

September 8, 1992

Steina
Rte. 6 Box 100
Santa Fe, NM 87501

Dear Steina:

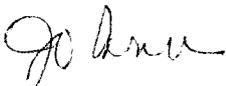
I'm writing to tell you about an exhibition I'm doing for Independent Curators, Inc. As you may know, ICI is an organization that organizes and circulates traveling exhibitions of contemporary art. My exhibition is called "The First Generation: Women and Video 1970-75" and will be comprised of approximately 10 hours of single channel tapes by the first women artists to work with video. There will be a catalog and hopefully the show will travel to many places. I have to have my artists and tapes selected by the first of the year and I have to have all of my catalog materials ready by April - not much time really.

I think it's absolutely essential that you be in this show and hope you will agree with me about that. I would like to include several of your early tapes (pre 1975) -definitely "Violin Power" and one or two others. I need to talk to you about it to see what you think. We will pay a fee for the work.

I've also enclosed a description of the exhibition and a list of artists under consideration and would really appreciate any comments or suggestions you may have. I would like to include women from all over the world and hopefully some work that hasn't been seen in this country or that at least hasn't been seen since it was originally exhibited. If you recall any interesting and good work from the early days of the Kitchen or can think of anyone I should talk to who was active at the time, it would be very helpful to know about it or them. I'll call in a day or two to follow-up on this and to talk in more detail.

Hope all is well with you and that your summer was a good one. My best to Woody - if he has any ideas or suggestions about this I welcome them.

Warm regards,



JoAnn Hanley
1335 Maltman Ave.
L.A., CA 90026
213 669-1971
FAX 213 666-4546

JoAnn Hanley
First Version
September, 1991

THE FIRST GENERATION: WOMEN AND VIDEO 1970 - 75

THE FIRST GENERATION: WOMEN AND VIDEO 1970 - 75 is a retrospective exhibition of approximately ten to fifteen hours of single channel tapes by the first women artists to work with video. While the very few exhibitions of work from this period have included a few women, they hardly reflect the number of women who were working, both here and in Europe, with the medium at the time - Joan Jonas, Lynda Benglis, Martha Rosler, Steina, Shigeko Kubota, Nancy Holt, Ilene Segalove, and Ulrike Rosenbach to name a few. (See attached list.) Many of these artists have continued to work with video creating substantial bodies of work and making significant contributions to the field.

When video entered the art scene in the late 60s, mostly in the form of single channel tapes but installations and performances too, the art scene was already in a state of "flux". Interest in abstraction was waning and although modernism was still strong, Duchamp's descendants were wreaking havoc with conceptual art, performance art and Fluxus events. Process was as important as product. It was a time of experimentation and change, reflecting the country's general state of political and cultural upheaval.

Video's arrival also coincided with the beginning of feminism and a time when women artists were becoming more visible and more vocal. In spite of a traditionally perceived female bias against technology, by the mid 70s a surprising number of women artists were exploring the new medium. At this point, since relatively little has been written about women and video during this particular period, we can only speculate as to why they were drawn to the medium. Perhaps they were attracted by the absence of an established male hierarchy. Mary Jane Jacob has written, "Access to video (as to performance, photography and installation art also emerging in the 1970s) allowed women and others - until then marginalized by the mainstream - to have an equal voice. Through these new genres they could proclaim a place for themselves in the art world that could not be achieved through the Western, male-dominated field of painting." (Catalog introduction, Shigeko Kubota Video Sculpture, 1991).

In the United States, women working with video during the early 70s came from such divergent backgrounds as painting, sculpture, filmmaking, music and dance and their video work was informed by these backgrounds. They were also concerned with essentially the same issues as their male counterparts - e.g. manipulation of time and space (Steina, Joan Jonas, Nancy Holt); experimentation with genre - narrative, documentary, essay (Martha Rosler, Joan Logue, Ilene Segalove, Shigeko Kubota, Joan Jonas); image processing and abstraction (Steina, Shigeko Kubota, Barbara Buckner) and articulation of self through video and performance (Lynda Benglis, Joan Jonas, Ulrike Rosenbach). Although their work reflects the great diversity of styles and genres produced during video's first decade as a medium for artmaking, very little of this work has been seen since the time of its production and original exhibition in the early 70s. It is interesting to note that women artists in Europe also began working with video around this time, although even less is known here about their activities and their work.

Artists have been working with video for nearly thirty years now. The technology has changed considerably impacting both ease of production and exhibition. As a result, more artists than ever are using the medium to incorporate moving images into their work and increasingly larger numbers of museums and galleries are showing it. The proliferation of monitors and computer screens in our daily landscapes - at the bank, airports, hospitals, department stores - and the sort of imagery we see displayed on them has changed radically since the days when the only television set we encountered were in our living rooms and all we saw on them was network programming. Audiences have become much more receptive to "alternative" uses of the medium. However, younger artists and new generations of art audiences have had few opportunities to see seminal works by artists whose activities during the 60s and 70s have literally changed the very notions of what art can be and how it can be made.

Given these conditions, I believe the time has come for a serious re-viewing and discussion of work from those important early years. A retrospective exhibition of single channel video by the first generation of women artists to work with the medium would provide an early history not only of how the medium developed and its place in subsequent art discourse, but also of how, for possible the first time, women played a significant role in the creation and definition of a new way of making art.

JoAnn Hanley
9/92

THE FIRST GENERATION: WOMEN AND VIDEO 1970-75

Artists under consideration

Joan Jonas
Nancy Holt
Lynda Benglis
Martha Rosler
Hermine Freed
Barbara Buckner
Joan Logue
ilene Segalove
Steina
Shigeko Kubota
Doris Chase
Shirley Clarke
Julie Gustafson
Deedee Halleck
Cara de Vito
Eleanor Antin
Nina Sobel

Anna Bella Geiger - Brazil
Sonia Andrade - Brazil

Fujiko Nakaya - Japan
Mako Idemitsu - Japan

Valie Export - Germany/Austria
Rebecca Horn - Germany
Ulrike Rosenbach - Germany
Frederic Pezold - Germany

Lisa Steele - Canada

Collectives

Optic Nerve
Video Freex
Santa Cruz Women's Media Collective
Women's Video News Service

