

UNCLASSIFIED

4. STEINA VASULKA CONFIRMED FOR USIS/REYKJAVIK PROGRAMMING JAN 6 - 10. SHE NEEDS RETURN U.S. NO LATER THAN JAN 23. EMSHWILLER CONFIRMED FOR PARIS FILM PROGRAM JAN 13 AND 14. HE NEEDS RETURN U.S. NO LATER THAN JAN 15.

5. REQUEST ADDRESSEE POSTS CONSIDER PROGRAMMING EMSHWILLER JAN 6 - 10) AS HE IS INTERESTED AND AVAILABLE THAT WEEK. DIVERSIONARY TRAVEL FROM BRUSSELS AND RETURN PARIS FOR JAN 13-14 USIS PROGRAM. ADVISE AGENCY ATTN: ICS/DA: E. MATTOS.

6. AFTER JAN 6 - 10 USIS REYKJAVIK PROGRAM, STEINA VASULKA CAN RETURN LUXEMBOURG AT OWN EXPENSE. PROPOSED USIS PROGRAMMING:

JAN 13 - 14 STOCKHOLM
JAN 16 - 17 OSLO
JAN 20 - 21 BRUSSELS
JAN 22 - 23 RETURN U.S.

DIVERSIONARY TRAVEL COST ESTIMATE FROM LUXEMBOURG TO BRUSSELS. ADVISE AGENCY, ATTN: ICS/DA: EMATTOS.

7. WHEN NAM JUNE PAIK SCHEDULE CONFIRMED, AGENCY WILL NOTIFY ADDRESSEE POSTS.

8. REQUEST PARIS FORWARD "VIDEO WAVE FORM COMPOSITE" AND "VIDEO SAMPLER" FROM ALTERNATE MEDIA CENTER TO USIS/REYKJAVIK AND FROM THERE TO STOCKHOLM, OSLO, BRUSSELS ACCORDING ABOVE SCHEDULE.

KEOGH
BT

UNCLASSIFIED

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Department of State

TELEGRAM

ACTION

CONTROL: 26320

ORIGINATING POST: STOCKHOLM

MRN: 5693
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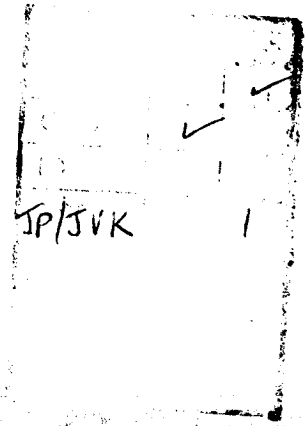


INCOMING

AMERICAN EMBASSY, BRUSSELS

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USIA
 FOR: ICS/DA: E. MATTOS
 E.O. 11652: N/A
 SUBJECT: VIDEO SPEAKER - STEINA VASULKA
 REF: USIA 27159

1. STOCKHOLM AND OSLO WILL SWITCH DATES TO PROGRAM STEINA VASULKA. SHE NOW SCHEDULED LEAD VIR PROGRAM AT AMERICAN CENTER, EVENING JANUARY SIXTEEN.

2. SUGGEST VOLSPKR VASULKA CARRY PARIS TAPES FROM ALTERNATE MEDIA CENTER WITH HER AS UNACCOMPANIED SHIPMENT THESE TAPES UNLIKELY ARRIVE IN TIME HER PROGRAM. TRAUB
 BT

UNCLASSIFIED

UNCLASSIFIED TELEGRAM

Department of State



INCOMING

AMERICAN EMBASSY, BRUSSELS

CONTROL: 26613

ORIGINATING POST: USIA

MRN: 27159

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 RUDKSNQ/AMEMBASSY OSLO PRIORITY
 RUFNPS/AMEMBASSY PARIS PRIORITY
 RUDISDF/AMEMBASSY REYKJAVI PRIORITY
 RUFHOM/AMEMBASSY ROME PRIORITY
 RUDKFMQ/AMEMBASSY STOCKHOLM PRIORITY
 BT
 UNCLAS USIA 27159 CIRCULAR

ASG

12/20/74

USIAC

EO 11652 N/A
 SUBJECT - VIDEO SPEAKERS
 REFERENCE USIA 24097-U

1. PROPOSED SCHEDULES VIDEO SPEAKERS OUTLINED BELOW. REGRET DELAY RESPONSE. SCHEDULE PROBLEMS RESULT FROM LAST-MINUTE REPLACEMENTS SEVERAL KNOCKE PARTICIPANTS, CHANGES SPEAKERS. PLANS AFTER KNOCKE, AND POSTS' PROGRAM PREFERENCE FOR IDENTICAL DATES AND SPEAKERS.

2. AGENCY NOW INFORMED THAT GERALD O'BRADY, WOODY VASULKA, AND PETER CAMPUS WILL NOT REPEAT NOT BE AVAILABLE FOR USIS PROGRAMMING AFTER KNOCKE. SHIRLEY CLARK NO LONGER ATTENDING KNOCKE FESTIVALV REPLACED BY DAUGHTER WENDY CLARKE (BIO NOT YET RECEIVED), AND TWO CANADIAN RESIDENTS (WALTER WRIGHT AND JEAN-PIERRE BOYER).

3. STEINA VASULKA AND ED EMSWILLER AVAILABLE AS PROPOSED BELOW. NOM JUNE PAIK STILL POSSIBILITY BUT NOT FIRM COMMITMENT. O'GRADY, VIDEO COMMITTEE CHAIRMAN, WILL CONFIRM PAIK SCHEDULE ASAP. PROGRAMMING POSTS RESPONSIBLE FOR PER DIEM, HONORARIUM, AND DIVERSIONARY TRAVEL COSTS. EACH ARTIST WILL CARRY EXAMPLES OWN MATERIAL.

COPIES 32

INITIALS

UNCLASSIFIED

Steina Vasulka
David Jones
Peer Bode
Andy Deutsch

Tuesday 7:00pm
Nevins Theater
This week!

Steina Vasulka will
perform Video Violin

FALL '98
ALFRED NY

YOU'RE INVITED...

