

Santa Fe, 14-May-84

YAD 3.

→ Dear Friends,

→ Here are some notes on the installation. We think that the best configuration for your show will be a bank of monitors, 2 rows on top of each other, 4 monitors each.

This brings the following necessary instructions:

If this is a seating area, where people walk in and sit on chairs or benches, then the horizontal division between the upper and lower monitors should be at eye level of a seated person. If the area is to walk in and stand around, the height should be the eye level of a standing person.

Since there are monitors stacked on top of each other, we should be conscious of securing the top row. Our interest is to maintain the smallest possible distance between the screens, vertically and horizontally. Any construction design should be aware of that and furthermore, the construction should be light, so it would not dominate the matrix. Its color should be neutral as well.

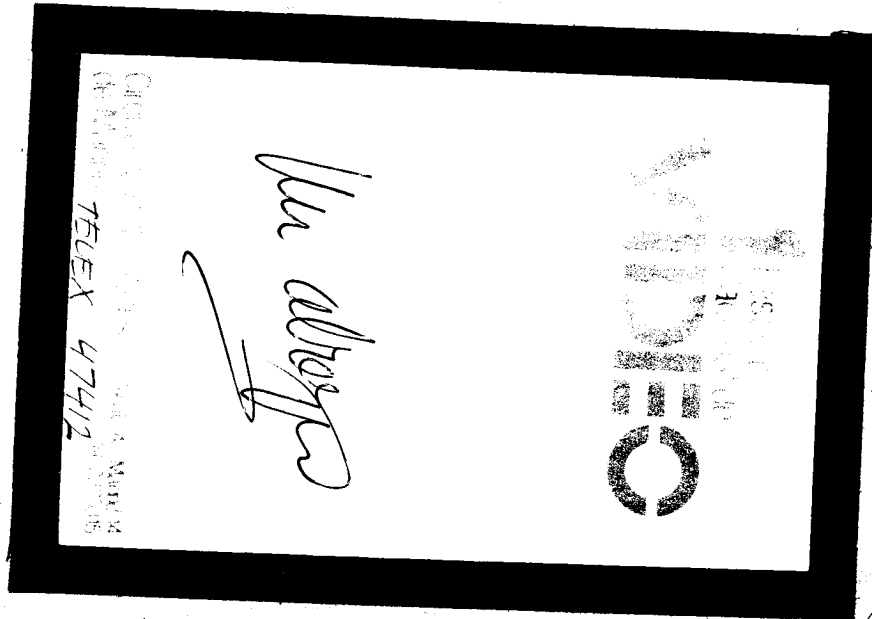
The construction itself may range from simple wooden stands (of the width of the monitor) to a light metal construction. There are numerous suggestions in industrial exhibiting catalogs.

The depth of the shelves does not have to correspond to the full depth of the monitors, their standing platform is usually quite narrow and should be centered to the monitors' equilibrium.

On another note, my information about sync generator points towards a possibility of having a sync generator. Tell me if it presents a problem. Also, please remember that any configuration of recorder/player (not necessarily an editor), with "video input", will provide synchronicity, eliminating the need for the sync generator. Also, let me know (telex) what model the monitors are, so I can think further about constructing the installation.

→ The number of my telex is 296926 IRE UR

Sincerely, Woody



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Empfänger / Adresse: Woody Vasulka

Zu Händen / To:

Faxnummer / Fax number: 001 - 505 - 473 06 14

Absender / Sender: Ursula Frohne

Seitenzahl gesamt /
Total number of pages: 3

Institute for Visual Media

Institute for
Music and Acoustics

Media Library

Media Museum

Museum for
Contemporary Art

12. März 1996
Ursula Frohne

Dear Mr. Vasulka:

I just spoke to Steina Vasulka about the intended purchase of "Borealis" for the collection of the ZKM. Mrs. Vasulka agreed to an arrangement that a contract about the conditions will be signed in the near future, whereas the honorary will be paid by the ZKM will at the beginning of 1997.

On the basis of this purchase we would like to show the installation at an exhibition at the Guggenheim Museum in Soho, New York starting either at the end of May or at the beginning of June. On the basis of the intended purchase we would be allowed to present the installation in courtesy of the ZKM Karlsruhe, Museum of Contemporary Art.