Need more info

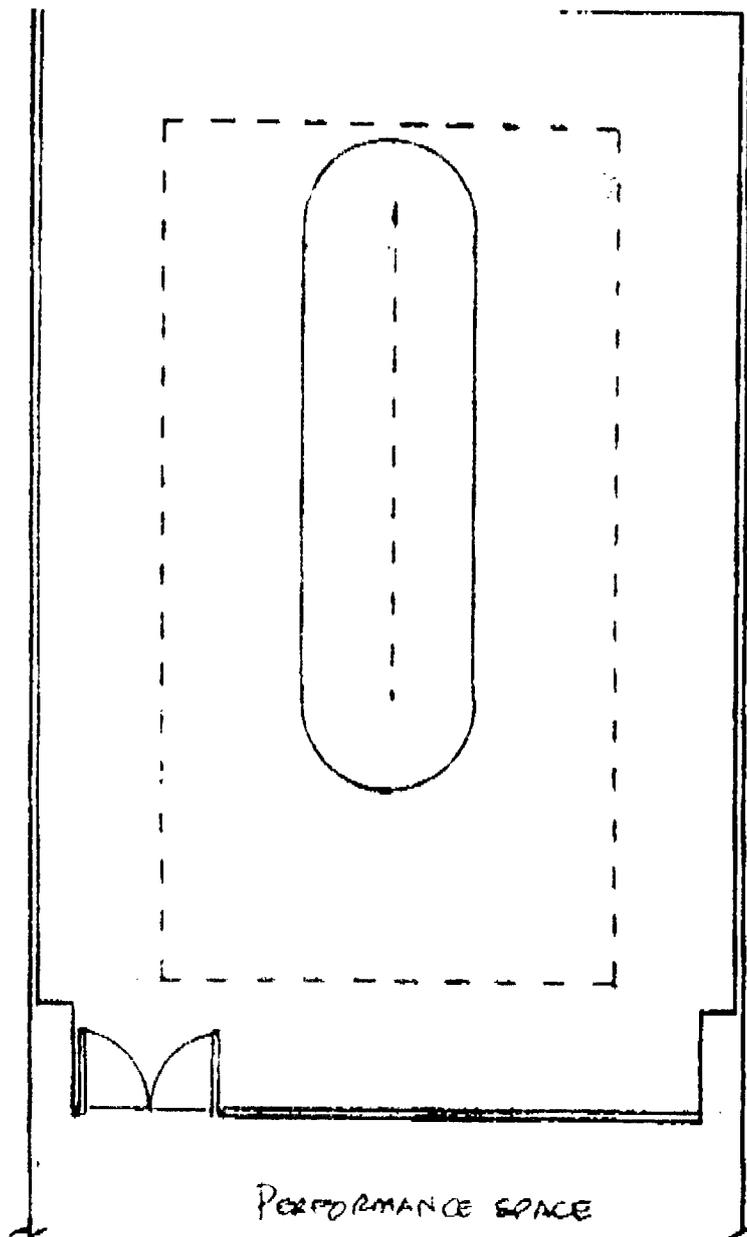
Barbara Smith
Trisha Brown
Tina Girouard
Gina Pane - France
Patrice Hugues - France
Andrea Daninos - Italy
Frederic Pezold - Germany

01/20/94 11:47

213 624 6675

LACE

P.01



- Gallery dimensions - 45' x 31'
- Ceiling (approx) = 13'6"
- Walls Faced in drywall
- Floors - wood/linoleum-painted.
- Oval is recesses lighting in ceiling
- dotted line is track lighting 6' from walls
- doorways 6'

- 2 movable interior walls (possible)
 each = 11'9" wide
 10' tall
 18"-24" thick
 w/ little roley wheels

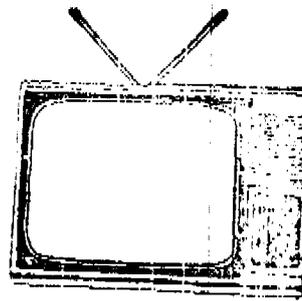
↑ TOTAL SQ FT = APPROX 1400 SQ FT
 LACE GALLERY

Post-It™ brand fax transmittal memo 7671		• of pages • 1	
To	Jo Ann Kinley	From	Jinny Helmer
Home #	(213) 669-1971	Co	LACE
Dept		Phone #	(213) 624-5650
Fax #	(213) 913-1081	Fax #	(213) 624-6674

January 20, 1994

Steina and Woody Vasulka
Santa Fe, NM

via FAX 505 473-0614



Dear Steina and Woody:

Hi. How are you? Personally I think I'm living on the edge of the world and had better get this information off to you before we all fall into the sea or the end of California happens or whatever.

I wanted to follow-up about LACE and the Lannan Foundation grant. As you may recall we hoped for \$15,000 but only got \$10,000 which I still think is pretty good. We can offer you \$10,000 as we have some other moneys which we can use for press, some kind of brochure or program notes, preparation of the space, etc. As I mentioned earlier the \$10,000 would be for your fee and your expenses including getting yourself and the equipment here and installing the show. LACE can build walls, do cosmetic things, but technical assistants and materials related to the installations will have to come out of your fee.

The move to the new building still has not happened but is imminent. Looks now like the opening show will be at the end of March and your show could be in June and would be the second exhibition after opening. You can have the entire gallery space - see attached for details. I'm hoping you can be available for June because if we do this any later we will lose the city funding which must be spent by July and would not be able to offer you the full \$10,000. However we are locked into this situation with the city and must remain flexible. At the moment, it is expected that all paper work with the city will be finished next week which means we can go according to schedule. I'll be in touch with you as soon as I know more.

In the meantime, call me or send me a fax to let me know what your availability is and what your thoughts are about all of this. Steina, I'm returning the folder of materials you sent me by mail but I'm holding on to the info tape in case we need to show someone else what we're planning.

Best,

A handwritten signature in cursive script, appearing to read 'JoAnn Hanley'.

JoAnn Hanley
1335 Maltman Ave
L.A., CA 90026
213 669-1971

You can fax me at LACE 213 624-6679

March 2, 1993

Steina
Rte 6 Box 100
Santa Fe, NM 87501

Dear Steina:

I'm writing to follow-up our conversations regarding including VIOLIN POWER and ORBITAL OBSESSIONS in THE FIRST GENERATION: WOMEN AND VIDEO, 1970-75, the exhibition I'm curating for Independent Curators, Inc.