MONDAY, 6 FEBRUARY
7:00 - 10:00pm LUCAS 201

**The MFA Graduate
Animation Program
Guest Lecture Series
Presents:**

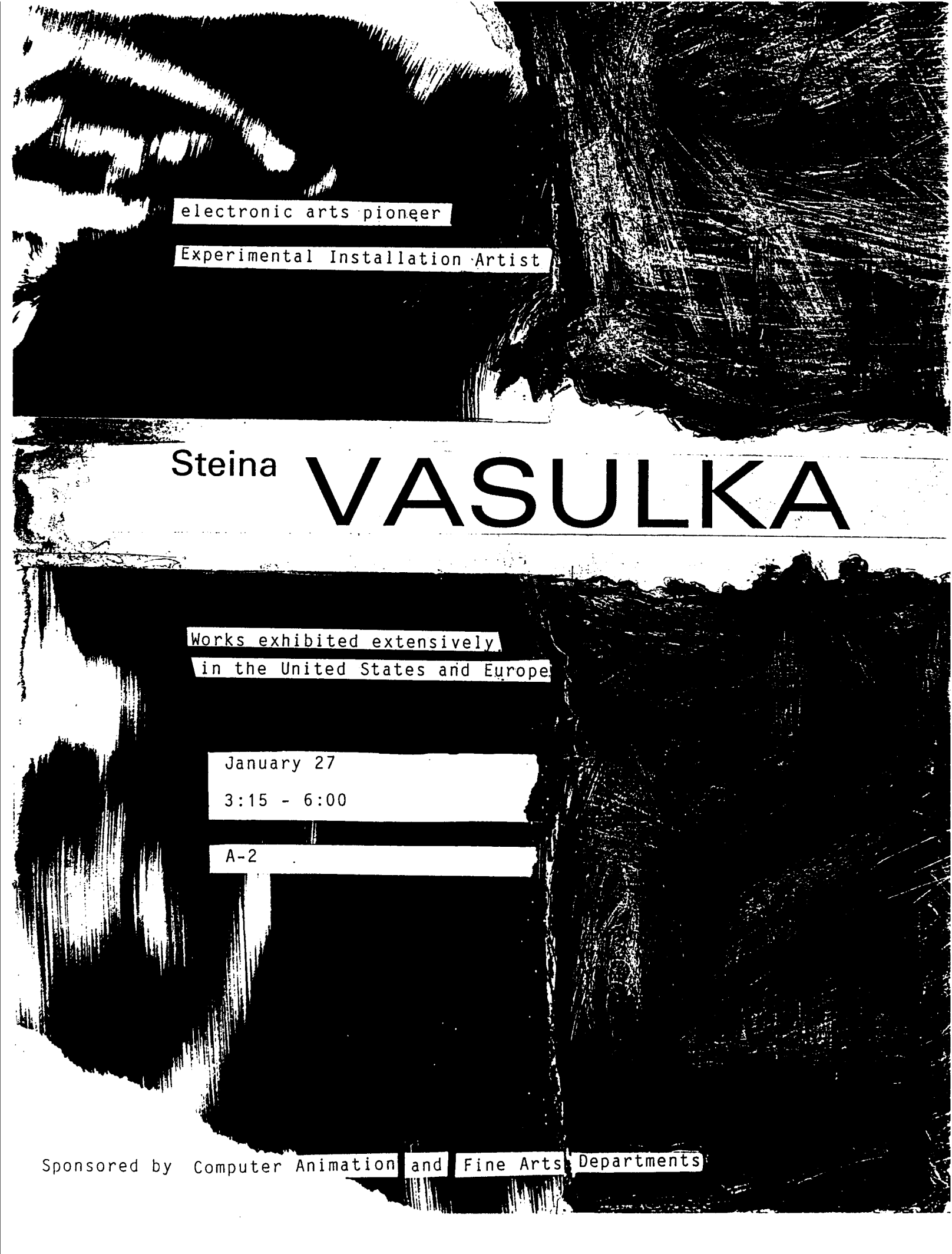
**AN EVENING WITH
STELNA VASULKA
Video Artiste**

Discussion

&

Video & Slide Presentation

Please attend. It will be great.



electronic arts pioneer

Experimental Installation Artist

Steina

VASULKA

Works exhibited extensively
in the United States and Europe

January 27

3:15 - 6:00

A-2

Sponsored by Computer Animation and Fine Arts Departments

6) Whenever possible, SV will contact host sites several hours before her presentation so that both parties may confirm the visit and presentation times, arrange a meeting place, etc. Host sites will provide directions to the next site.

7) Each host site understands that it will be liable for any damage to video/films/slides/photos while in its possession. Each site agrees to repair all minor damages that may occur during the presentations and to pay for any minor repairs that are required due to damage incurred while in its possession.

Touring Schedule—STEINA VASULKA SPRING 1995

TUESDAY March 28, 1995 to FRIDAY April 7, 1995

**TUESDAY March 28, 1995 workshop and presentation
Cornell University**

Mary Fessenden **7:30 presentation**

(o) 607-255-3883

(h) 607-273-3914

WEDNESDAY March 29, 1995

Alfred College

Peer Bode **4:00 presentation**

(o) 607-871-2441

(h) 607 324-5471

THURSDAY March 30, 1995

Ithaca College

Megan Roberts **7:30 presentation**

(o) 607 274-3442

(h) 607 273-5650

FRIDAY March 31 and SATURDAY April 1

Experimental T.V. Center, Owego - Panel for Regrant Program

Sherry Miller/Hocking

(o) 607 687-4341

(h) 607 687-5045

SUNDAY April 2, 1995 - Break

MONDAY April 3, 1995

Suny Binghamton

Ralph Hocking

(o)
(h) 607 687-5045

TUESDAY April 4, 1995

Colgate University

John Knetch **presentation 7:00 p.m.**

(o) 315-691-6751

(h) 315-824-7636

WEDNESDAY April 5, 1995

Kirkland Art Center presentation at 7:30 p.m.

Catherine Westlake

(o) 315-853-8871

(h) 315-841-8923

THURSDAY April 6, 1995

Rochester Institute of Technology presentation 1:00 - 4:00 p.m.

Stephany Maxwell

(o) 716-475-2743

(h) 716-342-9886

fax 716-475-5804

FRIDAY April 7, 1995

Hallways presentation 7:00 p.m.

