work was seminal in its examination of the formal properties and capabilities of the video medium. Many of these pieces read as virtual primers of the vocabulary of images we have come to associate uniquely with video art. Through the 1980s and 1990s, they have continued their explorations, using innovative video technology to explore the deeper reaches of human perception and to experiment with the narrative potential of video.

Having defined the department's mission with historical and critical survey exhibitions such as Bay Area Media (1989) and The Projected Image (1991), SFMOHA's Media Arts Department is prepared to present its audience with the broader understandings offered by the retrospective format. Although more common in Europe, such single-artist video exhibitions are still somewhat rare in the United States. In 1982 the Whitney Museum of American Art presented a retrospective of Nam June Paik. In 1987 the Museum of Modern Art, New York, mounted a retrospective of Bill Viola. A retrospective exhibition of the Vasulkas will more fully discuss the issues of developmental technology only lightly touched on by these earlier exhibitions, and will contribute to the full documentation of the history of video as an art form.

Special Exhibitions Supplementary Information Sheet (continued)

5. Please identify lenders, enclose a checklist of works to be included or works that are being considered, and indicate the degree of commitment of lenders. Approximately how many works will be in the exhibition? **Representative slides must be submitted with your application.** (See page 29 for instructions.)

SFMOMA will present four video installations created from 1976 to 1993. The works will be presented in a 2,500-square foot, specially designed media arts exhibition galleries. Three of the installations are in the collection of the artists, and they have pledged complete cooperation in the development of the exhibition. The fourth installation -- Steina Vasulka's The West (1983) was acquired for the collection of the San Francisco Museum of Modern Art in 1989. Approximately twenty single-channel tapes, created from 1970 to 1995, will be screened in an adjacent 25-seat arm-chair viewing gallery. The tapes will be arranged in seven programs of about 40 minutes each. Tapes will be drawn from the collection of the artists and the video archives of Electronic Arts InterMix, New York.

6. If the exhibition is to be circulated, please list exhibitors, their degree of commitment, and dates of tour as far as known. How will costs be shared by participating museums? If the exhibition is available on a rental basis, what will the fee be (a) if this exhibition is assisted by the Arts Endowment? (b) if it does not receive Arts Endowment assistance? If you are borrowing this exhibition, list costs such as rental fees to be paid to the institution organizing the exhibition.

Because of the technical demands of showing media arts, and video installations in particular, media exhibitions are not widely circulated, and only rarely to museums without video or media departments. SFMOMA is organizing, equipping, and staffing the Vasulka retrospective in preparation for a tour to three, and possibly four additional museums, including institutions with formal video programs as well as those with a strong interest in video as a contemporary art form. Thus far, museums in New York; Chicago; Pittsburgh; Santa Fe; Portland, Oregon; and Frankfurt, Germany have expressed serious interest in the exhibition. Participating museums would pay a fee of \$4,000 with NEA support/\$6,500 without NEA support and a pro-rata share of tour shipping expenses estimated at \$2,500 per institution.

7. Please describe education programs planned and any special methods that will be employed to enhance public response to the exhibition.

The education facilities of SFMOMA's new building will be put to full use by the museum in its examination of the Vasulkas and the history of video art. The exhibition itself will be installed in galleries specifically designed for viewing media arts, located on the third floor of the museum adjacent to galleries for contemporary painting and sculpture. A 300-seat auditorium will permit contextual and interpretive programming, such as lectures, performances, and films (evening and weekend for the general public; noon-time for seniors and the business community). Classrooms will enable the museum to present a class on the history of video art in conjunction with a local university. A media production lab will enable the education department to host an artist-in-residence working with high school students from the San Francisco Unified School District. Gallery preview talks by trained docents will be offered in lieu of general tours which can conflict with the installations' audio elements.

8. Please list all anticipated revenues for this exhibition. If some anticipated revenues will not be used to offset costs of this exhibition, please briefly explain why in the space below on the right.

<u>0</u>	Admission charges to exhibition	No additional admission charge.
<u>0</u>	Catalogue sales/royalties	Catalogue is expected to break even.
<u>\$12,000</u>	Rental fees from borrowing institutions	
<u>\$ 7,500</u>	Other	Pro-rata shipping reimbursement.

(Continued on next page)

Special Exhibitions Supplementary Information Sheet

Name of Applicant: San Francisco Museum of Modern Art

9. Exhibition publications:

- a) Please describe the publication(s) you are planning in conjunction with the exhibition. Who will write them? Please provide brief biographical information, if different from Question 4. Resume(s) must also be submitted as part of your application package.

SFMOMA will produce an 80-page catalogue with 10 color plates and 40 black-and-white images, documenting the artists' work and their involvement with the early years of video art. The catalogue will have two essays, a bibliography of critical writings, and a full videography. Curator Robert Riley, will describe the general course of the artists' careers and the development of their ideas and work. Marita Sturken, video art historian and critic of contemporary visual culture, will discuss formal values, the use of technology, and meaning in each of the exhibited works.

- b) What other publications--catalogues, books, comprehensive articles--have been produced during the past few years on the same subject? If material has been published, in what ways will your publication differ? Although their work has been widely exhibited in the United States and Europe, there has been no substantial English-language publication about the Vasulkas. 1992 catalogue published by Ars Electronica (Linz, Austria) included information about their technical innovations in the early years of video art.

- c) For what audience is the publication intended? The exhibition catalogue will be directed toward the general museum-going audience with an interest in contemporary art and media. It is intended to serve as a definitive resource about the Vasulka.

- d) Publication format, costs, and revenues:

Total number of pages	<u>80</u>	Translation cost	\$ <u>0</u>
Black/white illustrations	<u>40</u>	Total cost	\$ <u>40,000</u>
Color plates	<u>10</u>	Unit cost	\$ <u>8</u>
Total run	<u>5,000</u>	Sales price	\$ <u>20</u>
Is acid-free paper stock to be used? <u>yes</u>		Anticipated revenues from publication sales	\$ <u>0</u>

(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

- e) Please provide a breakdown of catalogue costs--such as design, photography, printing, etc.

Editorial	\$ 3,000
Essayist fee	1,500
Typesetting	2,500
Photography	3,000
Printing & bindery	30,000
	<u>\$ 40,000</u>

- f) How will the publication be distributed? Who will hold copyright?

The catalogue will be published by the San Francisco Museum of Modern Art, and distributed internationally to better bookstores and museum shops through a distribution arrangement with a commercial firm. SFMOMA will hold copyright.

Special Exhibitions Supplementary Information Sheet

10. Please describe measures that will be taken to protect works in the exhibition.

a) Security measures:

SFMOMA's new building will have 24-hour security provided by trained security guards and electronic devices. Objects are protected as needed by glazing and physical barriers. Guards are contracted through Guardsmart and are trained by the firm and museum staff. Supervision is provided by a full-time, on-site Guardsmart manager, and by the museum's operations manager. There are up to 35 guards on duty at any one time, depending on the size and number of exhibitions on view; the museum will be secured by guards overnight as well. Emergency fire doors are secured by contact alarm; elevators are secured by key. Galleries and storage areas are secured during non-public hours by sound and motion detection alarms.

b) Fire protection system:

The museum is fitted with state-of-the-art fire detection devices which automatically alert the city fire department. Portable fire extinguishers are installed throughout the museum and are checked regularly.

c) Atmosphere control system:

SFMOMA's new building will have state-of-the-art environmental control of all art exhibition, storage, study, and treatment spaces, including temperature and humidity controls and incoming air filtration. Light levels in the media arts galleries are fully controllable, both to accommodate relative light levels required by video installations and to ensure minimum foot candle requirements for any accompanying work on paper, such as artist's sketches, plans, or statements.

11. Describe briefly the qualifications of personnel supervising and handling, packing, and installing (please limit response to space provided).

Exhibition coordinator is a former curatorial aide at The Oakland Museum and graduate (M.A., 1988) of the Kennedy University Center for Museum Studies. Chief registrar, supervising handling, packing, installation, and examination of works has served in this capacity at SFMOMA since 1984, and is a graduate (B.A., 1975) in the History of Art from UC-Berkeley. Operations manager, responsible for overseeing a six-person installation crew (experienced in installing media works), was SFMOMA installation manager since 1984 and museum preparator since 1979; he is a graduate (B.F.A., 1974; M.F.A., 1976) of the San Francisco Art Institute. Objects are shipped through insured, professional art handlers and are accompanied by staff courier, registrar, and/or installation technician as needed.

12. If the works to be shown are of a particularly fragile nature, describe any special precautions that will be taken to protect them.

We do not anticipate that the works to be exhibited will require special security or handling. During public hours, the staff media technician monitors the video installations for proper operation. Installation of art works and calibration of electronic equipment at the tour sites will be overseen by the staff technician and media arts curator. From one-inch protection masters, multiple videotapes or disks will be prepared for each venue, readily available so as not to interrupt the exhibition program.

San Francisco Museum of Modern Art
Application to the National Endowment for the Arts
Museum Program: Special Exhibitions

Woody and Steina Vasulka Retrospective

Attachments to Proposal

Resumes: Robert R. Riley, Curator of Media Arts and catalogue essayist
Marita Sturken, catalogue essayist

Checklist

Slides of representative works

Representative publications:

John Caldwell and Robert Riley. Facing the Finish: Some Recent Art from California. San Francisco: San Francisco Museum of Modern Art, 1991 (exhibition catalogue).

Robert Riley. The Projected Image. San Francisco: San Francisco Museum of Modern Art, 1990 (exhibition brochure).

Submission of Slides Supplementary Information Sheet

Please complete this form and include it in your application package if you are submitting slides.

Name of Applicant: San Francisco Museum of Modern Art

Up to 15 slides will be projected for the Special Exhibitions panel. Up to 10 slides will be projected for all other categories. Additional slides may be submitted and will be made available to the panel at the panel's request. Slides should be numbered and keyed to the chart below. Be sure each slide is labeled with the applicant's name and the artist's name. Check the appropriate box to indicate whether the slide is of a specific work to be included in the project or a representative example.

Slide	Artist's Name	Title of Work	Date	Specific Work	Sample Work
1	Woody and Steina Vasulka	<u>Vocabulary</u>	1973	Yes	
2	Woody Vasulka	<u>The Commission</u>	1983	Yes	
3	Steina Vasulka (with Joan LaBarbara)	<u>Voice Windows</u>			Yes
4	Woody Vasulka	<u>The Commission</u>	1983	Yes	
5	Woody Vasulka	<u>Art of Memory</u>	1987	Yes	
6	Woody Vasulka	<u>The Commission</u>	1983	Yes	
7	Woody Vasulka	<u>The Commission</u>	1983	Yes	
8	Woody Vasulka	<u>The Theater of Hybrid Automata</u>	1990	Yes	
9	Woody Vasulka	<u>The Theater of Hybrid Automata</u>	1990	Yes	
10	Woody Vasulka	<u>The Theater of Hybrid Automata</u>	1990	Yes	
11	Steina Vasulka	<u>The West</u>	1983	Yes	
12	Steina Vasulka	<u>The West</u>	1984	Yes	
13	Steina Vasulka	<u>Scapes of Paradox: The Southwest and Iceland</u> 1986			Yes
14	Steina Vasulka	<u>Machine Vision</u>	1976	Yes	
15	Steina Vaulka	<u>Machine Vision</u>	1976	Yes	

Robert R. Riley
67 Soet. Street
San Francisco, CA 94112

PROFESSIONAL

San Francisco Museum of Modern Art 401 Van Ness Avenue, San Francisco, California

Curator of Media Arts

June 1988 - Present

Selection, development and administration of museum collection and all museum programs related to the exhibition of Media Arts, including video, film, sound and interrelated forms of Contemporary Media.

WGBH - New Television Workshop, 125 Western Avenue, Boston, Massachusetts

Program Staff "New Television"

January 1987 - Present

Curatorial consultant in a broadcast series of artist video; requisition and recommendation of videotapes, critical analysis and programmatic responsibilities; program broadcast over WGBH, WNET, New York; KCET, Los Angeles; KQED, San Jose.

The Institute of Contemporary Art 955 Boylston Street, Boston, Massachusetts

Curator, Video and Performance Art

June 1983 - June 1988

Selection and administration of all programs related to video, media and performance; contract negotiation for video tape screenings and film series as sponsor of engagements, productions, gallery installations and daily theatre programs; author and production of catalogues, program notes, and brochures; writing expository texts, articles and ICA program publicity; preparing community and gallery lectures; grant preparation and solicitation of funds in support of program; supervision of technical, intern and volunteer staff.

Managing Director of New Programs (ICA)

June 1982 - June 1983

Directed, developed and initiated new programs for video, film, sound and all media including performance and dance; acquired all equipment and necessary systems for media and performance; repertory, designed theatre and galleries; supervised construction and hired all related personnel; coordinated all aspects of productions, including film repertory series co-sponsored by local commercial cinema.

Exhibition and Program Manager (ICA)

January 1978 - June 1982

Responsible for handling, packing, shipping and receiving works of art as Chief Preparator in a three-person curatorial association; design, construction, and preparation of all exhibition materials and museum graphics; installation schedule, hire and supervise installation and technical staff, book off on, handling maintenance personnel and services; conservation and care of artworks in galleries on an eight week changing schedule.

The Massachusetts College of Art 364 Broadway Avenue, Boston, Massachusetts

Director, Office of Exhibits and Community Programs

January 1976 - January 1980

Responsible for organization, design and installation of exhibitions in the College's three galleries; curatorial and supervised exhibition affairs of with the college; program design and control of office budget, publicity, registration, insurance and storage of artworks; directed student assistants' work study and independent study projects; worked with all fine art, academic and administrative departments of the state supported College.

Boston 200 Corporation 15 Court Square, Boston, Massachusetts

Project Coordinator "The Banner Project"

November 1974 - August 1975

Organized public art program for Boston 200 in cooperation with the Massachusetts College of Art for a city-wide Bicentennial flag installation. Artists' flags were installed at sites throughout the city during the bicentennial celebration.

ACADEMIC APPOINTMENTS

San Francisco Art Institute, San Francisco, California. Faculty, Performance Video Department.

"Survey and Discussion of Video, Performance, and Interrelated Media," 1988 - present;

"History of Video, Performance and Television 1950-1990," 1989-present.

The Massachusetts College of Art, Boston, Massachusetts. Media and Performing Arts Faculty.

"Projects in Video," 1988.

School of the Museum of Fine Arts, Tufts University, Boston, Massachusetts. Art History Faculty.

"Video Art," 1986, 1987, 1988.

Hampshire College, Amherst, Massachusetts. Communications Department Guest Lecturer.

"Video Art," 1986, 1987, 1988, 1989.

Portland School of Art, Portland, Maine. Guest Lecturer.

"Video Art," 1986, 1987, 1988.

Rhode Island School of Design, Museum of Art. Art History Guest Lecturer.

"History of Video Art," 1984, and "New Narratives," 1986.

PUBLICATIONS

Ten Years of Video: The Greatest Hits of the 70's

Exhibition catalogue: ICA and the New England Foundation for the Arts (1983)

Mediated Narratives (part 1)

Exhibition catalogue: ICA and the New England Foundation for the Arts (1984)

Dara Birnbaum PM Magazine, "ein Anderes Klima" (Another Climate)

Exhibition catalogue: Stadtische Kunsthalle, Dusseldorf (1986)

ENDGAME - Reference and Simulation in Recent Painting and Sculpture, "Notes on New Media Theatre"

Exhibition catalogue: ICA and MIT Press (1986)

The Arts for Television, "Comic Horror: The Presence of Television in Video Art."

Exhibition catalogue: The Stedelijk Museum, Amsterdam and The Museum of Contemporary Art, Los Angeles (1987)

Electronic Arts Intermix, "Altered Aesthetics: Landscape and Ephemera in Video Art."

Distribution catalogue, Electronic Arts Intermix, New York (1987)

The Spectacle of Image, "Doug Hall - The Spectacle of Image."

Exhibition catalogue: ICA, Boston (1987)

Bay Area Media

Exhibition brochure: San Francisco Museum of Modern Art (1990)

PUBLICATIONS (continued)

The Projected Image

Exhibition brochure: San Francisco Museum of Modern Art (1991)

Facing the Finish: Some Recent California Art, "Remodeling"

Exhibition catalogue: San Francisco Museum of Modern Art and the Fellows of Contemporary Art, Los Angeles (1991)

Matthew Barney: New Work, "The Expense of Energy: The Work of Matthew Barney"

Exhibition catalogue: San Francisco Museum of Modern Art (1991)

EXHIBITIONS AND INSTALLATIONS (partial list)

1978-1980

Rafael Ferrer, *El Golden*; Roy Lichtenstein, *Moderne*; The Reductive Object: A Survey of the Minimalist Aesthetic; Christo, *Urban Projects*; Sam Francis, *Works on Paper 1948-1979*; Carl Andre, *Sculpture 1959-1977*; George Platt Lynes: Photographic Vision; Jackson Pollock, *The Black Paintings*; DADA - Berlin, Cologne, Hannover.

1981-1982

Marilyn Levine, *A Decade of Ceramic Sculpture*; Northwest Visionaries; Eleanor Raymond, *Architectural Projects 1919-1973*; Robert Rauschenberg, *Photems*; *Basketry*; *Tradition in New Form*; Craig Langager, *Critical Distance (Cloning for a New Society)*; Mark Boyle, *Journey to the Surface of the Earth*

Videotape Exhibitions:

Art and Dance: Video; *Ten Years of Video: The Greatest Hits of the 70's*; *New Soap Video*; *Funny/Strange*; *Humor in Video Art*.

Video and Media Installations:

Video and Performance Art, Ulrike Rosenbach; Telethon, *The Television Environment (1972-1982)*

1983-1985

Videotape Exhibitions:

Revising Romance: New Feminist Video; *Mediated Narrative (parts 1 and 2)*; *Prime Time*; *Transcendencies*; *Video Art International*; *Boston Now: Video Art*; *Music Video*; *Video Portraits*; *others*

Video and Media Installations:

BSO and Beyond, Nam June Paik; Brian Eno/Michael Chandler; Haute Culture, Antonio Muntadas; PM Magazine, Dara Birnbaum

1985-1988

Videotape Exhibitions:

Focus; *Single Shots: A Video History of Personal Expression*; *Mediated Narratives (part 3)*; *Video Art International Survey*; *Dissonant Landscapes: The Reconsideration of Time, Place, and Memory in Recent Video Art*; *Histories - New Video Art*; *The Video Diaries of George Kuchar*; *The Arts for Television*.

EXHIBITIONS AND INSTALLATIONS (continued)

Video and Media Installations:

Atomic Time + Control, Howard Fried; *Rise and Fall*, Richard Baim; *Dumping Core*, Gretchen Bender; *Performance in 3-D*, Perry Hoberman; *The Spectacle of Image*, Doug Hall; *Pleasure Life*, Dumb Type Theatre; *Monism/Duism and Nachi Falls*, Tatsuo Miyajima; *American Landscape Video*, seven video and sound installations: *The Allure of the Concentric*, Rita Myers; *Wilderness*, Mary Lucier; *The Will-o-the-Wisp*, Dara Birnbaum; *The Terrible Uncertainty of the Thing Described*, Doug Hall; *Aransas*, Frank Gillette; *The West*, Steina Vasulka; and *Room for St. John of the Cross*, Bill Viola

1988-1992

Video and Media Installations:

Nam June Paik: Three Video Installations, Nam June Paik; *Bay Area Media*, *Deep Contact*, Lynn Hershman; *Picture Windows*, Chip Lord and Mickey McGowan; selected sculpture, Alan Rath; *Hallucination*, Jim Campbell; *Acoustical Views*, Bill Fontana; *Tower of Babel*, Paul Kos; *David and Goliath*, Tony Labat; *People in Buildings*, Doug Hall; *The Projected Image*, *Turn of the Century*, Richard Baim; *Charon*, James Coleman; *X-Rayed (Altered)*, Dorit Cypis; *Overture*, Stan Douglas; 1970, Howard Fried; *Changing Walls*, Jim Melchert; *Cycladic Imprints*, Carolee Schneemann; *New York City Tableaux: Tompkins Square*, Krzysztof Wodiczko; *Robert Wilson's Vision*; *Facing The Finish: Recent California Art*; *Passages de l'image*, *Passage*, Bill Viola; *Eviction Struggle*, Jeff Wall; *Our Lives and Our Children*, Robert Adams; *Black and White*, John Massey; *Hear Me with Your Eyes*, Geneviève Cadieux; *Cinema 81*, Dan Graham; untitled suite of fifteen large-format color photographs, Bill Henson; *Disturbance (among the jars)*, Gary Hill; *Elé (Double Vue)*, Thierry Kuntzel; untitled series of eight black-and-white photographs, Suzanne Lafont; *Zapping Zone*, Chris Marker; *Die Einen den Andern (The One and the Others)*, Marcel Odenbach; *Still Living*, Michael Snow; untitled, Jean-Louis Boissier

EDUCATION

Smithsonian Institution, Washington, D.C.

Office of Museum Programs, Museum Light and Lighting, 1978

Massachusetts Institute of Technology 77 Massachusetts Avenue, Cambridge, Massachusetts

ARTTRANSITION, Assistant to the Director

June 1975 - September 1975

B.F.A., Massachusetts College of Art, Boston, Massachusetts

Printmaking Major 1972-1974

Open Major 1974-1976; Honors 1976; concentration on issues of public art, cultural policy and media.

Continuing Education Seminars: *Public Art for Public Purposes*, *History of the Avant-Garde*, 1976

The Brockton Art Museum, Oak Street, Brockton, Massachusetts

Museum Intern in Administration and Development

June 1975 - September 1975

Windham College, Putney, Vermont

Art Major 1970-1972, Honors 1971

EXHIBITIONS AND PERFORMANCES

Complete list of museum exhibitions, theatre productions, traveling series, articles, and publications available upon request.

References and syllabi available upon request

Curriculum Vitae

MARITA STURKEN

3728 28th Street
San Diego, CA 92104
(619) 296-5145

Department of Communications
University of California, San Diego
9500 Gilman Drive
La Jolla, CA 92093-0503
tel (619) 534-8989
fax (619) 534-7315

CURRENT

Lecturer, Department of Communications, University of California, San Diego
Teaching courses in communications/culture and production.

EDUCATION

Ph.D. History of Consciousness, University of California, Santa Cruz, 1992

B.A. Photography, Visual Studies Workshop/Empire State College/State University Of New
York, 1979

Cornell University, 1975-77

DISSERTATION

Title: "Cultural Memory and Identity Politics: The Vietnam War, AIDS, and Technologies of
Memory"

An analysis of the politics of memory in the United States in the late 20th century and
its relationship to nationalism and identity politics, centering on four distinct yet
interrelated topics: the Vietnam Veterans Memorial; the relationship of film and video/TV
to memory/history as seen in the Vietnam and Persian Gulf Wars; the AIDS Memorial
Quilt; and the use of metaphors of war and memory in media images of AIDS, the
immune system, and viruses. (See attached abstract)

Committee: Hayden White, Donna Haraway, Vivian Sobchack

Fields of Study: Television/Video/Film Studies, Cultural Studies, American Studies, Women's
Studies, Mass Culture

PROFESSIONAL EXPERIENCE

UCSC, Teaching Fellow, "The Arts in a Multicultural Society; "Feminism, Science & Technology," 1990

San Francisco Art Institute, Adjunct Professor, "History of Video and Performance," 1990, 1991

UCSC, Teaching Assistant, "The Film Experience," "Introduction to Television," "Film Genres," "International Sound Cinema," 1989-1990

Philadelphia College of Art, Adjunct Professor, "Criticism Seminar in Photography," 1987

Ramapo College, Adjunct Professor, "Mass Media," 1984

HONORS

American Association of University Women Dissertation Fellowship, 1991-1992

Video Writing Grant, New York State Council on the Arts, 1982, 1983, 1985

Mid-Atlantic Media Arts Fellowship, 1984

Video Fellowship, New Jersey State Council on the Arts, 1981

PUBLICATIONS (SELECTED LIST)

"Conversations With the Dead: Bearing Witness in the AIDS Memorial Quilt," *Socialist Review* (October/November 1992).

"The Wall, the Screen, and the Image: The Vietnam Veterans Memorial," *Representations* no.35 (Summer 1991).

"Paradox in the Evolution of an Art Form: Great Expectations and the Making of a History," in *Illuminating Video: An Essential Guide to Video Art* (New York: Aperture Books, 1991); also in *Communications* no.48 (1988) (in French); *El Paseante* no.12 (1989) (in Spanish); *Mostra de Video Norte-Americano* (Porto, Portugal: Fundacao de Serralves, 1989) (in Portuguese); and *Immagine & Pubblico: Video* (April/Sept. 1990 Suppl. 2/3) (in Italian).

"Countering the Disempowerment of War" (with Giovanna Di Chiro), *Journal of Urban and Cultural Studies* vol.2 no.1 (1991).

- Electronic Arts Intermix: Video* (New York: Electronic Arts Intermix and Abbeville Press, 1991).
Co-editor and co-author.
- "Framing the Self," *SF Camerawork* vol.15 no.1 (Spring 1988).
- "Private Money and Personal Influence: Howard Klein and the Rockefeller Foundation's Funding of the Media Arts," *Afterimage* vol.14 no.6 (January 1987).
- "Video in the United States: Notes on the Evolution of an Art Form" in *Video* (Montreal: Artexes, 1986).
- "Revising Romance: New Feminist Video," *Art Journal of the College Art Association* (Fall 1985).
- "What is Grace in All This Madness: The Videotapes of Dan Reeves," *Afterimage* vol.13 Nos.1&2 (Summer 1985).
- "Feminist Video: Reiterating The Difference," *Afterimage* vol.12 no.9 (April 1985).
- "The TV Lab at WNET/Thirteen," in *Transmission* (New York: Tanam Press, 1985).
- "Video Art and the TV Revolution," *The Boston Review* vol 9 no.3 (June 1984).
- "Artists' Television in New York," *From TV to Video (L'Immagine Elettronica)* (1984).
- "TV as a Creative Medium: Howard Wise and Video Art," *Afterimage* vol.11 no.10 (May 1984).
- "An Interview with George Stoney," *Afterimage* vol.11 no.6 (January 1984).
- Circulating Video Library Catalog* (New York: The Museum of Modern Art, 1983).
- Circulating Film Library Catalog* (New York: The Museum of Modern Art, 1984). Co-author, assistant editor.
- "The Whitney Museum and the Shaping of Video Art: An Interview with John Hanhardt," *Afterimage* vol.10 no.10 (May 1983).
- "Video as a Performance Medium," *Sightlines* vol.16 no.3 (Spring 1983).
- "Temporal Interventions: The Videotapes of Bill Viola," *Afterimage* vol.10 nos.1&2 (Summer 1982).

- "A Profile of Leo Hurwitz: For Every Film There is a Season," *The Independent* (May 1982).
- "Video Guru: The Whitney Museum Retrospective of Nam June Paik," *American Film* vol.7 no.7 (May 1982).
- "Mary Lucier's Elemental Investigations: Denman's Col (Geometry)," *Afterimage* vol.9 no.7 (February 1982).
- "Against the Frame: George Griffin's Alphabet of Anti-Animation," *Afterimage* vol.8 no.7 (February 1981).
- "The Camera as Witness: Documentaries and the Vietnam War," *Film Library Quarterly* vol.13 no.4 (1980).

PAPERS PRESENTED

- "Gender Politics and National Memory: The Vietnam Veterans Memorial and the AIDS Quilt," Feminist FRA conference, University of California, Santa Cruz, 1992.
- "The Camera Arts and Memory," San Francisco Museum of Modern Art, 1992.
- "Vietnam and the Gulf War: Re-Membering and Re-Making War," American Anthropological Association Annual Meeting, Chicago, 1991.
- "The AIDS Quilt: A Moving Memorial," California American Studies Association Conference, San Jose State University, 1991.
- "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial," San Francisco Camerawork, 1989; Southern Exposure Gallery, San Francisco, 1990; Memory & Catastrophe Conference, University of California, Santa Cruz, 1990.
- "Memory, Erasure, and the Making of Video History," New Langton Arts, San Francisco, 1988; Media Alliance Conference, New York, 1989; San Jose State University, 1990.

OTHER PROFESSIONAL EXPERIENCE

Electronic Arts Intermix, New York, 1985-1987

Editor and co-author of videotape distribution catalogue and coordinator of collection expansion.

Museum of Modern Art, New York, 1981-1983

Co-author and assistant editor on film collection catalogue, author of videotape collection catalogue, and research assistant for exhibitions.

RELATED ACTIVITIES

Curator, "Cultural Impressions," National Video Festival, American Film Institute, Los Angeles, 1984.

REFERENCES

Hayden White, University Professor, University of California, Santa Cruz, CA 95064 (408) 459-2613/2757.

Donna Haraway, Professor, History of Consciousness, University of California, Santa Cruz, CA 95064 (408) 459-4653/2757.

Vivian Sobchack, Dean, School of Theater/Film/TV, University of California, Los Angeles, 405 Hilgard Ave., Los Angeles, CA 90025.

DOSSIER

Available from: Educational Placement Services, Career Services Center, 123 Hahn, University of California, Santa Cruz, CA 95064 (408) 459-2368.

San Francisco Museum of Modern Art
Woody and Steina Vasulka Retrospective
15 August 1995 - 17 November 1995

Checklist for Exhibition

Media installations

Allvision

1976

Steina Vasulka; engineered by Woody Vasulka.

Two closed-circuit video cameras, rotating device with mirrored sphere, eight monitors, color, silent.

Collection of the artists.

Two live, rotating, closed-circuit video cameras face a mirrored sphere. As they rotate they continuously produce an image of the room on the video monitors. The viewer's grounding in retinal spatial perspective is altered, distorted, and extended.

The West

1983

Steina Vasulka; four-channel audio by Woody Vasulka.

Twenty-two monitor matrix, two channels, color, sound.

Thirty-minute cycle.

Collection of the San Francisco Museum of Modern Art.

Rotating cameras record the desert southwest landscape. Horizontal drift (a technique the Vasulkas discovered in the early 1970s) is employed, through which a video image is made to move horizontally from one monitor to the next.

Art of Memory

1989

Woody Vasulka

Twenty monitors, three channels, color, sound. Three-channel audio.

Funded by the National Endowment for the Arts, Western State Arts Division, and the New Mexico Arts Division.

Collection of the artist.

A three-channel multimonitor work concerned with memory and history in the twentieth century, utilizing archival images from the Russian Revolution, Spanish Civil War, and World War II. Created with Rutt Etra scan processor to reduce images to skeletal waveform lines and Digital Image Articulator (Imager) to construct three-dimensional image objects (of archival images) that appear to sit on top of video image.

Theatre of Hybrid Automata

1993-94

Woody and Steina Vasulka

SEYOMA retrospective will premiere this new installation work which presents a critique of established cinema and codes of mediation in image culture by examining the notion of the space inside the machine, and the structure and electronic intermediary which produce the image.

SFMOMA: Vasulka checklist/page 2

Single-channel video tapes

Program 1: Early Documentary

Participation, 1969-70, 60 minutes.

Program 2: Time

Evolution, 1970, 16 minutes.

Golden Voyage, 1973, 28 minutes.

In Search of the Castle, 1981, 12 minutes.

Program 3: Sound and Image

Soundgated Images, 1974, 10 minutes.

Noisefields, 1974, 13 minutes.

Violin Power, 1970-78, 10 minutes.

Bad, 1979, 2 minutes.

Program 4: Machine Vision

Signifying Nothing, 1975, 15 minutes.

Snowed Tapes, 1977, 15 minutes.

Urban Episodes, 1980, 9 minutes.

Program 5: Digital Language

Vocabulary, 1973, 6 minutes.

Cantaloupe, 1980, 28 minutes.

Artifacts, 1980, 22 minutes.

Program 6: Electronic Space

Flux, 1977, 8 minutes.

Stasto, 1977, 7 minutes.

Selected Treecuts, 1980, 8 minutes.

Summer Salt, 1982, 18 minutes.

Lilith, 1987, 9 minutes.

Program 7: Memory

Reminiscence, 1974, 5 minutes.

The Commission, 1983, 45 minutes.

Art of Memory, 1987, 36 minutes.

August 18, 1994

Steina and Woody Vasulka
Rt. 6
Santa Fe, NM 87501

Fax: 505/473-0614 1 page

Dear Steina and Woody,

Seeing you both in San Francisco was a pleasure for me. The discussion of artworks and placing the show in these new spaces, added to the certainty of our ambitious project. The meeting was a productive mobilization around this exhibition. The organization is, at the moment, somewhat disordered, suffering the effects of the move.

And some fun too. Your enthusiasm for the building and the gallery spaces is encouraging. Thanks again for extending your trip to include a discussion and site visit.

I've urged the staff to get a set of *plans-as-built* of the fourth floor to you in order to sketch in the layout and components of The Theatre of Hybrid Automata. plans to determine the space required for Borealis and a wall construction to separate it, and as we discussed to enclose The West. Remember to send a list of expenses and materials needed to complete the two installation of The Brotherhood.

I'm out of town August 23 - 30, and return to the job on August 31. Could you send material to me early in September?

I'll look forward to hearing from you.

Sincerely yours



Bob Riley
Curator of Media Arts

BR/cn

cc: Marita Sturken, Co-curator Los Angeles
Mark Petr, Curatorial Assistant
Justin Graham, Media Arts Program Assistant
Barbara Levine, Exhibitions Manager

Steina and Woody Vasulka Exhibition 7/19/94

CHECKLIST

Matrix (1970-72)

Steina and Woody Vasulka.

Multiple video monitors, black and white, sound.

Lent by the artists.

Each matrix has 9 b&w monitors, 1 videodisk player.

One matrix has an interactive element, which is remote on cable that is part of diskplayer (can be either on a pedestal or foot switch).

Note:

Can use color monitors but b&w are preferable.

How many are we doing?

Allvision (1976)

Steina.

Closed-circuit video installation, silent.

Two video cameras, 8 monitors, mirrored sphere, turntable with power supply, mechanical arm.

Lent by the artist.

Note:

Needs some kind of barrier to keep people from walking into it. This could be simply a line on the floor, or a 6-inch railing, around the central mechanism.

The West (1983)

Steina. Sound by Woody Vasulka.

Two-channel video installation, sound.

22 video monitors, two videotape decks (disk players?), synchronizer.

San Francisco Museum of Modern Art.

Note:

Steina wants external sound, 1 base speaker ~~w/woofer~~.
tape or disk?

The Theater of Hybrid Automata (1989)

Woody Vasulka.

Computer-controlled closed-circuit video installation, sound.

Computer, laser videodisk player, video camera, video projector, 5 projection screens, speechbox, speech recognition system, robotic device, 2 infrared transmitters, 2 position calibrating indexes, motion control motor drive, microphone, audio sampler, 6 audio speakers, lighting grid, aluminum tubular frame, instrument rack.

Lent by the artist.

Borealis (1993)

Steina.

Two-channel ~~interactive~~ video installation, sound.

Four translucent screen, 2 video projectors, 2 laser (LCD) videodisk players, synchronizer, four audio speakers, 2 audio amplifiers.

Lent by the artist.

FOUR-CHANNEL

STEREO

Note:

Steina supplies synchronizer and light weight aluminum construction with stretched translucent screens.

The Brotherhood (1993-95)

Woody Vasulka.

Four table constructions with computer-driven and motorized instruments.

Lent by the artist.

Table I

Plotting table, computer, # stepper motors, video camera, illumination table control.

Table IITable III (1994)

Table, five screens, pneumatic subsystem, beam-splitting optical assembly, computer, amplifier, laser disk player, slide projector, LCD video projector, audio sampler, instrument rack, 2 audio speakers, grid, lights, microphone.

Table IV

Table, video camera, video projector, projection screen, computer, pen inkfeeder, writing medium transport, keyboard, speech recognition system, microphone, environmental sensors, sound sampler.

Note:

How many are we doing?
1994 or 1995?

Videotape ProgramSummersalt (1982)

Steina.
18 min., color, sound.
San Francisco Museum of Modern Art.

The Commission (1983)

Woody Vasulka.
45 min., color, sound.
San Francisco Museum of Modern Art.

Art of Memory (1987)

Woody Vasulka.
36 min., color, sound.
San Francisco Museum of Modern Art.

Voice Windows (1986)

Steina Vasulka with Joan La Barbara.
8 min., color, sound.
San Francisco Museum of Modern Art.

In the Land of the Elevator Girls (1989)

Steina.
4 min., color, sound.
Lent by the artist.

Compilation tape of early work including:

Violin Power (1970-78), Evolution (1970), Noisefields (1970),
Signifying Nothing (1975), Switch! Monitor! Drift! (1976),
Vocabulary (1973).

24 min., black and white and color, sound.

Programs:

1. Summersalt, Voice Windows, In the Land of Elevator Girls 30 min.
2. Lilith, The Commission, 60 min.
3. Art of Memory and compilation, 60 min.

SAN FRANCISCO MUSEUM OF MODERN ART

MEMORANDUM

August 2, 1994

TO: File
FROM: Kara Kirk
RE: **Steina & Woody Vasulka Exhibition Catalogue Production Schedule—Revised**

1994	Begin working on checklist, gathering plate illustrations, and writing manuscripts
July 1, 1995	Manuscript and backmatter, checklist, plate illustrations, text illustrations, and captions due to editor; designers begin design dummy
August 15	Final design reviewed by Museum
September 1	Entire manuscript to typesetter
November 1	Typeset manuscript and all materials to paste-up
December 1	Catalogue to printer
March 1, 1996	Delivery of catalogues in time for August 15 opening

Steina and Woody Vasulka Survey Checklist 8/2/94

Matrix (1970-72)

Steina and Woody Vasulka.