I can offer you \$500 for the use of ORBITAL OBSESSIONS and \$300 for the use of VIOLIN POWER for two years - that's how long the exhibition will be available to tour. If that's acceptable to you, you'll receive a contract from Independent Curators in a month or so.

My next big push is to get all the information together for the catalog. We are planning that each artist will have a page which will include a brief bio, short bibliography, information about the tapes and a photograph from each tape. I have basic background information about you but it could use some updating, say since about 1989. I can probably get photographs from EAI unless you have two you would particularly like me to use. My deadline for ICI is April 15 so I need these materials by March 20.

The other thing I'm attempting to accomplish by the end of March is the audio interviews. I can't recall if I mentioned to you that we would like to do a 15 minute phone interview with each artist. Excerpts from this interview will be used on the exhibition reel to introduce each artist's tape. The idea is to put the work in context and provide information to the viewing audience who may not necessarily see the catalog. Additionally, quotes from the interviews could be useful in the catalog.

I would like to do the interviews sometime toward the end of March. We will make an appointment to call you. If you're in Europe that will be alright - we can call you there. Just let me know where you're going to be. I'll send you a choice of dates and times soon and we'll attempt to schedule a time that will be as convenient for you as possible.

The last bit of business has to do with tapes for the exhibition dubs. We will be mastering all of the material on 1" and then making 3/4" and 1/2" exhibition reels. The 3/4" copies you sent me are great and I will plan to use those unless you tell me differently. We'll be making the dubs in June and the show will be ready to travel in September.

If you have questions or need further information don't hesitate to contact me. I look forward to hearing from you soon and thank you again for your support and interest.

Best regards,



JoAnn Hanley
1335 Maltman Ave.
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213 669-1971
FAX 213 666-4546

THE VASULKAS

FOR HANLEY

07/26/1993 16:57 2124774781

ICI

PAGE 02

Steina

We were absolutely in love with what we call the signal which is the voltage and frequency part of video. It could be translated from one property into another. You could affect the image, the content of the image itself. We were interested also in processing the images and to move them in unconventional ways. We were sort of like religiously onto the signal. We used to compare it to what clay is to a potter or paint is to a painter or canvas and things like that. It was our art material.

First, Violin Power - this notion of the signal being able to affect the picture and being a musician, it was sort of evident that I should really use my musical instrument to move the images. My great love in video was to be a camera person. I thought it was just the most fantastic thing. It was an extension of the violin because you hold an instrument and you create on it and now I was holding another instrument but this time up to my eye and I was using it that way. What I really was interested in was this self observing system that whatever was observing was also affecting the image. So I made myself to be both the performer and the crew and the special effects person. Through the bow I controlled the special effecting of the image. This refers also to Orbital Obsessions because I am frequently in the pictures there and for the same reason. I wanted to demonstrate how the signal is seen from one camera to another and the only way to demonstrate it was to insert a body into it and I was always alone

7

O.K. Steina - Vasulkas
7-26-93

... I didn't have another body available but my own.

● I N D E P E N D E N T
C U R A T O R S
I N C O R P O R A T E D

● Founded in 1975, exclusively to organizing and circulating traveling exhibitions of contemporary art. A non-profit organization dedicated to curating and circulating contemporary art.

● 799 Broadway, Suite 205
NYC 10003 Tel 212 254 8200
Facsimile 212 477 4781

April 9, 1993

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

Dear Ms. Vasulka;

We are pleased that you have agreed to participate in our traveling exhibition, "The First Generation: Women and Video, 1970-75."

Two copies of the agreement to lend your work to the exhibition are enclosed for your signature. If you have any questions after reading the agreement please call me. As soon as I receive the signed copies we will sign and return one copy for your files along with a check for the full amount noted in the agreement.

I have enclosed a copy of our traveling exhibitions brochure for your information, a description of the exhibition is on page 11. Because this brochure was produced last year before we had an exhibition checklist some of the information in the brochure is incorrect. So that you will know what other works are to be included in the exhibition I have also enclosed a copy of the exhibition checklist.

We will be producing an exhibition catalogue and will send you a copy as soon as it is available (probably late summer). We will also periodically up-date you with press, and copies of the exhibition itinerary.

Thank you for making this important, historic exhibition possible.

Sincerely,



Lyn Freeman
Exhibitions Coordinator

Enclosure:

● INDEPENDENT
C U R A T O R S
INCORPORATED

● Founded in 1975, exclusively to organize and circulate contemporary art. Exhibitions to organizations and individuals. A non-profit organization dedicated to the art.

● 799 Broadway, Suite 205
NYC 10003 Tel 212 254 8200
Facsimile 212 477 4781

The First Generation: Women and Video, 1970-75
Working Checklist

3/19/93

Program subject to change.

ELEANOR ANTIN

Born: 1935, New York, New York

Resides: Del Mar, California

The Ballerina and the Bum, 1974

Black-and-white, 52:00 minutes, sound

Courtesy the artist.

The Ballerina and the Bum is a narrative/performance in which a ballerina (Eleanor Antin in her Russian ballerina persona and full ballerina attire) encounters a bum along the railroad tracks. They discuss art, life, hopes, and dreams while waiting for their boxcar to depart for New York.

LYNDA BENGLIS

Born: 1941, Lake Charles, Louisiana

Resides: New York, New York

Mumble, 1972

Black-and-white, 20:00 minutes, sound

Distributed by Video Data Bank, Chicago

Mumble is about communication -- people trying to establish contact in a technologically created and controlled space. Benglis investigates and manipulates video time and space by layering generations of video footage to create scenes in which people appear to be talking to each other although they were all taped separately. The sound does not necessarily match the images. Benglis's voice-over comments on and occasionally gives false information about what appears on screen.

BARBARA BUCKNER

Born: 1950, Chicago, Illinois

Resides: New York, New York

Geography, 1973

Black-and-white, 3:00 minutes, silent

Courtesy the artist

An abstracted landscape created electronically. It is divided into four short segments called "Lillies," "Terrace," "View from a Hilltop with Fence," and "Fire Under Snow."