Julia Dzwonkoski

(o) 716 835-7362

Steina Vasulka
Itinerary for Tuesday, March 28, 1995

10am - 11am: Breakfast with Mary Fessenden, Cornell Cinema
(or skip this if you want to sleep)

11am-noon: violin performance at public access station with Greg
Bowman

noon-1pm: lunch with Marcelle Pecot

1pm-2:45pm: rest period

3pm-4:30pm: class workshop (Film & Performance: Experimental
Film & Video Performance) with Marilyn Rivchin

5:15pm-5:45pm: interview with Greg Bowman in WSH Theatre

6pm-7:15pm: dinner with Mary Fessenden, Rii Kanzaki, Marilyn
Rivchin

7:30pm: show at Center for Theatre Arts Film Forum

Wednesday, March 29, 1995

10am: breakfast with Rii then pick-up rental car downtown; travel
to Alfred University

Phone Numbers:

Mary Fessenden: Cornell Cinema (255-3883), Home (273-3914)

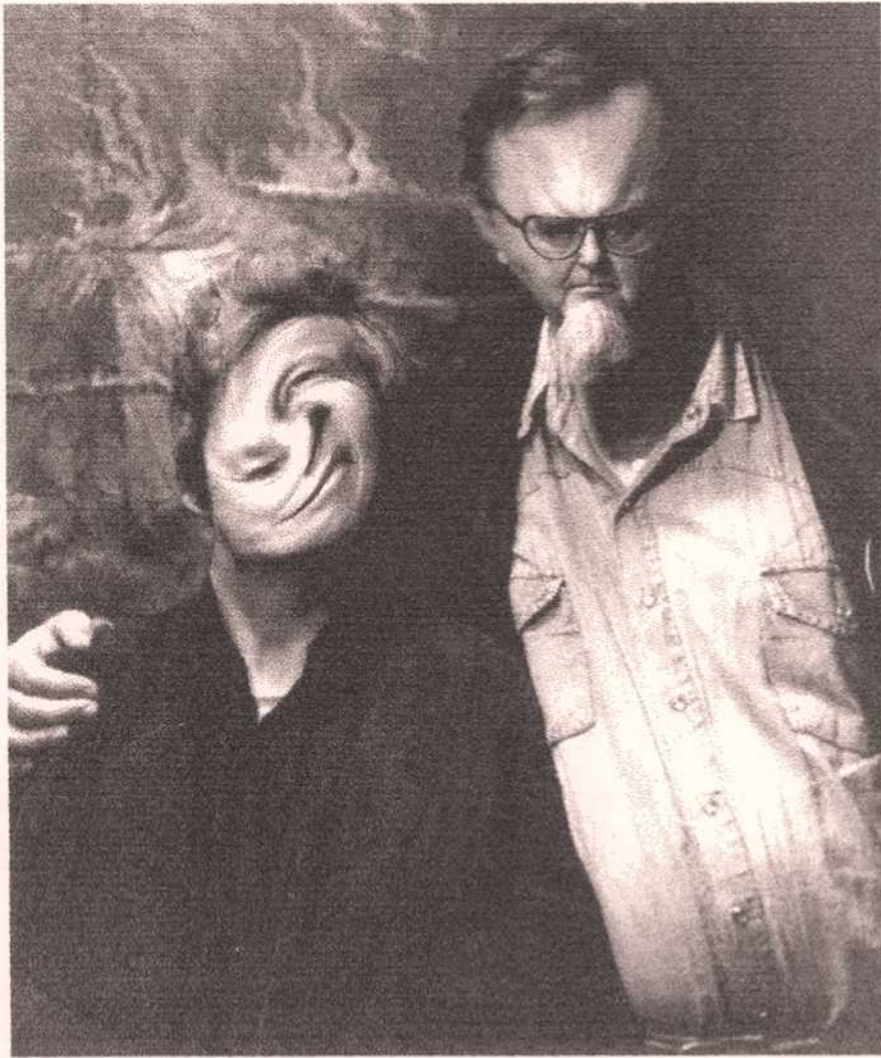
Guest Room: 255-7479

Rii Kanzaki: 277-3235

To dial out of guestroom: must dial "9" first, then number if calling
off campus. If on-campus, just dial 5-****.









STEINA VASULKA

March 30
7:30

Room 220
Park Hall

**Internationally reknowned video installation artist and
preeminent pioneer in video art will present and discuss her work**



R.I.T. Film/Video Department's
Visiting Artists And Lecturers/Screening Series
presents

!!Visiting Artist!!
Steina Vasulka



Steina Vasulka grew up in primordial Iceland surrounded by the beauty of erupting volcanoes and the Aurora Borealis. She attended the Music Conservatory in Prague in the early sixties where she was trained as a concert violinist. While in Prague she met Woody Vasulka who was studying film at the Academy of Performing Arts and Television. Her music and his images became the founding ingredients for a lifelong relationship of artistic and avant-garde innovation.

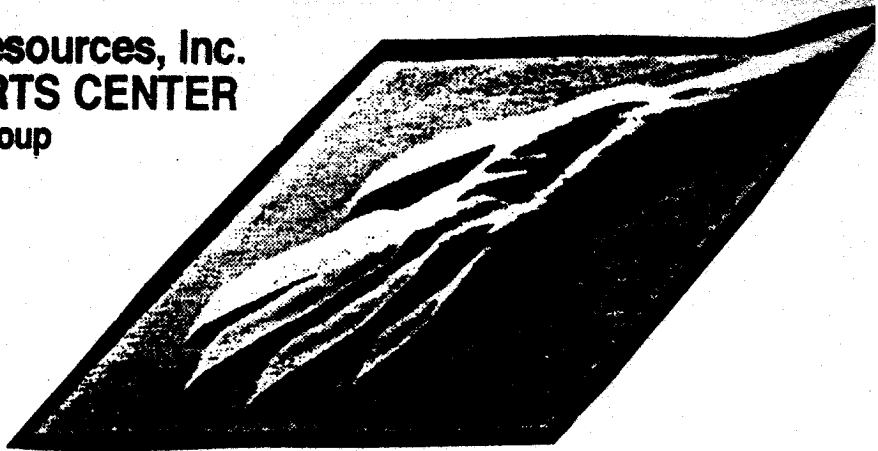
After their marriage in Prague, Steina and Woody immigrated to the United States. They founded **The Kitchen** in New York City, recognized as one of the foremost organizations in the world in the presentation and production of experimental media spaces. Both Vasulkas became major producers of experimental media, including videotapes, multimedia installations and computer projects.

In the 1980's the Vasulka's moved to the Southwest United States and continued their aesthetic investigations and outpourings in an environment of seductive beauty which greatly influences their work. Their work is shown in Museums around the world, and they are continually considered to be major influences on contemporary artists and students alike.

Please join us for a presentation by Steina Vasulka of past and present explorations and examples of finished works by these famous and important artists.

Thursday, April 6
1 p.m. Carlson Auditorium, CIS Bldg.
Admission is free.

SQUEAKY WHEEL/Buffalo Media Resources, Inc.
HALLWALLS CONTEMPORARY ARTS CENTER
Central New York Programmers Group
PRESENT



STEINA VASULKA

lecture/demonstration

**recent work by
the Vasulkas**

**STEINA AND
WOODY VASULKA**



FRIDAY, APRIL 7, 1995

8:00 pm

at

HALLWALLS

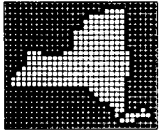
2495 MAIN ST. 4th floor

TRI-MAIN BLDG

**\$5 general, \$4 student & senior
\$3 members!**



Squeaky Wheel's programs are supported, in part, with public funds from the New York State Council on the Arts, the Media Arts Fund of NAMAC and the National Endowment for the Arts (a federal agency), the County of Erie, the City of Buffalo, and Squeaky Wheel members.