Multiple video monitors, black and white, sound.

Lent by the artists.

Matrix 1--in media gallery

20-24 monitors, b&w or color, 19-21"

version 1: stackable monitors, preferably with lean frame and few controls on the front.

version 2: customized monitors in frames provided by Vasulkas.

Matrix 1 is interactive, will need either multidisk player, or diskplayer with interactive element, approximately \$1200.

will need pedestal.

Matrix 2--on outside curved wall.

same monitor options as Matrix 1, no interactive element. Frame version would probably be better for this one because of wall curve.

Number of monitors to be decided.

Will need pedestal.

Allvision (1976)

Steina.

Closed-circuit video installation, silent.

Lent by the artist.

Two video cameras. Version 1: b&w, chip surveillance cameras; version 2: color chip surveillance cameras.

4 monitors, suspended, hooded, 32".

Mirrored sphere (Vasulka)

Turntable with power supply (Vasulka)

Mechanical arm (Vasulka)

Suspension cables.

Needs to be redesigned for suspension, may need new aluminum frame.

The West (1983)

Steina. Sound by Woody Vasulka.

Two-channel video installation, sound.

San Francisco Museum of Modern Art.

22 video monitors.

Two videodisk players.

Synchronizer.

Museum provides, needs to be transferred to disk.

Borealis (1993)

Steina.

Two-channel video, four-channel installation, sound.

Lent by the artist.

4 translucent screens, \$200.

2 video projectors (3-gun, bright, possibly Sony super-bright)

2 LCD videodisk player (have to be programmable Pioneer)

synchronizer (Vasulka)

2 mirrors, \$200

4 audio speakers

2 audio stereo amplifiers

tables for projectors, \$300 each

column arrangement for mirrors

cost of making disks

The Theater of Hybrid Automata (1990)

Woody Vasulka.

Computer-controlled closed-circuit video installation, sound.

Lent by the artist.

Computer element version 1:

Computer--Toshiba T1200XE laptop, with docking station and extra cards, \$800.

Pioneer LD-V8000 laser disk player \$2200.

Speech box (Vasulka)

Version 2:

Silicon graphic Indie--would include computer, speech box, disk player.

Video camera, single chip, b&w, Hitachi or Toshiba, \$800.

Video projector Sharp LCD XG2000U or equivalent.

5 targets (Vasulka)

1 projection screen (Vasulka)

Robotic device (Vasulka)

Lightning--musical instrument designed by Don Buchla, \$1400.

Motion control motor drive (Vasulka)

Audio sampler--Roland digital sampler S330, \$650.

6 audio speakers--JBL model control 1, \$480.

6-channel audio power amplifier, Rane MA6, \$950.

Lighting grid (Vasulka)

Aluminum tubular frame (Vasulka)

Instrument rack (Vasulka)

Special effects generator/video mixer, \$300

Midi-controllable lighting system, NSI, \$800.

RPT camera head pylon stand (Vasulka).

The Brotherhood (1994-96)

Woody Vasulka.

Four table constructions with computer-driven and motorized instruments.

Lent by the artist.

Table I:

Still in progress.

Plotting table.

Computer.

Stepper motors.

Video camera.

Illumination table control.

Table II:
Still in progress.

Table III:
Aluminum table (Vasulka).
5 screens (Vasulka).
Pneumatic subsystem (Vasulka).
Beam-splitting optical assembly (Vasulka).
Computer--Toshiba T1200XE, \$800.
Stereo audio amplifier, \$200.
Laser disk player.
Slide projector.
LCD video projector.
Docking station.
Midi box.
IVL pitchrider model.
Drum module.
Audio sampler, \$800.
Instrument rack (Vasulka).
2 audio speakers, \$200.
Grid.
2 custom lights.
Microphone.

Need to have further discussion of what Woody provides.
Need to figure out getting compressed air to pneumatic system.

Table IV
Still in progress.
Table.
Video camera.
Video projector.
Projection screen.
computer.
Pen inkfeeder.
Writing medium transport.
Keyboard.
Speech recognition system.
Microphone.
Environment sensors.
Audio sampler.

Videotape Program:



August 18, 1994

Steina and Woody Vasulka
Rt. 6
Santa Fe, NM 87501

Fax: 505/473-0614 1 page

Dear Steina and Woody,

Seeing you both in San Francisco was a pleasure for me. The discussion of artworks and placing the show in these new spaces, added to the certainty of our ambitious project. The meeting was a productive mobilization around this exhibition. The organization is, at the moment, somewhat disordered, suffering the effects of the move.

And some fun too. Your enthusiasm for the building and the gallery spaces is encouraging. Thanks again for extending your trip to include a discussion and site visit.

I've urged the staff to get a set of *plans-as-built* of the fourth floor to you in order to sketch in the layout and components of The Theatre of Hybrid Automata, plans to determine the space required for Borealis and a wall construction to separate it, and as we discussed to enclose The West. Remember to send a list of expenses and materials needed to complete the two installations of The Brotherhood.

I'm out of town August 23 - 30, and return to the job on August 31. Could you send material to me early in September?

I'll look forward to hearing from you.

Sincerely yours

A handwritten signature in black ink, appearing to read 'Bob Riley', is written over a horizontal line.

Bob Riley
Curator of Media Arts

BR/cn

cc: Marita Sturken, Co-curator Los Angeles
Mark Petr, Curatorial Assistant
Justin Graham, Media Arts Program Assistant
Barbara Levine, Exhibitions Manager

Outgoing Receipt



SAN FRANCISCO MUSEUM OF MODERN ART
151 THIRD STREET
SAN FRANCISCO, CA 94103-3159
TELEPHONE 415.357.4000 FAX 415.357.4037

RECEIVED AT SFMOMA: January 17, 1996
TRANSPORTED VIA: Fine Arts Express

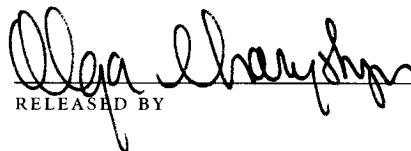
THE FOLLOWING OBJECTS HAVE BEEN SHIPPED BY THE SAN FRANCISCO MUSEUM OF MODERN ART:

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

PURPOSE: Exhibition:
Steina and Woody Vasulka
February 2 - March 31, 1996

INSURED BY: San Francisco Museum of Modern Art
SHIPPED VIA: Fine Arts Express
WAYBILL #:
DATE SHIPPED: April 5, 1996

Please sign and return red copy.
Retain orange copy for your files.


RELEASED BY


DATE

Olga Charyshyn, Associate Registrar 4/12/96

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUATION
T1996.50-.56	Components to assemble seven (7) works, as per the attached list	values on file

CONDITION NOTES ON FILE

San Francisco Museum of Modern Art
151 Third Street, San Francisco 94103 415.357.4000

Exhibition **Steina and Woody Vasulka**
Dates **SFMOMA: 2 February - 31 March 1996**

Please confirm and complete the information below.

Lender **Steina and Woody Vasulka**

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina and Woody Vasulka**

Title **Matrix**

Date **1970-72**

Medium **Multi-monitor video installation; black and white, sound**

Equipment provided by Lender **One videodisc**

Dimensions **87 x 103 x 20" (including pedestal)**

Insurance value _____

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina**

Title ***Allvision***

Date **1976**

Medium **Closed-circuit video installation; black and white, silent**

Equipment provided by Lender **2 video cameras; Mirror sphere; Turntable; Camera stands**

Dimensions **Location specific; size variable**

Insurance value _____

San Francisco Museum of Modern Art

151 Third Street, San Francisco 94103 415.357.4000

Exhibition **Steina and Woody Vasulka**
Dates **SFMOMA: 2 February - 31 March 1996**

Please confirm and complete the information below.

Lender Steina and Woody Vasulka

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Woody Vasulka**
Title ***The Theater of Hybrid Automata*** Date **1990**
Medium **Internally interactive video/computer/sound installation; color, sound**
Equipment provided by Lender **Computer; Video projector; Video Camera; Video mixer; Projection screen; 5 targets; Robotic camera head; Time base corrector; Speech box; Axial speaker; Audio sampler; 6 audio speakers**
Dimensions **Enclosure: 12 x 10 x 10' plus external instrument rack**
Insurance value _____

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina**
Title ***Borealis*** Date **1993**
Medium **2-channel video and 4-channel sound installation; 10 min.; color, sound**
Equipment provided by Lender **Two synchronizers; 2 Projector mounts with mirror-apparatus; 2 Projector poles with mounts;**
Dimensions **18' x 28' x 28'**
Insurance value _____

Exhibition **Steina and Woody Vasulka**
Dates **SFMOMA: 2 February - 31 March 1996**

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Woody Vasulka**
Title ***The Brotherhood: Table I*** Date **1993-96**
Medium **Interactive computer-driven electro/opto/mechanical constructions,**
Equipment provided by Lender **Computer; one video camera; Stepper motors; Plotting table; Illumination table control**

Dimensions **18' x 28' x 22'**
Insurance value _____

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Woody Vasulka**
Title **The Brotherhood: Table III** Date **1994-96**
Medium **Table construction with computer-driven and motorized instruments.**
Equipment provided by Lender **Computer; Keyboard; video camera; video projector; videodisc player; audio sampler; microphone; midi-mixes; optical beam-splitter; 5 projection screens; pen inkfeeder; writing medium transport; docking station; stereo amplifier; 2 audio speakers; slide projector; Pneumatic subsystem; drum module.**

Dimensions **13.25 x 26.25 x 26.25'**
Insurance value _____

San Francisco Museum of Modern Art

151 Third Street, San Francisco 94103 415.357.4000

Exhibition **Steina and Woody Vasulka**
Dates **SFMOMA: 2 February - 31 March 1996**

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina and Woody Vasulka**

Title **Matrix**

Date **1970-72**

Medium **Multi-monitor video installation; black and white, sound**

Equipment **16 black and white video monitors; Steel armature; videodisc**
provided by Lender

Dimensions **8 x 12 x 2'**

Insurance value _____



January 11, 1996

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

Dear Steina & Woody,

The San Francisco Museum of Modern Art will present the exhibition Steina and Woody Vasulka: Machine Media from February 2 through March 31, 1996. Organized by SFMOMA with guest co-curator Marita Sturken, the exhibition will showcase eight large-scale installations and three programs of single-channel videotapes which span the artists' influential careers. An 80-page, full color catalogue will accompany the exhibition and will be available at the upcoming preview.

I am writing to let you know about two preview events planned for Thursday, February 1 and Friday, February 2. The show will open with a press preview on Thursday morning at 11:00 AM; an artists' presentation titled, "Reading the Tools; Writing the Image" will be held in the SFMOMA Wattis Theater Friday, February 2 from 4:00 - 6:00 PM. The following week the exhibition will be celebrated with a *Members' Reception and Private Viewing* on Wednesday, February 7 from 6:15 to 7:30 PM to which an invitation will be mailed to you shortly.

It would be a great pleasure if you could join us for the preview event on February 1 and artists' talk on February 2 which are planned to precede the members opening the following week. The exhibition promises a comprehensive survey of the rich history of the Vasulkas' work in video and electronic image production since the 1970s, and a look into their current directions.

Let me know if you will join us for all or each of the events. Please RSVP to Carol Nakaso, Media Arts Assistant at (415) 357-4130.

Sincerely,

A handwritten signature in black ink, appearing to read "Bob Riley".

Bob Riley
Curator of Media Arts

A handwritten note in black ink, enclosed in parentheses, that reads "(Sample not)".

BR/cn



Incoming Receipt

SAN FRANCISCO MUSEUM OF MODERN ART
151 THIRD STREET
SAN FRANCISCO, CALIFORNIA 94103-3159
TEL 415.357.4000 FAX 415.357.4037

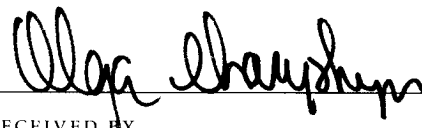
RECEIPT NUMBER:
RECEIVED AT SFMOMA: January 17, 1996
TRANSPORTED VIA: Fine Arts Express

THE FOLLOWING OBJECTS HAVE BEEN RECEIVED BY THE SAN FRANCISCO MUSEUM OF MODERN ART:

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

Exhibition:
PURPOSE: *Steina and Woody Vasulka*
February 2 - March 31, 1996

INSURED BY:
San Francisco Museum of Modern Art

 2/27/96
RECEIVED BY DATE
Olga Charyshyn, Associate Registrar 2/27/96

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUATION
T1996.50-56	Components to assemble seven (7) works, as per the attached list	values on file

Condition notes on file.

Exhibition **Steina and Woody Vasulka**
Dates SFMOMA: 2 February - 31 March 1996

Please confirm and complete the information below.

Lender **Steina and Woody Vasulka**

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina and Woody Vasulka**
Title **Matrix** Date **1970-72**
Medium **Multi-monitor video installation; black and white, sound**
Equipment **One videodisc**
provided by Lender

Dimensions **87 x 103 x 20" (including pedestal)**

Insurance value _____

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina**
Title **Allvision** Date **1976**
Medium **Closed-circuit video installation; black and white, silent**
Equipment **2 video cameras; Mirror sphere; Turntable; Camera stands**
provided by Lender

Dimensions **Location specific; size variable**

Insurance value _____

Exhibition **Steina and Woody Vasulka**
Dates SFMOMA: 2 February - 31 March 1996

Please confirm and complete the information below.

Lender Steina and Woody Vasulka

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Woody Vasulka**
Title *The Theater of Hybrid Automata* Date 1990
Medium Internally interactive video/computer/sound installation; color, sound
Equipment provided by Lender Computer; Video projector; Video Camera; Video mixer; Projection screen; 5 targets; Robotic camera head; Time base corrector; Speech box; Axial speaker; Audio sampler; 6 audio speakers
Dimensions Enclosure: 12 x 10 x 10' plus external instrument rack
Insurance value _____

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina**
Title *Borealis* Date 1993
Medium 2-channel video and 4-channel sound installation; 10 min.; color, sound
Equipment provided by Lender Two synchronizers; 2 Projector mounts with mirror-apparatus; 2 Projector poles with mounts;
Dimensions 18' x 28' x 28'
Insurance value _____

Exhibition **Steina and Woody Vasulka**
Dates SFMOMA: 2 February - 31 March 1996

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Woody Vasulka**
Title *The Brotherhood: Table I* Date 1993-96
Medium Interactive computer-driven electro/opto/mechanical constructions,
Equipment Computer; one video camera; Stepper motors; Plotting table; Illumination table
provided by Lender control

Dimensions 18' x 28' x 22'
Insurance value _____

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Woody Vasulka**
Title **The Brotherhood: Table III** Date 1994-96
Medium Table construction with computer-driven and motorized instruments.
Equipment Computer; Keyboard; video camera; video projector; videodisc player; audio
provided by Lender sampler; microphone; midi-mixes; optical beam-splitter; 5 projection screens;
pen inkfeeder; writing medium transport; docking station; stereo amplifier; 2
audio speakers; slide projector; Pneumatic subsystem; drum module.

Dimensions 13.25 x 26.25 x 26.25'
Insurance value _____

Exhibition **Steina and Woody Vasulka**
Dates SFMOMA: 2 February - 31 March 1996

Please confirm and complete the information below.

Lender

Description of Work

Measure photographs to next largest 1/8" (height x width x depth).

Artist **Steina and Woody Vasulka**

Title **Matrix**

Date 1970-72

Medium **Multi-monitor video installation; black and white, sound**

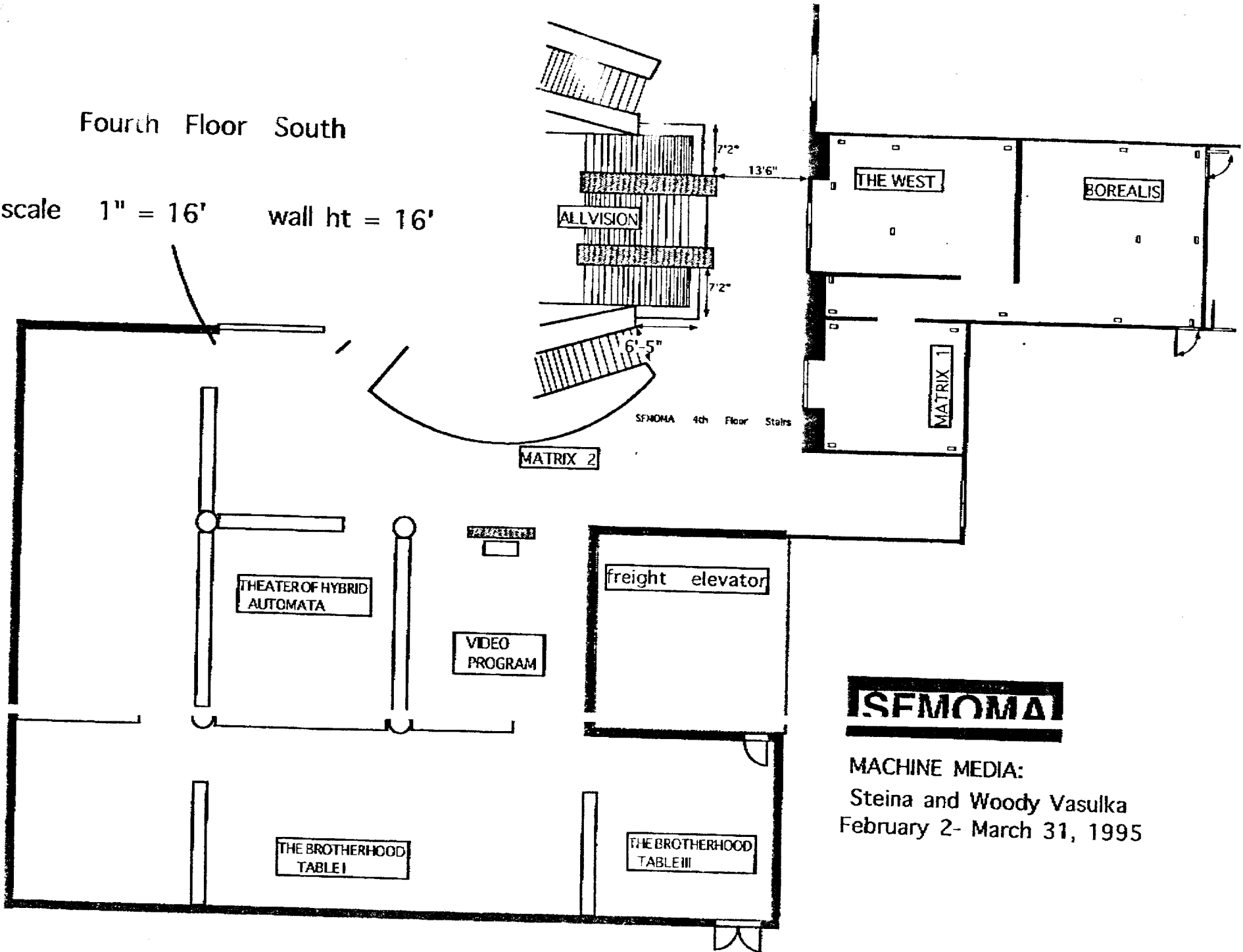
Equipment provided by Lender **16 black and white video monitors; Steel armature; videodisc**

Dimensions **8 x 12 x 2'**

Insurance value _____

Fourth Floor South

scale 1" = 16' wall ht = 16'



SFMOMA

MACHINE MEDIA:
Steina and Woody Vasulka
February 2- March 31, 1995



January 4, 1996

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

By Fax: 505/473-0614

Page 1 of 2

Hello Vasulkas,

The SFMOMA truck will be at your door on Monday, January 15th and I trust all the material which will meet you here on your arrival January 22 is ready to ship.

The installation and technical staff feel confident that the artworks will take shape nicely in the prepared gallery spaces. Thanks again for all your work with them and for your continued good-will and generosity.

While you are at the Museum, here are a few dates to remember. I'm writing to confirm them with you: On the afternoon of Monday, January 29th you have agreed to make a brief talk about your work to the SFMOMA Accession Committee. Remember to bring slides of installations and/or exhibitions for discussion about technological art, your forms and the discipline generally. They are an engaged group of 30 Trustees who are genuinely interested (or could be convinced) of this important area of "video art." I imagine 45 minutes at approximately 2:00 PM. There will be a modest honorarium.

The next date to remember is Thursday, February 1st to attend a press preview at 11:00 AM and, if you would, offer still more thoughts on your work. From 5:30 to 7:00 PM in the evening of the same day, Museum Docents have asked to meet with you in the galleries for a tour of the exhibition. This group works with the Education Department and provides direct information to visitors in the Museum about the exhibition and artworks. This talk, like the Accession Committee, is a private meeting and should take about the same time, maybe a bit longer time-wise as the group will go through the show and probably have questions. We will plan a dinner for you and a few guests following the docents' tour.

Sadly, Friday is the day the installation crew is scheduled to move from Machine Media to other projects and won't be available for you. Friday has been scheduled (so far) with the talk Reading the Tools; Writing the Image at 4:00 PM in the theater. I know you've had detailed discussions with the Education producers on this. Just a reminder, I guess. A dinner is also planned to follow.

The last—and perhaps most peculiar—event in the schedule is the members' preview which was planned for the following Wednesday, February 7th. You are, of course, invited to our members' hospitality opening which was timed to match an administrative calendar, not the gallery plan. The exhibition budget won't sustain you at the hotel beyond February 3rd, but perhaps, if you are interested to stay in San Francisco Peter Samis or I might be able to find a "gig" at the Universities or at an art/tech production or residency. Let me know what you think, or if you have an interest to stay.

And, one last thing. Let me know any local VIP's or those international colleagues you might like to visit the show at SFMOMA that I might not know.

Sincerely and a happy Vasulka year,



Bob Riley

Curator of Media Arts

BR/cn

Woody Vasulka
Box 100, Rte 6
Santa Fe, NM 87501
Tel: (505) 471-7181 Fax: (505) 473-0614

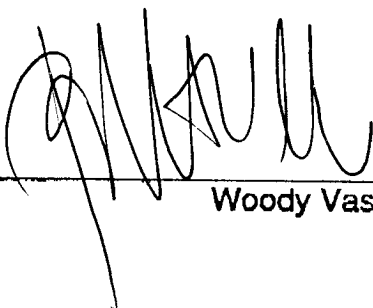
Invoice

December 21, 1995

To: San Francisco Museum of Modern Art
Attn: Ms. Barbara Levina, Exhibitions
151 Third Street
San Francisco, CA 94103

RE: Equipment expenses for Steina and Woody Vasulka: Machine Media at SFMOMA

See Enclosed



Woody Vasulka

TOTAL **\$6,310.70**

SSN # 097-42-3611

FAXED
12-21-95

2 LASERDISC PLAYERS FOR BOREALIS

GALLERY PAINTED BLACK

PROJECTOR

SCREEN

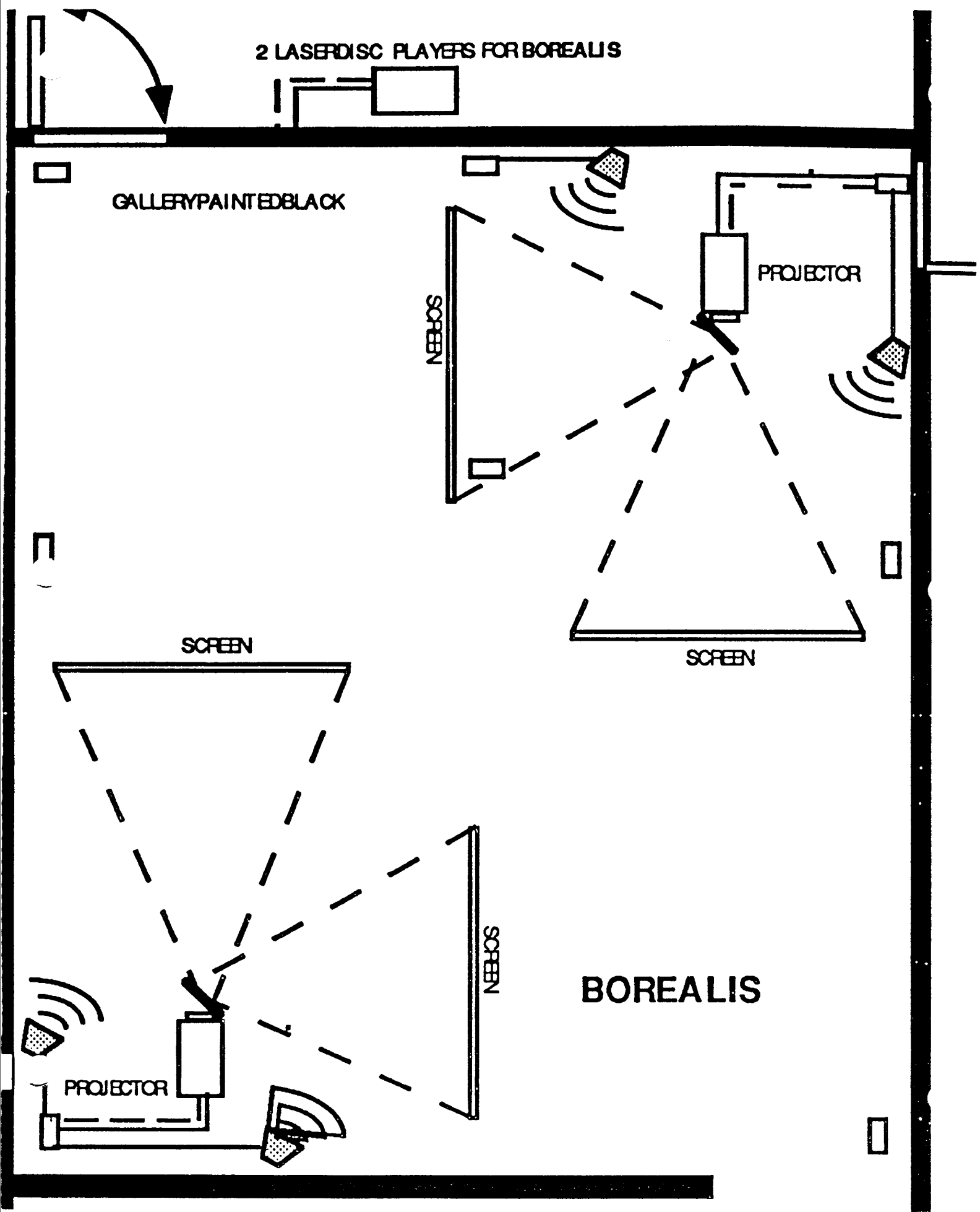
SCREEN

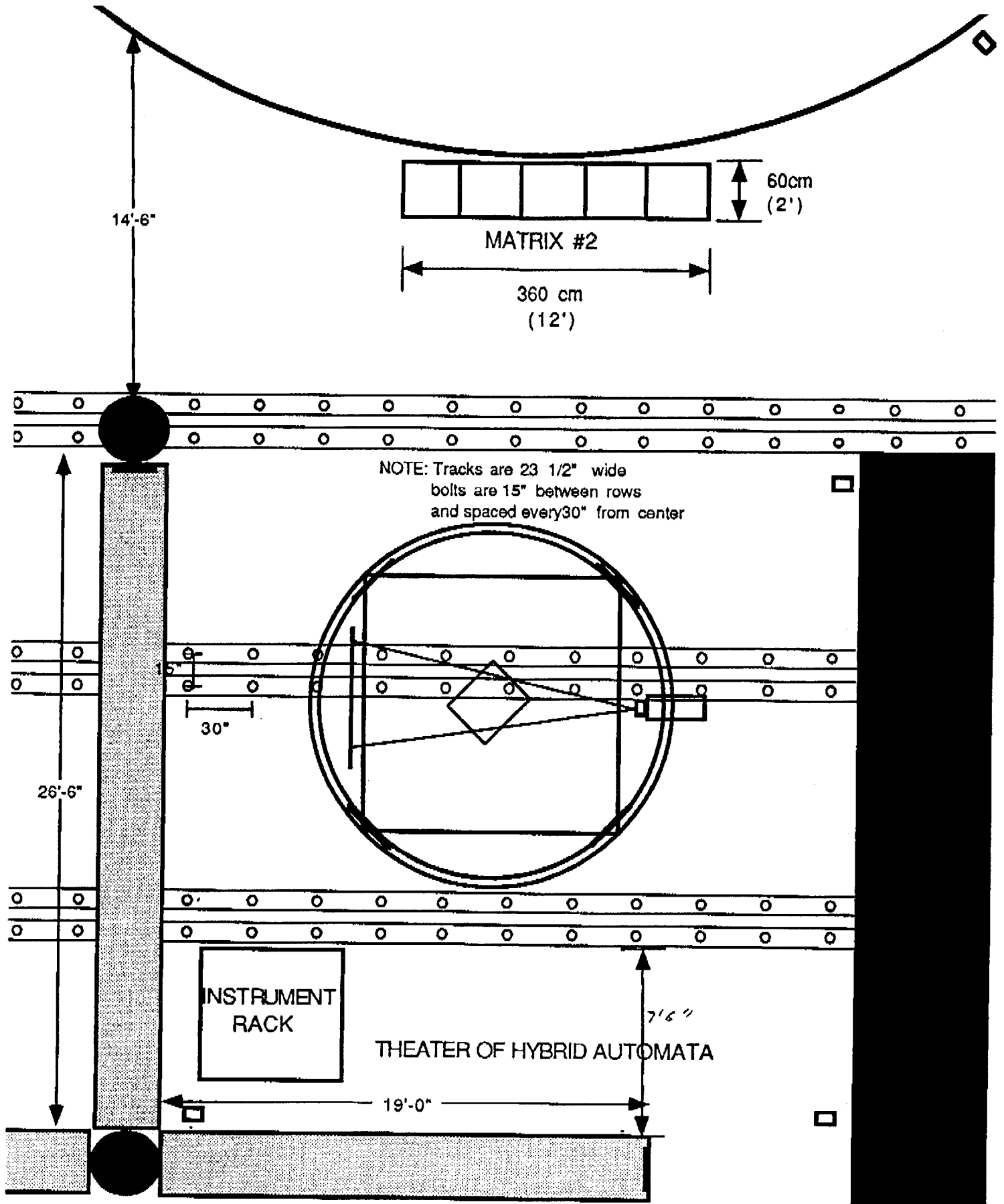
SCREEN

SCREEN

BOREALIS

PROJECTOR

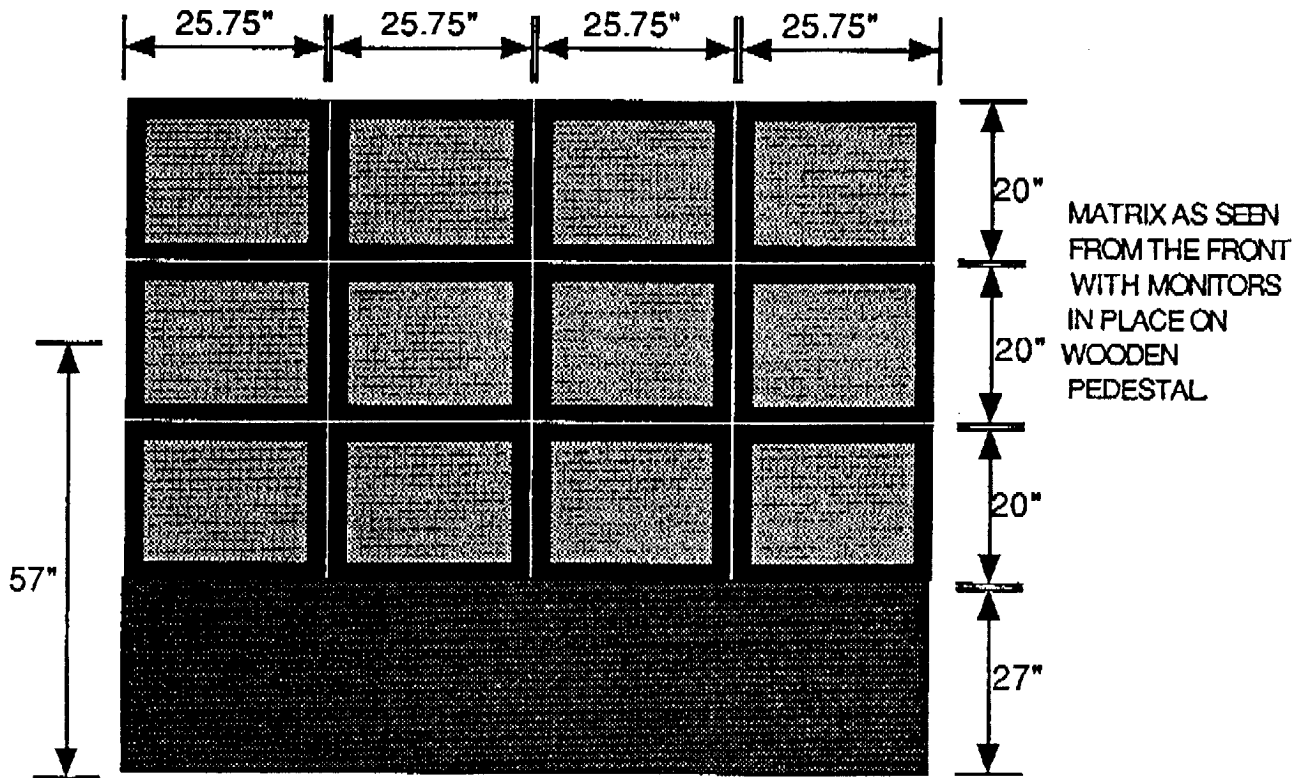




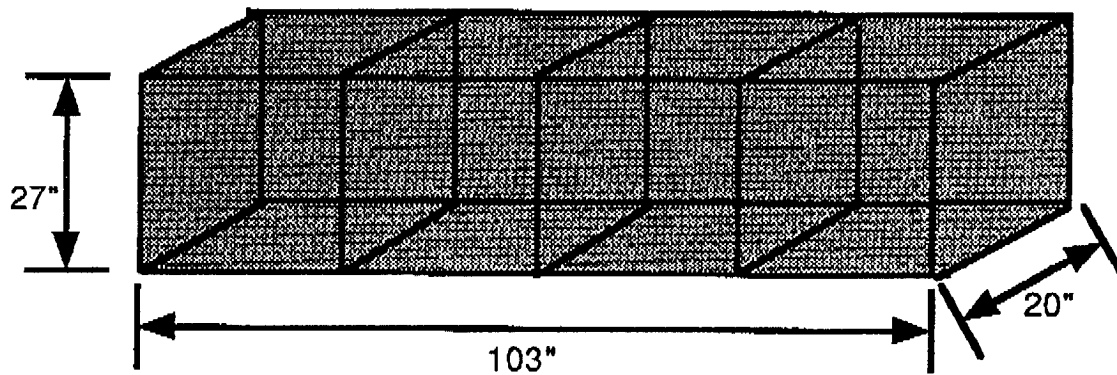
SFMOMA 4th Floor South Detail (G) Scale 1"=5'