BARBARA BUCKNER (cont'd)

Moebius, 1974

Black-and-white, 5:00 minutes, silent
Courtesy the artist

A synthesizer piece produced by the artist in direct response to an out-of-body experience. "I drew original graphics, recorded them with two moving cameras, and genlocked layers of keyed material so structures appeared and disappeared at different gray levels. There was a feeling of passing through an animated world, as if travelling." (Barbara Buckner)

Duo Sanguine, 1975

Black-and-white, 3:00 minutes, sound
Courtesy the artist

Barbara Buckner is primarily known for her abstract, silent work. In this hauntingly beautiful tape however, she doubles herself within the frame to engage herself in a poetic conversation about the "loss of her music" -- her muse, her art, in effect, all artists' relationship with inspiration, their dependence on it and their fear of its loss.

DORIS CHASE

Born: 1923, Seattle, Washington
Resides: New York, New York

Dance Eleven, 1974

Color, 8:00 minutes, sound
Distributed by the artist

Cynthia Anderson performs duets with images of herself created through multiple cameras and superimposition.

Dance Nine, 1974

Color, 8:00 minutes, sound
Courtesy the artist

Gus Solomons performs a jazzy duet with an abstract video synthesized stand-in for one of Chase's dance sculptures. The video animation was created with Steve Rutt on a Rutt/Etra synthesizer.

SHIRLEY CLARKE

Born: 1925,

Resides: New York, New York

The TeePee Video Space Troupe: The First Years 1970-73, 1970-73

Black-and-white, 31:00 minutes, sound

Collection The Long Beach Museum of Art, Long Beach, California

In the early days, Shirley Clarke took her camera everywhere, documenting her life and her friends and their experiments and adventures with the new medium. This half hour includes, among its segments, a party at John Lennon and Yoko Ono's agent's house, an evening picnic on the roof of the Chelsea Hotel, and Shirley, her daughter Wendy, and Nancy Cain painting their faces as they talk about men while exploring video as a mirror.

VALIE EXPORT

Born: 1940, Linz, Austria

Resides: Berlin, Germany

Raumsehen Und Raumhoren, 1974

Black-and-white, 20:00 minutes, sound

Courtesy the artist

Simple and elegant video performance in which the artist, while standing completely still in a studio, is moved about in space and real time via multiple camera techniques. Sound consists of an original electronic score composed by the artist. The piece is constructed in sections similar to those of a musical composition.

HERMINE FREED

Born: 1940, New York, New York

Resides: New York, New York

Art Herstory, 1974

Color, 22:00 minutes, sound

Distributed by Video Data Bank, Chicago

An electronic recreation of the history of painting from the perspective of a woman looking at the women depicted in works ranging from early Italian to Pop. The artist uses various video techniques to put herself into the paintings while her voice-over reflects upon the use of images in history and our tendency to interpret the past to fit our own conception of it.

HERMINE FREED (cont'd)

Water Glasses, 1973

Black-and-white, 5:00 minutes, sound

Courtesy the artist

Two rows of three water glasses each are lined up so as to fit the frame of the monitor and are sitting on a highly reflective surface. They are repeatedly filled with water and shot from different angles. The result is a sort of video cubist image. The only sound is that of the water filling the glasses.

ANNA BELLA GEIGER

Born: 1933, Rio de Janeiro, Brazil

Resides: Rio de Janeiro, Brazil

Passages, 1974

Black-and-white, 9:00 minutes, sound

Courtesy the artist

A woman walks from a staircase in her home through the streets of town and up the steps of a large municipal building. Her literal passage through the various staircases serves as a metaphor for the artist's search for her own center. The stairs represent the difficulties encountered on a journey of self-discovery.

Statement in Portrait, 1974

Black-and-white, 7:00 minutes, sound

Courtesy the artist

The artist confronts the camera directly to make a statement about cultural colonialism. The statement is bracketed by long silences intended to contrast the stillness of a woman's portrait (traditional Mona Lisa type image) and her political statement.

JULIE GUSTAFSON

Born: 1949

Resides: New York, New York

The Politics of Intimacy, 1974

Black-and-white, 52:00 minutes, sound

Distributed by Electronic Arts Intermix, New York

A seminal feminist tape in which ten women talk about their sexual feelings and behavior. Ranging in age from fifteen to fifty-four years, with different social and economic backgrounds and diverse sexual development and orientations, the women reveal self-images determined by cultural attitudes towards female sexuality.

NANCY HOLT

Born: 1938, Worcester, Massachusetts

Resides: New York, New York

Underscan, 1974

Black-and-white, 8:00 minutes, sound

Distributed by Electronic Arts Intermix, New York

Certain monitors have an "underscan" button, a device which compresses the images so that the edges can be clearly seen. Use of this device provides three image options -- normal image, compression of only the sides, and compression of the entire image. Holt uses this framework to display photographs of her aunt's home as she reads from letters written by her aunt. Most of the photographs are seen three times, having three subtly different modes of appearance as they are transformed through underscanning. The abstract structure's counterpoints the intimacy of the content, incidents in her aunt's life.

MAKO IDEMITSU

Born: 1940, Tokyo, Japan

Resides: Tokyo, Japan

What a Woman Made, 1974

Black-and-white, 13:00 minutes, sound

Courtesy the artist

What appears to be a purely abstract image is revealed to be a tampon in a toilet bowl. The first half of the tape is silent. During the last half, a male voice conveys a traditional Japanese attitude (in English) about the value of girl children versus boy children, their different innate "natures," and how girls should be raised and educated to accommodate men.

JOAN JONAS

Born: 1936, New York, New York

Resides: New York, New York

Vertical Roll, 1972

Black-and-white, 20:00 minutes, sound

Distributed by Electronic Arts Intermix, New York

In this seminal work, Jonas constructs a theater of female identity by deconstructing representations of the female body and the technology of video. Using an interrupted electronic signal -- or "vertical roll" -- she dislocates space, re-framing and fracturing the image. The relentless vertical roll disrupts the image by exposing the medium's materiality. (EAI)

BERYL KOROT

Born:

Resides: New York, New York

Lost Lascaux Bull, 1974

Black-and-white, 6:00 minutes, sound
Courtesy the artist

Video re-creation of early cave image. First appears through flames on the back wall of a fireplace and then the same image appears on the monitor. Vertical roll interrupts the image to remind the viewer that the image is being electronically transmitted.