New York State Council on the Arts

915 Broadway
New York, N.Y. 10010-7199
Tel: # 212-387-7000

TDD # 212-387-7049
FAX # 212-387-7164

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

January 18, 1993

Dear Mr. and Mrs. Vasulka,

As you may already know, SET IN MOTION, a tour of film and video produced with support from the New York State Council on the Arts, is currently being organized for this spring. The tour will begin with a week long run, June 3 - 9, 1994 at the Film Society of Lincoln Center's Walter Reade Theater. Subsequently, a touring program will be made available to sites throughout New York State and, hopefully, throughout the country. We are writing to invite your participation in the series catalogue.

SET IN MOTION is slated to include over 50 films and tapes and will span some 30 years beginning with the Council's first initiatives in funding individual artists production in the early 1960's. The program is being thematically organized to reflect a range of genres and styles and is being curated by NYSCA's Electronic Media & Film Program Director, Deborah Silverfine, and me. In addition, we've had valuable assistance from independent curator Leanne Mella and management support from Michele Rosenshein, both of whom have worked as consultants on the project.

The Council has several reason for organizing the tour, not the least of which is to draw attention to the work of independents. Moreover, we hope to demonstrate the positive impact that public funding has had on independent production with an eye toward increasing available funds for production in future years. The tour will help all of the work find new and larger audiences. We expect to generate considerable interest in the program given the assistance of the Film Society of Lincoln Center as well as the participation of an independent publicist who will promote the screenings.

In conjunction with the tour, we are producing an extensive catalogue that will underscore the breath of Council support for media arts. The catalogue will include an institutional chronology of NYSCA's film and video programs, a comprehensive film/videography of NYSCA supported work, and program descriptions of works included in the screenings. The catalogue is an important vehicle for the Council to honor the myriad of works that fall beyond the scope of the exhibition series.

We invite you to write a brief statement for the SET IN MOTION catalogue. We feel that your perspective on the Council's support for media is both unique and esteemed. Your participation is an honor for the Council and for the work we encourage.

In order for us to begin work on the catalogue, we would like to receive your statement by February 15, 1994. We are eager to assist you in any way we can, and hope that you will contact Michele Rosenshein, who is coordinating submissions, at 212-387-7055 with any questions or concerns.

We look forward to your participation.

Sincerely,

Linda Earle, Director
Individual Artists Program

| | | | | | |
|---|--|---|---|--|-------------------------------------|
| Mario M. Cuomo Governor | Kitty Carlisle Hart Chairman | Peter O. Duchin Vice Chairman | Mary Hays Executive Director | Honorary Members | Former Council Chairpersons |
| Council Members Sara S. Barclay Lo-Yi Chan Mary S. Cronson Lee M. Elman | Ruth W. Houghton Peggy L. Kerr Armond Magnarelli Richard W. McGrath | Shelby Z. Modell Gary L. Mucci Judith O. Rubin Richard J. Schwartz | James G. Shine Hale Smith Sidney Sutter | Elizabeth Chapin James R. Houghton Edward Kresky A. Robert Towbin | Joan K. Davidson Seymour H. Knox |

Iceland --alchemical navel of the world

Bohemia -- the Prague Conservatory of Magic

Cooking in the Kitchen of New York

Sliding open elevator doors and down mine shafts in Japan

Converting to the Sacred Faith of Beauty in New Mexico

these are some of the sites through which STEINA VASULKA mystically peregrinates and plays, in full embracing the blue whirl of our fibrillating planet.

She is a ~~purple~~ ~~dark~~ing, irreverently gum-chewing, warrior WOMAN, Shaman, and LILITH, seeing and voicing Nature.

Marked by her urban past, armed with her long musical marriage machine

she has turned rural, arboreal, boreal, and in the desert: oceanic.

I meet her tonight, like you, for the first time in person, but here are a few things that happened to me as I watched a video of her art and that may differently happen to you, when she brings you to birth across the threshold of consciousness, twinning, reversing, revolving, interfering, excoriating, vanishing, liquefying you with fire, with splitting architectural multiplicities, dematerialized land-sea-skyscapes, flowing with disquieting slippages, snow flurries, pooling and peeling away, asunder scrambling, shirring, gasping for breath

layers of positive negative pith of visions and revisions, ladders sliding, sideways in a roar of tender sadness and suffering, threatening violent seepage, summer vaulting and winter crevassed, geysers fuming oracular, snaking time lapses of ancient and future wisdom bodying forward to take you in

Turning you ears into cauliflowers, ruffling, shuffling & rattling sound pocks & bursts windsmudges, hip hitting, fuzzy fractal cradle songs

organ half tones, demonic tornadoes of benign silence, entomological operas duets, drones, accordeonations in the heart of encyclopedic matrices maidenheads, fountainheads of melodies

Furballs of things that stroke the retina, lizard's eye view to the advancing bristling of grass Whitmanesque on the sly this toreador of Magritte's eyeball gone to seed ... and sometimes for STEINA VASULKA, God is into the sea in the steps leading downward and sometimes the forests and trees weep like Shishkin, Munkàcy

and sometimes the body metamorphic becomes distantly Titianesque to Venice california or Rembrandtesque to the flooded tulip fields or earthquake ravaged or plagued rounding like a magnificent moth trapped in a bowl of abstracted frenzy in immensely puzzling dramas, aporiae

danses macabres, timelapsing antheses, St, Vitus of dancing acrobatics scrolling, merging, repulsing each layered other