Prepared by J. GRAHAM 6/95

MATRIX 1

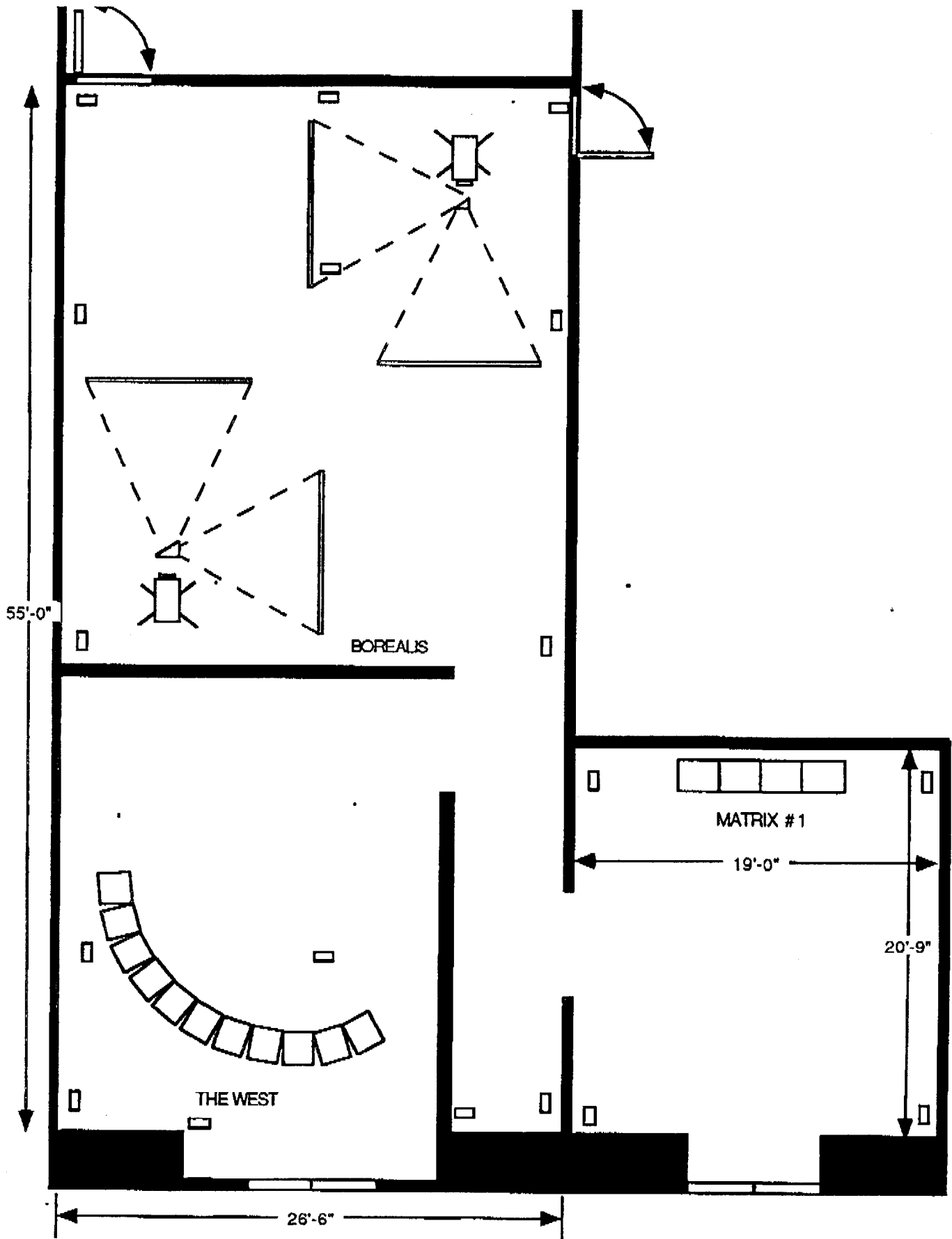


WOODEN PEDESTAL



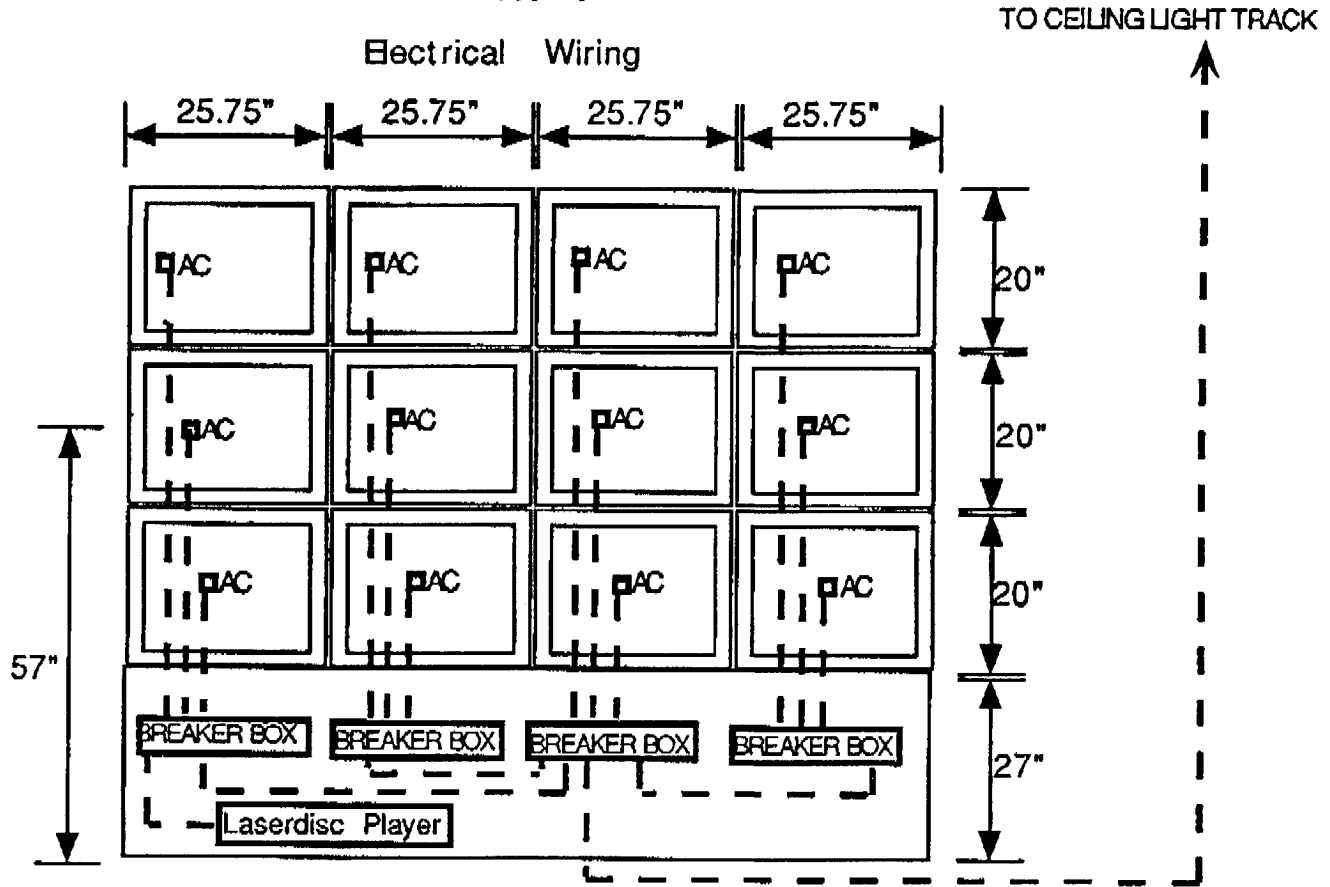
PVM 2530 MONITORS STACKED ONE ON TOP OF THE OTHER ON TOP OF PEDESTAL AND JOINED AT THE REAR WITH STRAPPING TIES.

Dimensions for PVM-2530 monitors are 25 3/4"x20"x19 3/8" (w/h/d)



SFMOMA 4th Floor Media Gallery Scale 1"=7'

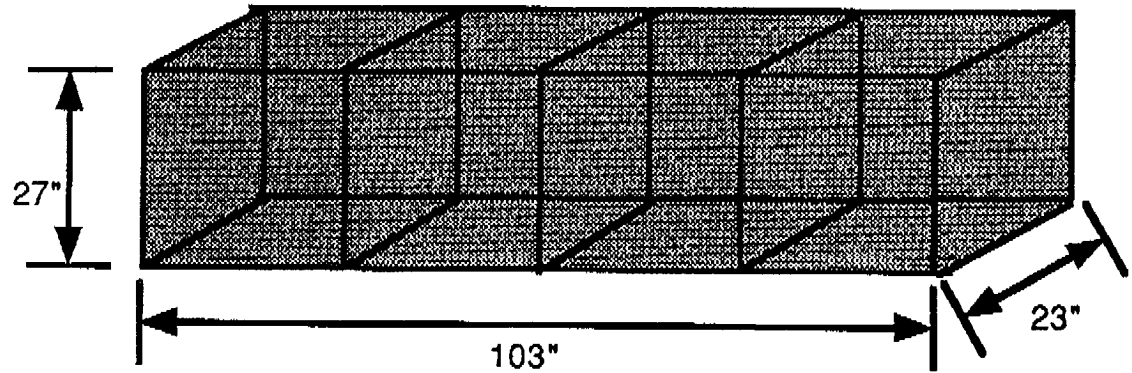
MATRIX 1



SFMOMA

Steina and Woody Vesulka
February 2- March 31, 1995

WOODEN PEDESTAL

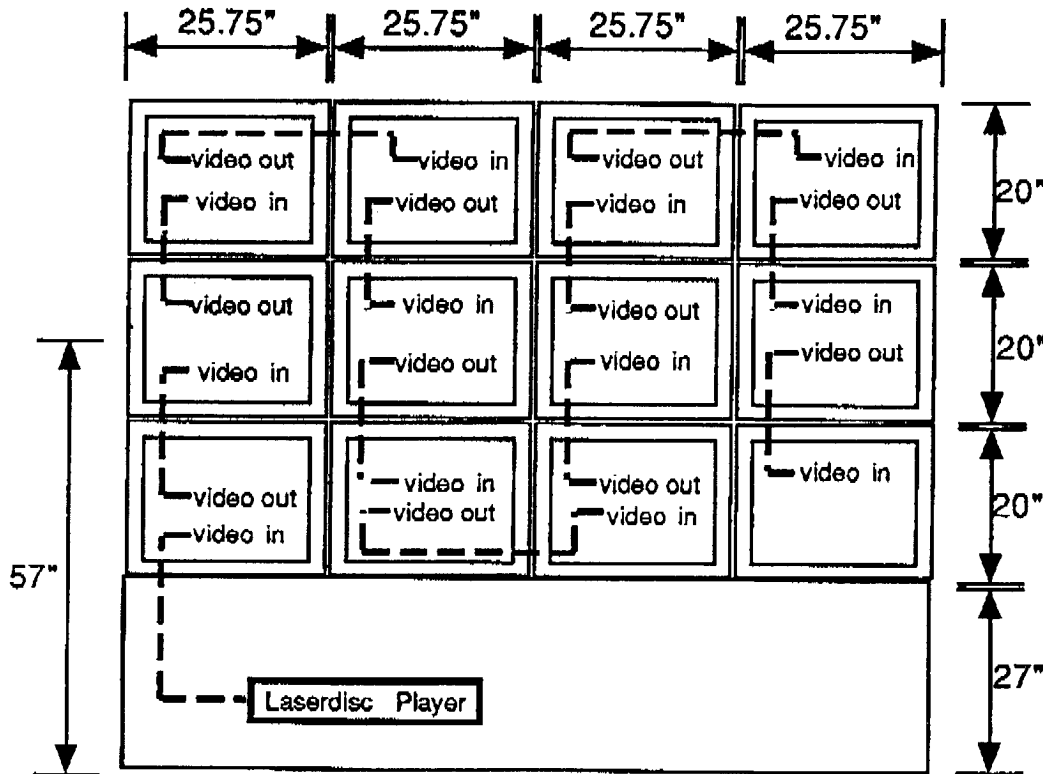


PVM 2530 MONITORS STACKED ONE ON TOP OF THE OTHER
ON TOP OF PEDESTAL
AND JOINED AT THE REAR WITH STRAPPING TIES.

Dimensions for PVM-2530 monitors are 25 3/4"x20"x19 3/8" (w/h/d)
Power Requirements 120V AC, 50/60Hz
Power Consumption 180 W max

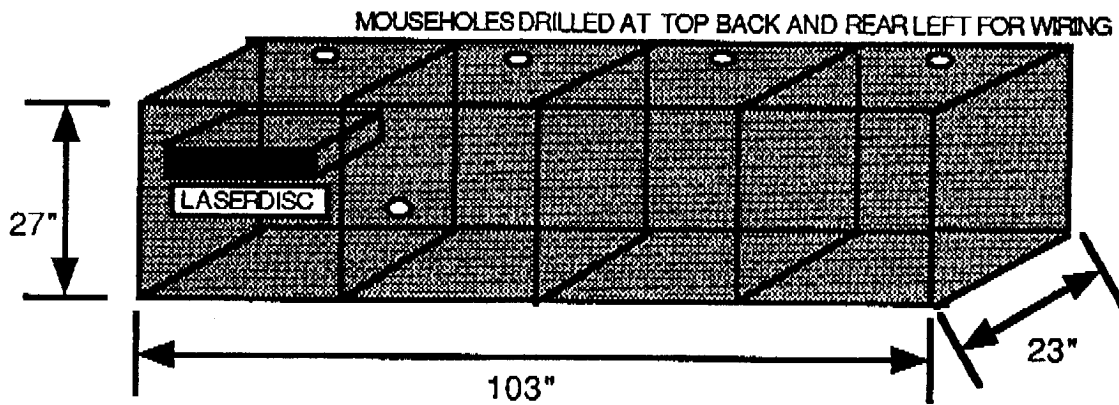
MATRIX 1

Video Wiring



Steina and Woody Vesilka
February 2- March 31, 1995

WOODEN PEDESTAL



PVM 2530 MONITORS STACKED ONE ON TOP OF THE OTHER
ON TOP OF PEDESTAL
AND JOINED AT THE REAR WITH STRAPPING TIES.

LASERDISC PLAYER LOCATED INSIDE PEDESTAL ON SHELF ACCESSIBLE THROUGH
DOOR ON SIDE OF PEDESTAL

Dimensions for PVM-2530 monitors are 25 3/4 "x20" x19 3/8 " (w/h/d)
Power Requirements 120V AC, 50/60Hz
Power Consumption 180 W max

September 26, 1995



To: Steina and Woody Vasulka
Box 100 Rte. 6
Santa Fe, NM
87501

FAX: (505) 473-0614

From: Justin Graham
SFMOMA
151 3rd St.
San Francisco, CA

FAX: (415) 357-4158

Dear Steina and Woody,

Please find along with this fax a list of questions concerning the technical requirements of your works. Things are proceeding briskly here and everyone is anxious to get the details hammered out well before installation time. If you could take a look at these questions and give them some thought it would be a big help to us. I will be calling you in the next day or so to discuss these concerns in detail.

I hope everything is well in Santa Fe and I look forward to talking with you soon. If you need to reach me my phone number is (415) 357-4158.

Sincerely,

Justin Graham

Media Arts Program Assistant

Steina and Woody Vasulka
February 2-March 31, 1996

SFMOMA 7/28/95 **TECHNICAL ISSUES TO BE DETERMINED**

MATRIX 2

- HOW DOES MATRIX CONFORM TO THE CURVE OF THE WALL?
- HOW WILL IT BE SECURED TO THE WALL?
- IS IT ON A PEDESTAL OR FREESTANDING?
- IS IT ALL IN ONE PIECE OR WILL ASSEMBLY BE NEEDED AT SFMOMA?
- WHAT IS THE INTERACTIVE INTERFACE/SWITCH?
- IS THIS INTERFACE BEING PROVIDED BY STEINA AND WOODY VESULKA?
- WHERE IS THE LASERDISC PLAYER STORED?
- WHAT ARE THE POWER REQUIREMENTS OF THE MATRIX?

Steina and Woody Vasulka
February 2-March 31, 1996

SFMOMA 7/28/95 **TECHNICAL ISSUES TO BE DETERMINED**

THE BROTHERHOOD TABLE III

-WHAT ARE THE DIMENSIONS AND LAYOUT OF THE INDIVIDUAL COMPONENTS IN THE SFMOMA SPACE?

-WHAT TYPE OF COMPUTER IS BEING PROVIDED? IS THE PROGRAM ON DISC? ARE THERE COPIES?

-HOW ARE THE SCREENS HUNG?

-WHAT ARE THE "CUSTOM LIGHTS"? ARE THEY COMING WITH THE PIECE?

-WHAT ARE THE POWER REQUIREMENTS?

SFMOMA FAX

San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103-3159

October 17, 1995

Telephone: 415-357-4187
Fax: 415-357-4037

TO: Woody and Steina Vasulka
FAX: 505-473-0614

FROM: Olga Charyshyn, Assistant Registrar Total of 1 page

Dear Woody and Steina,

I have booked the exclusive use Fine Express truck to pick up your work on Monday January 15, 1996. As I explained to you, this is the absolute latest date I could arrange to give you the time you require to complete Table 1, and to also give us enough time at this end to install the exhibition.

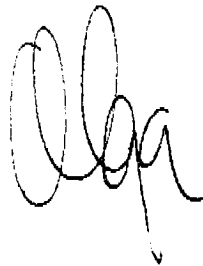
The other information I want to pass along to you regarding the shipment is:

1. The truck will be approximately 44' long, 7' wide and 10' high. This is only an estimated size, each truck will be slightly different.
2. The drivers will help you load the work into the truck.
3. There will be a lift on the back of the truck.
4. If we can give Fine Arts Express a better idea of what it is they are loading, they will be better prepared with the proper materials like blankets and cardboard for the job.

I want to set a deadline of December 1, 1995 for you to have this worked out for me. I know Bruce Hamilton will also be involved in this, so please let him know.

Finally, the question you raised Woody about the packing boxes for the "naked computers" is an important one. I really need to know what other packing costs you and Bruce can predict. Please get back to me by November 1st with your estimate. Be sure to keep receipts for any such costs. I need to work out how we will deal with our accounting department on this also.

I look forward to hearing from you.





October 21, 1995

Steina and Woody Vasulka
PO Box 100, Route 6
Santa Fe, NM 87501
Fax No. 505-473-0614
One page

Dear Steina and Woody:

We are looking forward to your upcoming exhibition here at SFMOMA. I know the opening is in February, but we are planning the education programs right now, due to long lead times required for the advance publicity.

The show is scheduled to open to the public on Friday, February 2nd, following a press preview of the exhibition that morning. It would be a great honor for us if you would present a talk about your work and the work included in the show that evening from 4-6 p.m. The event will be held in the Phyllis Wattis Theater which is equipped to show slides or video. We can offer each of you an honorarium of \$500, plus a per diem of \$40 per day, for one day, and extend your hotel accommodations. A dinner for you and a number of guests will follow the event.

We are looking forward to hearing from you and hope you will be able to give a talk here in San Francisco. The phone number is 415/357-4102 and the fax number is 415/357-4037. Thank you in advance for your reply.

Sincerely,

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

Gail Indvik
Public Programs Coordinator

cc: Media Arts

February 9, 1996



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

By Fax: 505/473-0614

Page 1 of 1

Dear Steina,

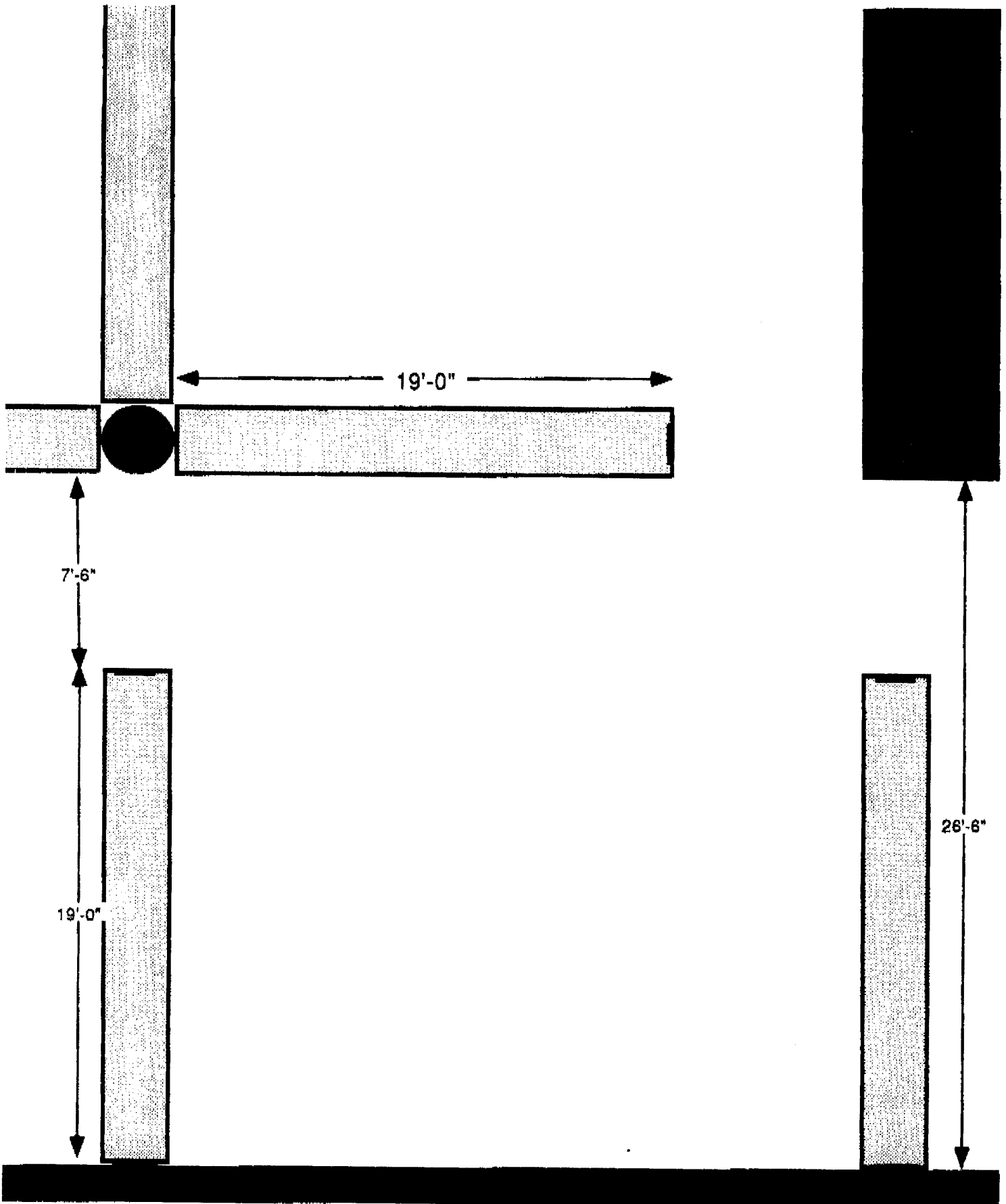
Any discussions on the value of works of art now on loan to the SFMOMA installation Machining Media can be based on the following list. The list includes the value of each sculpture with the additional value of equipment for the image format supplied to each. This list is accurate but not to the penny: Additional value in the group of original cables, transformers, and utility adapters is also significant but too numerous to list here.

	<u>TOTAL</u>
<u>Allvision</u> (1976) Equipment: 4 Sony monitors #2030 includes live camera	<i>value:</i> 20,000 6,000 <hr/> \$ 26,000
<u>Matrix #1</u> (1970-72) Equipment: 12 Sony video monitors #2530 Video: Disc	<i>value:</i> 15,000 30,000 1,300 <hr/> \$ 46,300
<u>Matrix #2</u> Equipment: 20 B&W monitor matrix Video: Disc	<i>value:</i> 20,000 4,000 1,300 <hr/> \$ 25,300
<u>The West</u> Equipment: 22 Sony video monitors #1910 custom synchronizer Video: 2 Discs	<i>value:</i> 30,000 18,150 1,200 2,600 <hr/> \$ 51,950
<u>Borealis</u> Equipment: 2 video projectors custom synchronizer Video: 2 Discs	<i>value:</i> 20,000 9,600 1,200 2,600 <hr/> \$ 33,400
<u>The Theater of Hybrid Automata</u> Equipment: video projector Video: Disc	<i>value:</i> 35,000 4,800 1,300 <hr/> \$ 41,100
<u>The Brotherhood I</u> Equipment: included	<i>value:</i> 48,000 <hr/> \$ 48,000
<u>The Brotherhood III</u> Equipment: included	<i>value:</i> 20,000 <hr/> \$ 20,000

I hope you find this list useful in your negotiations.

Sincerely yours,

Bob Riley
Curator of Media Arts



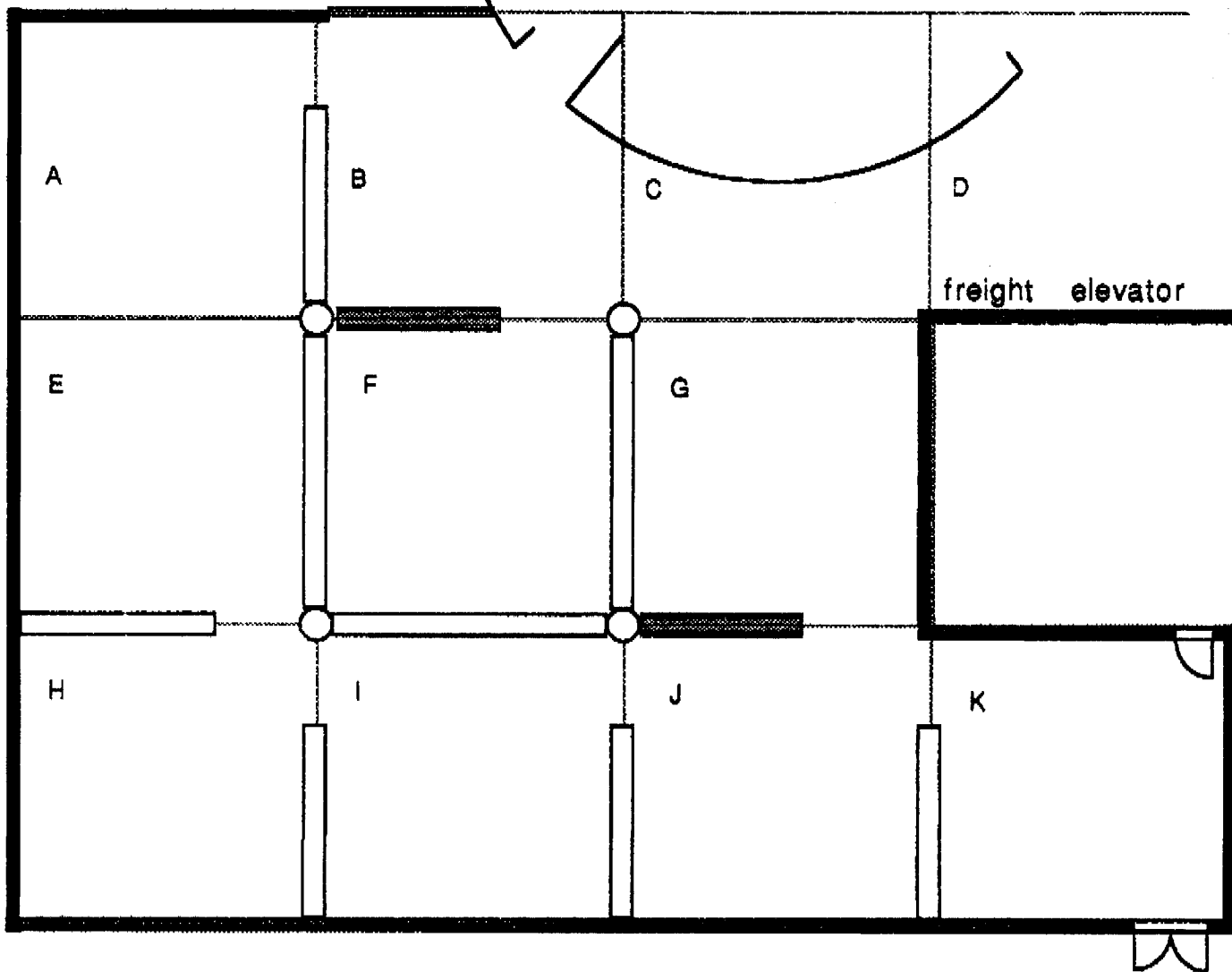
SFMOMA 4th Floor South Detail (J) Scale 1" = 5'

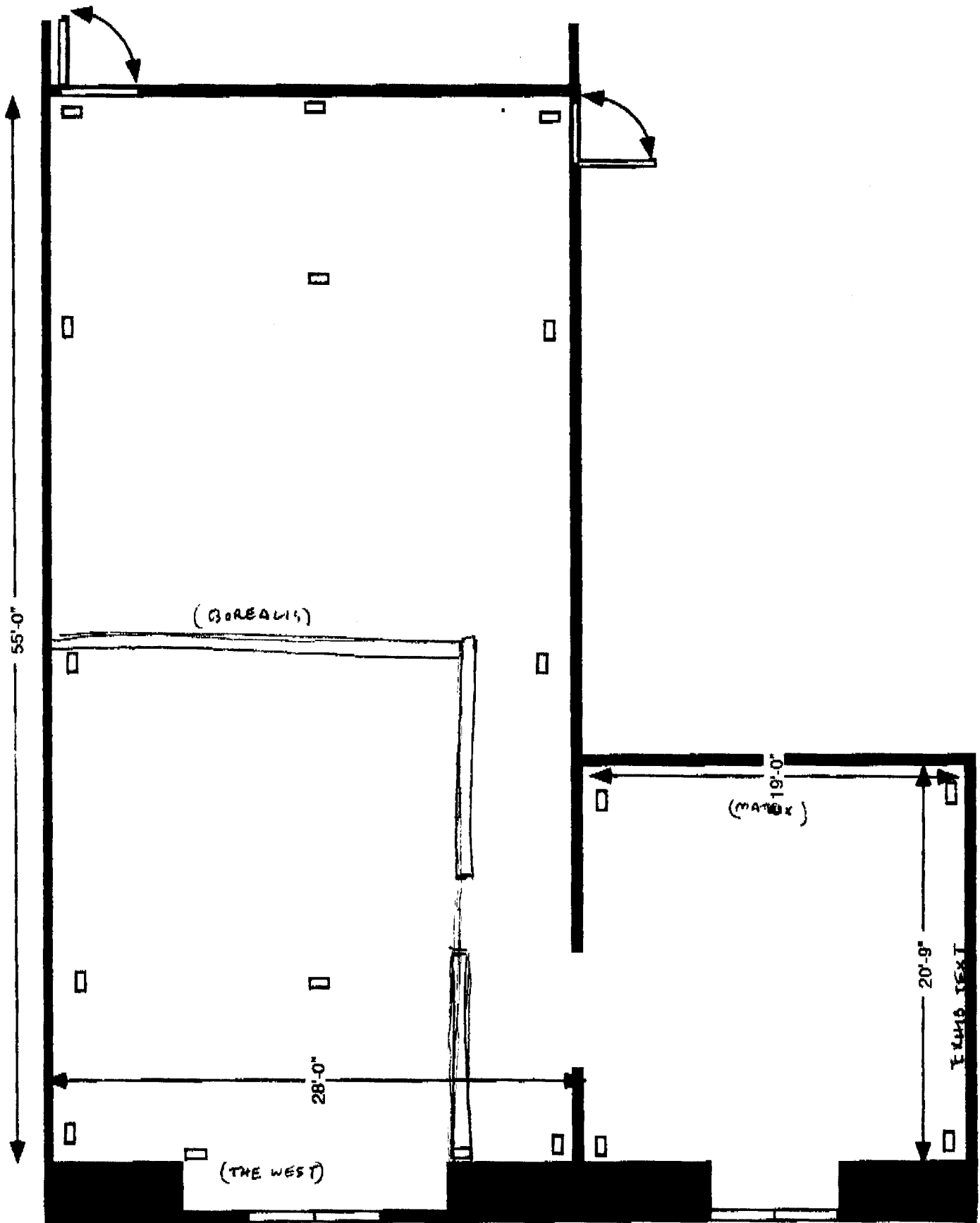
(BROTHERHOOD OR TAPE PROGRAM)

PREPARED 8/95 J. GRAHAM

Fourth Floor South

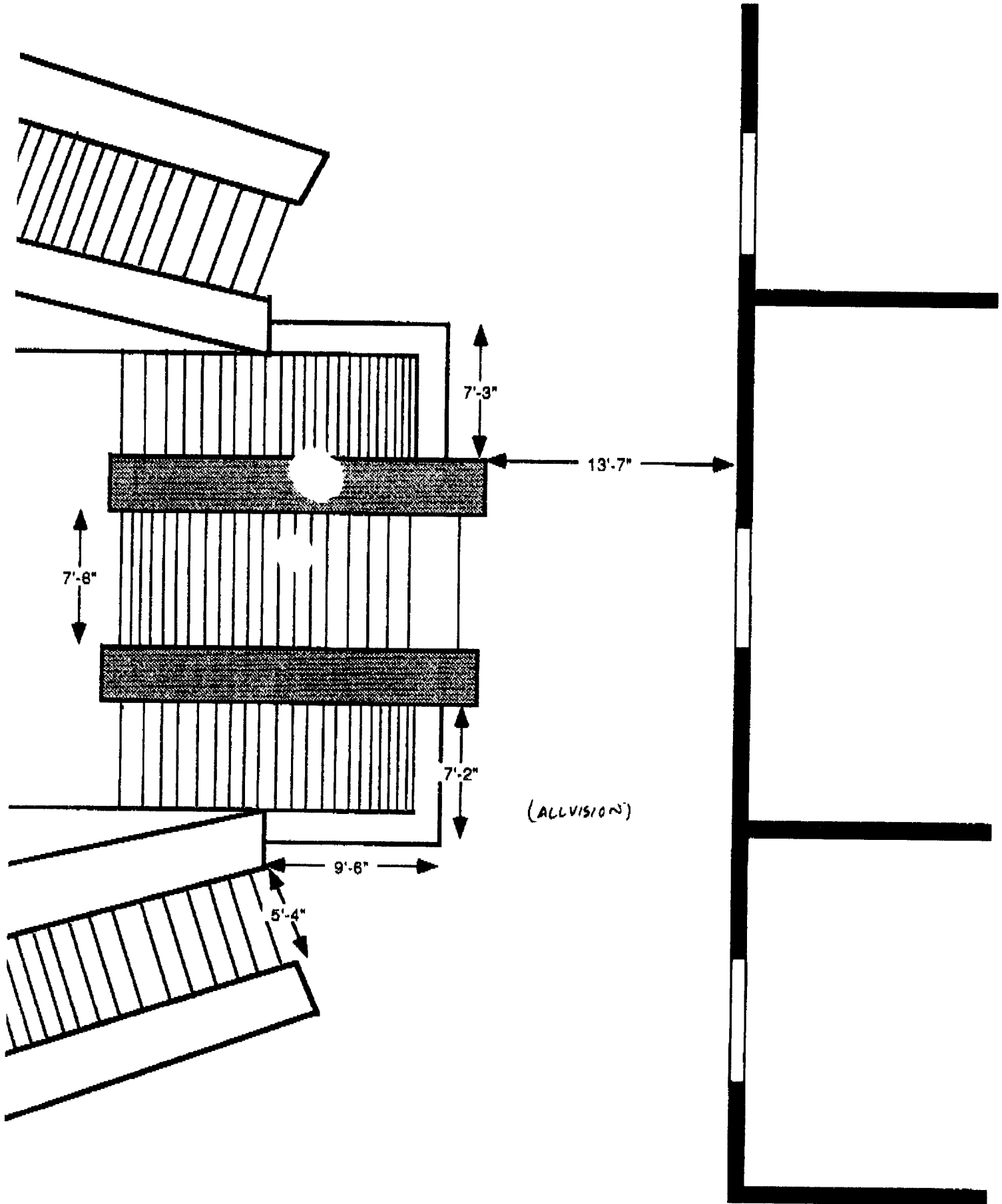
scale 1" = 16' wall ht = 16'





SFMOMA 4th Floor Media Gallery Scale 1"=7'

Prepared by J. Graham 6/95



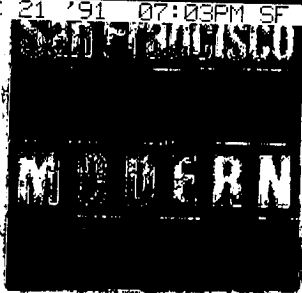
SFMOMA 4th Floor Stairs Scale 1"=7'

Prepared by J. Graham 6/95

SFMOMA TABLE J
1/ 1/94 Through 11/ 3/95

Selected Accounts
11/ 3/95

Date	Acct	Num	Description	Memo	Category	Dr Amount
9/29/95	95VAS	4032	EMPIRE		SUPPLIES:SFMOMA	-10.05
9/29/95	95VAS	4033	PEP BOYS		SUPPLIES:SFMOMA	-6.35
9/30/95	95VAS	4034	ELECTRONIC SURP		SUPPLIES:SFMOMA	-25.25
9/30/95	95VAS	4035	SURPLUS CITY		SUPPLIES:SFMOMA	-33.00
9/30/95	95VAS	4036	BRANDMAS' MUSIC	ULTIMATE	SUPPLIES:SFMOMA	-255.00
10/ 8/95	95VAS	4043	SURPLUS CITY		SUPPLIES:	-30.00
10/10/95	95VAS	4046	SURPLUS CITY		SUPPLIES:	-200.00
10/11/95	95VAS	4047	SURPLUS CITY		SUPPLIES:	-12.00
10/13/95	95VAS	4048	ELECTRONIC SURP		SUPPLIES:	-5.12
10/13/95	95VAS	4049	BENTLEY AUCTION		SUPPLIES:	-154.00
10/14/95	95VAS	4050	BENTLEY AUCTION		SUPPLIES:SFMOMA	-21.00
10/15/95	95VAS	4051	FURROWS		SUPPLIES:SFMOMA	-6.59
10/20/95	95VAS	4058	BIG JO		SUPPLIES:SFMOMA	-10.99
10/21/95	95VAS	4059	SURPLUS CITY		SUPPLIES:SFMOMA	-235.00
10/21/95	95VAS	4060	ELECTRONIC SURP		SUPPLIES:SFMOMA	-63.8
10/24/95	95VAS	4066	L&P		SUPPLIES:SFMOMA	-1.67
10/26/95	95VAS	4067	L&P		SUPPLIES:SFMOMA	-21.36
10/26/95	95VAS	4068	BIG JO		SUPPLIES:SFMOMA	-4.94
10/26/95	95VAS	4069	BIG JO		SUPPLIES:SFMOMA	-6.62
10/27/95	95VAS	4070	BIG JO		SUPPLIES:SFMOMA	-24.95
10/28/95	95VAS	4071	BENTLEYS	TBC	SUPPLIES:SFMOMA	-12.58
11/ 1/95	95VAS	4078	BIG JO		SUPPLIES:SFMOMA	-32.55
11/ 1/95	95VAS	4079	BIG JO	CHANNELS	SUPPLIES:SFMOMA	-25.16
11/ 2/95	95VAS	4080	EMPIRE		SUPPLIES:SFMOMA	-5.84
8/14/94	THE VAS	3667	SURPLUS CITY		SUPPLIES:SFMOMA	-226.34
8/14/94	THE VAS	3668	ELECTRONIC SURP		SUPPLIES:SFMOMA	-17.97
8/17/94	THE VAS	3678	SURPLUS CITY		SUPPLIES:SFMOMA	-115.85
8/20/94	THE VAS	3694	RADIO SHACK		SUPPLIES:SFMOMA	-128.96
8/20/94	THE VAS	3695	RADIO SHACK		SUPPLIES:SFMOMA	-156.35
9/ 4/94	THE VAS	3696	FURROW		SUPPLIES:SFMOMA	-10.68
TOTAL SFMOMA						-3,549.57
TOTAL SUPPLIES						-3,549.57
TOTAL EXPENSES						-6,310.70
TOTAL INCOME/EXPENSE						-6,310.70



FAX 505 473 0614

12/20/91

DEAR STEINA ! DEAR WOODY !