Invision, 1974

Black-and-white, 10:00 minutes, sound
Courtesy the artist

A person (the artist?) sits on a couch watching a monitor filled with pulsing, patterned imagery. The scene cuts from people in the high desert exploring their surroundings to the patterns and then to a shot of hands washing the dishes. We can't tell if the lifelike actions on the screen are occurring in the artist's memory or on tape, if they are induced by the flickering abstract images or are actually part of the tape the artist is viewing.

SHIGEKO KUBOTA

Born: 1937, Niigata, Japan

Resides: New York, New York

Video Girls and Video Songs for Navajo Skies, 1973

Black-and-white and color, 31:00 minutes. sound
Distributed by Electronic Arts Intermix, New York

Featuring Kubota's often haunting, often witty electronic manipulation, this work is an autobiographical journal of cultural identity and difference. Kubota writes, "This is a video fusion of synthesized image and video document. I went to the Navajo Reservation and stayed with a Navajo family for 40 days. This is my video diary of women I met in Arizona, Tokyo, Europe, and New York."
(EAI)

MARY LUCIER

Born: 1944, Bucyrus, Ohio
Resides: New York, New York

The Trial of Anne Opie Wehrer by Robert Ashley, 1974
Black-and-white, 58:00 minutes, sound
Courtesy the artist

This is a performance piece in which Lucier performed as a person making a tape of the performance. She taped a personal conversation between Robert Ashley and his old friend Anne Opie Wehrer. The conversation, which was of a highly personal nature, took place in front of an audience in Merce Cunningham's loft while Lucier taped it and a still photographer photographed it. The Photographer entered into the conversation but Lucier did not. The conversation served as a score for Cunningham's dance troupe and they danced throughout the entire conversation. This tape is an edited version of the performance, intended to serve as a work in its own right.

KYOKO MICHISHITA

Born: 1942, Sakhalin, Russia (formerly Japan)
Resides: Tokyo, Japan

Being Women in Japan: Liberation Within My Family, 1973-74
Black-and-white, 30:00 minutes, sound
Courtesy the Museum of Modern Art, New York

Cinema verite portrait of the artist's 47-year old sister from the time immediately following brain surgery to her complete recovery. The entire family had gathered at the hospital and Michishita used the opportunity to talk with all of them about women's roles in general and that of her sister in particular in relation to other family members.

ULRIKE ROSENBACH

Born: 1943, Salzdorf, Germany
Resides: Homburg, Germany

Don't Believe I Am an Amazon, 1975
Black-and-white, 15:00 minutes, sound
Distributed by V Tape, Toronto

In this tape, the artist shoot 15 arrows into the face of Stefan Lochner's The Madonna of Rosenhag. Rosenbach's own face is superimposed on the Madonna's face as she shoots. Victim and torturer become one; or woman as martyr is sacrificed for future power; or the feminist shoots down the old image of masochistic woman. (Lucy Lippard)

ULRIKE ROSENBACH (cont'd)

Madonnas of the Flowers, 1975

Black-and-white, 8:00 minutes, sound

Distributed by V Tape, Toronto

The artist's head, face veiled by a translucent encasement, is framed by a plexiglass halo recalling the Statue of Liberty (subject of a postcard by Rosenbach). She stares somberly out from the screen while revolving and flashing lights redefine the head's contours and layers, to the tune of ringing bells and "angelic choirs" on the sound track. (Lucy Lippard)

Dance for a Woman, 1975

Black-and-white, 8:00 minutes, sound

Distributed by V Tape, Toronto

A bare-shouldered woman is seen from directly above as the faceless center of a swirling tulle skirt covered with glittering discs. A single monotonous phrase of popular music is repeated in concert with the endless clockwise spinning of the dance. The image is both vertiginous and disturbing. Here woman is center, but terrifying so; she becomes the record, stuck (impaled) on the turn-table of custom and role-playing. At the end of the tape she collapses. (Lucy Lippard)

MARTHA ROSLER

Born: 1943, New York, New York

Resides: Brooklyn, New York

A Budding Gourmet, 1974

Black-and-white, 17:00 minutes, sound

Courtesy Long Beach Museum of Art, Long Beach, California

Rosler uses the voice of a middle-class woman to discuss the implied cultural and political attitudes inherent in practices related to preparation and consumption of food. Visuals consist almost entirely of still photographs from "gourmet" cookbooks and food magazines intercut with images of people from Third World countries.

Semiotics of the Kitchen, 1975

Black-and-white, 6:00 minutes, sound

Distributed by Electronic Arts Intermix, New York

This work adopts the form of a parodic cooking demonstration in which, Rosler states, "An anti-Julia Child replaces the domesticated 'meaning' of tools with a lexicon of rage and frustration." In this performance-based work, a static camera is focused on a woman in a kitchen. On a counter before her are a variety of utensils, each of which she picks up, names and proceeds to demonstrate, but with gestures that depart from the normal uses of the tool. The securely understood signs of domestic industry and food production erupt into anger and violence. (EAI)

ILENE SEGALOVE

Born: 1950, Los Angeles, California

Resides: Venice, California

Advice from Mom, 197_

Black-and-white, 3:00 minutes, sound

Courtesy The Long Beach Museum of Art, Long Beach, California

In this particular episode of Segalove's ongoing televisual dialogue with her Mother, the artist (in the form of Ilene's video camera) follows Mom around the house seeking her advice on where to purchase items ranging from steaks to shoes.

My Freshman Dorm, 1975

Color, 6:00 minutes, sound

Courtesy The Long Beach Museum of Art, Long Beach, California

Using a drawing and some press-type furnishings, the artist proceeds to "decorate" her college dormitory room.

TV is OK, 197_

Black-and-white, 1:00 minute, sound

Courtesy The Long Beach Museum of Art, Long Beach, California

The image on screen is that of the artist's license plates which read "TV is OK." The voice-over is that of the artist responding to remarks as to the meaning of the phrase.

Professional Retirement Home, 197_

Black-and-white, 8:00 minutes, sound

Courtesy The Long Beach Museum of Art, Long Beach, California

Mom gives a tour of the family home which has become much too big now that the children have all moved out. She points out some of the finer features and tells of her plan to invite a few nice couples to come to live there, turning it into a "professional" retirement home.

The Red Shoes, 1975

Color, 1:30 minutes, sound

Courtesy The Long Beach Museum of Art, Long Beach, California

Mom relates the story of a pair of red slippers while we see them in a static shot.