in a Neo-Baroque agony of indefinable fragility like a breath clouding a mirror

evaporating over and over with vital signs of our effigies

before and after the deluge

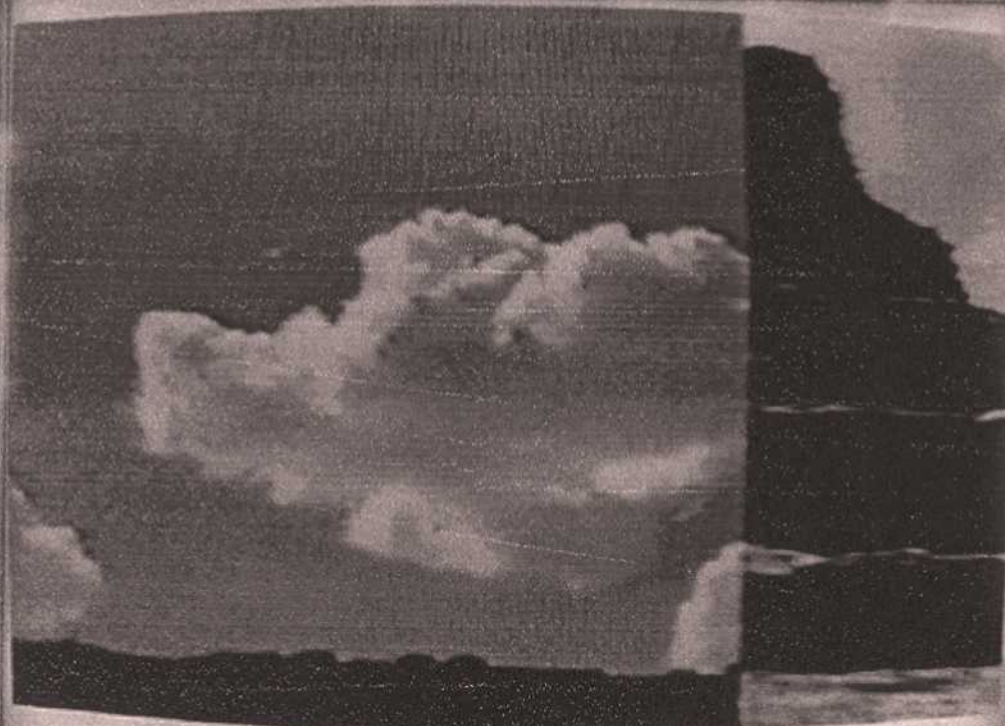
unmistakably aching in a primordial womb.

With love,
Aino
(Paasonen)