OKAY. YOU'RE ON FOR:

3/4" CASSETTES OF THE ART OF MEMORY

AND SUMMER SALT '82 (AKA SOUTHWESTERN

LANDSCAPES ? INCLUDING SKY HIGH ?

LOW RIDGE ? RESET ?)

AM I WRONG ?

SO, I GUESS IT'S SUMMER SALT.

WHAT'S THE PRICE ?

PLEASE FAX FIGURES MONDAY 12/23.

LOVE AND BIG THANKS,

BOB

MODERN

7/1/93

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

FAX 505.473.0614

Dear Stena and Woody,

Thanks for your note. Yes, too bad for the
dama virus. It won't seem to leave. (Two-weeks!)
Of fevers and stomach trouble followed... 10 days really
things now seem to be on the mend.

Yes, the show goes on. I'm more convinced of its
importance. Your work isn't conceived as exhibition
material, ready for show. I think of your work as
research and development of an electronic language, fetish
too. Monica and I agree on the groups of works we
discussed - those one had discussed with you while I
left pieces of one in the Rio Grande... Since we haven't
worked in the new building yet I don't know about added
locations (lobby, front corridor of media gallery, theatre
wall?) You are being "curated" but the building - at
this point - has something to say too. The exhibit. format
is in development.

I'd send you samples of
the catalogue. Or book. I'd send you samples of
StMOMA work for further discussion.

401 Van Ness Avenue
San Francisco, California 94102-4582
415/252-4000
FAX 415/863-0603

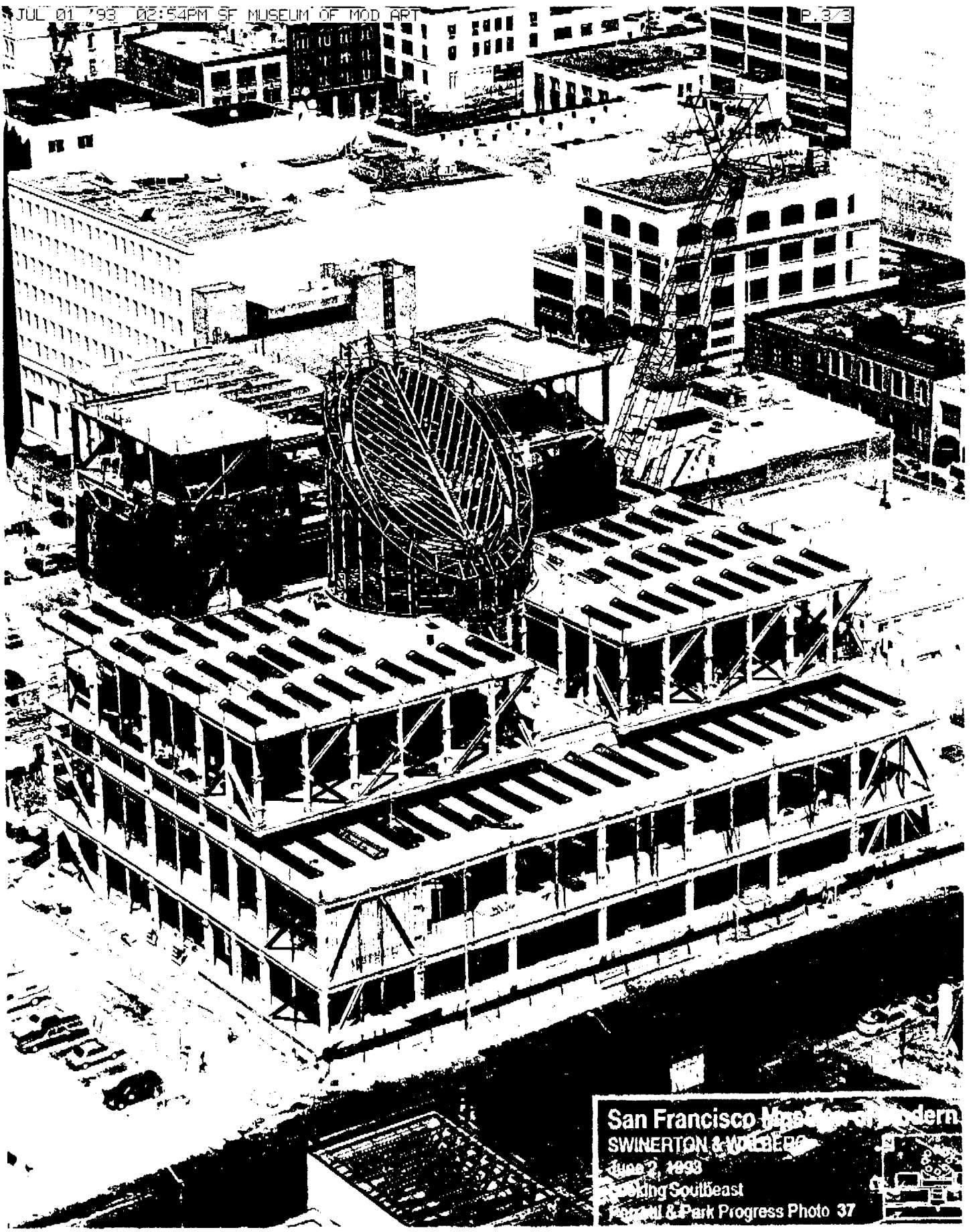
I'd like to see a combination of all three

② notions and will involve the publishing staff and the new education curator in the possibility of the interactive component.

I doubt if the content will be "biographical"... although you are both wonderful and interesting. This isn't extreme notions of subjectivity. The value in the work is a high minded modern palette of possibilities here and my feeling is for a visionary book - to include images, Sturken, Nygren + Turim texts, writings by Woody, something on content + exhibition by me, and perhaps something on Steina + relationships to landscape. In other words a book of ideas on the occasion of the show. Suits me + media arts as I see it. We have an important show here and, through cooperation generally, a great achievement.

I may be able to find more \$ to exhibition related expenses for the completion of "The Brotherhood". Let me know what you need to do in terms of fabricator costs, studio expenses, parts and expendable such as labor. I'll see how to tool the budget to meet our end. Fact follows fiction.

Keep those FAX ideas coming. Response is generally a day away. More time will come once General Idea show opens July 20.
 We'll see our great success!!
 RJD + R



San Francisco Museum of Modern Art
 SWINERTON & WOLBERG
 June 2, 1993
 Looking Southeast
 Grant & Park Progress Photo 37

ATT: BOB RILEY THE VASULKAS

DEAR BOB

TOO BAD WITH YOUR FLU, THERE WAS A LOT MORE TO BE SAID.

I HOPE YOU ARE RECOVERED BY NOW. AT SOME POINT WE SHOULD SET UP A CONFERENCE CALL WITH MARITA, OR USE AN OPPORTUNITY IF SHE COMES TO SAN FRANCISCO. THE WEST AND THE RETROSPECTIVE ARE A DONE DEAL (EXCEPT THE FORMAT OF THE RETRO) WOODYS' TWO INSTALLATIONS PRESUMABLY "HYBRID" AND "TABLES" AND ONE MORE OF MINE. YES? A MODEST CATALOG OR A MEGLOMANIAC "BOOK"? AN INTERACTIVE BOOK? ETC

LET US KNOW, LOVE 

San Francisco

MODERN

October 19, 1992

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

FAX: (505) 473-0614

Dear Steina and Woody,

This is a quick note to happily let you know that there are now dates on the schedule of exhibitions for the new facility. The Vasulka exhibition we discussed – a videotape retrospective, three installations including a version of the Theatre of Hybrid automata, and catalogue – is on the books for August (or early September) through November 1995. Although the building opens mid-January 1995, and we move in the fall 1994, it feels like tomorrow...

We are in the process of planning and putting focus on an opening exhibition that will run four months, a permanent collection show to follow and then open the Vasulka exhibition in that summer. I hope this fits your schedule.

- ∨ I'm writing at this time with an urgent request for slide transparencies of
- ∨ videotape stills, and images of installations. The images at the museum are not very strong and vibrant images are needed for funding
- ⊂ solicitations including an NEA grant to special exhibitions and discussion in-house to board and auxiliary groups who are eager to know the shows we are planning.

Are there ten or twelve images you could lend? Copies can be made and the originals will be returned to you.

I'm looking forward to working more in-depth on the contents of the exhibition but for now, know that dates are secure, and the Museum firmly supports the exhibition in its new and future programs.

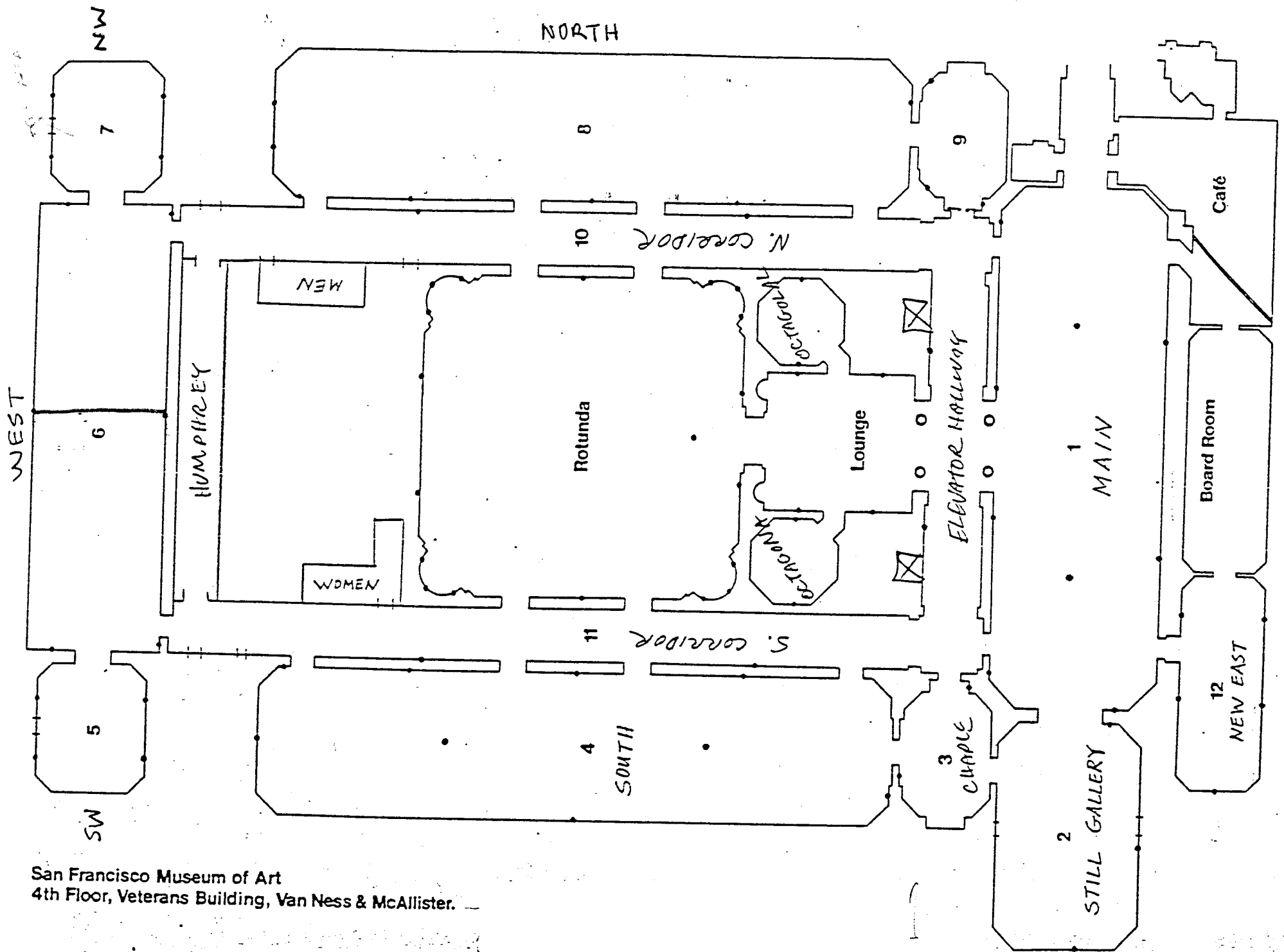
Hope to hear from you soon.

Best wishes,



Bob Riley

Woody leaves Oct. 29
Dec. 15 th



*Humphrey was a curator here

Loan Agreement

San Francisco Museum of Modern Art

Van Ness Avenue at McAllister Street, San Francisco, California 94102 (415) 863-8800

Exhibition

AMERICAN LANDSCAPE VIDEO

Dates

Loan dates: 1 November 1988 - 19 March 1989
Exhibition dates: 17 January - 19 February 1989

Lender Please see reverse of this form if pick-up address is different from that listed here.	Name:	Steina Vasulka	
	Address:	Box 100 Route 6 Santa Fe, NM 87501	
	Home Telephone:	Work Telephone:	
	(505) 471-7181		

Credit
Exact form of lender's name for catalog, exhibition labels, and publicity.

Work of Art	Artist:	Steina Vasulka	
	Title:	The West	Date: 1983
	Medium and support:	two 3/4" videotape cassettes, color, stereo	

Dimensions Dimensions should not include frames, mats, pedestals. Measure paintings and sculptures to next largest 1/8"; measure works on paper, prints, and photographs to next largest 1/16".	Painting, drawing, print, or photograph (height x width):	Is the work framed?
	Sculpture, without base (height x width x depth):	Weight:
	Sculpture with base if made by the artist (height x width x depth):	Weight:
	Medium for base:	Is the base detachable?
	If necessary, may we reframe or remat the work?	May we substitute plexiglas for glass?
	Is a shipping crate available for the work?	

Value	Will you maintain insurance? (See Reverse)	Insurance Value:
--------------	--	------------------

Copyright	If the work was created after January 1, 1978, do you own the copyright to the work?
	If not, do you know who does?
	If not, who was the previous owner?

Photograph Unless permission is refused here, it is understood that this work may be photographed, telecast, and reproduced for publicity and catalog/publication purposes connected with this exhibition, and that slides of the work may be made for educational use during and after the exhibition.	Is a black and white photograph available?	Is a color transparency available?
	Source from which photos may be obtained (include negative number if available):	
	Name:	Neg. No.:
	Address:	Telephone:

Signature The signature of the lender or authorized agent constitutes agreement to the loan and grant of reproduction rights to the Museum for purposes of record, exhibition, catalog use, education, telecast, and publicity. The terms and conditions on the reverse side are part of this agreement.	Borrower or authorized agent:	Date:
	<i>Robert R. Riley</i> Robert R. Riley, Curator of Media Arts	17 August 1988
	Lender or authorized agent:	Date:

Please complete, sign, and return the original; the copy is for your records.
 [If the foregoing agreement is signed by an agent of the lender, and not by the lender, evidence of the agent's authority must be attached.]

San Francisco

MODERN

August 17, 1988

Steina Vasulka
Box 100
Route 6
Santa Fe NM 87501

Dear Steina,

While organizing the "American Landscape Video" exhibition a few lender conflicts, as well as schedule and installation problems arose. As a result, it is necessary to present the exhibition in two parts.

The exhibition will open November 9th with four installations by Doug Hall, Mary Lucier, Rita Myers and Dara Birnbaum, and close at the end of December. "The West", Viola's "Room for St. John of The Cross" and Gillette's "Aransas" will follow, installed to open January 17th and close at the end of February. These dates are different from those we had previously discussed.

This "progressive" format allows the exhibition to inhabit Museum Galleries conducive to their presentation and not be confused with other, static shows at The Museum on the same schedule. The split exhibition is better suited to sound considerations and we will make every effort to assure the show is perceived as a whole.

Please let me know if you have any strong reservations about the schedule change. Everything we had discussed about the installation of "The West" remains the same and I expect the installation will be even stronger in this new presentation format.

Please complete or amend the information on the enclosed loan form. The white copy should be signed and returned to us in the enclosed envelope; the yellow copy is for your records.

I am pleased that you can loan "The West" to The Museum, and also plan a splendid configuration of 16 monitors. An exhibition staff assistant will be in touch with you soon about the curved base and now that the equipment bids have come in from several vendors I'll soon decide which monitor models will be purchased for gallery presentation.

San Francisco

MODERN

October 13, 1988

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

Dear Steina:

I just received your information package and response to the installation sites. The NW alcove is a private room and will suit your constellation of monitors. The moveable panel can easily be moved to the entrance of the room for more containment which will block light and sound spill. We will set "The West" for the alcove and plan accordingly.

The invoice needs to be signed. The bill will not be processed without your signature so the original is returned to you. Please send it right back.

Talk to you soon.

Sincerely,



Bob Riley
Curator of Media Arts

BR:cs

San Francisco

MODERN

November 9, 1988

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

Dear Steina:

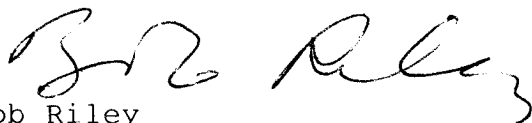
The six Sony monitors are moving from New York to San Francisco next week. The Museum's registrar Carol Rossett made all the arrangements with S.U.N.Y. Binghamton.

Since the work is now larger, are you considering the bigger gallery space for "The West"? It's still available and will suit the expansion. Additionally, the room will hold more viewers.

The larger gallery entrance can be broken by temporary walls as you had drawn on a note to me last month. I believe you have a gallery plan for each space, but I have enclosed a second set with drawings of possible walls.

I'll call soon to listen to your ideas.

Sincerely,



Bob Riley
Curator of Media Arts

BR:cs

encl: plans

San Francisco

MODERN

For Immediate Release

October 21, 1988

CONTACT: Sandra Stumbaugh
415/863-8800

Julia McHugh
415/771-6062

**SEVEN LEADING VIDEO ARTISTS BRING THEIR VISION OF AMERICAN
LANDSCAPE TO THE SAN FRANCISCO MUSEUM OF MODERN ART**

**First large-scale exhibition by SFMMA's Department of Media Arts
opens November 10.**

The great tradition of 19th-century American landscape painting is reinterpreted through video art in American Landscape Video, an exhibition presented in two parts November 10 through February 19 at the San Francisco Museum of Modern Art (SFMMA). The first large-scale exhibition presented under the SFMMA Department of Media Arts, American Landscape Video features seven of the nation's leading video artists working in multiple-channel installation format: Dara Birnbaum, Frank Gillette, Doug Hall, Mary Lucier, Rita Myers, Steina Vasulka, and Bill Viola.

American Landscape Video is divided into two successive presentations. The first series, November 10 through January 1, features Birnbaum's Will-O'-The-Wisp (1985), Hall's The Terrible Uncertainty of the Thing Described (1987), Lucier's Wilderness (1986), and Myers's The Allure of the Concentric (1985). The second series, from January 17 through February 19, contains Gillette's Aransas (1978), Vasulka's The West (1983), and Viola's Room for Saint John of the Cross (1983).

The first museum exhibition of several separate video installations which specifically address a central theme,

- more -

American Landscape Video was organized by William D. Judson, Curator of Film and Video at the Carnegie Museum of Art, Pittsburgh, where the exhibition premiered in May 1988. Presented exclusively on the West Coast at SFMMA, the San Francisco installation is organized by Robert R. Riley, Curator of Media Arts, SFMMA.

Each artist uses landscape imagery as a primary motif to create a three-dimensional, walk-through installation. Video is utilized not as an isolated element, but as part of a sculptural space. Changing video imagery is presented on one or more monitors or projected on a screen, and combined with sound and sculptural forms. Each artist's use of video within the installation space differs drastically, reflecting his or her individual perception of landscape. American Landscape Video dramatically carries the American landscape tradition in a new direction.

"(These) video artists are now a century removed from the age of Thomas Cole and Albert Bierstadt, artists who epitomized the American landscape school of painting," notes curator Riley. "One hundred years of cultural history, modern art, and technological innovation have intervened, influencing the work of these seven artists who use natural images as a frame of thematic reference, but who approach new sensibilities and perspectives, expressing contemporary apprehensions through video landscape, current technology, and gallery-sized environments."

The exhibition is accompanied by a fully illustrated catalogue which is available in the Museum bookshop. Edited by Joan Simon and Sarah McFadden, it contains essays by William D. Judson, original curator of American Landscape Video; John Hanhardt, curator of film and video, Whitney Museum of American Art, New York; and David Ross, director of the Institute of Contemporary Art, Boston.

In conjunction with the exhibition, the Museum is sponsoring an evening of presentations and discussion, From the Sacred Grove to the Electronic Grove, on Thursday, November 17 at 7:30 p.m. at Herbst Theatre. Moderated by Riley, the symposium features Judson, Lucier, and art historian Barbara Novak, author of Nature and Culture, a study of 19th-century landscape painting.

American Landscape Video is supported by the National Endowment for the Arts, the Henry Luce Foundation, the John D. and Catherine T. MacArthur Foundation, and the Lannan Foundation. Presentation of the exhibition in San Francisco is supported by the SFMMA's Modern Art Council, the Lannan Foundation, the Fleishhaker Foundation, and the California Arts Council.

* * *

The San Francisco Museum of Modern Art is a member supported, privately funded museum receiving major grants from the California Arts Council and Grants for the Arts of the San Francisco Hotel Tax Fund.

* * *

For further information and photographic material, contact the SFMMA Department of Public Relations, 415/863-8800.



September 26, 1995

TO: Steina and Woody
FROM: Kara
RE: Catalogue odds and ends

Hi! Marita asked me to fax the most recent version of Bob's *Brotherhood* texts (copy follows).
Some other things:

- Woody, please review the typeset version of your text asap. We need to have this finalized this week.
- I am planning on putting photo credits on the copyright page (page IV). There are only a few photographs taken by people other than you. I would like to say something like "Unless indicated below, all illustrations are courtesy of the artists." Is this ok with you? If you would like it to read differently, please let me know soon.
- Could you confirm the spelling of this name? Joan LaBarbara or Joan La Barbara?
- On the checklist, please check (Woody) that we have accurate information for *The Brotherhood*..
- Marita mentioned that some of the captions might be wrong. Please let me know which ones and I'll fix them.
- The text that is in the director's foreword right now is fake. I won't have a real one to show you until around Oct. 10. Is there anyone you would like us to acknowledge on your behalf? We have thanked Bruce Hamilton already, but let me know immediately if there is anyone else you'd like mentioned.

Sorry to bug you with all of these details, but I'm just trying to get everything right!

Ciao.

A handwritten signature in black ink, appearing to read "Kara".

3 pages follow



March 22, 1996

Woody Vasulka
Rt. 6, Box 100
Santa Fe, NM 87501

Dear Woody,

Here are slides of *Borealis* you requested along with some installation views of *The Brotherhood Table III*. Please make sure Ben Blackwell, the photographer is credited when the image is published

Hotel accommodations have been reserved for you at Mosser's Victorian Hotel (54 Fourth Street) for Sunday, March 31 to Tuesday, April 2 (Confirmation #160249). In addition there is a per diem totaling \$80 for two days of de-installation of Machine Media at SFMOMA (Monday and Tuesday).

We look forward to seeing you next week.

Warm regards,

A handwritten signature in black ink, appearing to read "Carol Nakaso", with a large, sweeping flourish at the end.

Carol Nakaso
Media Arts

Enclosure: slides

cc: Barbara Levine, Exhibitions Manager

TO: MS. TAFOYA

DATE: _____

PAGES: _____

I AM SENDING A MESSAGE TO
MATT DRUTT ABOUT THE RETURN
OF "MATRIX 1". THE ORIGINAL
HAS TO COME TO YOU. THEY
HAVE AN OPTION OF REPLACING
THE HARDWARE FROM THEIR
OWN SOURCES.

WOODY

Robert Riley, Curator of Media Arts

Page 2

February 22, 1996

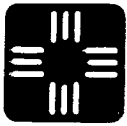
Please talk with Woody and Steina about the plan that I have outlined. I will be speaking with both you and the Vasulkas the first part of April. There should be some decisions made by that time. I very much enjoyed my meeting with you, Bob. The conversation was so interesting. I am looking forward to possibility of seeing you in Santa Fe in October.

Best regards,

Bonnie Anderson
Assistant Director

Enclosure

cc: Stuart Ashman, Director, MFA
Woody and Steina Valsulka



MUSEUM OF NEW MEXICO

Museum of Fine Arts

Conservat
Statewide Programs and Educat
Exhibitio
Laboratory of Anthropol
Museum of Indian Arts and Cult
Museum of Fine A
Museum of International Folk
Palace of the Govern
Museum of New Mexico Pr
New Mexico State Monume

SWAN TAF07

February 22, 1996

Robert Riley, Curator of Media Arts
San Francisco Museum of Modern Art
151 Third Street
San Francisco, California 94103-3159

RE: "Machine Media" - Woody and Steina Vasulka

Dear Bob:

Hi there! It's been awhile. These weeks just get away from me. I understand "Machine Media" continues to get a lot of attention in spite of the David Bonetti review. I found it curious that he was unable to appreciate Woody's contribution, but thought that content took priority over form and Woody's wonderful "hands-on" approach to technology. We continue to be excited about having the show here at our museum.

So here is where things stand at my end. Stuart Ashman, the director, has made a firm commitment to having the exhibition at the Museum of Fine Arts. It would open October 12, 1996 and continue through February 2, 1997. I met with Woody and Steina last week to look over the New Wing Galleries and see if they thought the show would work in the space - it's a total of approximately 6,000 square feet. They seemed very pleased with the possibilities and took a floor plan, like the one I'm enclosing, home with them. They said SFMOMA would be crating and shipping the exhibit to Santa Fe when it closes March 31.

It was their understanding that although there is interest from other museums and the independent curators group in Los Angeles, there are no firm commitments to SFMOMA, nor have dates been set for the show to travel. The Vasulka's expressed the desire that the show simply return to them in Santa Fe after it closes in San Francisco. It can be shown at the Museum of Fine Arts in October, and they will then prepare the exhibit for travel to other venues after February 1997. This works out well for us considering our budget constraints. It would be impossible for us to pay a rental fee for a traveling exhibit at this time, but under these circumstances we will be able to give Woody and Steina the visibility they deserve here in Santa Fe.

Now, how can we involve you? We would love to have you come out after the exhibit is installed and give a talk on their work and their significance. We, of course, would pay for the trip, and pay you an honorarium. We want to buy some of the catalogs to sell in our museum shop.

San Francisco

MODERN

August 1, 1988

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

Dear Steina,

The West Coast presentation of "American Landscape Video" is coming into final form. There have been several difficulties involved with loan extensions and technical arrangements but most aspects of the exhibition are set.

I spoke with Woody about your wishes for a San Francisco configuration of The West. A double stacked, 12' semi-circular formation of 16 monitors.

This installation will be truly spectacular and I've been inquiring about the necessary equipment around the city and Bay Area. Several companies are eager to work with The Museum and the new media arts department, so be assured the equipment needed will be found.

I'll try reaching you by telephone to confirm a few details and installation schedule.

Talk with you soon.



Bob Riley
Curator of Media Arts

San Francisco

MODERN

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

March 30, 1989

Dear Steina,

It is an honor for The Museum to acquire "The West" (1983-1989) for its collection. The Accession Committee unanimously approved the \$20,000 purchase and now final approval by our Board of Trustees is pending, but certain. In the meantime, please send an official Vasulka invoice to my attention.

As we discussed, the purchase includes a plan for "The West" in 22 monitor, double-stack, semi-circular configuration; one two-channel video synchronizer; two one-inch master videotapes for each channel (30 minutes, stereo sound and synch signal); and one 3/4" sub-master cassette set (two video cassettes, sixty minutes each, stereo sound and synch signal).

"The West" will be shown on 22 identical monitors (two rows of eleven) -- Sony Trinitron PVM-1910 -- until this model is obsolete or similar replacement monitors are needed. In each installation the 4-channel soundtrack will be split to achieve a high-end sound through the small TV speakers at opposite ends of the curve formation, and low end through (two) wall mounted speakers which complete the environment. (The installation) is unique and will not be circulated as an edition at any time without negotiation and consent between the artist and The Museum.

The San Francisco Museum of Modern Art will maintain, arrange loans, and install "The West" according to the plan and always in accordance with your usual high standards of presentation. When the work is lent to other museum exhibitions, a SFMOMA technician will be sent to oversee the installation and the hosting organization will be encouraged to invite the Vasulka's participation.

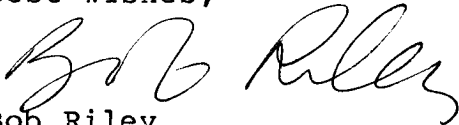
Whenever illustrations of "The West" are published or multi-channel presentations of "The West" are made without a Museum arranged loan, it is imperative that the work is credited to the Collection of The San Francisco Museum of Modern Art.

As we have speculated, video technology and presentation format will continue to improve. The Museum is committed to show work in the best possible format and ultimately may utilize the videodisc for both storage and presentation. Until the time the disc is affordable and proven to be an advantage against erosion and signal loss, the 1" videomasters will be stored at The Museum and used to generate new 3/4" cassette copies for gallery presentation and loans.

This letter contains our purchase agreement and reaffirms The Museum's interest and responsibility. Video installations are a challenging new area for museum collection and each acquisition presents an unusual and untried situation. These are conditions of purchase I am most comfortable with that preserve the integrity of the work. I will keep you apprised of the progress of this accession procedure.

Thank you for your ongoing cooperation, and it continues to be a pleasure to work with you.

Best wishes,

A handwritten signature in cursive script that reads "Bob Riley".

Bob Riley
Curator of Media Arts

BR/be

cc: Inge-Lisa Eckmann
Tina Garfinkle

San Francisco

MODERN

September 26, 1988

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

Dear Steina:

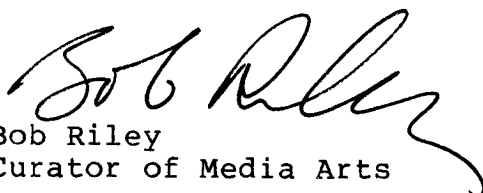
I have enclosed two floor plans, neither are "proper" but the copies will give you something to work with. "The West" can either be installed in a portion of the large west gallery, or, in the NW alcove space as we discussed this morning. The selection will depend on your final installation plan.

The Sony PVM-1910 monitors (image copy enclosed) are 19.3" (W) x 18.3" (H) x 21.3" (D), other specifications are listed on the sheet. The installation crew at San Francisco Museum of Modern Art are exceptional and will construct the "horseshoe" shape to your specifications. Each monitor weighs 64 lbs so the shape demands a construction which can support 1,000 lbs...

Let me know a wall color, other than gallery white/beige, for the installation and send me a sample.

We'll talk again about the exact dates of the installation, confirm a flight schedule and hotel for you in San Francisco in a few weeks.

Sincerely,


Bob Riley
Curator of Media Arts

BR/cs

e O
∂
i
V
The Vasulkas
Route 6, Box 100
Santa Fe, New Mexico 87501

September 19, 1995

Dear Woody,

I am happy that you will be able to participate in the Bay Area Video Coalition's (BAVC) Video Preservation Round Table, now titled PLAYBACK 1996, at the San Francisco Museum of Modern Art on March 29 and 30, 1996. With the Vasulka's retrospective installed in the SFMOMA galleries concurrently, we believe the conference will be a timely event. As you so aptly expressed on the telephone today, "without preservation there is no art."

This conference is funded by The Getty Grant Program and the Andy Warhol Foundation, and is hosted by SFMOMA. We are hopeful that this support signals more effort and funding in the near future for the preservation of video collections.

At this point our descriptive brochure is not off the press, but as soon as it is I'll be sure to send you one. In the meantime, I have enclosed a copy of the grant proposal summary that was sent to the Getty along with a rough list of the topics to be addressed and the people involved in the conference.

BAVC is happy to cover your plane fare and hotel for March 28, 29 and 30. You will also be provided with a per diem for your three days' stay in San Francisco and an honorarium of \$200. Travel plans and lodging arrangements should be made with Jane Scott at Witmor Travel Group in San Francisco. Her phone number is 1-800-WITMORE. When you are ready to make your reservations, please call Jane and let her know you are to be a guest of the BAVC Video Preservation Conference.

If you have any questions, please call me at 415-550-7411.

In the meantime, best regards!

Paige Ramey
BAVC Conference Coordinator

1-800-148673
148673

March 25, 1996



Mary Lucier 212/255-4947
 Phillip Jones 602/965-0961
 Woody Vasulka 505/473-0614
 Bruce Yonemoto 310/550-6313

3 pages total

RE: Playback 96

Dear Conservation Round Table Artists,

Thank you for holding preliminary telephone chats with me in advance of our discussion "The Artist's Perspective" on Friday, March 29th at 9:30 AM. As time runs short and information expands, this unforgivable paper-gang-fax to each of you is hasty, but efficient nonetheless. Modern mechanical life will be my alibi and scapegoat.

Ours is the first of many panel presentations. I believe that it's up to us to set the pace, announce the controversies, and state the urgency in concerns for video and electronic media preservation. Our panel will determine not only the pace but a tone for the conference which might encompass not the preservation of the video signal only, but the material of video, its specific values, the consideration of change and rapid developments of media arts provoking changes in content, ways in which the structural language of video cognition-wise and machine-wise, is recorded, recoverable, and accurate.

There is a slight 60 minutes available to us. To instigate the action I'll make a few brief remarks and turn the program over to you. The forms of art you present and the philosophy behind them will create the compelling context for the entire program. May I ask that each of you plan a 10 to 12 minute presentation on the significant topics we discussed—citing emergencies, observations or case studies of a personal sort in support of important arguments for conservation. Some notes in arranging our discussion follow:

The urgency for conservation and procedures to ensure the integrity of media art and its long-term historical status grows most apparent in the consideration of artworks, of artists' projects, and their profound dedication to the medium. Insights into the artists' application of the technology toward new forms of literacy or intelligence, and expressive purposes, have been around long enough (30 years) for the original materials to decay.

Playback '96
Page 2

Mary Lucier: Discuss video as an environmental medium and your long-standing interest in constructing artworks that reflect such concerns. *Dawn Burn* and recent work about issues related to the body, industry and abuses of nature. What might the meaning of obsolescence involve here?

Woody Vasulka: Address Ars Electronica exhibition of the original machines and tools made to control the "sheet" of material, signal; combined with your eloquent descriptions and philosophy of electronic transmission, the mishap and the aberration as the true nature of the medium made into a descriptive language; and the problems faced when such a significant independent vision is subject to disappearing due to changes in the field, the culture and video's fugitive vice.

Phillip Mallory Jones: Identify your interest in the structural language of the medium based in other cultural models of architecture, music, and alphabets. Might research into communication using electronic media be in some way subject to alteration, mediation, or loss?

Bruce Yonemoto: Claim your interests in representation and the artist's critique of existing cultural material, models, and imagery through the electronic media. The now "information age" consumes original material for its use as style—including artist's work—and subsequently copyrights all images. Copyright infringement laws, although fun to break, make it impossible for the artists to create any form of critique or distribute to any audience through any or all existing "markets" for independents

Embellishments on this framework should roll the conference in the right direction. As I think of it, perhaps the order of presentations could follow from Phillip Mallory Jones, to Woody Vasulka, to Mary Lucier, and Bruce Yonemoto. Slide projection is easily available, and video projection from a variety of standards can be arranged if you let me know the format.

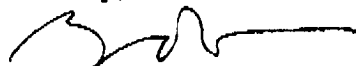
There will be another time to talk before the conference. You may wish to change the program or add to it. I'll be working in the museum all week in anticipation of the program, and will place a call tomorrow to discuss more detail.

Playback '96
Page 3

It will be an honor to share the stage and moderate the artist's perspective with each of you.