LISA STEELE

Born: 1946, Kansas City, Missouri

Resides: Toronto, Ontario, Canada

A Very Personal Story, 1974

Black-and-white, 17:00 minutes, sound

Distributed by V Tape, Toronto

In a single static shot, the artist recounts the events of a winter day in her sixteenth year when she came home to find her mother dead.

Facing South, 1975

Black-and-white, 22:00 minutes, sound

Distributed by V Tape, Toronto

An elliptical sort of narrative/essay about the life cycle using plants as a metaphor for women's reproductive cycles. Text is voice-over by the artist. She appears on screen as well. Very beautiful use of fragmented imagery and language.

STEINA

Born: 1940, Reykjavik, Iceland

Resides: Santa Fe, New Mexico

Violin Power, 1969-78

Black-and-white, 10:00 minutes, sound

Courtesy the artist

Steina terms this procedural work "a demo tape on how to play video on the violin." Her background as a violinist and her evolution from musician to visual artist is referenced through an analogy of video camera to musical instrument. The violin itself ultimately becomes an image generating tool, as she connects it to imaging devices, creating abstract visual transpositions of sound and vibrations. (EAI)

Orbital Obsessions, 1974-78

Black-and-white, 24:00 minutes, sound

Courtesy the artist

This tape contains segments from a number of earlier tapes in Steina's Machine Vision project which involved the creation of a machine-derived way of seeing uninfluenced by the idiosyncrasies of the human eye. These experiments involved constructing mechanical devices through which the camera could be preprogrammed and hence, operate by itself. The resulting images are increasingly dense and complicated as easily recognizable images become more and more abstract.

● INDEPENDENT
C U R A T O R S
I N C O R P O R A T E D

● Founded in 1975, I.C.I. is a non-profit organization dedicated exclusively to organizing and circulating traveling exhibitions of contemporary art.

● 799 Broadway, Suite 205
NYC 10003 Tel 212 254 8200
Facsimile 212 477 4781

The First Generation: Women and Video, 1970-75
Itinerary

September 3 - September 26, 1993
Musée d'Art Contemporain de Montréal
Montréal, Québec, Canada
(not firm)

September 10 - October 22, 1993
University Gallery
University of Massachusetts at Amherst
Amherst, Massachusetts

Fall/Winter 1993
National Museum of Women in the Arts
Washington, D.C.
(not firm)

March 4 - April 10, 1994
Mount Saint Vincent University
Halifax, Nova Scotia, Canada

March 4 - March 27, 1994
Mackenzie Art Gallery
Regina, Saskatchewan, Canada

March 12 - April 17, 1994
The Edmonton Art Gallery
Edmonton, Alberta, Canada
(not firm)

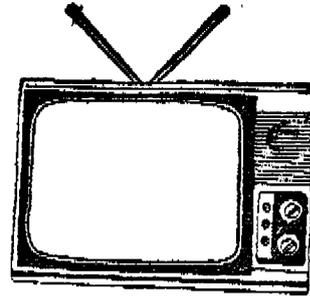
June 5 - August 21, 1994
Long Beach Museum of Art
Long Beach, California
(not firm)

October 25 - November 13, 1994
Loeb Center
Vassar College
Poughkeepsie, New York

February 25 - March 18, 1995
Thunder Bay Art Gallery
Thunder Bay, Ontario, Canada
(not firm)

September 28, 1993

via FAX 505 473-0614



Dear Steina:

RE: Lannan Grant Application

I've seen the Lannan Foundation application and it's due on Friday. I met with Gwen/LACE and we will ask for an artist's fee of \$15,000 which you can work out between you. As I mentioned this will be all inclusive for travel, equipment, etc.

We are tentatively scheduling you for June/July 1994. I think the only things I need from you are:

- equipment list including things you think we might have to supply on this end
- any supplementary information besides the booklets about each of you
- videotape of Borealis and Theater documentation, if time is too short we can submit the one you sent Peter but it has other things on it

I need this by Thursday if possible - Friday noon at the absolute latest. LACE doesn't have a FedEx account but will reimburse if you want to use them. We'll know whether we got the grant or not by the first of the year.

RE: Ruth Bloom Gallery

I mentioned briefly to you about showing videotapes at the Ruth Bloom Gallery in Santa Monica. This is quite a good gallery and they recently built a small video viewing room because they decided they wanted to start showing video. They don't expect to make any money but want to educate their clients and expand the kind of work they exhibit. LACE is going to program this screening room. They won't pay a fee for use of tapes but are willing to offer them for sale with an artist/gallery split that has yet to be determined. Also sale prices have to be set.

The next show there opens on October 28 (- Nov. 27) and will be new work by George Stone in the main room and photographs by Aaron Siskind in the Projects Room. We would like to show ART OF MEMORY, VIOLIN POWER and ELEVATOR GIRLS in the video room as we thought that your work would go especially well with these two artists. The tapes are shown throughout the day and need to be put on an exhibition

reel which we would ask you to do. Also getting some of your work out in L.A. now might help with fund raising for the LACE project as the Lannan Foundation is L.A. based. The video programs will be included in the gallery's mailings and also in press releases about their exhibitions. All of this just came together today when we met with Ruth Bloom. I need to know immediately if you want to do this as their deadline for the invitation is at the end of this week. I really hope you want to do this so let me know.

I tried calling you earlier today but no answer and no machine so I'll try again this evening.

Best,

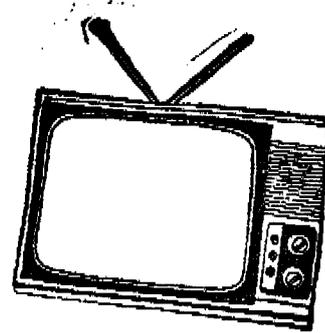


JoAnn Hanley
1335 Maltman Ave.
L.A. CA 90026
213 669-1971

PS: You can fax me at 213 913-1881.

September 26, 1993

via FAX 505 473-0614



Dear Steina:

To follow-up yesterday's conversation, LACE would like to present work by you and Woody sometime next year. I don't know yet how much money we're talking about because I haven't seen the grant guidelines yet. We're applying to the Lannan Foundation and the deadline is this Friday, October 1. I'll find out more about it on Monday and let you know.