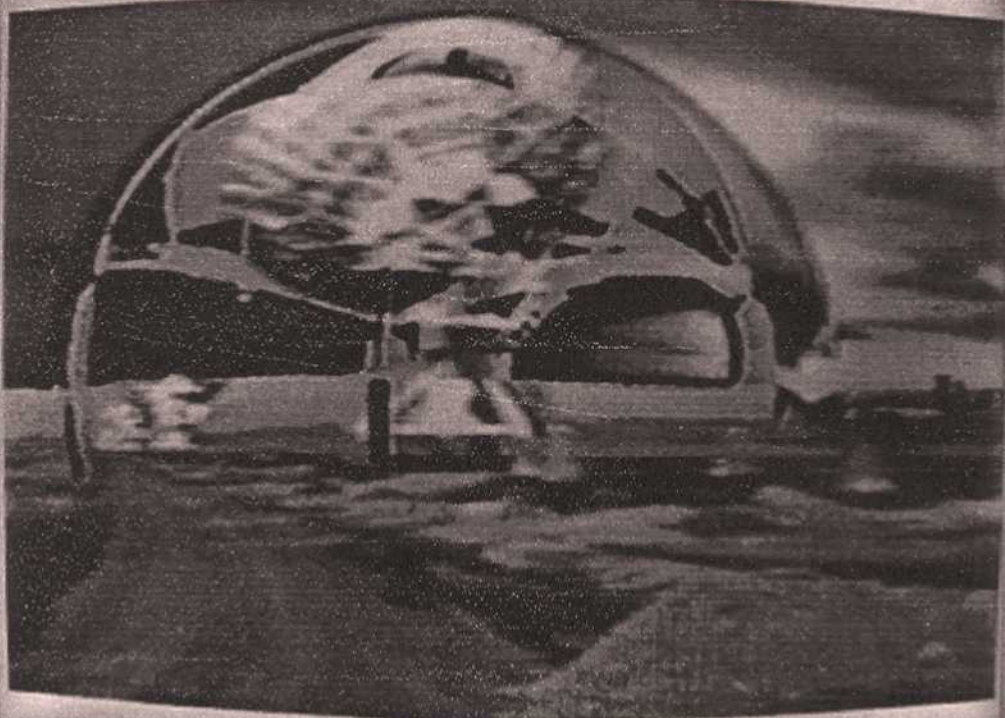


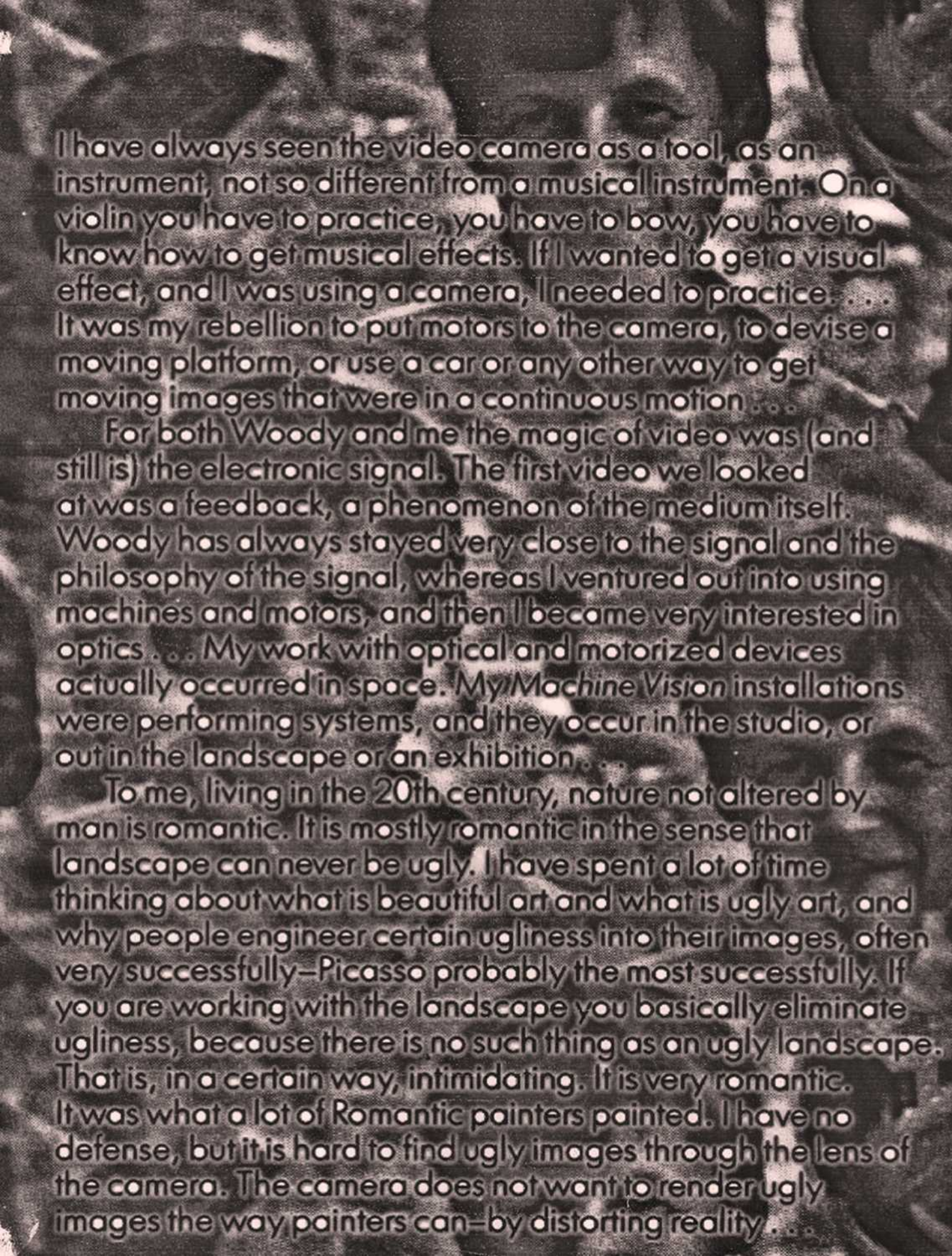
Steina

Vasulka



Thursday B305 10am





I have always seen the video camera as a tool, as an instrument, not so different from a musical instrument. On a violin you have to practice, you have to bow, you have to know how to get musical effects. If I wanted to get a visual effect, and I was using a camera, I needed to practice. . . . It was my rebellion to put motors to the camera, to devise a moving platform, or use a car or any other way to get moving images that were in a continuous motion. . . .

For both Woody and me the magic of video was (and still is) the electronic signal. The first video we looked at was a feedback, a phenomenon of the medium itself. Woody has always stayed very close to the signal and the philosophy of the signal, whereas I ventured out into using machines and motors, and then I became very interested in optics. . . . My work with optical and motorized devices actually occurred in space. My *Machine Vision* installations were performing systems, and they occur in the studio, or out in the landscape or an exhibition. . . .

To me, living in the 20th century, nature not altered by man is romantic. It is mostly romantic in the sense that landscape can never be ugly. I have spent a lot of time thinking about what is beautiful art and what is ugly art, and why people engineer certain ugliness into their images, often very successfully—Picasso probably the most successfully. If you are working with the landscape you basically eliminate ugliness, because there is no such thing as an ugly landscape. That is, in a certain way, intimidating. It is very romantic. It was what a lot of Romantic painters painted. I have no defense, but it is hard to find ugly images through the lens of the camera. The camera does not want to render ugly images the way painters can—by distorting reality. . . .

Wednesday April 5, 1995 - Kirkland Art Center, Kirkland

John Knecht will provide you with directions to the Kirkland Art Center.

Expected arrival time is 3:00 o'clock. Dinner is to be provided and overnite accomondations.

Thursday April 6, 1995 - Rochester Institute of Technology

Stephanie Maxwell will be expecting you at 12:00. Her class will meet at 1:00 and go to 4:00 approximately. Dinner and accomondations will be provided. Pachon Lane would like you to stay at his residence. The time factor is essential here it will take several hours to reach your destination. Please ask Catherine Westlake for approximate time frame.

Directions are as follows:

Take thruway 90 into Rochester

get off freeway onto 390 North exit at Highland Drive there will be a sign pointing to Jefferson Street. Get on East Henrietta Road until you reach Jefferson. Take a left onto Jefferson. Go past the Shopping Mall Strip and on your left will be Red Brick Bldgs. Take a left at the John Radison Hotel. Now on campus head to red brick bldg. At the first stop sign take right. Go to the 2nd stop sign and take a left into parking lots E and F. Take the first left into parking lot E then take an immediate right and go to the top level to visitor parking. The Auditorium is in the Carlson Bldg (red brick with pink mirror windows) #76. However Stephanie Maxwell is in the Gannett Bldg. #7B her office number is 2290. She will wait for you in her office. Her number is 716-475 2743.

Friday April 7, 1995 - Hallwalls

2495 Main Street, Suite 425 . Julia Dzwonkoski is your contact person. She or Cherly Jackson need to speak with you before you get to Hallwalls. I believe they will contact you please ask them for specific directions to Hallwalls.

Saturday April 8, 1995

Julia will help you get to the airport. Flt. 51 leaving at 10:20.

Schedule for Steina Vasulka tour.

Wednesday March 29, 1995 - Alfred College

The travel time is estimated at 2 1/2 hours.

Arrive in Alfred around 1:45-2:00 p.m. and go to the New York State College of Ceramics, Art Office. (ph # 607-871-2441).

Directions:

take rt.#13 head towards Horsehead and then rt# 17 west headed toward Corning. Approximately one hour past Corning look for exit Almond. (the first exit will be Hornel and the second exit is Almond.) Take a right and then another right there will be a sign to Alfred . After approximately 5 miles there will be a split in the road go right to Alfred State University/Alfred College. After approximately 1-2 miles take a left at the stop light. You will come to a bridge, the New York State College of Ceramics is directly in front and a little to the right. Take a right after the bridge locate building. They will be expecting you so temporarily park and go to Art Office.

Thursday March 30, 1995 - Ithaca College

get directions to Ithaca. Megan Roberts will meet you at 4:00 p.m. (the screening is at 7:30). Dinner has been arranged and you will stay with Megan Roberts and Raymond Girard.

Friday April 1, 1995 - Experimental T.V. Center, Owego

Bob Harris will pick you up at 9:30 and drive you to Sherry and Ralph's house.

Monday April 3, 1995 - Binghamton

Ralph Hocking will provide transportation and assist you in obtaining a rental car. The rental agency is Avis and your reservation number is #12721399US5 under your name.

Tuesday April 4, 1995 - Colgate University, Hamilton

Get directions from Ralph to Hamilton. Arrive in Hamilton go to center of town locate College Inn. Check- in any time but no later than around 4:00 p.m. John Maecht will pick you up for dinner between 4:45 and 5:00 p.m.

April 25, 1995

Dear Woody & Steina,

Enclosed you will find both flyers and catalogs for the Visiting Artist's Workshop Series for Summer 1995; please assist us in distributing them.

Please look for another package, within the next couple of weeks that will contain additional information. If you have any questions please feel free to call (702) 831-1314 X48 or fax (702) 831-1347.

Sincerely,



Ken Rowe
Chair,
Visual and Performing Arts



P.O. Box 4269, 800 College Drive, Incline Village, Nevada 89450-4269
(702) 831-1314 (916) 546-8356 (800) 332-8666 Fax (702) 831-1347



**OTIS
COLLEGE OF
ART
AND DESIGN**

2401 WILSHIRE BLVD.
LOS ANGELES
CALIFORNIA 90057
FAX 213.480.0059

213.251.0500

September 21, 1994

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

Dear Woody:

I would like to thank you on behalf of the Communication Arts Department for participating in the educational process this year at Otis College of Art and Design. Your presentation to the students was inspired-your insights were definitely enlightening. An ongoing speakers program which introduces innovative ideas to the students is a vital part of our educational partnership with the professional world.