We agree upon the condition that no costs shall result from the exhibition in New York for Mrs. Vasulka. Therefore, either the ZKM or the Guggenheim Museum is going to pay for the copy of the laserdisc which will amount to approximately 1.000 US Dollars.

Considering the short time before the opening of this exhibition in New York, we would need certain information and material immediately, in order to include the installation in the catalogue. Here is a list of issues which Mrs. Vasulka told us to send to you:

Seite 2

1. Could you give us exact dimensions for the installation to calculate the space we would have to reserve for it in the exhibition?
2. Could you send us as soon as possible transparencies of the installation for the catalogue?
3. Would you agree that we reprint the text which was published in the catalogue of the current catalogue of the San Francisco Museum of Modern Art in our catalogue or would you suggest a different text or an author who might be able to produce a text within the next 4 days?
4. Would you allow us to extract parts of the biography from the catalogue of the San Francisco Museum of Modern Art for our publication?
5. Which shipping arrangements should we make? Should the registrar of the Guggenheim Museum contact the San Francisco Museum of Modern Art directly, so that the installation could be sent to New York after it has been taken down at the current exhibition in San Francisco.
6. Who would be the person to install the piece in New York and how many assistants will be necessary?

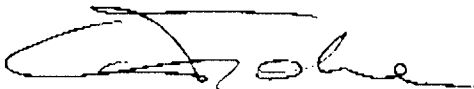
I am sorry that we are confronting you with these issues so suddenly, but we hope that you will understand that the tight time frame of the preliminaries for the exhibition and particularly the catalogue puts us under extreme pressure. We would therefore appreciate, if you could give us the information and the material, particularly for the catalogue as soon as possible.

Please, let me know, if you need any further information. We are very proud to have the chance of presenting "Borealis" on the occasion of the ZKM-exhibition at the Guggenheim Museum in New York.

Seite 3

Looking forward to hear from you soon and
with best regards from Professor Klotz.

Sincerely Yours



Ursula Frohne
(Curator)

Empfänger / Adresse: Steim
Zu Händen / To: Steina Vasulka
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12. März 1996
Ursula Frohne

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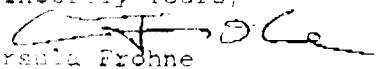
We are very happy that you agreed to give your installation "Borealis" to the ZKM (Museum of Contemporary Art) for an exhibition at the Guggenheim Museum in Soho, New York and we particularly appreciate that you can accept the conditions of a payment for the purchase not before the beginning of 1997 - a delay which is due to our limited budget.

I have informed our director of administration about this matter and he has confirmed that a written contract will be send to you after March 19th. In the meantime I have faxed a letter to Woody Vasulka concerning the preliminaries for the exhibition in New York. Enclosed you will find a copy of this letter. It is important for us that we can include your installation in the exhibition at the Guggenheim Museum under the courtesy of the ZKM. I hope that you can agree to the fact that the installation will be mentioned in the catalogue as part of the ZKM-collection, before all the details of the contract have been certified.

As soon as we have the exact date for the opening I will let you know.

Thank you again for kind cooperation and best regards from Professor Kietz.

Sincerely Yours,


Ursula Frohne
(Curator)



NATIONAL MUSEUM OF
AMERICAN ART

Smithsonian Institution

Gallery Place
Eighth and G Streets, N.W.
Washington, D.C.

April 6, 1993

Mr. Woody Vassulka
Rte. 6 Box 100
Santa Fe, NM 87501

Dear Woody,

Enclosed are a couple of samples of the journal I edit. As you can see, along with the academic writing, we are interested in a number of different types of presentation. As I said, perhaps there is a discrete portion of your book - or something else - that would make sense to consider.

Feel free to use my name with Roger Conover. I am also enclosing a recent write-up about him for your information.

Say hello to Meridel if you see her. I look forward to hearing from you. (And not to be too pushy, but we are actually trying to make a final decision about the "artist pages" - which can include text - in the upcoming issue of AMERICAN ART, so if you see a possibility, let me know at your earliest convenience.)

Sincerely,

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