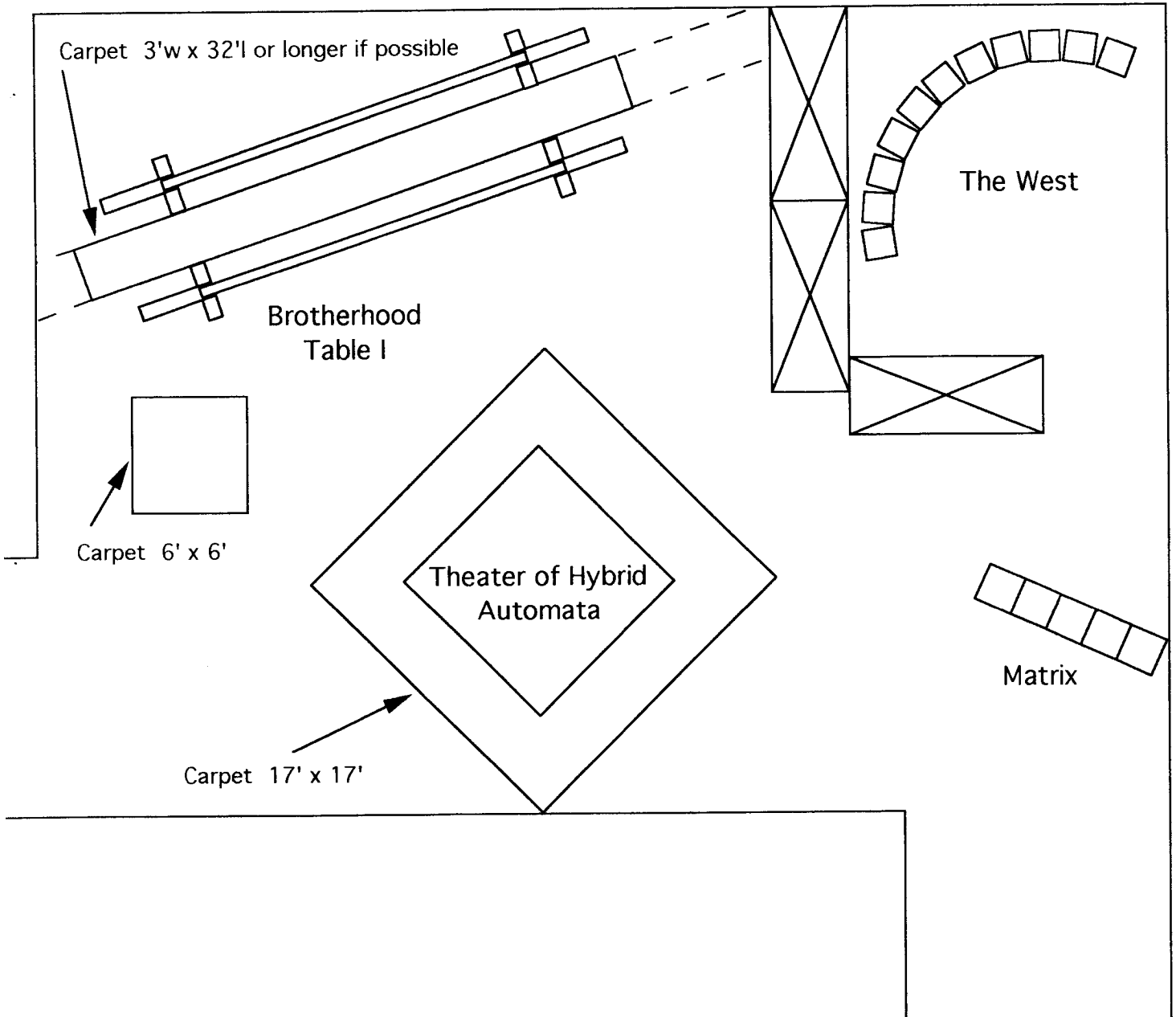
I'm looking forward to seeing you in San Francisco.

Sincerely,

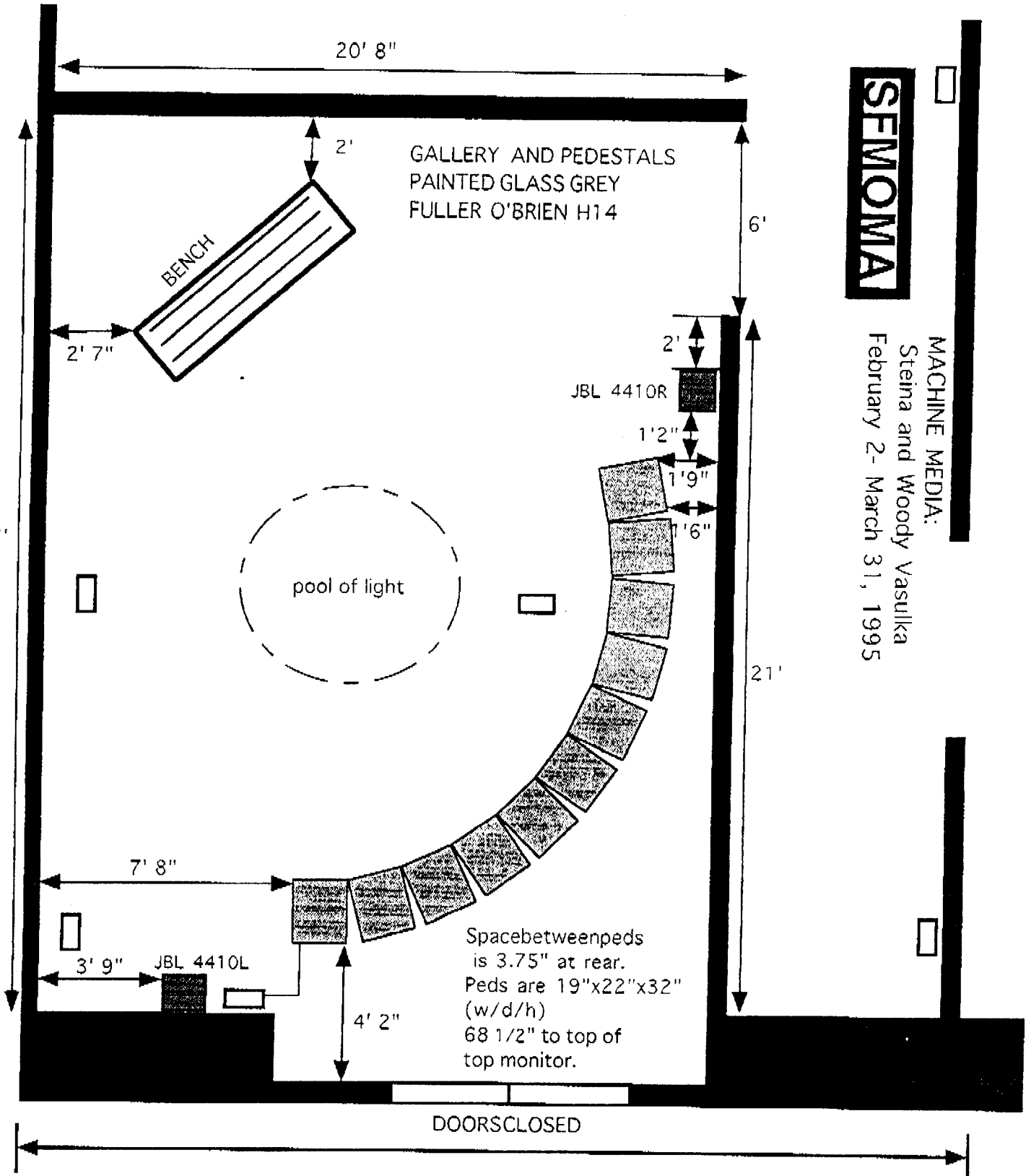
A handwritten signature in black ink, appearing to read 'Bob Riley', with a long horizontal flourish extending to the right.

Bob Riley
Curator of Media Arts

BR/cn



Scale: 1" = 8'0"



THE WEST

SFMOMA 4th Floor Media Gallery

Prepared by J. Graham 3/96

San Francisco

MODERN

December 1, 1988

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

Dear Steina:

Luis Mendez will call you soon to discuss technical requirements for "The West". I've had time to talk with him about our conversation and there doesn't appear to be any problems with your requests for specific players, sound systems, etc.

A loan form is also coming to you which amends the original to include the loan of your six PVM-1910 monitors to the Museum. They have arrived safely from New York and are in storage.

Hotel reservations are made for you and Woody at the Hotel Abigail (246 McAllister Street), a few blocks away from the Museum and Opera Plaza from January 11th to January 15th. Please let me know your travel arrangements and flights so that I can arrange reimbursements.

Talk to you soon.

Sincerely,



Bob Rife
Curator of Media Arts

9-13

BR:cs

AMERICAN LANDSCAPE VIDEODESCRIPTIONS OF THE INSTALLATIONS

November 10, 1988 - January 1, 1989

For Immediate ReleaseWill-O'-The-Wisp (1985), Dara Birnbaum

Continuing Birnbaum's "Damnation of Faust" series, this installation centers on a passage in the Berlioz opera referring to Faust's deceived lover, Marguerite. Three video monitors are framed by a sweeping black and white photographic portrait of Marguerite. A continuum of electronically generated sound is combined with brief interludes of melody and spoken narrative. "The combination of sound and still and moving images alternate between purely visual sensation and multi-media communication, itself a metaphor for the interrelationship between individual and social experience."

The Terrible Uncertainty of the Thing Described (1987), Doug Hall

The awesome and dangerous power of nature is central to Doug Hall's installation. Three video monitors present footage of storms at sea, tornadoes, forest fires, electric storms, and other images of nature in turmoil. In the space adjacent to the monitors, a Tesla Coil arches one and one-half million volts of electricity to two steel chairs, creating a dazzling display and blast of power. "The work implies that environmental weather conditions echo the inner world of human emotion."

Wilderness (1986), Mary Lucier

Mary Lucier's installation is an explicit tribute to 19th-century American painters, particularly the Luminists and the Hudson River School. The artist recorded video images at the original sites of the landscape paintings of Thomas Cole, Frederick Church, and Fritz Hugh Lane, as well as of classical ruins, 19th-century landscapes, and the modern destruction of the natural environment. Seven monitors placed on faux-classical pedestals present three channels of synchronized video images. "With a modern eye and sensibility, Lucier addresses both aesthetic and ecological concerns through a form of temporal narrative and landscape panorama."

The Allure of the Concentric (1985), Rita Myers

An open gate leads into the gallery, where a water-filled pool is surrounded by three trees suspended in the air. Single drops of water drip from the ceiling, casting concentric ripples in the pool. Off to the side is a large structure echoing architectural forms. Large boulders sustain four monitors, each showing different landscape imagery from the American Southwest. A haunting musical score completes the meditative mood. "Myers's environment is conducive to spiritual experiences, recalling the sensation in which contemplation of the landscape stimulates an examination of self."

AMERICAN LANDSCAPE VIDEO

DESCRIPTIONS OF THE INSTALLATIONS

January 17 - February 19, 1989

Aransas (1978), Frank Gillette

Aransas is named after the coastal region north of Corpus Christi, Texas, where the artist recorded the images and sounds of this installation. Six video monitors face the center of the gallery, arranged alone or in pairs at the four corners of a compass. Images of nature are shown in close-up view of details of natural life, along with the overall views of the area. Sounds of nature--birds calling, the wind moving through the foliage--are presented on six audio channels. "Aransas is a multi-channel contemplation invoking nature as the basis for reflection on the individual's place in the world and... illustrates a geometric sensibility found in the structural art of the seventies."

The West (1983), Steina Vasulka

A native of Iceland, the artist has created a landscape video installation reflecting her experience of living in Santa Fe, New Mexico. Images seen in The West were recorded with a motor driven camera looking directly into a spherical mirror, allowing a view in front and behind the lens simultaneously. Eight monitors are arranged in a circle in a darkened room, showing panoramas of the desert, ancient adobe-brick walls, and vistas dominated by immense radio-telescope dishes. "The elegance and spatial complexities of the video medium are explored in both Vasulka's installation structure and double panorama."

Room for Saint John of the Cross (1983), Bill Viola

This installation combines two states of mind in a single work--one turbulent and one at peace. The title refers to the 16th-century Spanish mystic and poet who was imprisoned during the Inquisition. The cell in which he was held has been recreated on a small scale, and contains furnishings and a small monitor showing a serene view of a mountain. His whispered poems can be heard. Surrounding this cubicle is a barren gallery space filled only with the sound of roaring wind, and on one wall are projected video images of a frenzied, rapidly moving view of mountains. "The incantatory whisper of his ecstatic poems, which speak of love, ecstasy, and passage through a dark night, reminds the viewer of the dichotomy between body and soul, and refers to the triumph of the imagination."

All quotes taken from exhibition brochure text, written by Robert R. Riley, Curator of Media Arts, SFMMA.

November 1, 1988

Contact: Sandra Stumbaugh
415/863-8800

Julia McHugh
415/771-6062

**AMERICAN LANDSCAPE ART--FROM THE HISTORIC PAINTING TRADITION TO
MODERN VIDEO INNOVATION--ADDRESSED IN SYMPOSIUM AT SAN FRANCISCO
MUSEUM OF MODERN ART ON NOVEMBER 17**

A 19th-century artistic tradition as seen through the eyes of 20th-century electronic innovators--what is its impact and direction? This issue is addressed by art historian Barbara Novak, curator William D. Judson and video artist Mary Lucier in a symposium entitled From the Sacred Grove to the Electronic Grove, Thursday, November 17 at 7:30 p.m. at the Herbst Theatre. Held in conjunction with the opening of the San Francisco Museum of Modern Art's (SFMAA) exhibition American Landscape Video, the symposium will be moderated by Robert R. Riley, Curator of Media Arts, SFMAA.

The evening's focus is on the conflict between civilization and nature as seen in the works of both early American landscape painters and contemporary video artists. Panelists will also explore the impact of electronic innovation and new directions in video art.

Barbara Novak's book Nature and Culture has been hailed as the single most consequential study of 19th-century landscape painting. Judson notes in his catalogue essay for American Landscape Video, "Novak's book is an obvious source of discussion of the landscape genre in contemporary art making, and useful in drawing parallels between 19th-century painting and 20th-century video artists working in the landscape genre."

- more -

William D. Judson, curator of the department of film and video at The Carnegie Museum of Art, conceived American Landscape Video, the first museum exhibition of several separate video installations specifically organized around a central theme. Presented exclusively on the West Coast at SFMMA, the exhibition is divided into two successive presentations, from November 10 1988 through February 19, 1989.

Mary Lucier is one of seven leading video artists featured in the exhibition. Her installation Wilderness is an explicit tribute to the philosophy and works of 19th-century American painters, and many of its video images were recorded at the original sites of the landscape paintings of Thomas Cole, Frederick Church, and Fritz Hugh Lane.

Tickets for From the Sacred Grove to the Electronic Grove are priced at \$5 for SFMMA members, \$4 for students and senior citizens, and \$7 general admission. Tickets are available in advance from City Box Office, 415/392-4400.

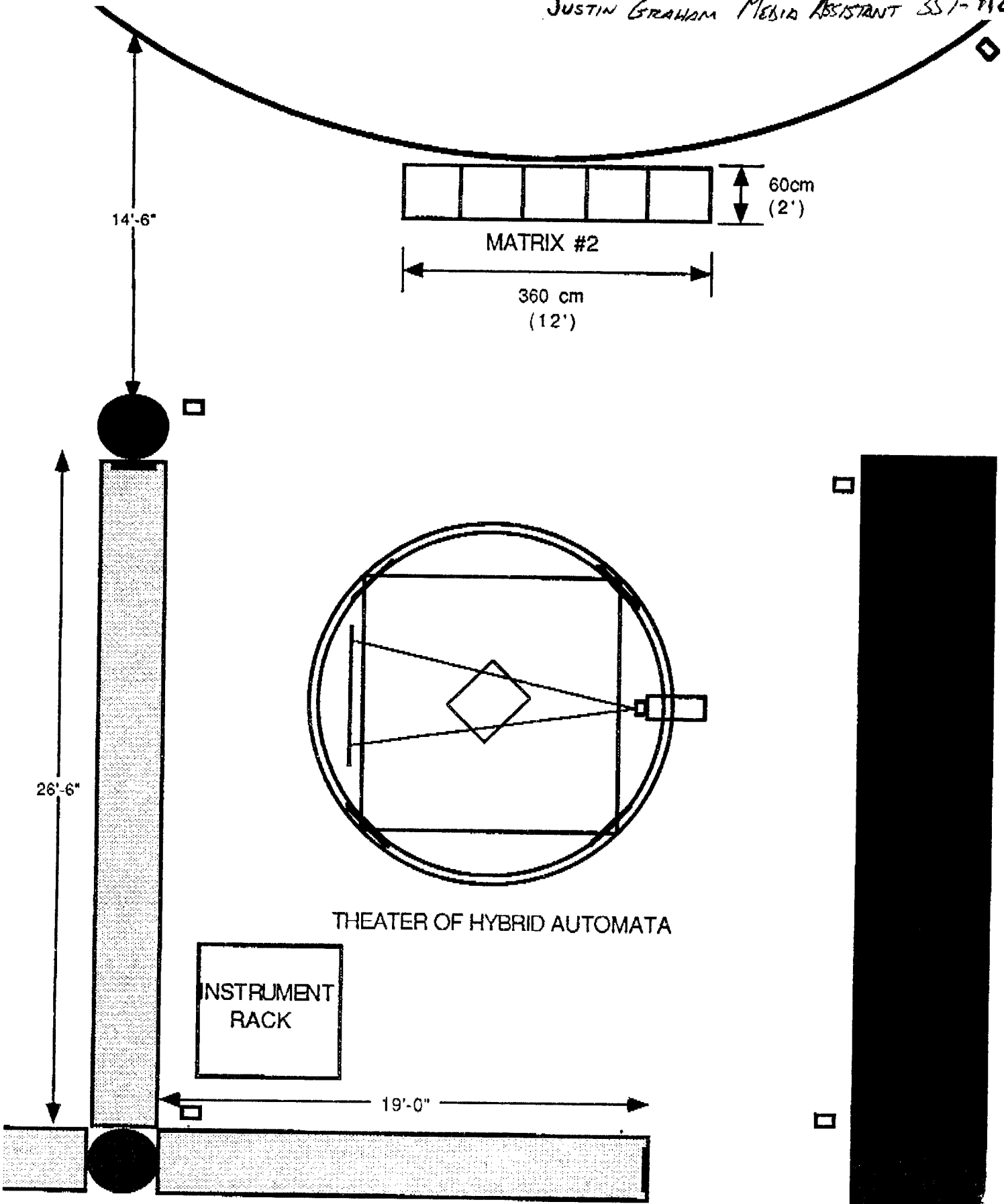
* * *

The San Francisco Museum of Modern Art is a member supported, privately funded museum receiving major grants from the California Arts Council and Grants for the Arts of the San Francisco Hotel Tax Fund.

* * *

For further information and photographic materials, contact the SFMMA Department of Public Relations, 415/863-8800.

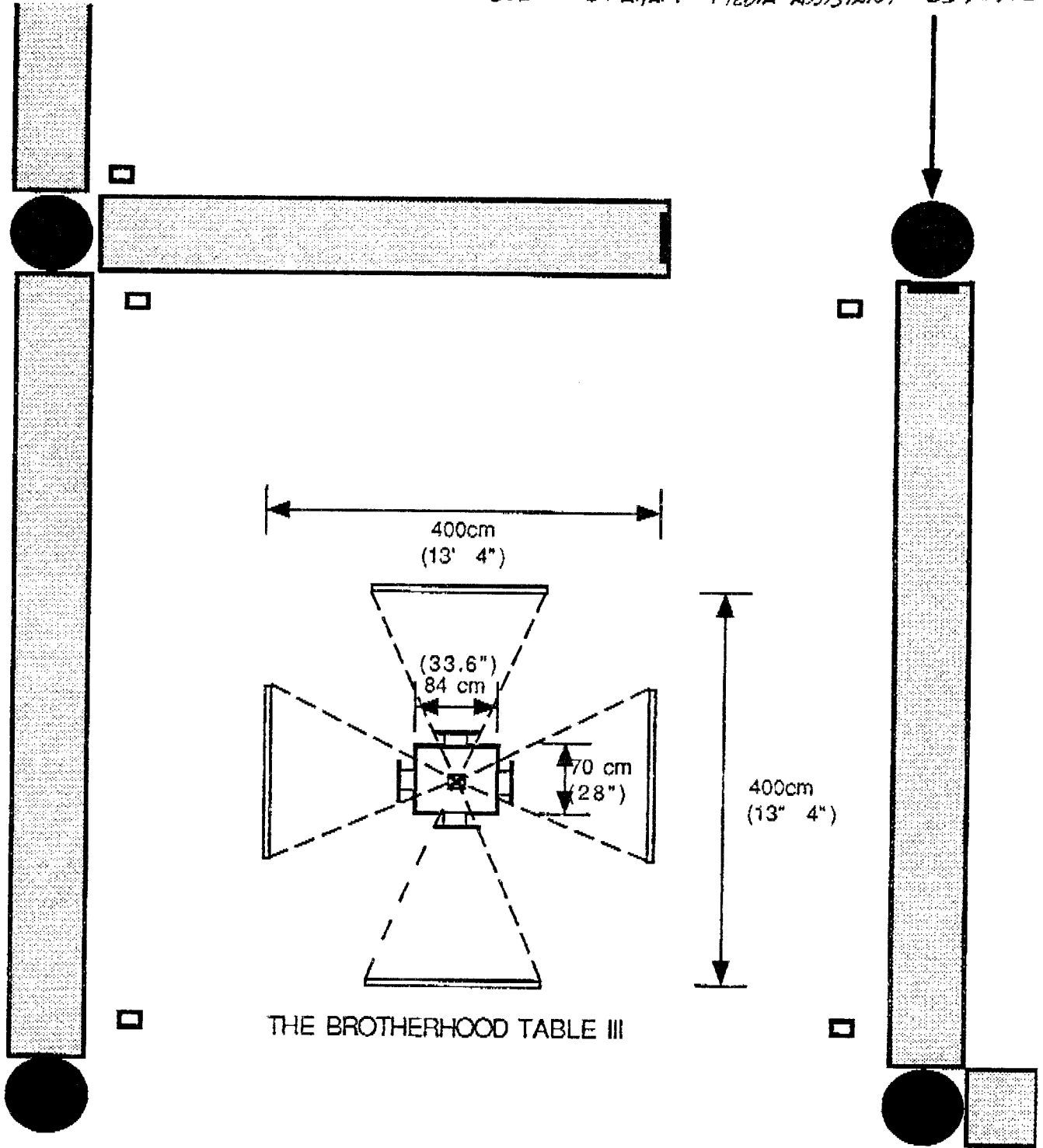
JUSTIN GRAHAM MEDIA ASSISTANT 357-4129



SFMOMA 4th Floor South Detail (G) Scale 1"=5'

Prepared by J. GRAHAM 6/95

JUSTIN GRAHAM MEDIA ASSISTANT 357-4129



SFMOMA 4th Floor South Detail (F) SCALE 1" = 5'

Prepared by J. GRAHAM 8/95

SFMOMA FAX

San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103-3119

December 26, 1995

Telephone: 415-357-4187
Fax: 415-357-4037

TO: Bruce Hamilton
FAX: 505-757-6603

FROM: Olga Charyshyn, Assistant Registrar Total of 6 page

Dear Bruce,

Just a quick to note regarding the pick up on Monday January 15 by Fine Arts Express. I am enclosing the marked up shipping list that I sent to them (you and I reviewed it over the phone a couple of weeks ago) so we all have the same document. If anything has changed, please let me know.

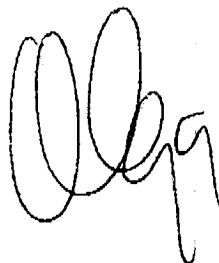
One last reminder - each package must have the name of the work on it. Both Fine Arts Express and the SFMOMA very much require labels on every individual package or object

We expect the truck to arrive at our shipping dock, weather permitting, on Wednesday January 17 in the afternoon. This will give us a couple of days to place the components in the correct spaces and do the necessary unpacking in order to be ready for your arrival on Monday January 22nd!

Regarding Allvision - I have sent faxes to both Marco Gazzano and Carlo Nasaloni (Woody suggested to Justin we contact him) and have as yet not heard a peep from them. We will try to telephone, but the time difference makes it difficult! If you do anything to help me out on this, it would be greatly appreciated.

Hope all is well in Sante Fe and that January 15th doesn't arrive too soon for you!

Happy New Year.



October 18, 1995



Bruce Hamilton
Hamilton-Carlisle
Route 1 Box 5-C
Glorieta, NM 87535

Dear Bruce,

Here is a revised drawing for the MATRIX #1 pedestal. The height has been changed but there is still the question of the interactive unit. Is there in fact a interactive foot switch and does there need to be a hole drilled in the front bottom of the pedestal to run a cable through? Does it attach directly to the laserdisc player?

As for MATRIX #2, I am assuming that there is no space for the laserdisc player as part of the matrix and that it will need to be hidden nearby. Perhaps in a white box on the floor next to the piece?

The Sharp XG-650U is in fact 12 5/16" high. The distance from the top of the video projector to the center of the lens is 3". I hope this is the right size.

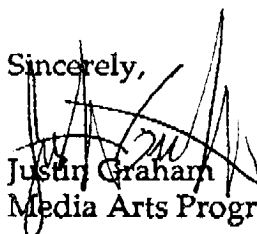
Mark Petr, Curatorial Assistant, is checking into the new paper for the BOREALIS screens. The dimensions for the Sony 1041Q video projector is 21 x 11 3/8 x 23 5/8 inches (W x H x D). We will hold off on building anything until the screen size is finalized.

Originally the checklist had called for some compressed air canisters for THE THEATER OF HYBRID AUTOMATA, but Steina faxed back that none was needed for that piece. Do we need to provide compressed air at all? For one of the other pieces?

There were also some questions about when you would be coming to San Francisco and what pieces you would be working on during installation. You can coordinate your travel arrangements with Mark. He can be reached at (415) 357-4159.

Thanks for taking the time to look over all of this information and I look forward to hearing from you soon.

Sincerely,



Justin Graham
Media Arts Program Assistant



October 5, 1995

Steina and Woody Vasulka
Rt. 6
Santa Fe, NM 87501

Fax: 505/473-0614

Dear Steina

Here is the list of titles for the three video programs planned for the exhibition. Justin tells me SFMOMA has in its stock resources three video disc players to commit to their presentation. It would be our preferred standard with which to present the daily programs but the question remains on which format to purchase the videotapes. On 3/4" submaster or Beta SP or a disc compilation?

The Museum has Summersalt and The Art of Memory on two 3/4" presentation master cassettes. As you recommended in our recent discussion the additional seven titles will be purchased directly from you, not a distributor. Could you let me know the purchase price of the seven individual titles? I can process a payment right away if you fax to me a bill for these tapes, on Vasulka letterhead and signed by you with your SSN. Please send the original in the mail.

The purchase price you itemize will cover the cost of the new videotapes, not those previously acquired for the collection. The additional expense of conforming the list of titles to the video programs, and transferring those onto presentation discs, will be an exhibition related expense and paid to you from a second invoice. Let me know how to best arrange the transfer of the two titles SFMOMA holds to the compilation work done in Santa Fe. Justin Graham, Media Arts Program Assistant, appreciated clarification on his installation plans and he proceeds with attention to details directed by your response. Thanks for taking the time to answer him.

Your fax and exhibition title change was on my chair this morning. Marita and I have discussed the suggested change and recalled the number of show titles and permutations we had already considered and rethought. We had considered this title and felt *Writing the Image/Reading the Tools* was awkward and perhaps misleading as a show title. I'll question SFMOMA's Communications office and the Director, Jack Lane, for their

Steina and Woody Vasulka

October 5, 1995

Page 2

response on the change, and check to see if it is at all possible at this time. If it's too late, is *Machine Media: Steina and Woody Vasulka* not acceptable? It packs the right kind of punch. Don't you think so?

All best wishes for our continued success.

I look forward to talking with you,

A handwritten signature in black ink, appearing to read 'Bob Riley', with a long horizontal line extending to the right.

Bob Riley
Curator of Media Arts

BR/cn

Enclosure: videotape lists

cc: Justin Graham, Media Arts Program Assistant
Mark Petr, Curatorial Assistant
Margaret Lee, Permanent Collections
Barbara Levine, Exhibitions Manager

October 5, 1995

Steina and Woody Vasulka
Rt. 6
Santa Fe, NM 87501

By Fax: 505/473-0614



Dear Woody,

How are all your thoughts taking shape in *Brotherhood I*? I hope the construction is going well and you can provide a sketch for its installation soon. The work fascinates me and I'm eager to see it complete.

The following SFMOMA floor plan shows the architectural revisions to be made to the gallery space by the removal of one wall. The Museum will destroy the wall to create a large space, but it is not the wall we discussed between the central most space F and I. The wall between I and K is scheduled for demolition. For a number of institutional and structural reasons the larger room was created on the perimeter rather than center. This will still work well for you, I think, in combination with sections G, F, I/J and K. Perhaps the single-channel program could be moved to the innermost section F from the corner gallery K, and *Brotherhood III* could re-locate to the corner space. Let me know your reaction.

Exhibition staffs are gearing-up on the installations and solving some shipping, equipment, and physical puzzles. Your assistance with the smallest details at this time will benefit the installations in late-January. We are grateful for your ideas, and help with logistics.

I appreciate, too, your care and work on the catalogue essays. After my several reads, the articles and entries build a clear and dynamic description of the work. The publication promises to be very strong. Thanks especially for the clarification and muscle you added to my entries.

Please let me know the status of the Rome show, your agreements with them, and whatever aspects or impacts I might need to know about regarding any progress on or changes to the set of installations for San Francisco.

Best wishes,



Bob Rife
Curator of Media Arts

BR/cn

Enclosure: Floor plan – fourth floor south

cc: Justin Graham, Media Arts; Mark Petr, Curatorial Assistant; Olga Charyshyn, Registrar

September 20, 1995



Steina and Woody Vasulka
Box 100, Rte. 6
Santa Fe, New Mexico 87501

Dear Steina and Woody:

The San Francisco Museum of Modern Art is delighted to work with both of you in organizing the survey exhibition of your installations and videotapes from February 2 until March 31, 1996. I want to take this opportunity to express my appreciation for the time and efforts you have devoted toward the preparation, consideration and thought to make this project a reality. It is sure to be an outstanding success.

I am writing to formally request the loan of the seven installations which comprise the majority of the show. Please find enclosed the necessary loan forms that the museum needs in order arrange the shipment of the works to San Francisco. Kindly complete both copies of the loan forms and return the museum copy to us at your earliest convenience. Retain the lender copy for your records. Please make sure to provide the insurance value for each piece. The museum will, of course, undertake all costs of packing, shipping, and insurance.

If there are any questions regarding the loan, please contact Mark Petr (tel. 415-357-4159) in our Curatorial Department, who will be happy to respond to any questions you might have about completing the forms. We look forward to receiving the reply.

Sincerely,

A handwritten signature in black ink, appearing to read "John R. Lane", written over a large, stylized, circular flourish.

John R. Lane
Director

/enclosures

TO: JOE RILEY

DATE: _____

PAGES: _____

SUGGESTED TITLE :

READING THE TOOLS
WRITING THE IMAGE

CC: BOB
MANITA
MICHAEL

OCT. 4th

W+J

25 September 1995



Steina and Woody Vasulka
Box 100, Rte. 6
Santa Fe, New Mexico 87501
By Fax: 505-473-0614

cc: Marita Sturken
Robert Riley

Dear Steina and Woody:

In our preparation of the installation, a few concerns occurred to our staff members. I am sending a list of them to you so that you could consider them.

1. Olga Charyshyn, Exhibition Registrar, will accomodate your request to send works early in November. The budget cannot accomodate three shipments, but Olga can arrange two — one shipment in November for most components and one immediately after the Christmas holidays for *The Brotherhood: Table I*.
2. Other information regarding the dimensions of the components that make up the installations is necessary for Olga to complete transportation plans, in order that any crates can be constructed and truck space reserved.
3. Justin Graham, SFMOMA's Technical Assistant, will confirm with Steina the specifications on the three single-channel video programs and their compilation.
4. AC power requirements for each installation must be specified at this time to ensure that the galleries will be sufficiently prepared. Justin will confirm his wiring and circuit plans with you.
5. It would be very helpful if Justin could receive an update on the plan for *The Brotherhood: Table I*, still in-progress. Any information on its development and gallery layout would be also be helpful to us.
6. I understand that the single-beam projector for *Theater of Hybrid Automata* will be supplied for the installation at an additional fee. Are there any other special arrangements we need to make for components used in other works? If so, please communicate these directly to Justin.

7. Mark Petr, Curatorial Assistant, for the exhibition, will be sending a layout stipulating wall colors required for the various galleries. A color sample of the darker gray you desire for Woody's installations should be sent to us as soon as possible.

8. For your convenience, I am listing below the direct phone numbers of staff directly involved with the installation:

Olga Charyshyn	415-357-4187
Justin Graham	415-357-4129
Mark Petr	415-357-4159

Thank you for your attention to these matters. If I can be of any assistance, please do not hesitate to contact me at 415-357-4074.

Sincerely,



Barbara Levine
Exhibitions Manager

May 17, 1995

Dear Steina and Woody,

Am here in San Francisco working with Bob, and things are getting into gear in a major way, and I thought that it would be a good idea to contact you now rather than wait to lay this all on you when you return on June 2. Am sending this to Czechoslovakia, Karlsruhe and Santa Fe Things are moving apace! Here's the list:

1. First of all, Woody, I am assuming that you remember that we want you to write a short essay for the catalogue, and that you have been working on it. It does not have to be long. I need this ASAP, since my deadline for all of the catalogue material is June 15.
2. There is a budget for about 30 catalogue photographs, 16 of which are budgeted to be color (and these numbers are flexible). I need to know which of the works in the show you have already photographed in color and which in black and white and which are not documented.
3. Bob had commandeered more space, which actually means ^{one} ~~two~~ additional rooms (see attached floor plan). This raises the question of the *Brotherhood*. Woody, I know that *Table III* is done, and my understanding is that you finished another table in Europe. Would it be possible for you to exhibit three tables (see configuration on floor plan)? Bob can discuss financial logistics with you when you return, but we need a sense now of what is possible with this.
4. *Theater of Hybrid Automata* has been moved to a different space (see floor plan), which looks very good. It is 30 x 30, and has no equipment room, and only one entrance. We need a floor plan for *Theater* in this space.
5. Steina, we need a plan for *Borealis* for space on attached floor plan. We are assuming screens are hung. Should projectors be hung? What are the mirrors standing on?
6. Plans for the CD-ROM are proceeding. I have been working with Peter Samis on this at the museum. We can discuss it at length when you return.
7. The American Federation for the Arts has expressed interest in touring the show, installations and all. If this happens, it will mean lots of venues!

(continued)

Steina and Woody Vasulka

May 17, 1995

Page 2

8. We are going to come July 13 to 17 to Santa Fe to do piles of work (look at *Brotherhood*, discuss final checklist and equipment, choose photos for catalogue, work on CD-ROM plan and do interviews for it, etc.) I checked with Steina about this before she left, so I am hoping that these dates work for you.

Needless to say, this means lots of work for you this summer, especially in June! Much of this work on plans must be done the first week of June—

Let me know how this all sits with you. Fax us here (415-357-4037) or call (415-347-4131) and we will call you back.

Hope you are doing well there.

4x00
Marita 

Enclosure

Think Big.

Bert, 

THE VASULKAS

Dear Marita,

Oct. 11.94

Here is a draft of the construction budget for Table IV. Some additional cost is not yet expressed in the actual numbers, this concerns a visual and aural production of the piece, which will probably involve large computer time.

Let us look at this budget in the light of the Brotherhood series. The construction of each Table consists of several major components:

- The Electro/Optical platform
- The Media (of Sound and Images distribution, monitors, projectors, speakers, lights)
- The Robotics
- The Environment (screens and other environmental displays)
- Interactive Sensorial Network
- Computer and associated programing

Each theme, each Table has its idiosyncratic variation and regardless its outward appearance, the inner structure always follow the template.

The major Opto/Mechanical parts come or are to be selected from the war surplus, a resource reasonably abundant here at Southwest. Although the all other necessary auxiliary systems are to be find or be inspired by the war environment here, a major reconstructive procedure is expected to achieve its symbolic transformation.

Building of a Table takes about a year and this particular proposal should make the next Table presentable at the Vasulka retrospective in San Francisco in the year of 1996.

The breakdown:

The Platform:

Collection of surplus material:		
Travel (Arizona)	3 round trips	400.-
Purchases		1,500.-
Machining new parts and adaptations		
1,200.-		
Table Assembly		500.-

SubTotal		2,400.-

interaction with it. Additionally, by selecting more sensitive cameras, the general light level in the environment could be kept low and the balance of light could tip in favor of stronger display image.

Space requirement

Active Space (see drawing/floor plan Room #026)
3,8M x 4,9M (12'5" x 16' 1")

Video:

2 or 4 matching video monitors (color) **[provided by Roma]**
2 Color video cameras PAL **[provided by Roma]**
2 Camera housings **[provided by Vasulkas]**
2 adjustable Camera stands **[provided by Vasulkas]**

Installation notes:

Connect the two cameras to the BNC connectors on the top of the turntable A and B. Connect the BNC connector on the bottom of the turntable (A and B) to the A and B pair of monitors. In case of multiple pairs, the terminators must be open except for the last monitor on the chain.

Hardware

A Mirror sphere **[provided by Vasulkas]**
A sphere stand **[provided by Vasulkas]**

Crossbar

Turntable assembly (with gears and DC motor)
[provided by Vasulkas]
Turntable platform **[provided by Vasulkas]**
Variable DC power supply **[provided by Vasulkas]**
2 Lights and Light stands **[provided by Roma]**
AC and Video cables **[provided by Roma]**

Space modifications, curtains, stands, platforms
[provided by Roma]

Platforms:

The installation rests on the stand 1 to 2 ft high (gallery support choice) strategically placed in the exhibit space (usually the center). **[provided by Roma]**

Maintenance:

The surface of the sphere and monitor screens should be occasionally dusted off and orbital speed empirically readjusted if needed.