You are now part of the larger Otis community. We welcome you and we invite you to stay in touch. Keep us informed of your adventures. We promise to do the same.

Thanks again for your valuable contribution to the Communication Arts Program at Otis.

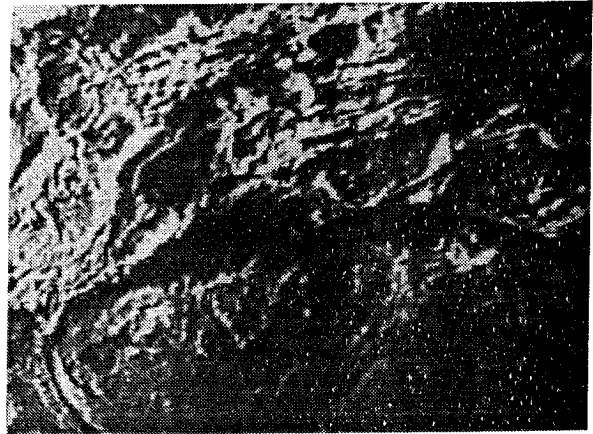
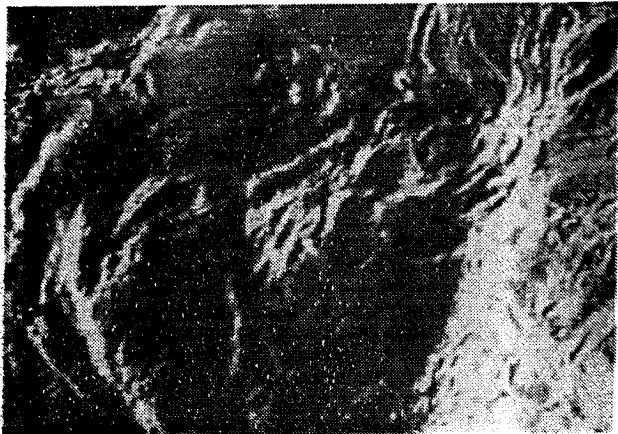
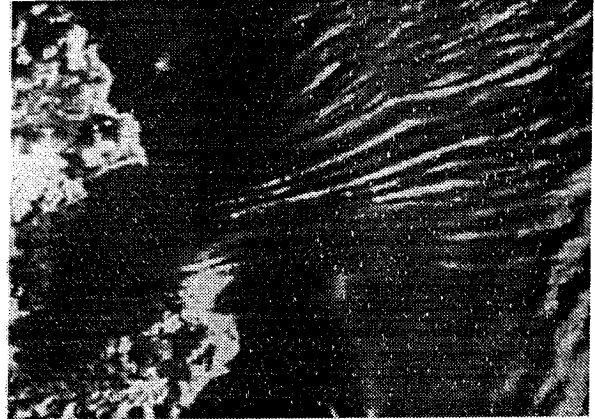
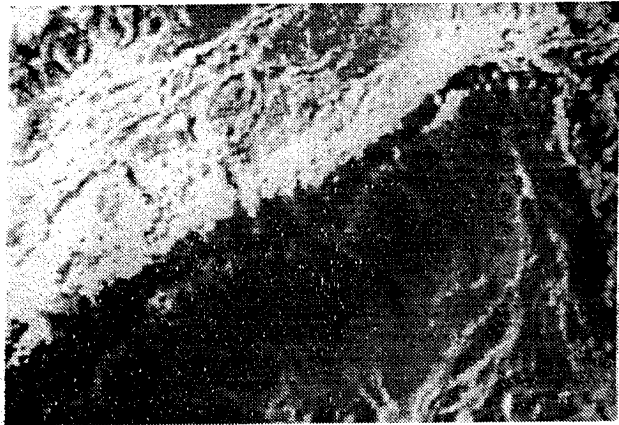
Sincerely,

Cynthia Marsh
Chair
Communication Arts

Steina Vasulka Lecture

February 8

8 p.m.



Borealis, 1994, video installation

Steina Vasulka is a video artist who grew up in primordial Iceland. She now lives in Santa Fe, where she choreographs nature and machines to produce harmonic or polyphonic patterns. Vasulka is the co-founder of New York's seminal performance space, The Kitchen.

Evan and Eadie's Response

Dear Everybody,

First off, we'd like to apologize for the lateness of this reply to your many comments in the Forum. The last quarter of the year is like one giant thesis project for Evan, so there was no extra brain space to be able to craft a thoughtful reply before now. Again, our apologies.

Actually, to respond to so many varied comments, both specific and general is difficult without crafting a many paged document, but we will try to address what we perceive to be the primary concerns expressed in your comments.

First off, let's dismiss the cockroach problem. There is none. We are now being fumigated on a regular basis and have been even before the Forum article came out. We tried to handle the problem, which afflicts every food service establishment, through natural, less toxic means. It didn't work. Now we are thoroughly bombed every month and things are very much under control.

The comment I hear most often about the food is the lack of vegetarian entrees. I agree with this. Fortunately or unfortunately it takes greater culinary skill to create something tasty with no meat. I will make a promise to you that I will personally develop some recipes that have no meat and no dairy to relieve the meat heavy menu.

As for the general discussion of quality...that's hard to answer since the idea of quality is inherently subjective. One person's delicious repast is another's nightmare. But there are certain aspects of the operation at SCI-Arc I would like to clarify.

First of all, the student cafe at Sci-Arc is not Angeli. If it were, or we were pretending it to be there would be a big neon sign out on the street. Angeli is a sit-down restaurant staffed by many people in the kitchen and in the front of the house, where all the food is cooked to order and brought to your table by a server. The Sci-Arc Cafe on the other hand is basically set up cafeteria style. The idea is that you pick up your food and bus your own tables. (Please note those who complain that the tables are often dirty). There are a couple of reasons for this. First of all, in order to run a to-order operation at the school I would need a full kitchen. Having a full kitchen means large increases in worker's compensation insurance, fire insurance,

additional payroll with all the additional charges that go along with an increased payroll. All which would add up to menu prices much higher than you are now paying. Another aspect to consider is that it would be impossible to serve the number of people who show up at mealtimes as fast as you expect to be served and to eat, if the food were not ready-to-serve. The fact that the pasta suffers from being in a steam table is not news to me. It is a fact of life of a steam table operation. I've always been resistant to using a microwave oven, and in fact don't own one at any of the restaurants or my home. However, maybe I will explore the possibilities of upping the quality of the pasta through the use of a microwave.