In the meantime I need equipment lists from you for Borealis and also Tokyo Four - I really like the imagery from that alot - it's a departure from your incredible landscapes but very compelling and beautiful. I like the audio as well - especially the applause. I understand that you provide all of the equipment for Borealis but need monitors for Tokyo Four and Woody has everything for the Theater of Hybrid Automata. I realize you also need space dimensions and will have those for you on Monday as well.

As I mentioned to you we would like to offer a flat fee out of which you would get yourselves and the equipment here, set it up, etc. and have a fee for yourselves. I realize you will need help installing on this end so we will include money for a technician/assistant plus I'm sure there will be people around who will want to help. So you should let me know what else you think we might want to include in figuring out what this will cost. We would also like you and Woody do to an informal presentation at LACE about the work as part of the flat fee.

You can fax me at 213 913-1881. Put my phone number on so they can call me. I really hope this works out. The work looks so good and it would be great to see you all again.

Warm regards,

JoAnn Hanley
1335 Maltman Ave.
Los Angeles, CA 90026
213 669-1971

cc: Gwen Darien, LACE

● INDEPENDENT
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I N C O R P O R A T E D

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● 799 Broadway, Suite 205
NYC 10003 Tel 212 254 8200
Facsimile 212 477 4781

May 5, 1993

Steina Vasulka
Rte 6 Box 100
Santa Fe, NM 87501

Dear Ms. Vasulka:

Thank you for returning your License and Distribution Agreements for "First Generation." Under the terms of this agreement, and as payment for our inclusion of your works Orbital Obsessions and Violin Power in "The First Generation: Women and Video, 1970-75" we have enclosed a check for \$800.00.

JoAnn Hanley will be handling the production of the master compilation tape and therefore will be speaking with you and coordinating the loan and return of your tapes. I will also convey to her your title information.

We are very much looking forward to this important exhibition and are glad that you have agreed to participate.

Sincerely,



Lyn Freeman
Exhibitions Coordinator

Enclosure:

LICENSE AND DISTRIBUTION AGREEMENT

File: JoAnn
Hanley
(contract)

Agreement made as of this 8th day of April, 1993 by and between Independent Curators Incorporated ("ICI") and Steina Vasulka ("Artist").

For good and valuable consideration, the parties hereto agree as follows:

1. Program

The programs that are the subject of this Agreement are entitled "Violin Power" and "Orbital Obsessions" (the "Program"). The Program will be a part of the traveling exhibition of ICI entitled "The First Generation: Women and Video, 1970-75" which is described on Exhibit A to this Agreement (the "Exhibition").

2. Rights Granted

2.1. Videograms. The media for which rights are granted to ICI under this Agreement are all audio/visual methods, devices, instruments and systems, now known or hereafter developed (including, but not limited to videodiscs and videocassettes) on which is recorded a program that can be exhibited visually, with or without sound through a television-type playback system or device (the "Videogram(s)").

2.2 Rights Granted. Artist grants to ICI the right, under copyright, to manufacture and have manufactured Videograms of the Program; to license, distribute, advertise, publicize, otherwise market, exhibit, and exploit such Videograms that include the Program under Artist's title in connection with the Exhibition during the Term (as defined below): provided, however, that ICI (a) will only license and distribute Videograms that include the Program to libraries, museums, galleries, art centers and other educational and cultural groups and institutions (collectively, "Venues") and to agents of the Venues; and (b) will not license or distribute Videograms that include the Program to more than thirty (30) Venues during the Term. ICI shall have the right to use the Videograms that include the Program or portions thereof and to refer to same and to Artist in its catalogues and other promotional and advertising materials, including, without limitation, Videograms, sound recordings, photographs, filmclips, and radio and television broadcast excerpts, regardless of whether or not such catalogues or promotional or other advertising materials relate to or concern the Exhibition.

2.3 Reproduction of Program. ICI shall reproduce and incorporate the Program into Videograms in its entirety in the form delivered by Artist to ICI. ICI shall not cut, change, alter, omit or edit in any manner whatsoever the title of the Program, or the credits or other materials contained therein, without the prior written approval of Artist; provided, however, that, without obtaining the consent of the Artist: (a) ICI shall have the right to incorporate onto any Videogram that includes the Program, at the beginning and end thereof, in ICI's discretion, an opening or a closing sequence: and (b) ICI may include

all or a portion of the Program in Videograms that include other programs relating to the Exhibition.

2.4 Rights Withheld. The rights granted to ICI by this Agreement do not include the right to authorize the use of the Videograms of the Program for theatrical use or for television distribution.

2.5 Manufacture and Distribution of Videograms Including the Program. ICI shall have sole and complete discretion concerning the manufacture and distribution of the Videograms that include the Program. Artist agrees that the good faith judgment of ICI in regard to any matter affecting the manufacture, distribution and promotion of the Videograms that include the Program shall be binding upon Artist.

2.6 Use of the Program. ICI shall have the right, without any liability to any other person, to use and to authorize the use of the titles of the Program, promotional materials and artwork in connection with the Program, in the distribution, advertising, publicity and promotion of any Videogram that include the Program.

2.7 Liability. ICI shall not be liable or responsible for any breach of contract on the part of any of its clients or licensees nor for any exhibition of the Videograms that include the Program not authorized by ICI, or use of any such Videogram by any third party; provided, however, that ICI will cooperate with Artist to the extent practicable in combatting any such uses.

3. Term. ICI shall enjoy the rights granted to it hereunder by Artist for the period commencing as of the date hereof through and including December 31, 1995, or such other date as the parties may mutually determine (such period, the "Term"). ICI shall have the right to renew this Agreement for a period of one year after the end of the designated Term on such terms and conditions as are mutually acceptable to ICI and Artist.

4. Delivery of Masters and Other Materials. Artist will deliver to ICI a submaster of the Program for ICI's use in manufacturing Videograms hereunder (such submaster the "Master"). If ICI determines, in its sole discretion, that the Master is incomplete or unacceptable, ICI shall notify Artist of any defect(s) in the Master and Artist will cure such defects within seven (7) days following such notice. The date ICI receives the Master without defect shall be deemed the date of Delivery for all purposes herein (hereinafter "Delivery"). ICI shall retain the Master for a period of three (3) weeks, commencing the date of Delivery; provided that such period will be extended upon the reasonable request by ICI. At the end of such period, as the same may be extended, the Master shall be returned to Artist.