Exhibit Environment:

Light, sound, arrangement in space and Installation Light and sound:

There is a great variety in choosing light condition around this installation. The space should be flooded in all directions either by artificial or natural light. It is important that an environment reflected in the sphere exhibits great variety of forms and architectural features, contrast in color and brightness. The dynamic addition to the environment are the viewers.

There is no acoustic input or output to the environment.

Power:

Connect the DC Power Supply for the turntable and the two cameras on a single A.C. box (three outlets) and all monitors on another box.

Daily Operations:

Start up:

Turn switch on turntable A.C. box
Turn switch for monitors
Verify that the installation goes into motion and displays video on the monitors.

Shut down:

Power down monitors, and turntable

Trouble shooting:

- 1) repeat above procedure
- 2) check appropriate cable connection
- 3) panic and call the Vasulkas (call them anyhow)

Media

None, this installation is a simple dual close circuit arrangement. It could exist in other video standards depending on availability of the cameras (of a specific size, see drawings) monitors.

Shipping information:

Number of crates: To be determined
dimensions, weight, kind, content etc

Installation notes:

The two projectors turned on their side are placed on Table
[provided by Vasulkas]

There is a custom built beam splitter. **[provided by Vasulkas]**

Audio:

2 Stereo Audio Amplifiers (4 audio channels) **[provided by Roma]**

4 Speakers **[provided by Roma]**

4 Speakers stands **[provided by Roma]**

Cables **[provided by Roma]**

Projector description:

Split Beam description. **[provided by Vasulkas]**

Platforms:

Two platforms/tables for the two projectors
[provided by Vasulkas]

Power outlets: 7

Two projectors, two players, two amplifiers and one synchronizer
(disk).

Maintenance:

The projection lenses need dusting once a week

Daily Operations:

Start up:

Video Laser Disks:

Power up projectors, Disk players and synchronizer
After a short wait the program self-starts

Verify that the installation is starting synchronously.

Shut down:

Video Laser Disks:

Power down the *projectors, Disk players and synchronizer

***Att: the projectors may only be turned off by the power
switch and never by pulling out the cable as the unit needs
to be cooled down (approximately two minutes) by the internal
fan.**

Trouble shooting:

- 1) repeat above procedure
- 2) check appropriate cable connection

Media:

Program exists on two video laser disks in NTSC format.

1 Two Channel Synchronizer

Shipping information:

Number of crates: To be determined
dimensions, weight, kind, content etc

Maintenance:

The monitor screens need dusting once a week

AUDIO

2 Stereo Audio Amplifiers (4 audio channels) [provided by Roma]
4 Speakers [provided by Roma]
4 Speakers stands [provided by Roma]
Cables [provided by Roma]

Installation notes:

Channels 1 and 2 are in an average range and could if necessary be connected to the monitor speakers, channel 3 and 4 however need good base speakers (subwoofers).

Daily Operations:

Start up:

Power up monitors, Disk players and synchronizer
After a short wait the program self-starts

Verify that the installation is starting synchronously.

Shut down:

Power down monitors, Disk players and synchronizer

Trouble shooting:

- 1) repeat above procedure
- 2) check appropriate cable connection
- 3) panic and call the Vasulkas (call them anyhow)

Media:

2 Laserdiscs (The 2 masters are on 1" NTSC)
Programs on video disk PAL format

Shipping information:

Number of crates: To be determined
dimensions, weight, kind, content etc.

Tokyo Four 1991
(Video & Audio by Steina)

Theme:

"No form of moving-image art comes as close to musical composition as multiscreen video, where the different channels of image and sound are equivalent to musical polyphony, each functioning like a voice in a musical ensemble. And no multiscreen work is as spectacularly musical as Steina's. She works as a composer would, playing on the visual equivalents of timbre, texture, and tone. *Tokyo Four* is the audio-visual equivalent of a string quartet. In one compositional strategy, Steina begins by assembling a long single channel segment which represents the 'melody,' or what she calls the 'ground track.' Sometimes one screen is the melody and the others are accompaniment, then another screen takes the lead. A musical syntax emerges from this visual point/counterpoint organized around duration, interval, rhythm, repetition, and series. *Tokyo Four* is organized around categories of imagery: Shinto priests meticulously grooming their Zen garden on New Year's Eve; train conductors monitoring rush hour crowds; elevator girls bringing a superfluous, but charming High Touch to the high tech world of the shopping malls, reminding shoppers to watch their umbrellas and to not forget their children; a segment about food, beginning with the vertiginous fisheye lens in a supermarket; and an emotionally charged meta-choreography of a dance troupe's performance and curtain call.... Her compositional devices include flipping or reversing an image and playing it at imperceptibly different speeds on different screens, which gradually all synchronize at the same speed. These strategies are especially effective in the final movement when the female dancer is bowing. The Lehar's waltz the dancers use would be banal without the manipulations of Steina's spectacular visual matrix, which transforms it into something at once exotic and poignant."

Gene Youngblood

Operation:

Tokyo Four is a four video/four audio channel installation on a 22 minute repeated loop. Each of the four laser disk players provides one video and one audio source to a bank of 20 (4 x 5) video monitors and four speakers.

A disk synchronizer aligns the four channels of video for a synchronous playback. At the end of each cycle the program automatically returns and re-synchronizes for a repeat performance.

Note: Each synchronizer is custom built for a specific hardware (Sony or Pioneer) and not interchangeable. Using other media or manufacturer requires a different synchronizing device.

The Vasulka disk synchronizer works with Pioneer industrial disk players (LD-V2200 to LD-V8000 series). There is a possibility to reprogram the dedicated synchronizer software to protocol used by other manufacturers such as Sony, but this is not certain.

Space requirement:

Active Space (see drawing/floor plan Room #005-C)
2,95M x 6,87M (9' 8" x 22' 6")

Video:

20 (4 x 5) stackable matching color video monitors
[provided by Roma]
4 video laser disk players **[provided by Roma]**
1 Four Channel Disk Synchronizer **[provided by Vasulkas]**
Video cables **[provided by Roma]**

Installation notes:

Monitors must be stackable to four high. Monitors which are selected should have minimal area of control panel around the face. Images should area as close as possible to one another.

Audio:

2 Stereo Audio Amplifiers (4 audio channels). **[provided by Roma]**
4 Speakers **[provided by Roma]**
4 Speakers stands **[provided by Roma]**
Audio cables **[provided by Roma]**

Platforms:

A low Platform..(Table like - see drawing) **[provided by Roma]**

Maintenance:

The monitor screens need dusting once a week

Daily Operations:

Start up:

Power up monitors, Disk players and synchronizer
After a short wait the program self-starts

Verify that the installation is starting synchronously.

Shut down:

Video Laser Disks:
Power down monitors, Disk players and synchronizer

Trouble shooting:

- 1) repeat above procedure
- 2) check appropriate cable connection

Media:

Program on four video laser disks, PAL Color

Shipping information:

Number of crates: To be determined
dimensions, weight, kind, content etc.

PYROGLYPHS 1994
In collaboration with Tom Joyce

Theme:

Videotaped in a blacksmith Tom Joyces' shop in Santa Fe, *Pyroglyphs* is a two-channel installation where 12 monitors are arranged in a circle on the floor facing up at a 45 degree angle. The viewer stands outside this circle looking in. The initial inspiration for *Pyroglyphs* was the ancient art of blacksmithing, but soon became a musical treatise of hammering and welding, blowtorches and metal saws.

Operation:

Pyroglyphs is a three video/six audio channel installation on a 15 minute repeated loop. Each of three video disk players provides one video and two audio sources to 3 video projectors and 6 speakers. A video synchronizer aligns the 3 channels of video for a synchronous playback. At the end of each cycle the program automatically returns and re-synchronizes for a repeat performance.

Note: Each synchronizer is custom built for a specific hardware (Sony or Pioneer) and not interchangeable. Using other media or manufacturer requires a different synchronizing device. The Vasulka disk synchronizer works with Pioneer industrial disk players (LD-V2200 to LD-V8000 series).

Space requirement:

Active Space (see drawing/floor plan Room #005-D)
One half of Fountain Room divided with a sound proof wall built along the diagonal as indicated on drawing. **[provided by Roma]**

Video:

3 video projectors **[provided by Roma]**
3 Pioneer video laser disk players **[provided by Roma]**
1 Synchronizer **[provided by Roma]**
Cables **[provided by Roma]**

Audio:

3 Stereo Audio Amplifiers (6 audio channels) **[provided by Roma]**
6 Speakers **[provided by Roma]**
6 Speakers stands **[provided by Roma]**
Cables **[provided by Roma]**

Maintenance:

The monitor screens need dusting once a week

Daily Operations:

Start up:

Power up monitors, Disk players and synchronizer
After a short wait the program self-starts

Verify that the installation is starting synchronously.

Shut down:

Power down monitors, Disk players and synchronizer

Trouble shooting:

- 1) repeat above procedure
- 2) check appropriate cable connection

Media:

Program on three video laser disks, Color

Shipping information:

Number of crates: To be determined
dimensions, weight, kind, content etc

Note: A video monitor version of this installation is being contemplated. After January 20 a decision will be made concerning this piece.

JAN-12-1996 15:41

SFMOMA

415 357 4109 P.08

Steina

***Borealis*, 1993**

2-channel video and 4-channel sound installation
color, sound (10-minute cycle)

4 translucent screens, 2 video projectors, 2 videodiscs, 2 videodisc players,
2 mirror beam-splitters, synchronizer, 2 audio amplifiers, 4 audio speakers,
2 projector tables with mirror holders

Courtesy of the artist

Steina has concentrated over the last decade on the use of video to restructure geography and landscape. Her projects often use the video medium to combine disparate geographies, such as New Mexico and Iceland, into hybrid or synthetic environments. In *Borealis*, one of these constructed environments, the force of water is electronically transposed to demonstrate how the elements can be reconstructed through video in defiance of their materiality. Steina's video animates water, foam, vapor, and mists into new choreographies by changing the water's direction and rhythm and interspersing its many forms. The work's title refers to the ephemeral nature of the northern lights to invoke their illusory qualities of fluidity, luminosity, and illusion.

?

JAN-12-1996 15:39

SFMDMA

415 357 4109 P.04

Steina

Allvision, 1976

closed-circuit video installation

color, silent

2 video cameras, 4 video monitors, mirrored sphere, turntable assembly

This work was engineered by Woody Vasulka.

Courtesy of the artist

In the mid-1970s, Steina began "Machine Vision," a series of works that investigate the nature of seeing through the use of mechanical devices. The artworks of "Machine Vision" use semi-autonomous machines both to reconfigure space and to examine aspects of human and machine perception. The rotating camera of *Allvision* records the external space that is reflected in a mirrored sphere, transforming how we perceive the surroundings spatially and electronically. Steina refers to the *Allvision* globe and video diptych as a means to move beyond the limitations of human vision to a more expansive view. In its interactive and playful form, *Allvision* emphasizes the pleasure of the technology's mechanical vision and the exuberance of new ways of seeing.

JAN-12-1995 15:41

SFMOMA

415 357 4109 P.07

Steina

***The West*, 1983**

2-channel multimonitor video and 4-channel sound installation
color, sound (30-minute cycle)

22 video monitors, 2 videotapes, 2 videotape projects, synchronizer

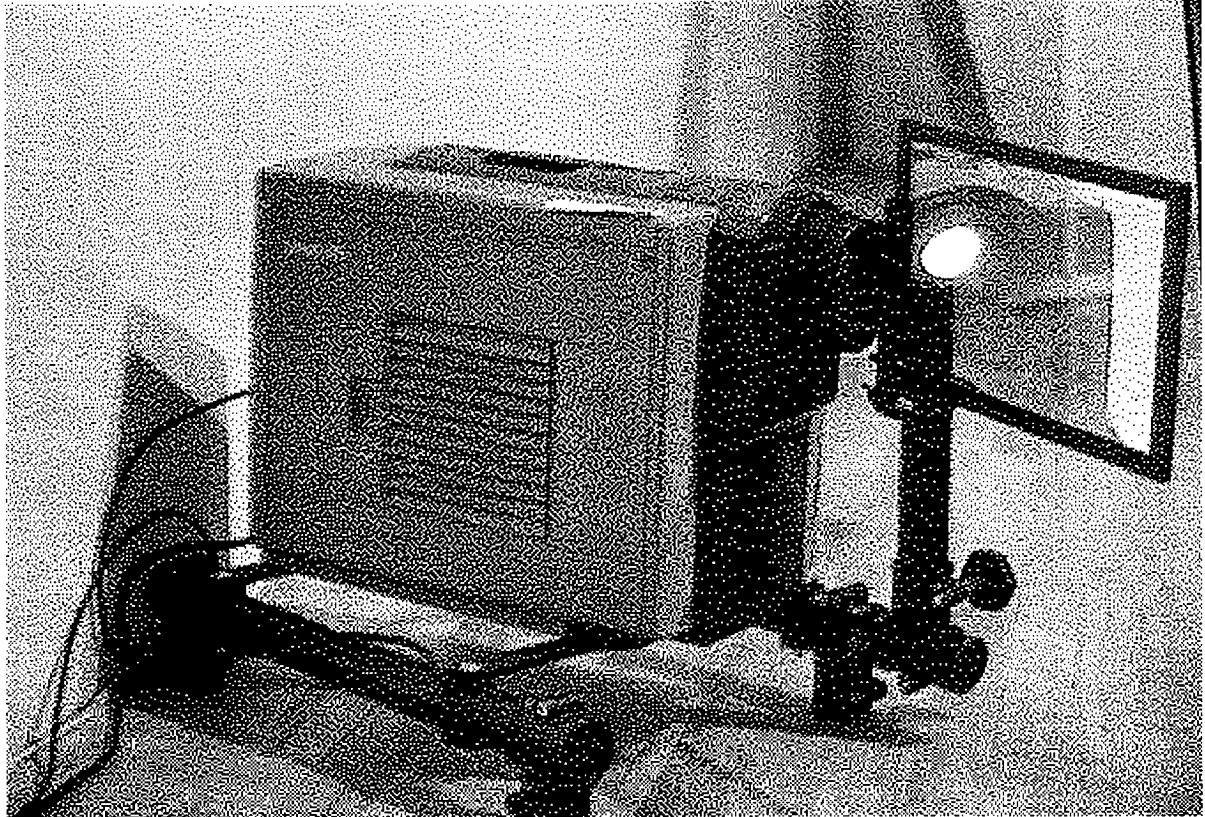
This work was produced using a soft-keyer designed by George Brown.

The sound was composed by Woody Vasulka

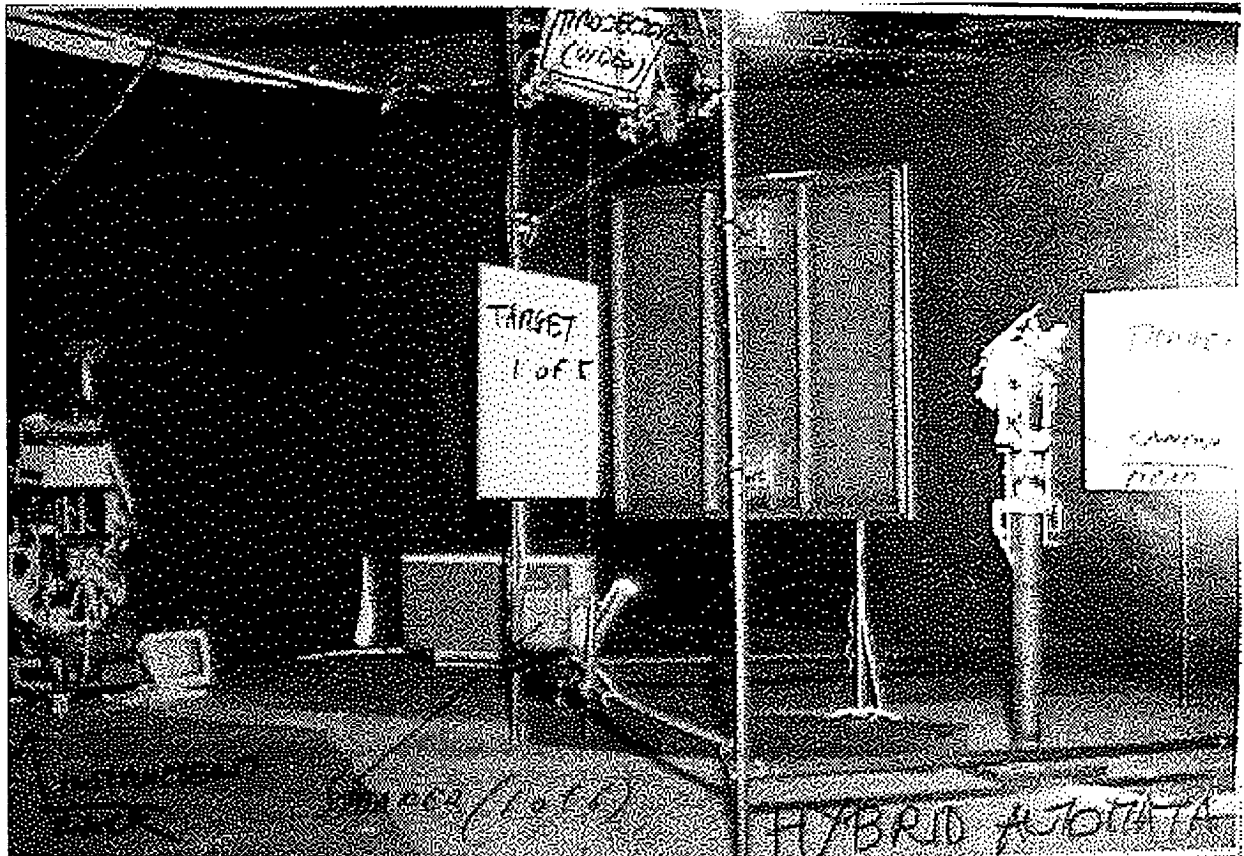
San Francisco Museum of Modern Art

*Accessions Committee Fund: Mimi and Peter Haas, Susan and Robert Green,
Mr. and Mrs. Brooks Walker, Jr., and Thomas Wiesel*

The Vasulkas moved to Santa Fe, New Mexico, in 1980. At this time, Steina began to use her machine devices and video techniques to investigate geographical and geological space. In *The West*, she charts the relationship of landscape to time, specifically the ways in which the desert landscape retains within it the imprint of geological time and the remains of civilizations. This work addresses the spectrum of human technologies evident in the desert—from the Very Large Array (VLA) satellite antenna installation to the ruins of the ancient Anasazi Indians—each in its own way a quest to understand the universe. Steina structures this work with both her signature "allvision" mirrored sphere and the visual motif of horizontal drift, which gives the impression that the image is moving sideways onto the next screen. With a sound environment created by Woody, *The West* presents the Southwestern landscape as an ever-changing space where past and present converge in the temporal nature of the land, transposed through the electronic image.



Video projector with beam splitter



Theater of Hybrid Automata

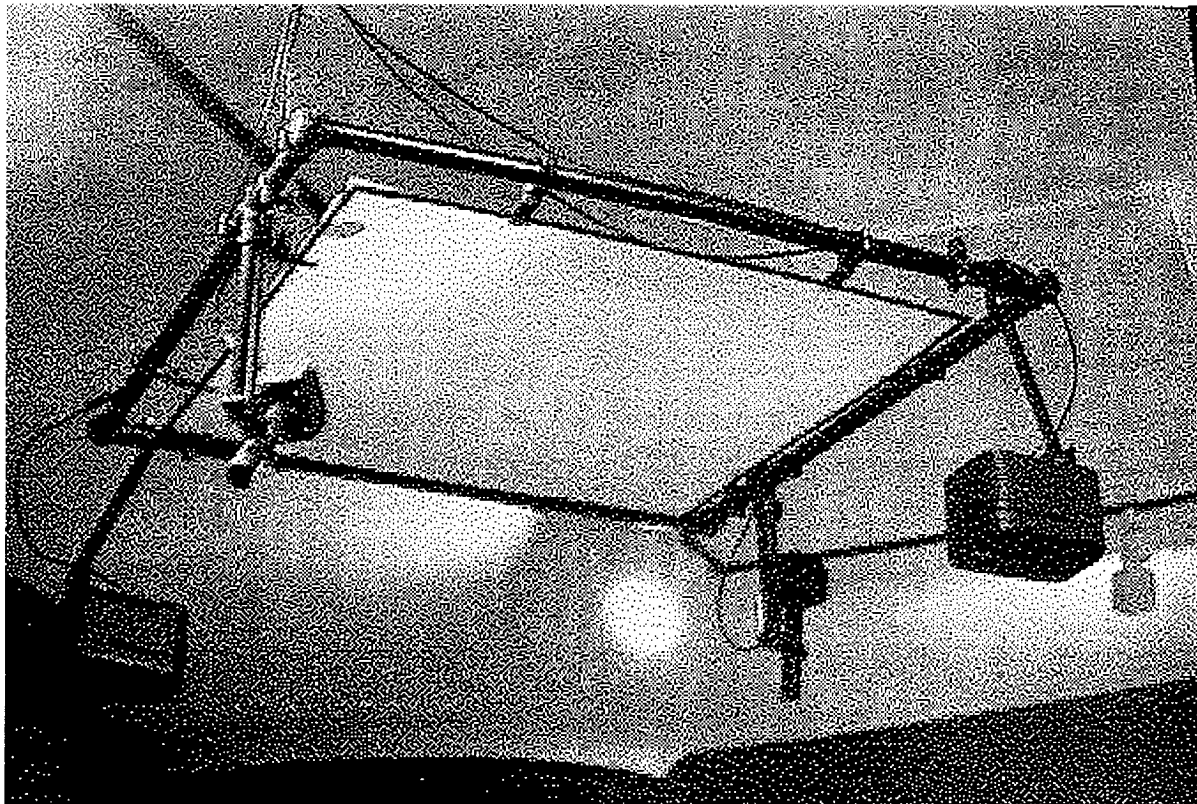


Table III - top screen

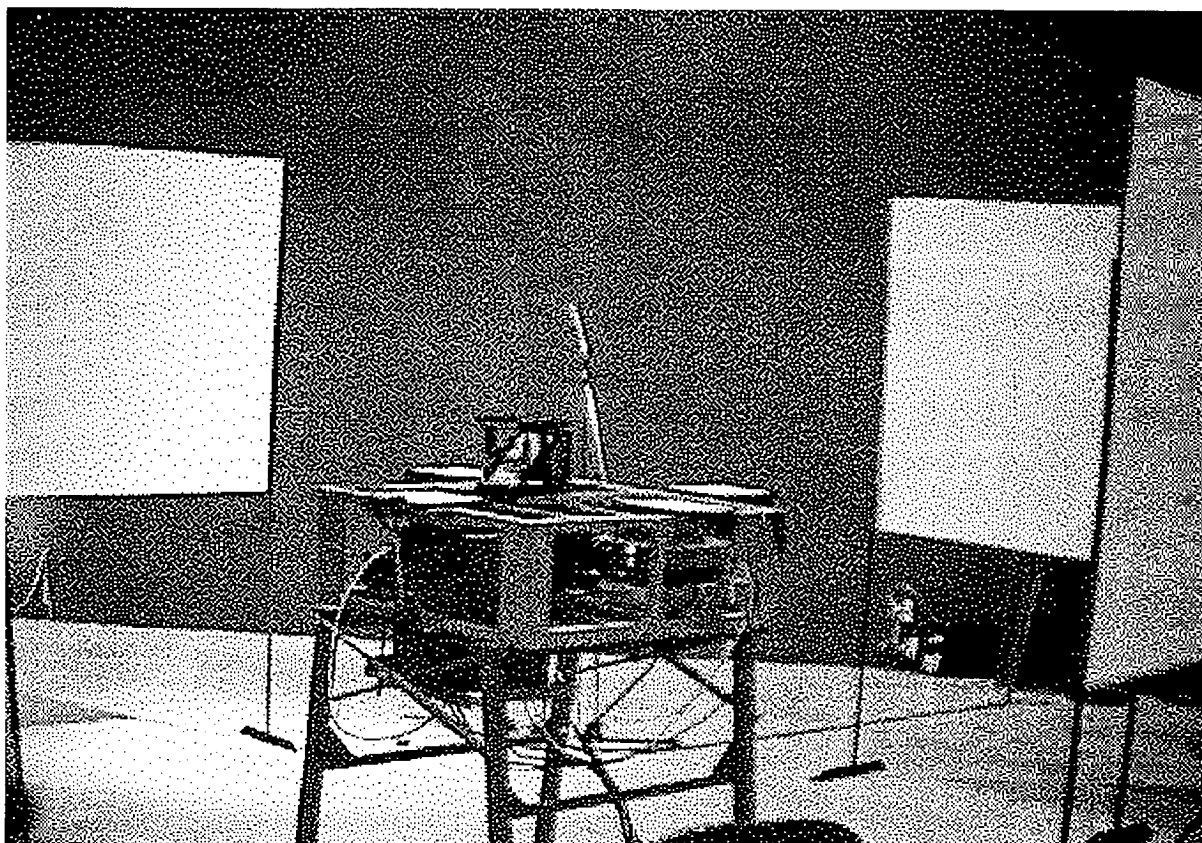
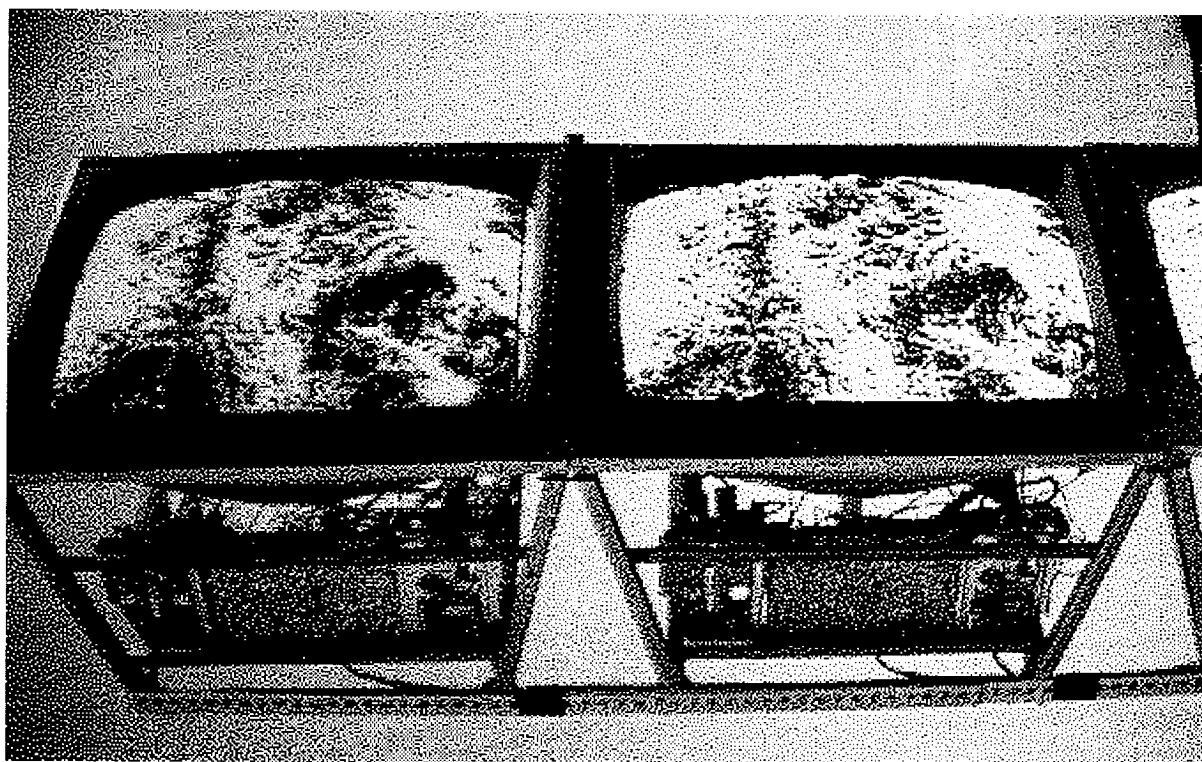
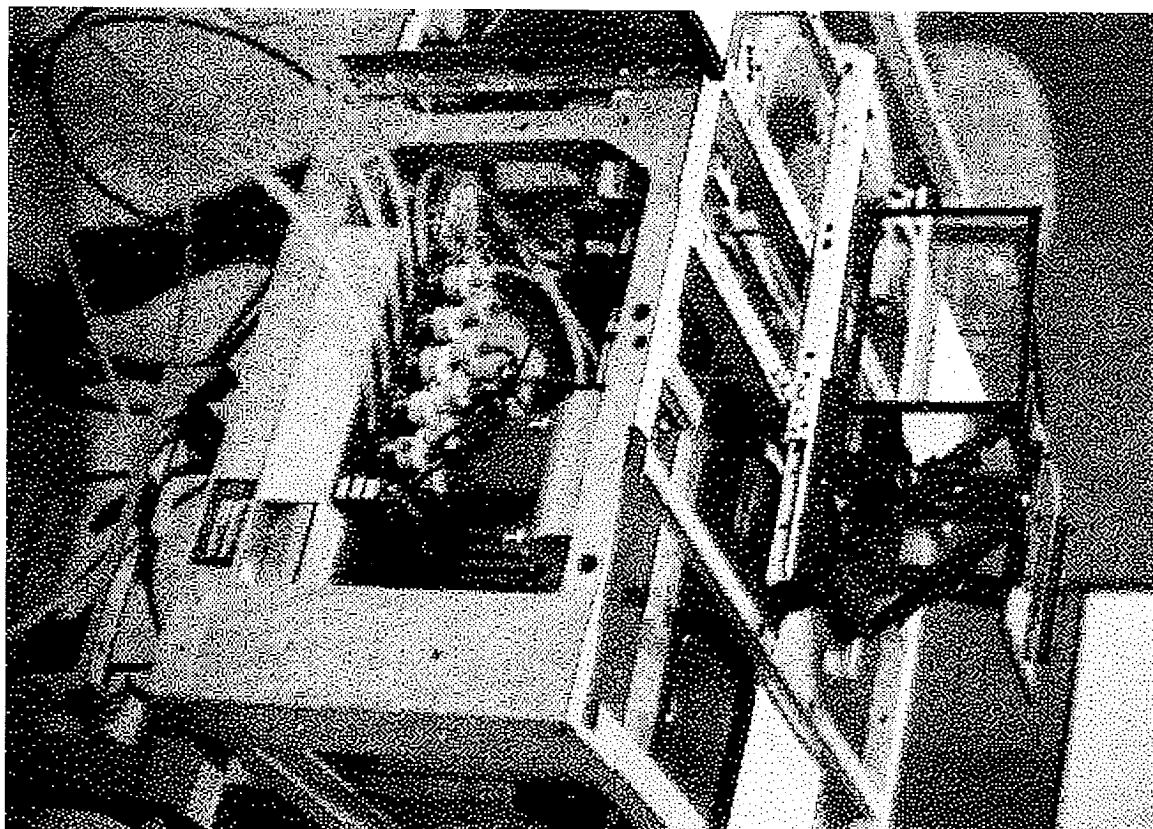


Table III - Table & screens

Table III - center table



Monitor matrix

MACHINE MEDIA: STEINA AND WOODY VASULKA

February 2-March 31, 1996

**AUDIO /VISUAL EQUIPMENT
PROVIDED BY SFMOMA****VIDEO MONITORS:**

22 Sony PVM- 1910

4 Sony PVM- 2030

12 Sony PVM- 2530

1 Sony PVM-3230

To Be Acquired: 2 Sony PVM-2530

LASERDISC PLAYERS:

7 Pioneer CLD-V2400

1 Pioneer CLD-V2600

To Be Acquired: 0

VIDEO TAPE DECKS:

2 Sony VP-7020

To Be Acquired: 0

STEREO AMPLIFIERS:

2 Marantz RS-2252

1 Technics AAVC-4

1 Technics SU-450

To Be Acquired: 0

SPEAKERS:

2 AR Powered Partners

4 JBL Control 5

2 JBL Control 1

To Be Acquired: 0

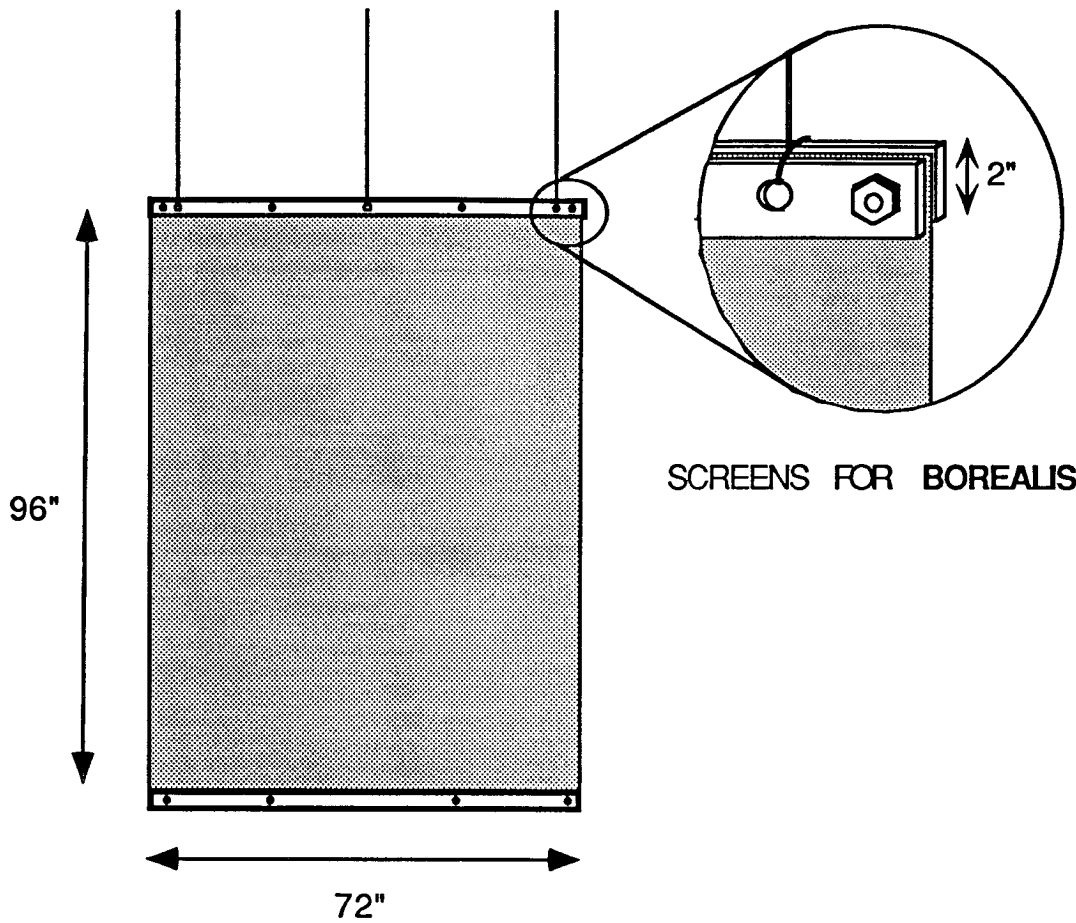
VIDEO PROJECTORS:

3 Sony VPH 1041-Q

To Be Acquired: 0

SCREENS:

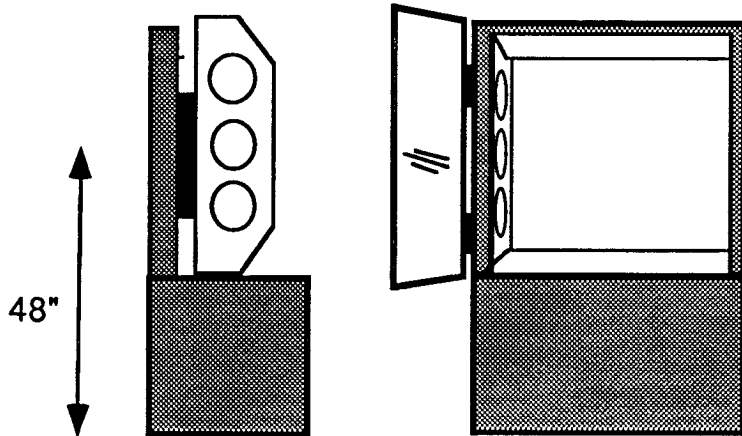
4 Trans Lum #55418 from Savage Paper on constructed frame



SCREENS FOR BOREALIS

SFMOMA

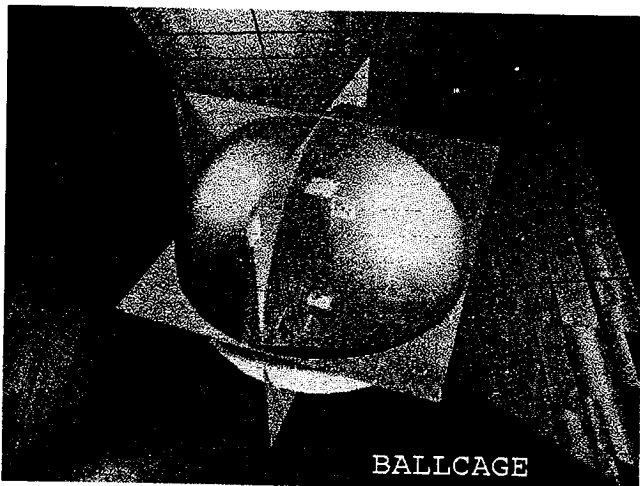
Steina and Woody Vasulka
 February 2- March 31, 1995



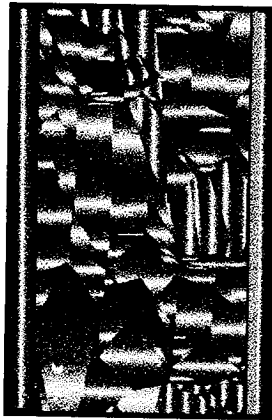
FRONT VIEW

SIDE VIEW
 (WITH MIRROR ATTACHED)

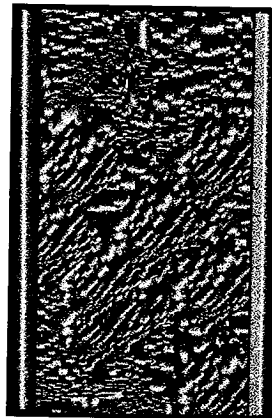
BOREALIS PROJECTOR STANDS



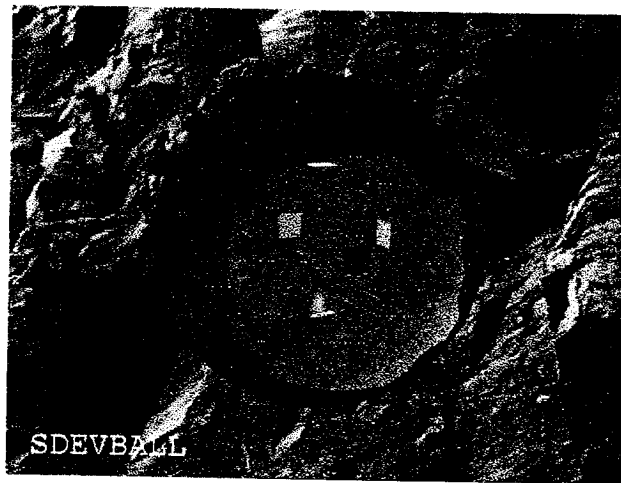
BALLCAGE



GATE5



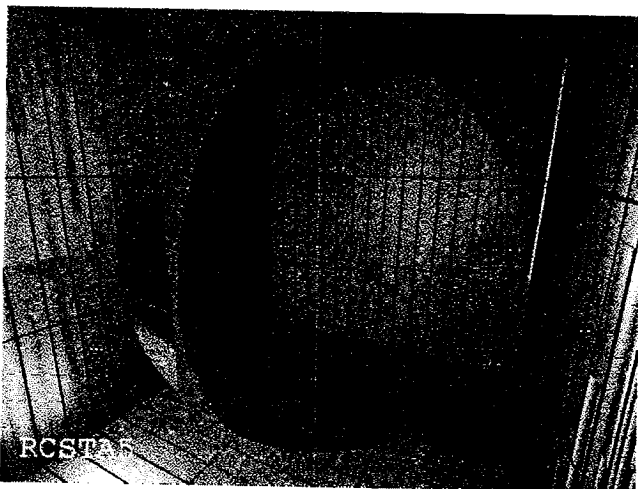
GATE7



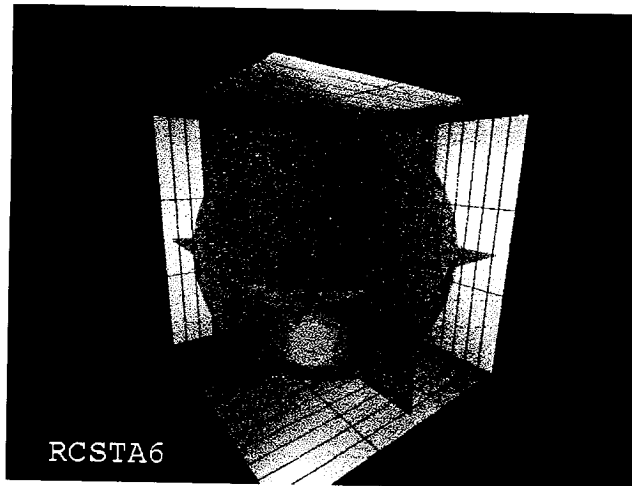
SDEVBALL



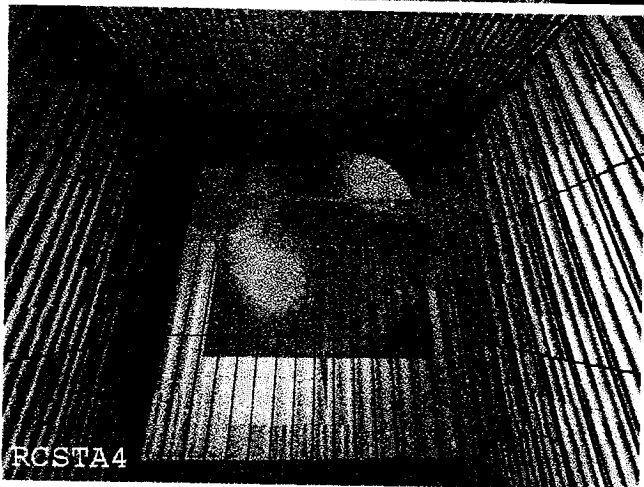
RCSTA7



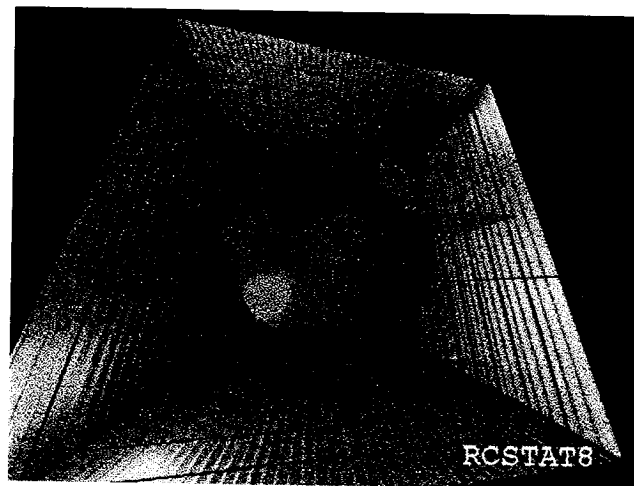
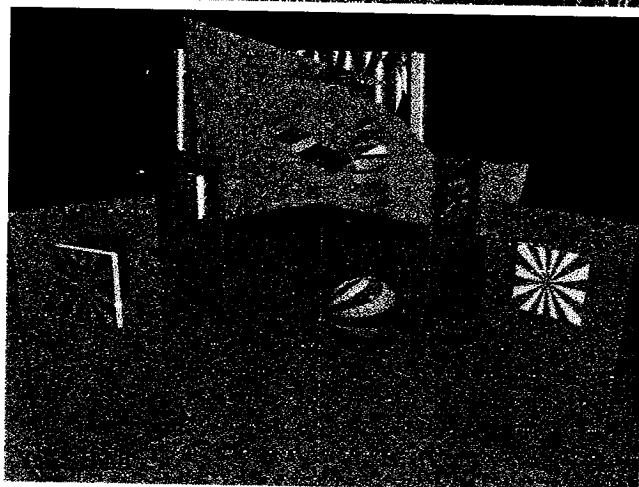
RCSTA5



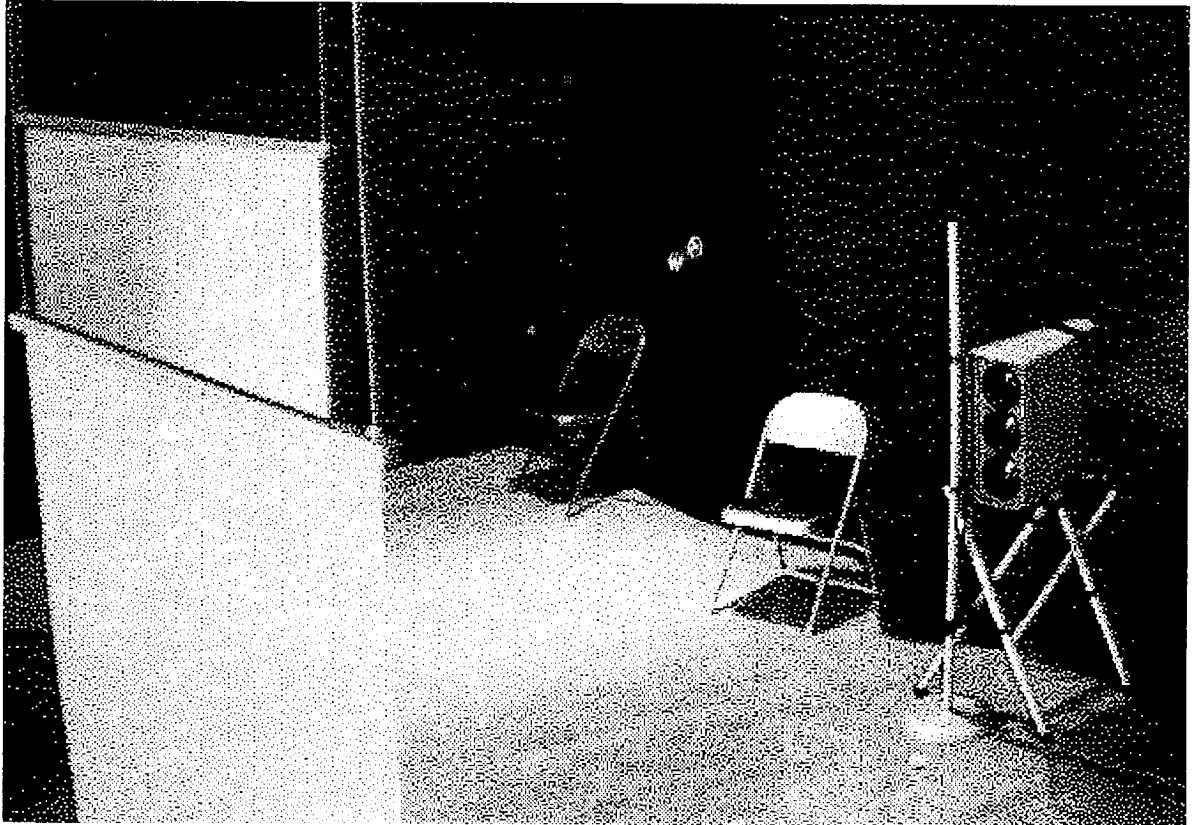
RCSTA6



RCSTA4

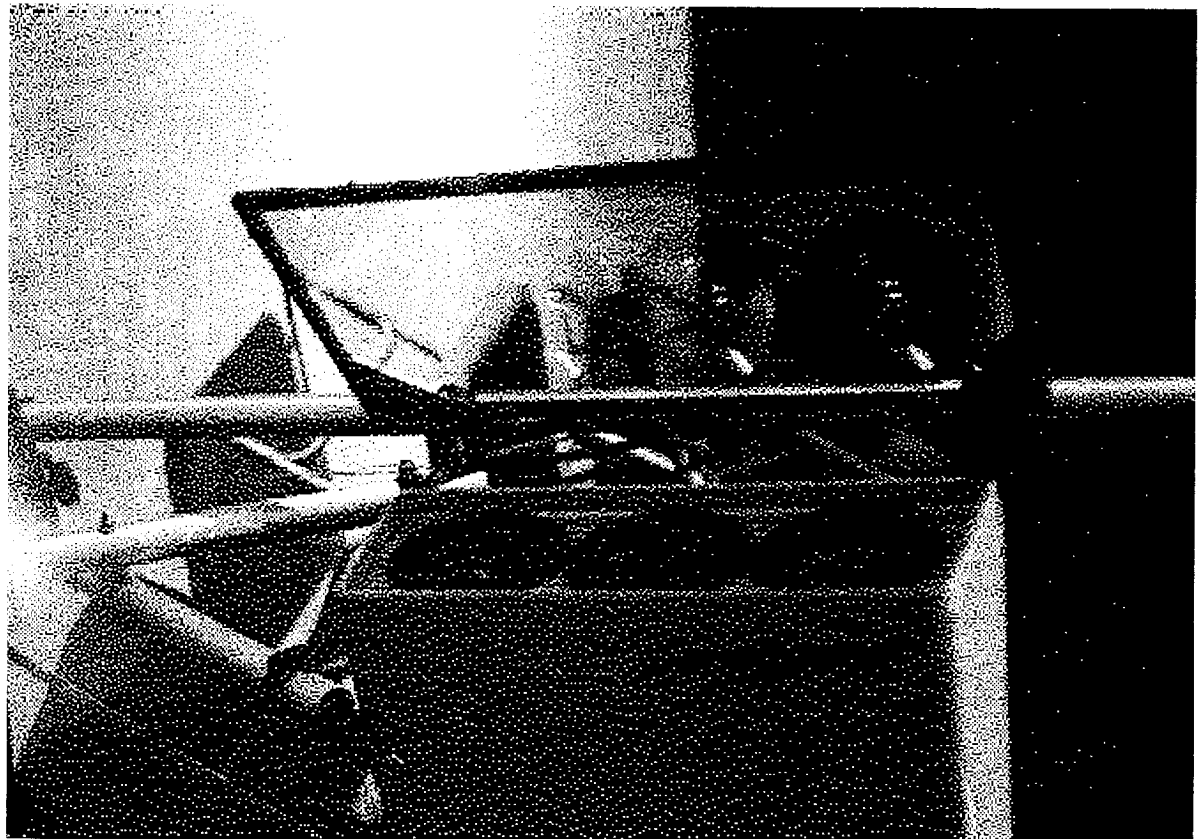


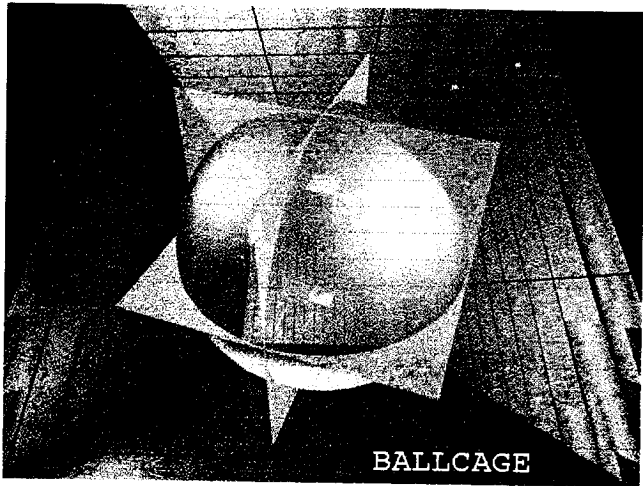
RCSTAT8



Borealis - screens, projector & mirror

Borealis - projector & mirror

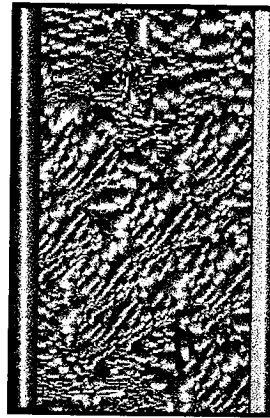




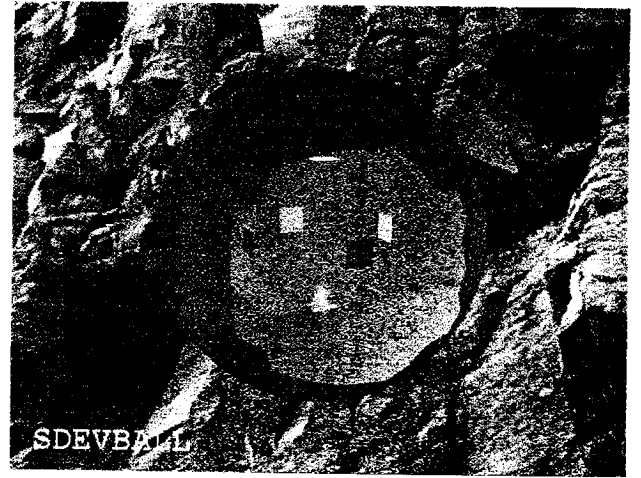
BALLCAGE



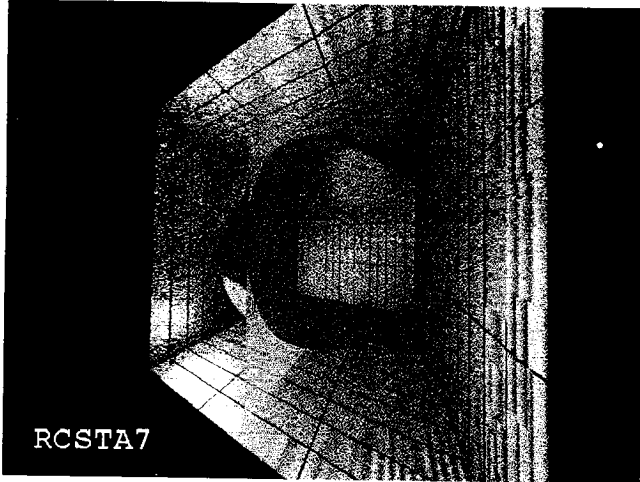
GATE5



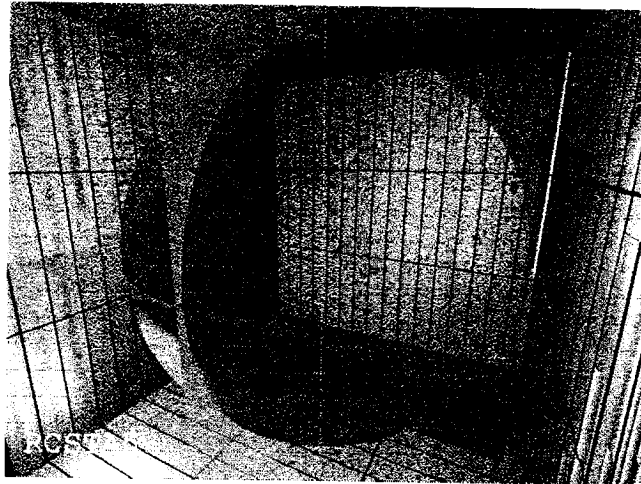
GATE7



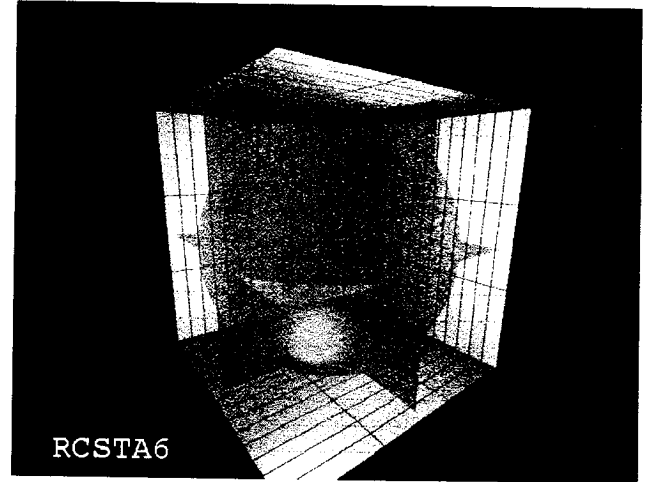
SDEVBALL



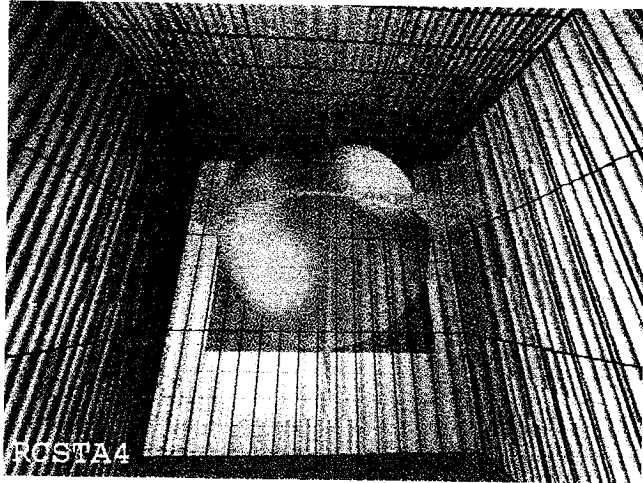
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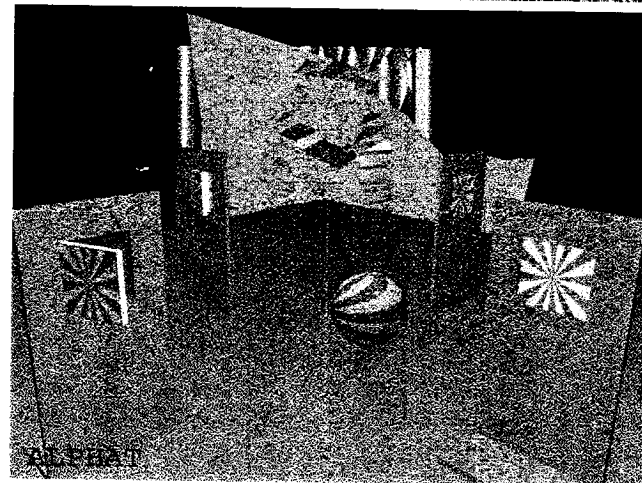
RCST



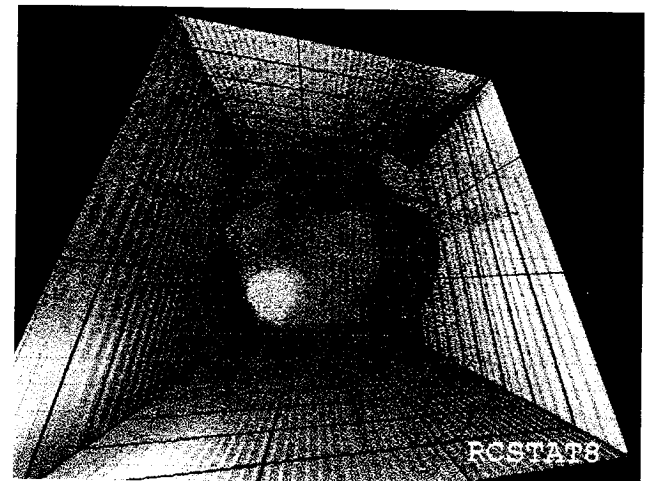
RCSTA6



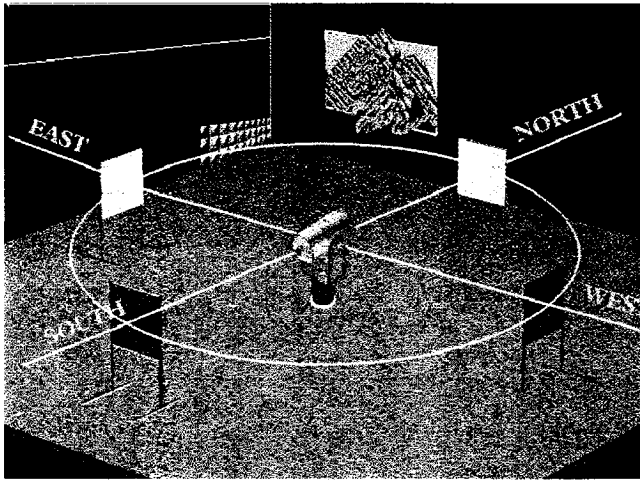
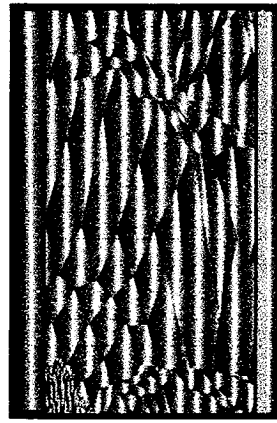
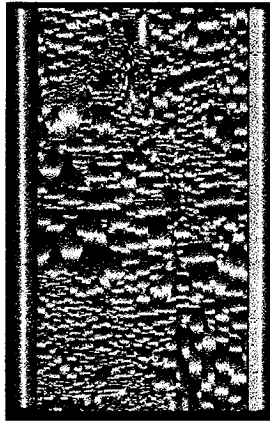
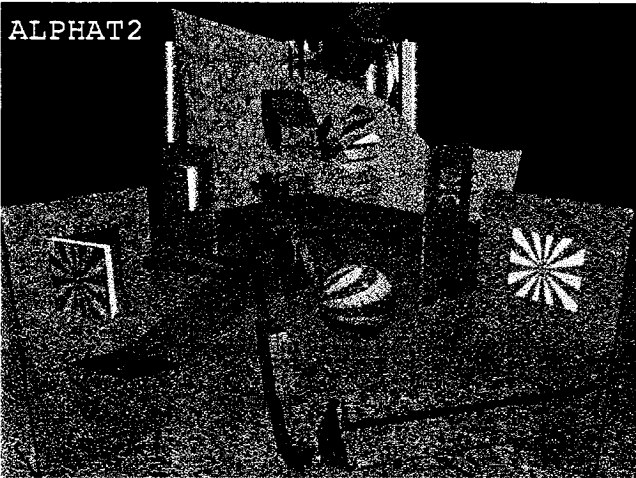
RCSTA4



RCSTAP1

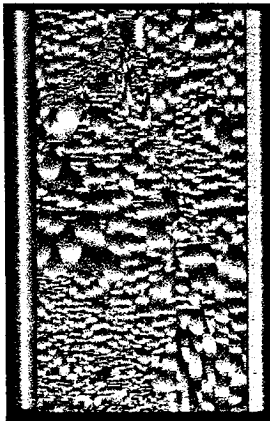
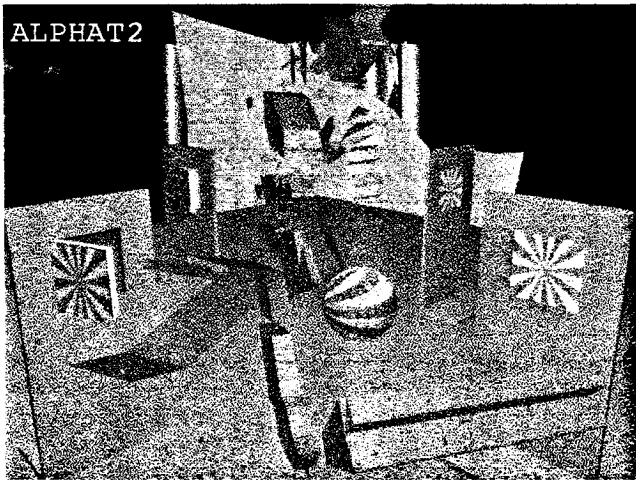


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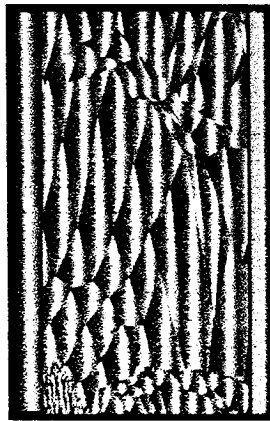


RS3

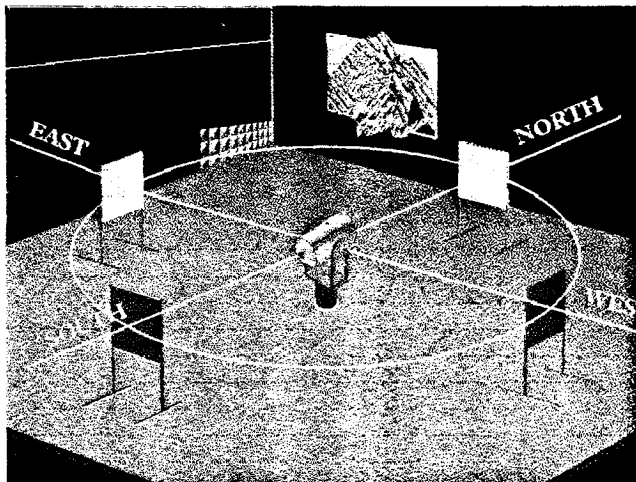
ALPHAT2



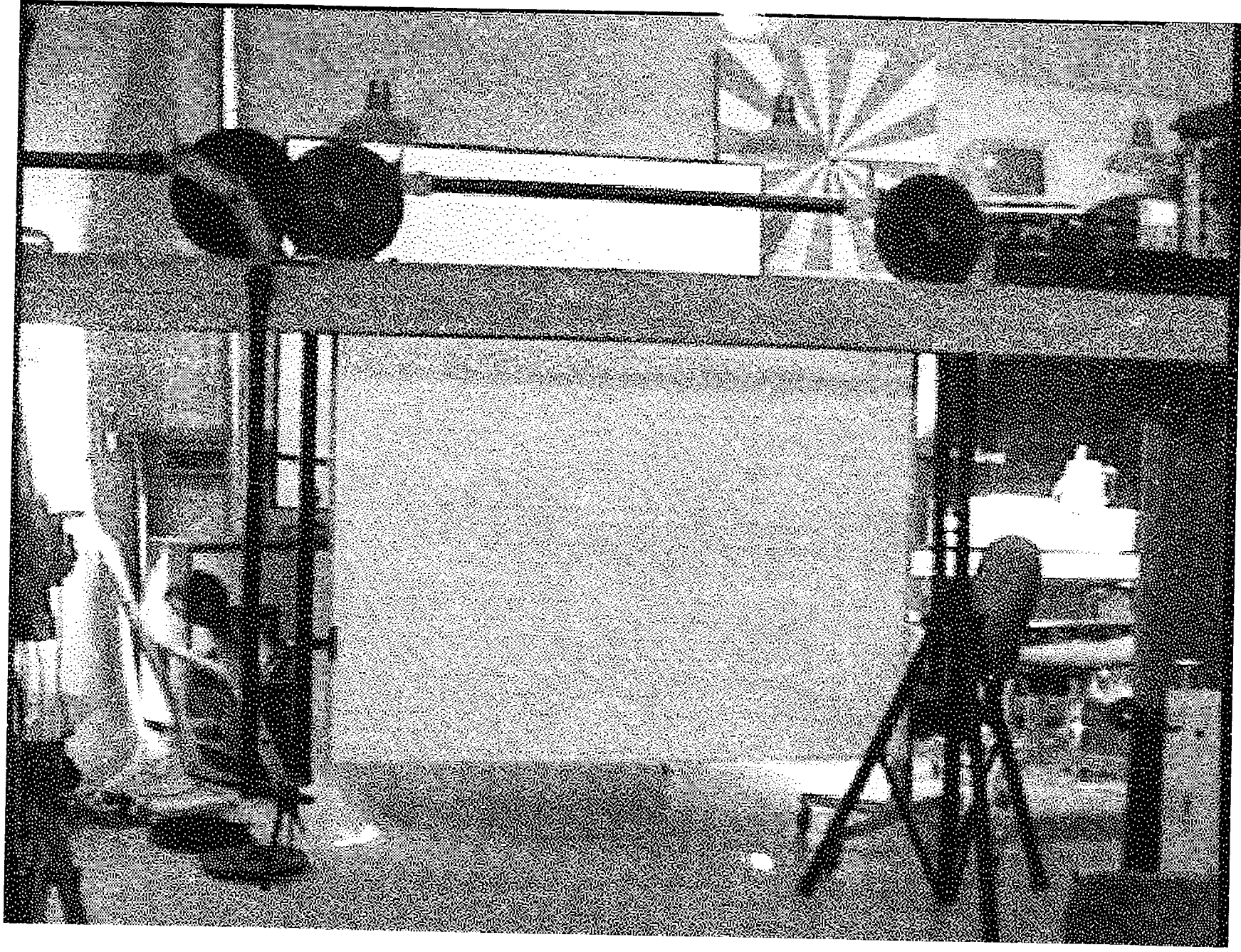
GATE6

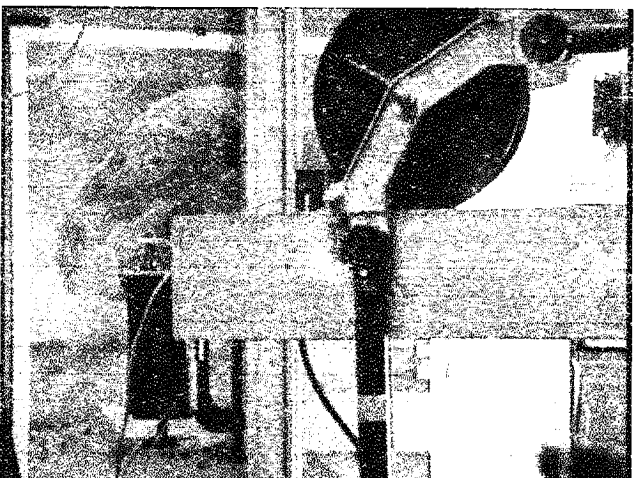
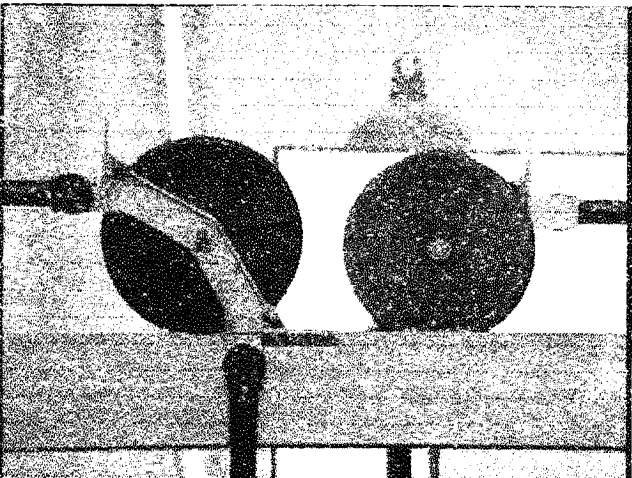
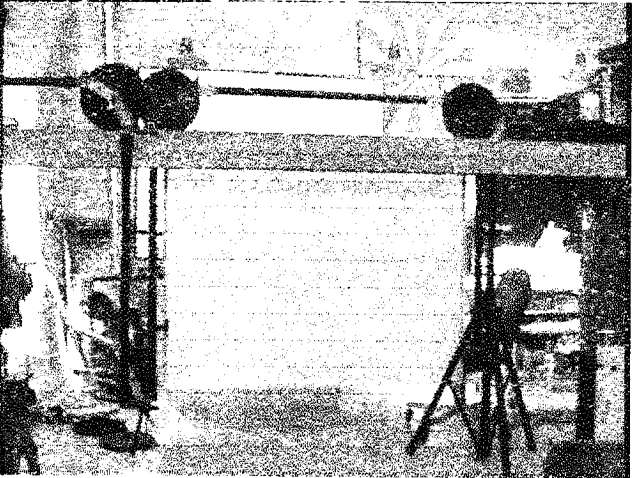


GATE4



RS3





Steina and Woody Vasulka
Videotapes for Accession:

<u>Violin Power</u> (1970-78) Steina 10 min., b&w, sound	\$ 300.00
<u>Orbital Obsessions</u> (1975-77, revised 1988) Steina 25 min., b&w, sound	\$ 300.00
<u>The Commission</u> (1983) Woody Vasulka (with Robert Ashley and Ernest Gusella) 40 min., color, sound	\$ 400.00
<u>Artifacts</u> (1980) Woody Vasulka 22 min., color, sound	\$ 300.00
<u>Lilith</u> (1987) Steina (with Doris Cross) 9 min., color, sound	\$ 400.00
<u>Voice Windows</u> (1986) Steina (in collaboration with Woody Vasulka and Joan La Barbara) 8 min., color, sound	
<u>In the Land of Elevator Girls</u> (1989) Steina 4 min., color, sound	

San Francisco Museum of Modern Art,
Camille W. and William S. Broadbent Fund **TOTAL** \$1,700.00



February 20, 1996

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

By Fax: 505/473-0614

Page 1 of 3

Dear Steina and Woody,

Ken Baker has contributed a thoughtful set of observations on your work. It reads well and will bring more attention to the exhibition. More!

Thousands of people have visited Machine Media. Those once sparse installations grow crowded... No major mechanical or technical problems have occurred. All are pleased and impressed with the installations, and the presentation here.

Tom Krens at the Guggenheim announced the opening of their downtown space for media—Sunday's New York Times. He has moved the front door from Broadway to Mercer Street and promises an early May opening. No mention of the exhibition planned so I guess I'll shake that monkey tree one more time.

Best wishes,

A handwritten signature in black ink, appearing to read "Bob Riley", written in a cursive style.

Bob Riley
Curator of Media Arts

BR/cn

Enclosure: 2/20/96 S.F. Chronicle review (K. Baker)



Fax

TO STEINA AND WOODY VASULKA DATE 2/20/96

FAX# 505/473-0614 # OF PAGES 4 TIME 3:15 pm PST

FROM BAROL NAKASO, MEDIA ARTS FROM FAX# 415/357-4158
415/357-4130 Tel

HELLO WOODY & STEINA -

I RECEIVED YOUR CALL TODAY. PLEASE FAX A COPY
OF THE INVOICE TO US SO WE CAN ^{SEE} THE EXPENSES YOU
MENTIONED FOR RUSS. (INVOICES MUST INCLUDE SOCIAL SECURITY
NUMBERS AND SIGNATURES FROM THE BILLING PARTY)

HIGHER LEVELS OF OPERATIONS APPROVE INVOICES FOR
PAYMENT. I'LL DIRECT IT TO THE APPROPRIATE
CHANNELS. IF NECESSARY, WE MAY ASK FOR
THE ORIGINAL INVOICE -- SO HOLD ON TO IT.