Upon Delivery, Artist will provide ICI with relevant biographical and bibliographic information concerning the Artist and the Program.

5. Compensation. Upon Delivery, ICI will pay Artist \$800.00 representing payment in full for the rights granted to ICI hereunder.

6. Title to the Program and Other Materials. Title to all tapes, including the Master, and other elements made available by Artist to ICI hereunder shall be and remain vested in Artist, subject to the rights of ICI to use the same in producing reproduction materials and all intermediate materials and Videograms hereunder. Title to other material delivered by Artist shall similarly be and remain vested in Artist, subject to the right of ICI to make use of such material for such reproduction and other purposes as are permitted by this Agreement; provided, however, that all printed material processed by ICI shall bear a copyright notice in the name of Artist or such other copyright proprietor as shall be designated by Artist. ICI shall not be liable for any loss resulting to Artist from destruction or other loss of any such elements and tapes, Master, stamping and other reproduction materials and all intermediate materials containing the Program unless such loss results from negligence on the part of ICI.

Upon Delivery, Artist will provide ICI with the precise copyright notice to be fixed to all Videograms including the Program and packaging, and an accurate running time of the Program.

Within seven (7) days of a demand by ICI, Artist shall provide ICI with a copy of the copyright, the copyright registration certificate for the Program or detailed information as to the copyright proprietor of the Program, if other than Artist.

7. Representations and Warranties of Artist.

7.1 Capacity. Artist has the full right, power, legal capacity and authority to enter into this Agreement, to carry out the terms hereof and to grant to ICI the rights, licenses and privileges herein granted to it.

7.2 Maintenance of Rights. Artist has secured and will maintain all rights during the Term to enable ICI to exercise and enjoy its rights hereunder without ICI incurring obligations or liability to anyone, and Artist has (or third parties have) paid all the production costs of the Program, and has or will pay promptly, when due and payable, all taxes, fees and charges incurred by Artist on the tapes, negatives, and positive prints, and other materials of the Program; all costs, salaries, fees, scale and similar and dissimilar compensation to all applicable performers, artists, writers and other talent including payments for the use of music contained in the Program; and all fees and charges required to be paid by union or guild agreements, contractual obligations or otherwise, including, but not limited to, payments by reason of use of the Program or any Videogram of the Program.

7.3 No Legal Claims. There are no claims, actions, suits, proceedings or investigations pending or, to Artist's knowledge, threatened against or affecting the Program at law or in equity, or before any federal, state, county, municipal or other governmental instrumentality or authority, domestic or foreign, and no arbitration proceedings are pending or to Artist's knowledge threatened against or affecting the Program and there is no legal or equitable basis on which the exercise by ICI of the rights granted hereunder or the exercise of similar rights by Artist or others with respect to the Program may be enjoined or otherwise impeded.

7.4 No Infringement of Rights. Neither the Program, nor the titles thereof as submitted by Artist, nor anything contained in the Program, including, but not limited to, any sound, or the music synchronized therewith, or the distribution and exploitation thereof of any Videogram including the Program, nor the exercise by ICI of any of the rights granted to it hereunder, does or will violate or infringe upon the trademark, trade name, copyright, literary, dramatic, musical, artistic, personal, private, civil or property right or rights of privacy or any other right of any person or entity.

7.5 Indemnification. Artist hereby agrees to indemnify and hold harmless ICI from and against any and all claims, loss, damages, and expenses (including, without limitations, attorneys' fees and other costs of litigation or arbitration or other legal proceeding) arising from any claim brought against ICI as a result of the Artist's breach of any of the foregoing representations or warranties.

7.6 Duration of Representations and Warranties. Artist's warranties, representations, and covenants herein are true and complete as of the date of this Agreement, shall remain so throughout the Term of this Agreement and shall survive the expiration of the Term of this Agreement.

8. Assignment. This Agreement shall not be assigned or transferred by any party without the prior written consent of the other. Any attempted assignment of this Agreement in violation of the section shall be null and void and without effect.

9. Notices. Unless expressly provided otherwise in this Agreement, all notices, approvals, payments or accountings which ICI is required to deliver to Artist shall be in writing and shall be personally delivered or telegraphed or mailed in the United States mail, postage prepaid, to Artist at:

Steina Vasulka
Rte 6 Box 100
Santa Fe, NM 87501,

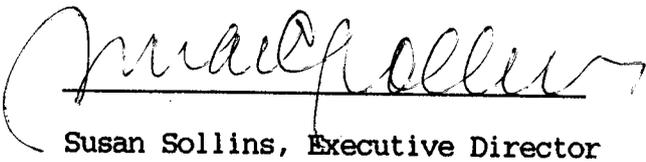
or to such other address as Artist may designate, from time to time, in like manner. All notices, approvals, documents and other materials which Artist is required to deliver to ICI shall be in writing and shall be personally delivered or telegraphed or mailed in the United States mail, postage prepaid, to ICI at: 799 Broadway, Suite 205, New York, NY 10003 or to such other address as ICI may designate, from time to time, in like manner.

10. Relationship of Parties. This Agreement shall not create any relationship of partnership, joint venture, agency, fiduciary or employment between the parties and no such relationship exists between the parties with respect to the Program or otherwise.

IN WITNESS WHEREOF, the parties have executed this Agreement as of the day and year first above written.

INDEPENDENT CURATORS INCORPORATED

"Artist"


Susan Sollins, Executive Director

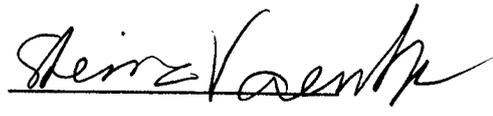

Steina Vasulka

EXHIBIT A

"The First Generation: Women and Video, 1970-75"

EXHIBITION DESCRIPTION

"The First Generation" is a retrospective exhibition of 10 hours of single-channel videotapes by the first generation of women artists to work with video. This exhibition offers an early history of the medium's development, its place in subsequent art discourse, and discussion of the significant role of women in the creation and definition of a new way of making art. The exhibition presents work from around the world, and includes many tapes not seen since the early '70s.

The exhibition is being offered for three week bookings beginning September 1, 1993 and continuing through December 31, 1995 and is available in 3/4" and VHS format.