Thanks, Carol

Attached: Letter from Bob.

Shipping:

In my estimate, I will need to transport two or three boxes weighing approximately 30-35 kg each from Santa Fe to Lyon. This includes Woody's photos, the six cameras with their related gizmos and also all the other more specific components, the turntable, mirror sphere, possibly stands and other accessories. This should be shipped ahead of time and through regular shipping channels to avoid notorious problems with the customs. *EMOAY - DHL OR AIR FREIGHT*

No other room arrangements are contemplated here except we have to discuss and suggest how to hang the picture panels, their illumination etc. Woody has been preparing himself to open some boxes not touched since the seventies.

Sorry to miss the deadline for the catalog and the other important details, but we are working on several projects simultaneously and have no strength to catch up the schedules. In fact we have to farm out most of the work of the administrative type to our professional friends and Susan Hamilton is now macro managing this project with us and she will by the end of the week mail Loan forms, Contract, Vitas, Bibliographies, Photos/Transparencies, etc. And we are mailing this week, and standing by for the CD ROM people (our friend Jean-Louis Bossier).

In the area of the hardware I am about to engineer some imaging chips into the tube cameras of 20 years. I will be able to avoid a complicated lighting problems in the gallery space, preserving some historical feel by maintaining the original camera casings. I also need to rework a lot of the motors and gear assemblies. Altogether a lot cameras and a lot of work.

We have finally started to separate each project to its specific categories and are right now forced to fund them from our individual resources. As it happens, we have to budget the Lyon project from now on, since many details in the administration and the instruments demand our time and involvement. Therefore we request a cash advance of about \$3000 to meet your and our immediate needs.

Let me know what you think, and I look forward to hearing from you.

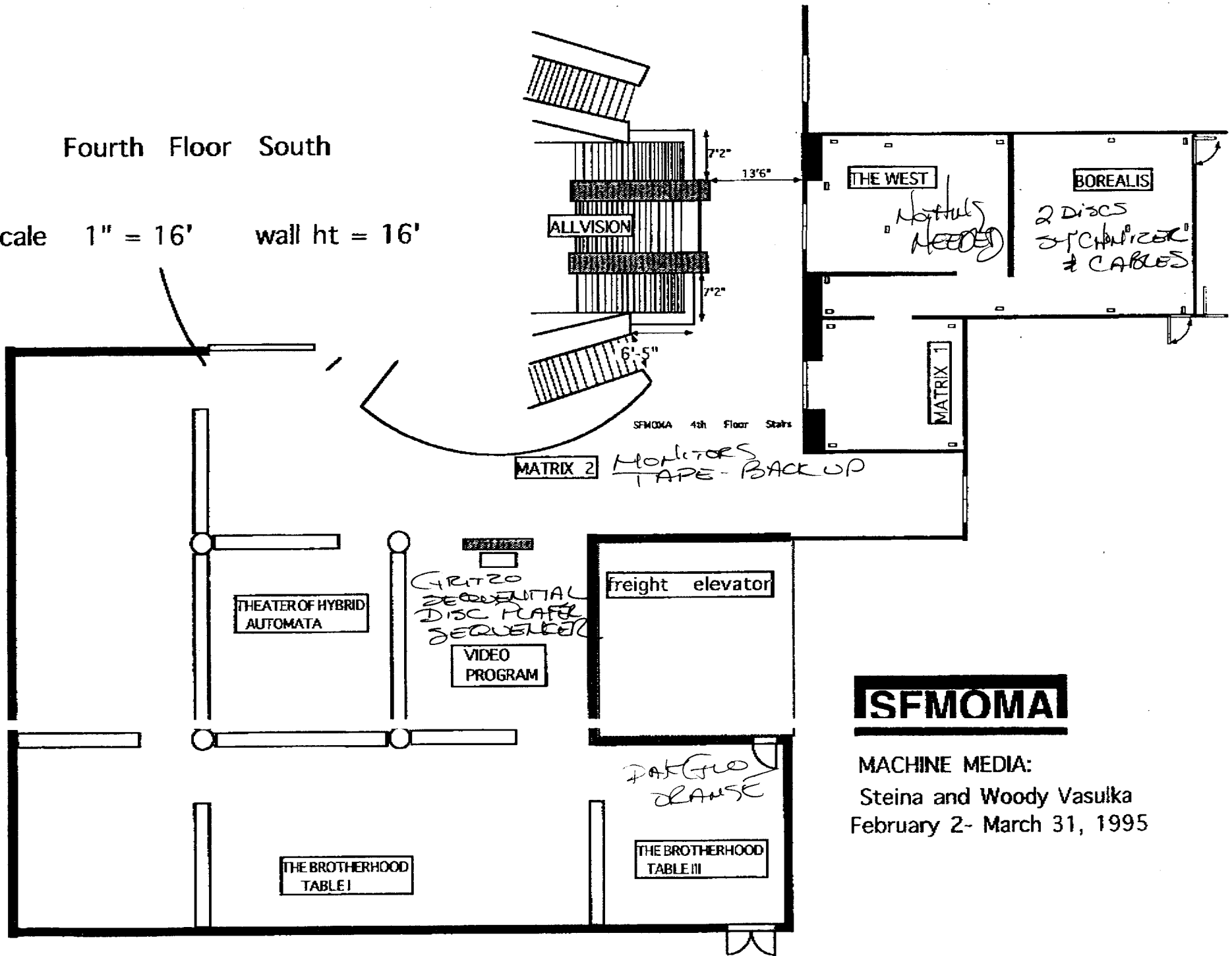
Sincerely,

Steina Vasulka



Fourth Floor South

scale 1" = 16' wall ht = 16'



SFMOMA

MACHINE MEDIA:
Steina and Woody Vasulka
February 2- March 31, 1995

January 3, 1996

To: Steina and Woody V. sulka
Box 100 Rte. 6
Santa Fe, NM
87501

FAX: (505) 473-0614

From: Justin Graham
SFMOMA
151 3rd St.
San Francisco, CA

FAX: (415) 357-4158

Dear Woody,

Here is some information about inexpensive lodging in San Francisco that you had asked about. The Victorian is very close to the museum and the Pension is only a short subway ride away. You may also want to check out the Zen Center which provides a bed and breakfast for guest at a cost of \$39.20 for a small single room. Their phone number is (415) 863-3136 and ask for the guest manager. If you need more help with this please let me know.

Best wishes from San Francisco and I look forward to talking with you soon. As always, my phone number is (415) 357-4158.

Sincerely,

Justin Graham


Media Arts Program Assistant

February 9, 1996



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

By Fax: 505/473-0614

Page 1 of 1

Dear Steina,

Any discussions on the value of works of art now on loan to the SFMOMA installation Machine Media can be based on the following list. The list includes the value of each sculpture with the additional value of equipment for the image format supplied to each. This list is accurate but not to the penny. Additional value in the group of original cables, transformers, and utility adapters is also significant but too numerous to list here.

TOTAL

<u>Allvision</u> (1976) Equipment: 4 Sony monitors #2030 includes live camera	value:	20,000 6,000	<u>\$ 26,000</u>
<u>Matrix #1</u> (1970-72) Equipment: 12 Sony video monitors #2530 Video: Disc	value:	15,000 30,000 1,300	<u>\$ 46,300</u>
<u>Matrix #2</u> Equipment: 20 B&W monitor matrix Video: Disc	value:	20,000 4,000 1,300	<u>\$ 25,300</u>
<u>The West</u> Equipment: 22 Sony video monitors #1910 custom synchronizer Video: 2 Discs	value:	30,000 18,150 1,200 2,600	<u>\$ 51,950</u>
<u>Borealis</u> Equipment: 2 video projectors custom synchronizer Video: 2 Discs	value:	20,000 9,600 1,200 2,600	<u>\$ 33,400</u>
<u>The Theater of Hybrid Automata</u> Equipment: video projector Video: Disc	value:	35,000 4,800 1,300	<u>\$ 41,000</u>
<u>The Brotherhood I</u> Equipment: included	value:	48,000	<u>\$ 48,000</u>
<u>The Brotherhood III</u> Equipment: included	value:	20,000	<u>\$ 20,000</u>

I hope you find this list useful in your negotiations.

Sincerely yours,

Bob Riley
Curator of Media Arts

February 9, 1996



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

By Fax: 505/473-0614

Page 1 of 1

Dear Steina,

Any discussions on the value of works of art now on loan to the SFMOMA installation Machine Media can be based on the following list. The list includes the value of each sculpture with the additional value of equipment for the image format supplied to each. This list is accurate but not to the penny: Additional value in the group of original cables, transformers, and utility adapters is also significant but too numerous to list here.

	<u>TOTAL</u>
<u>Allvision</u> (1976) Equipment: 4 Sony monitors #2030 includes live camera	value: 20,000 6,000 <hr/> \$ 26,000
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<u>The Theater of Hybrid Automata</u> Equipment: video projector Video: Disc	value: 35,000 4,800 1,300 <hr/> \$ 41,000
<u>The Brotherhood I</u> Equipment: included	value: 48,000 <hr/> \$ 48,000
<u>The Brotherhood III</u> Equipment: included	value: 20,000 <hr/> \$ 20,000

I hope you find this list useful in your negotiations.

Sincerely yours,

Bob Riley
Curator of Media Arts

SFMOMA
7/5/95

Steina and Woody Vasulka Exhibition Checklist

1

1

Artist Steina and Woody Vasulka
Title *Matrix #1*
Date 1970-72
Medium Multi-monitor video installation; black and white, sound
Equipment 9 video monitors, videodisc, videodisc player
Equipment Notes One matrix has an interactive element, which is remote on cable that is part of diskplayer (can either be on a pedestal or foot switch. Can use color monitors but B&W are preferable.
Description
Comments
Technical Credits
Credit Courtesy of the artists

2

Artist Steina and Woody Vasulka
Title *Matrix #2*
Date 1970-72
Medium Multi-monitor video installation; black and white, sound
Equipment 12 video monitors, armature, videodisc, videodisc player
Equipment Notes One matrix has an interactive element, which is remote on cable that is part of diskplayer (can either be on a pedestal or foot switch.) Can use color monitors but B&W are preferable.
Description
Comments
Technical Credits
Credit Courtesy of the artists

SFMOMA
7/5/95Steina and Woody Vasulka
Exhibition Checklist

2

3

Artist Steina Vasulka; engineered by Woody Vasulka**Title** *Allvision***Date** 1976**Medium** Closed-circuit video installation; color, silent**Equipment** 2 video cameras, 4 video monitors, mirrored sphere, turntable assembly**Equipment Notes****Description** Two live, rotating, closed-circuit video cameras face a mirrored sphere. As they rotate they continuously produce an image of the room on the video monitors. The viewer's grounding in retinal spatial perspective is altered, distorted, and extended.**Comments** ~~Needs some kind of barrier to keep people from walking into it. This could be simply a line on the floor,~~ OVERHEAD INSTALLATION**Technical Credits****Credit** Courtesy of the artist

4

Artist Steina Vasulka. Sound by Woody Vasulka.**Title** *The West***Date** 1983**Medium** 2-channel multi-monitor video installation; 30 min.; color, sound**Equipment** 22 video monitors, two videotapes, two videotape decks, synchronizer.**Equipment Notes** Steina wants external sound, 1 base speaker with woofer.**Description** Rotating cameras record the desert southwest landscape. Horizontal drift, a technique Vasulkas developed in the early 1970s, through which a video image is made to move horizontally from one monitor to the next is employed.**Comments****Technical Credits** This piece was produced using the Digital Image Articulator designed by Woody Vasulka and Jeffrey Schier, and the Multi-keyer designed by George Brown.**Credit** San Francisco Museum of Modern Art; Accessions Committee Fund: Mimi and Peter Haas, Susan and Robert Green, Mr. and Mrs. Brooks Walker, Jr., and Thomas Wiesel; 89.53

SFMOMA
7/5/95

Steina and Woody Vasulka
Exhibition Checklist

3

5

Artist Woody Vasulka
Title *The Theater of Hybrid Automata*
Date 1990
Medium Internally interactive video/computer/sound installation; color
Equipment Tubular frame, 5 targets, computer, videodisc, videodisc player, video projector, projection screen, video camera, robotic device, speech box, audio sampler, video mixer, 6 audio speakers, lighting grid

Equipment Notes

Description SFMOMA retrospective will premiere this new installation work which presents a critique of established cinema and codes of mediation in image culture by examining the notion of the space inside the machine, and the structure and electronic intermediary which produce the image.

Comments This piece was produced with collaborative work by Steina Vasulka, Joan La Barbara, and Tim Thompson.

Technical Credits This piece incorporates the Lightning Musical Instrument designed by Don Buchla and is operated with software by Russ Gritz. Cube structure designed by David Dunn.

Credit Courtesy of the artist

6

Artist Steina Vasulka
Title *Borealis*
Date 1993
Medium 4-channel sound, 2-channel video installation; 10 min.; color
Equipment 4 translucent screens, 2 video projectors, 2 videodiscs, 2 videodisc players, 2 mirror beam-splitters, synchronizer, 4 audio speakers, 2 audio amplifiers, 2 projector tables with mirror holders

Equipment Notes Steina supplies synchronizer and light-weight aluminum construction with stretched translucent screens.

Description**Comments**

Technical Credits This piece was produced using the Digital Image Articulator, designed by Woody Vasulka and Jeffrey Schier

Credit Courtesy of the artist

7

Artist Woody Vasulka**Title** *The Brotherhood: Table I***Date** 199?**Medium** Interactive computer-driven electro/opto/mechanical constructions**Equipment** Computer, video camera, stepper motors, plotting table, illumination table control.**Equipment Notes****Description****Comments****Technical Credits****Credit** Courtesy of the artist

8

Artist Woody Vasulka**Title** *The Brotherhood: Table II***Date** 199?**Medium** Table construction with computer-driven and motorized instruments.**Equipment** Table, video camera, video projector, projection screen, computer, pen and ink feeder, writing medium transport, keyboard, speech recognition system, microphone, environmental sensors, and sound sampler**Equipment Notes****Description****Comments****Technical Credits****Credit** Courtesy of the artist

SFMOMA
7/5/95

Steina and Woody Vasulka
Exhibition Checklist

5

9

Artist	Woody Vasulka
Title	<i>The Brotherhood: Table III</i>
Date	1993
Medium	Table construction with computer-driven and motorized instruments.
Equipment	Aluminum table, 5 screens, computer, videodisc, videodisc player, video projector, slide projector, pneumatic control system, optical beam-splitter, 2 custom lights, midi box, audio sampler, microphone and drum module, stereo amplifier, 2 audio speakers
Equipment Notes	
Description	
Comments	
Technical Credits	This piece is operated with software by Russ Gritzko and was produced with assistance of Bruce Hamilton.
Credit	Courtesy of the artist



July 10, 1995

Steina and Woody Vasulka
Rt. 6
Santa Fe, NM 87501

Fax: 505/473-0614

Dear Steina and Woody,

Thanks for arranging your schedules to meet with me, Marita, and Kara (in that order) later on this week. On Thursday we should go over the plan and apparatus placement for the galleries (one-by-one); Attach the equipment needed for each space (i.e. what Vasulkas provide on loan and parts/equipment SFMOMA provides or manufactures); Videotape selection and invoice; Work on the shipping criteria from N.M. to S.F.

Discussion will continue with Marita on Friday, about the catalogue, its "look" and contents. I'll be there for much of the day, but off in a corner taking notes. My first pass of Woody's essay was a pleasure to read, full of insight and exposition, but a little of the personal charm lost in the text by its end. An additional paragraph or two on personal thoughts regarding work on the sculptures and the myth of interactively may be beneficial. For me anyway... Kara will join for image research on Friday and more publication work.

I know Santa Fe is a poppin' with what is called the art-world but we should get our work done easily in portions of the days.

I'm looking forward to seeing you on Thursday.

Best wishes,

Bob Riley
Curator of Media Arts

BR/cn

P.S. Anne-Marie Duguet says *hello*.

*trial
versions
of everything
enclosed*

Woody,

Do you have color photos of the following? B&W?

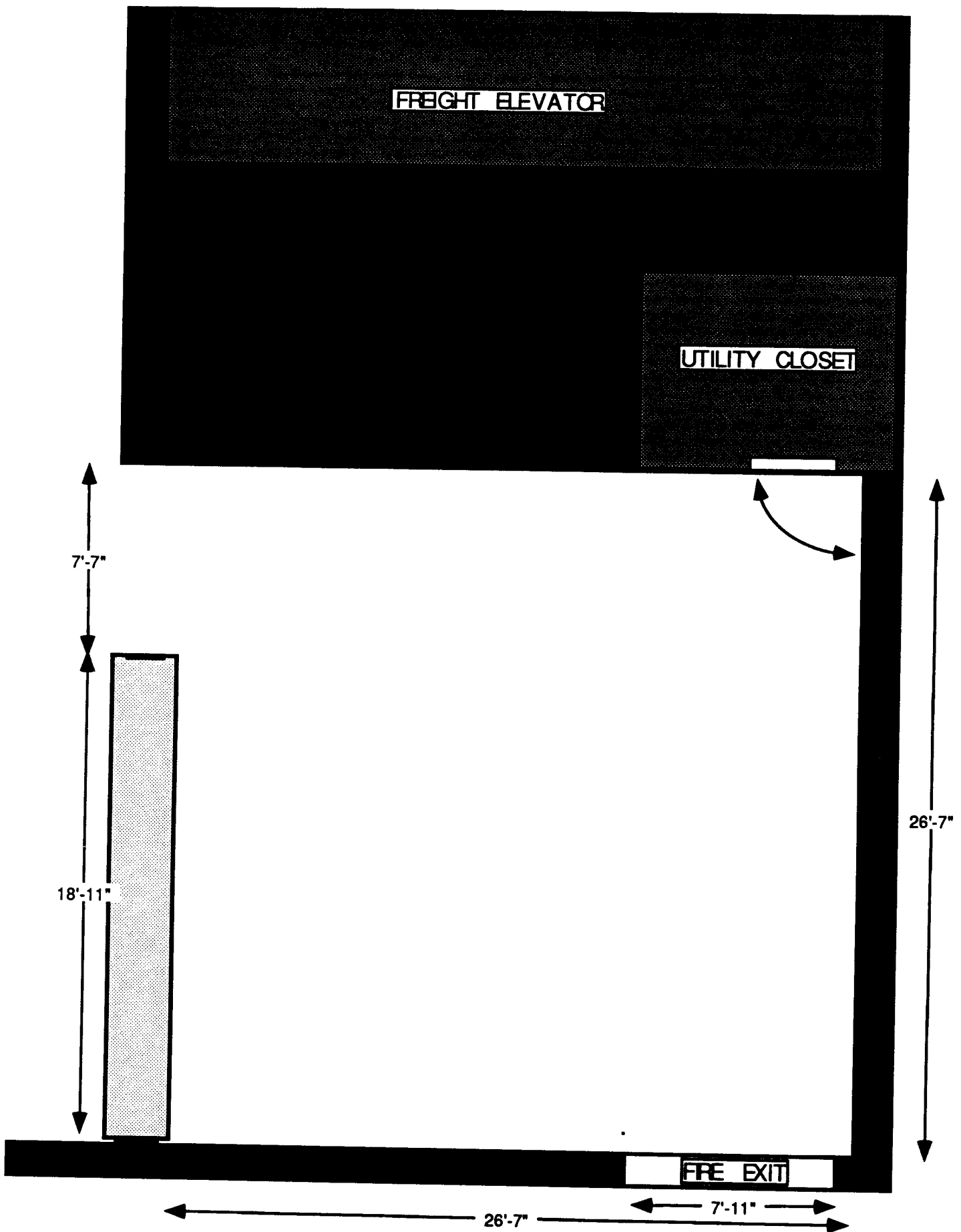
Brotherhood
Theater of Hybrid Automata
Borealis
The West
Cantaloup
Artifacts
Voice Windows
Lilith
Art of Memory
The Commission
In the Land of the Elevator Girls
Summer Salt
Vocabulary

Do you have b&w of the following?

Evolution
Golden Voyage
Noisefields
Matrix
Violin Power
Allvision
Signifying Nothing or Switch Monitor Drift

Can you check and let Kara Kirk at SFMOMA know if some need to be shot? The color ones are the ones I am concerned about getting together before we come to SF in July. Her number is 415-357-4112.

Mark



SFMOMA 4th Floor South Detail (K) Scale 1" = 5'

Prepared by J. GRAHAM 6/95

(BROTHERHOOD OR TAPE PROGRAM)

July 6, 1995

Steina and Woody Vasulka
Rt. 6
Santa Fe, NM 87501

Fax: 505/473-0614

Dear Steina and Woody,

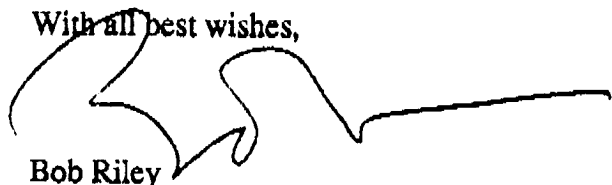
My full attention is directed to The Vasulka's project. It's devotional now. We are in production.

A set of floor plans follow: The overall plan for the fourth floor and a detail of each space. Would you consider how you see each installation fitted to the space and in which way the screens, apparatus and objects might be appointed.

And with them, a set of checklist notes in-progress and development as far as technical specification.

Again, I appreciate your tolerance of my often conflicted or torn attention and a schedule once too full of projects. Both of you, and Marita, have been patient beyond belief and I apologize for any time you felt out-of-touch.

With all best wishes,



Bob Riley
Curator of Media Arts

Enclosures: floor plans (7 pgs.), checklist (5 pgs.)

See you soon!

San Francisco Museum of Modern Art – Media Arts

Woody and Steina Vasulka Survey

February 2 – March 31, 1996

The West (1983)

Steina Vasulka

Iceland b.1940

Collection of San Francisco Museum of Modern Art
video installation

Photo documents: prints 3 -8 x 10 - bxw slide 1- 35mm neg. trans. print - 8x10
1 -8x10 color

Description: The West addresses and replicates the vast, arid, clear Southwestern landscape to generate a phenomenological experience of space. The electronic landscape is formed by a technique the Vasulka's discovered in the early 70's called the Horizontal Drift. A video image is made to move horizontally from one monitor to another, in this case, a semi-circular configuration of 22 video monitors.

Dimensions: Room dimension variable - Sound separation
Actual : 16' circumference

Equipment: Video:

- 2 channel videotape synchronizer
- 22 Sony PVM 1910 Color monitors - 19"
- 2 VTRs (Remote controlled)
- 2 Sony 7020 video players

Sound:

- 1 Stereo Amplifier w/ 4 channels of equalization
- 2 Bose External speakers
- 8 T.V. Speakers

- Other: Cables: 5 BNC-BNC Coaxial video cables 2 Tripod bases
11 mini to mini sound cable 2 Tripod extenders
2 RCA to RCA sound cables (8') mono cables 2 Tees for attaching speakers
2 RCA to RCA sound cables (4') mono cables
2 Remote editing cables
2 7 -plug power strips (SL Waber)

Electrical Requirements: 120V AC 2 circuits (or more) 3 power outlets
Power strips and extension cords supplied

Apparatus: 11 Wooden Pedestals _____
11 Shelves _____

Plan:

Drawings:

Floor plans and elevations

Audio/Video floor plan 1

AC power 1

Channel -synchronizer 4-8 1

Installation instructions 1

Video schematic 1

Audio schematic 1

Synchronization 1

Daily operations

San Francisco Museum of Modern Art – Media Arts
Woody and Steina Vasulka Survey
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Steina Vasulka
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Plan: Drawings:
 Floor plans and elevations Installation instructions 1
 Audio/Video floor plan 1 Video schematic 1
 AC power 1 Audio schematic 1
 Channel -synchronizer 4-8 1 Synchronization 1 Daily operations

December 1, 1995



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

By Fax: 505/473-0614

Page 1 of 1

Dear Steina and Woody,

Greetings from San Francisco. Justin returned from Santa Fe invigorated and even entertained the idea of how life would be living in New Mexico...

We are honored to show your work at SFMOMA. I would like to confirm your dates of travel to San Francisco. To allow enough time for you to adjust work and endorse your installations, the museum requests your presence from:

January 21 – February 3, 1996.

Arrival to S.F.	Sunday, January 21, 1996 (evening)
Installation dates	January 22 - 31
Press preview	Thursday, February 1, 1996 (morning)
Education event/public lecture	Friday, February 2, 1996 (4:00–6:00 PM)
Depart to Santa Fe	Saturday, February 3, 1996

Please let me know if these flight departures are agreeable with your schedule:

Depart to San Francisco — **Sunday, 21 January 1996**

Leave: Albuquerque 5:05 PM Southwest Airlines

Arrive: San Francisco 6:30 PM

Return to Santa Fe — **Saturday, 3 February 1996**

Leave: San Francisco 10:30 AM Southwest Airlines

Arrive: Albuquerque 1:40 PM

Do you have frequent flyer accounts with Southwest Airlines? If so, let me know your account numbers. If there is anything else you need, my direct telephone number is

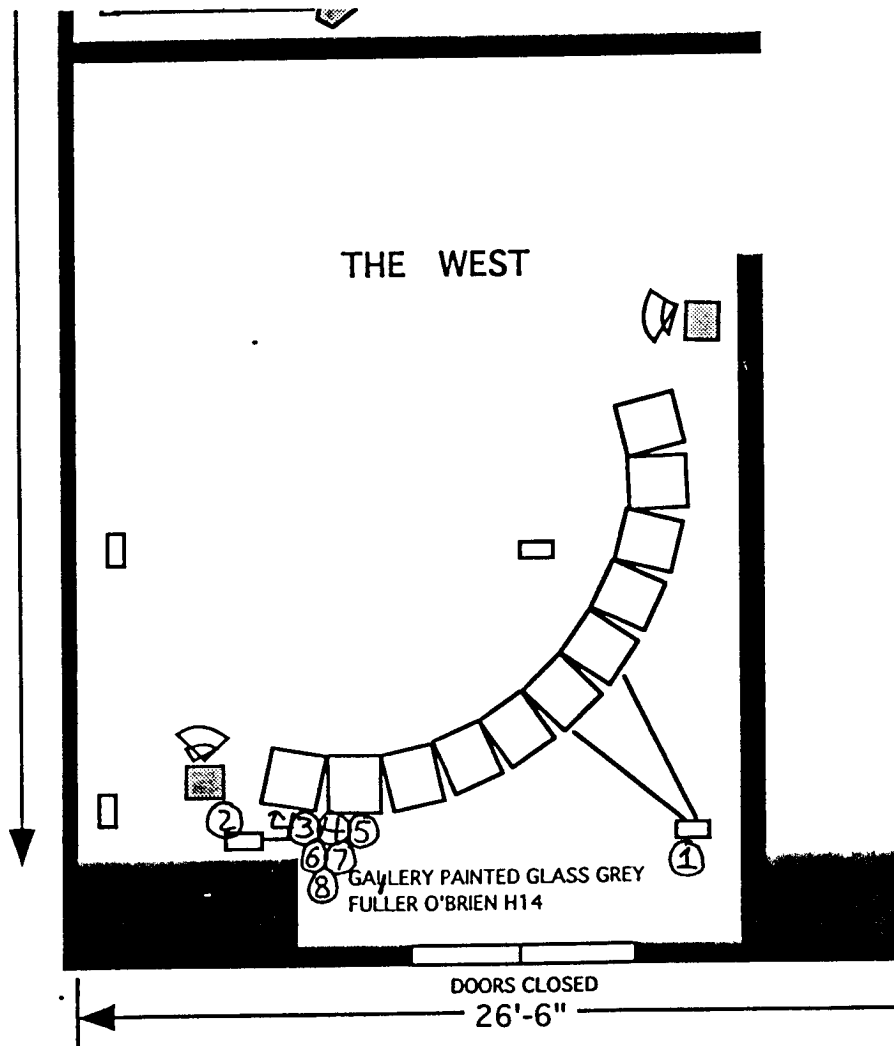
(415) 357-4130.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Carol Nakaso', written over a horizontal line.

Carol Nakaso
 Media Arts Assistant

THE VASULKAS



THE VASULKAS

The Media: (this part of the budget is not participating in the state of creating the installation. It becomes real at the time of actual exhibit)

Video projector	4,500.-
Sound system	1,200.-
Laser Disk	2,000.-

SubTotal	(7,700)

Robotics:

Pneumatic system which operates motion of all electromechanical instruments within the installation, Design, Surplus parts purchase and adaptation	600.-
XYZ Stepper driven camera platform	1400.-
Feedback logic	250.-

SubTotal	2,250.-

The Environment:

Projection screens	850.-
Electronic billboard	600.-
A construction supporting the projection and information surfaces	600.-

SubTotal	2,050.-

The Network:

Sensors and physical installation	1,000.-
Computer interface hardware/software	400.-

SubTotal	1,400.-

The Computer:

Small computer platform (laptop)	800.-
More interface hardware	300.-
Software (fee to the programmer)	2,500.-

SubTotal	3,600.-

GrandTotal	\$11,700.-
------------	------------



September 26, 1995

TO: Steina and Woody
FROM: Kara
RE: Catalogue odds and ends

Hi! Marita asked me to fax the most recent version of Bob's *Brotherhood* texts (copy follows).
Some other things:

- Woody, please review the typeset version of your text asap. We need to have this finalized this week.
- I am planning on putting photo credits on the copyright page (page IV). There are only a few photographs taken by people other than you. I would like to say something like "Unless indicated below, all illustrations are courtesy of the artists." Is this ok with you? If you would like it to read differently, please let me know soon.
- Could you confirm the spelling of this name? Joan LaBarbara or Joan La Barbara?
- On the checklist, please check (Woody) that we have accurate information for *The Brotherhood*..
- Marita mentioned that some of the captions might be wrong. Please let me know which ones and I'll fix them.
- The text that is in the director's foreword right now is fake. I won't have a real one to show you until around Oct. 10. Is there anyone you would like us to acknowledge on your behalf? We have thanked Bruce Hamilton already, but let me know immediately if there is anyone else you'd like mentioned.

Sorry to bug you with all of these details, but I'm just trying to get everything right!

Ciao.

A handwritten signature in black ink, appearing to read "Kara", written in a cursive style.

3 pages follow



November 7, 1995

Steina Vasulka
Rt. 6
Santa Fe, NM 87501

By Fax: 505/473-0614

Dear Steina,

The titles and purchase prices for the set of videotapes is listed in the following document. In order to proceed with payment to you we have prepared an invoice for your approval and signature. The museum requires the original so please send back one copy in the mail — envelope provided.

Three works are listed together on the invoice. These are shorter in length and grouped in order to stay within our price estimate. The additional costs of transfer to presentation copies will be covered in exhibition costs and are not reflected here.

As we discussed last week, you will provide Beta SP cassettes of each title and let me know any additional costs in raw stock. The tapes can be shipped to SFMOMA by Federal Express as soon as possible (SFMOMA Fed Ex # 0941-3462-5).

I hope the paper simplifies this one transaction. It is quite a collection of works for the permanent collection. Thanks for your continued help and guidance through all this...

Best wishes,

A handwritten signature in black ink, appearing to read "Bob Riley", is written over a horizontal line. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Bob Riley
Curator of Media Arts

BR/cn

Enclosures: videotape list, invoice, envelopes—SFMOMA, FedEx.

cc: Stephen Mann, Registrar; Margaret Lee, Permanent Collections; Sarah Poor, Accessions; Justin Graham, Media Arts; Mark Petr, Curatorial; Barbara Levine, Exhibitions

December 5, 1995



Bruce Hamilton
Hamilton-Carlisle
Route 1 Box 5-C
Glorieta, NM 87535

Dear Bruce,

Thanks for sending that fax of December 4.

I am enclosing another layout of *Hybrid Automata* with a 12' wall added to separate the space. This is our one movable up-to-code wall that we have and it suddenly became available for our use during the show. Let me know how you feel about this idea.

In this layout the piece and the carpet are situated square within the room whereas *Brotherhood III* is turned 45 degrees within the room. Is it possible to return to the original 15' carpet size for that piece? The thinking on this end is that there should be more space around the outside of the carpet for better control of traffic flow.

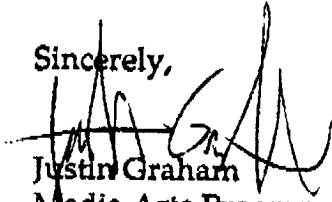
I will send you one of the cameras and a lens to see if it will work with *Allvision*.

We hadn't discussed SFMOMA renting the control switcher hardware from the Vasulkas for the *Video Program*. Please let me know what a likely rental fee would be.

I discussed your request for a \$250 per day fee with Bob Riley and Barbara Levine, Exhibitions Manager. They both felt that this is well beyond the budgets capabilities. They informed me that the museums expenses for artists assistants are not typically beyond travel, lodging and \$40 per diem. I impressed upon them the importance of your being here and they are in the process of discussing a compensation that would be possible. Someone will be contacting you as soon as possible to discuss this matter further.

Thanks for your time and patience and I look forward to speaking with you soon.

Sincerely,



Justin Graham
Media Arts Program Assistant

December 1, 1995



Bruce Hamilton
Route 1, Box 5-C
Glorieta, NM 87535

By Fax: 505/757-6603

Page 1 of 1

Dear Bruce,

To introduce myself, I work with Bob Riley and Justin in the Media Arts department.

We are pleased you are available to come to San Francisco and assist with installation for the Vasulkas. I would like to confirm your dates of travel to San Francisco. The museum requests your presence from January 21 - February 3, 1996.

Arrival to S.F.	Sunday, January 21, 1996 (evening)
Installation	January 22 - 31
Press preview	Thursday, February 1, 1996 (morning)
Evening presentation by the Vasulkas	Friday, February 2, 1996 (4:00-6:00 PM)
Depart for Santa Fe	Saturday, February 3, 1996

Please let me know if these flight departures are agreeable with your schedule :

Depart to San Francisco — Sunday, 21 January 1996

Leave: Albuquerque 5:05 PM Southwest Airlines

Arrive: San Francisco 6:30 PM

Return to Santa Fe — Saturday, 3 February 1996

Leave: San Francisco 10:30 AM Southwest Airlines

Arrive: Albuquerque 1:40 PM

If possible, would you prefer a hotel room that adjoins the Vasulkas'? Let me know if you have a frequent flyer account number for Southwest Airlines? Please feel free to contact me if there is anything else you need, my direct telephone number is (415) 357-4130 and the fax number (415) 357-4037.

Sincerely,

Carol Nakaso
Media Arts Assistant

October 27, 1995

Steina Vasulka
Rt. 6
Santa Fe, NM 87501

By Fax: 505/473-0614



Dear Steina ,

In order to process the acquisition of Vasulka videotapes for the permanent collection, and the full exhibition programs at SFMOMA, we should establish the following:

The purchase price for:

- Violin Power (10 min.)
- Orbital Obsessions (25 min.)
- Lilith (9 min.)
- Voice Windows (8 min.)
- The Commission (45 min.)
- In the Land of the Elevator Girls (4:15 min.)
- Artifacts (22 min.)

(Did we not estimate \$200 a title; approx. \$1200 purchase?) Please advise on which standard the museum should purchase each individual work and on what standard to be presented on exhibition. Justin recommends Beta SP or Super VHS. Do you agree?

The videotapes may be presented at other times, in other exhibitions individually, not conformed as they will be in survey programs such as this one. Each title needs to be acquired as independent and "unique."

About the show: There is a plan in-the-works to present *Allvision* and its machine as originally conceived, flat not suspended. Have you had a moment to consider its placement on a platform that spans the two stone banisters of the central stairway? I prefer this location over suspension. It provides stronger integrity for the piece, don't you think?

So Steina, take a moment and confirm the cost of the tapes; discuss standards for a master cassette and let me know what you think is best for program presentations.

You'll see Justin Graham in November to go over installation notes and provide him the opportunity to see the artworks prior to arrival. Thanks for making time to see him.

Hope all's well. Talk next week?


Bob Riley
Curator of Media Arts

BR/cn

SFMOMA**Fax**

TO STEINA DATE 17 Oct 1995
FAX# 505-473-064 # OF PAGES 2 TIME _____
FROM MARK PETR FROM FAX# 415-357-4159

I WAS ABOUT TO SEND THE FOLLOWING FAX
WHEN I WAS GIVEN A COPY OF A FAX FROM
BRUCE THAT ARRIVED EARLIER TODAY FOR JUSTIN.
I UNDERSTAND THAT THE TRANS LUM IS TOO
SMALL. I WILL TRY TO CANCEL OUR ORDER (AND
IF I CAN'T IT'S NO REAL PROBLEM—I'M SURE WE'LL FIND
A USE FOR IT). I WILL CALL RAVEN AND ASK
FOR A SAMPLE OF THRUVISION. YOU MAY WANT
TO GET A SAMPLE OF THE SCREEN FROM STEWART
FOR COMPARISON. I WOULD SEND YOU ONE, BUT
ALAS, WE HAVE ONLY THE FULL-SIZE SCREEN FROM
THE VIOLA INSTALLATION.