Regarding the quality of the foodstuffs used at the Cafe. Everything is the same quality served at Angeli. All the soups and 95% of the pasta sauces are made from scratch with all fresh ingredients. The only frozen veggies we use are spinach, peas and corn. All the herbs are fresh, not dried. We only use butter and olive oil, not margarine or other bizarre saturated vegetable oils. The woman who makes most of the specials, soups and sauces for the cafe was the opening chef of Trattoria Angeli. I brought her back to Angeli Mare just for you.

The comments regarding the stasis of the menu are fallacious, given that nearly all food service operations have the same basic menu for quite a long time. On a daily basis there is enough variety amongst the standard offerings and the specials to easily enable you to eat something different nearly everyday. The fact that most people tend to eat the same dishes day after day is a mystery to me, and a personal decision over which I have no control.

Everytime someone comments to me — "I could make that for less money", I'm mystified...of course you can. The point is that you are paying for someone else to do it for you, so you don't have to. This is food service. Someone shops, places orders, receives goods, cooks, cleans, delivers the food, then serves it. They also field special requests, calls maintenance people to fix things that are broken, do the bookkeeping, etc. etc.

One of our favorite comments, in terms of sheer business naivete is the statement that we could probably buy the cappuccino machine in X amount of time from the amount of coffee we sell. Well, we decided to figure it out. The machine (which still isn't paid for, and requires about \$150. of maintenance every month) cost \$4500. At an average cost of .85 for a cup of coffee that means that we have to sell 5,294 cups of coffee just to pay for the machine. That doesn't include the coffee, the cup

(five cents) the milk, 1/2-1/2, sugar, etc. The amount it costs to pay the person who makes it and serves it to you, plus paying their "alphabet costs"...FUTA,SDI,FICA plus the portion of overhead allocated to each menu item...rent, utilities, general insurance, mileage reimbursements, theft, etc. In fact, the company which sells us coffee is constantly on my back about the low price of the coffee here. They supply many other businesses in this area who sell their coffee for double what we do here.

Regarding the issue of sales tax. All businesses who sell food and drink in the state of California are required to charge sales tax, which is collected for the state and sent to them (in our case, on a monthly basis). I know that some cafes round off prices to the nearest nickel and then spend more time on the bookkeeping end to reconcile their sales tax returns. I elect not to do that because having over ten years experience with the State Board of Equalization has taught me to do things in as clean and as non-ambiguous a fashion as possible. They are like pit bulls — much more severe than the IRS.

Regarding the comment that bread is tucked into every order. The bread costs us money. We buy it from Angeli Mare. If I could not give it away with every order of pasta, soup, etc. I would...but everytime we try to cut back on "bread tucking" customers complain that they want it....so it goes.

Lastly, one of the biggest issues for us is something which probably never crosses your minds. That is the difficulty in running a business which basically is in full operation only eight months a year. Most of you may be gone during the summer, but we are not. So we know that we will be operating at breakeven or even at a loss for four months. Would you work for nothing four months a year? I'm willing to do it because my original desire in providing Sci-Arc with this cafe was for more reasons than making money. For me, it really is mostly a heart thing, for believe me, the work involved is not justified by the monetary remuneration alone. I hope you can understand by looking at the car I drive and the fact that Eadie is still working at the age of 74 (75 on March 13) that we are not rich and are not interested in getting rich at your expense. Those of you who know us know the truth of that statement. We are only interested in making the cafe work in a way that makes sense and pleases the majority of you. We will never please all of you. I've accepted that despite the fact that it causes me pain. The desire to provide food to people who needed it for different reasons than those who come to the restaurants was appealing to me. It still is.

OAKWOOD BUILDS

submitted by Sam Blower

The Oakwood area of Venice is the largest mixed income, inter-racial neighborhood left along Southern California's otherwise gold coast. Founded by Black employees of Abbott Kinney's original Venice amusement park, it has a rich, proud history. Since the 1970s, however, Oakwood has been destabilized by gentrification and drugs. Last year it was the scene of an inter-ethnic gang war that killed 17 people and forced many residents to flee.

Now a gang truce has ended the carnage, but the underlying conditions especially the high rate of unemployment amongst Black and Latino youth—remain the same. In order to build a permanent peace, one of the key organizers of the truce, in conjunction with the Venice Community Housing Corporation, established a construction training program for Oakwood residents. They have asked SCI-Arc to help.

Last semester's Oakwood seminar tried to develop an overview of the neighborhood history and built environment. This semester we will concentrate on building practical and enduring links to the community.

After a recent meeting between Hadley, myself and the Venice Community Housing Corporation (VCHC), we are now clearer about their program with the trainee contractors and who is involved, and what role SCI-Arc can play.

Everything looks very exciting, as they have been very clear and open-minded about our participation and see it as an essential part of the groups training, and we see it as a great opportunity to continue building a relationship of equality and collaboration between SCI-Arc and Oakwood.

This group is 10 young (18-30) Oakwood residents (1 woman), who are taking a full-time course (40 hours) of construction training. 20 hrs is taken up by the licensed contractor Nils split between classroom instruction and hands-on practical work. The contractor has a pretty clear definition of his role and a program of diverse experience is lacking which, it is hoped, will be covered at Santa Monica College, where 16-18 hours of classes will be taken by the group. That leaves about 2-4 hours a week, which SCI-Arc and this class have been asked to cover.

VCHC see two gaps which we could fill in that session

Drafting skills

Teach a broad range of drawing and designing skills, such as plan and blueprint reading, site and building measuring and designing. The training center itself is a run-down house on 4th st, and the first problem will be to make a studio, like we do obsessively at SCI-Arc, which is comfortable for the group to work in. In a sense the house itself

will be the site, and the studio will be the program, which they will then build. This will certainly need one or two committed students.

Site Visits

Conduct a series of field trips to places and buildings around LA or workshops at SCI-Arc; Adobe LA, Larry Scarpa, Mike Davis, Randall Wilson, Tim Durfee have either been approached or will be. The students main task will be to design and plan these workshops and visits (say one each, to a maximum of five).

The schedule will hopefully be alternated, so that site visits will be followed by classes.

Draft Schedule

Feb 16 - Site visit -Mike Davis' alternative tour of Downtown
Feb 23 - 1st class at training center- measure house, do plan for removing existing walls
Mar 2 - Site visit- Adobe LA tour of murals and art in East LA and Downtown
Mar 9 - 2nd class - draw up plan, build desks and studio
Mar 16 - Site visit - Larry Scarpa's tour of a construction site
Mar 23 - 3rd class - work in-studio
Mar 30 - Site visit - Randall Wilson and woodshop, Tim Durfee and computer room
Apr 6 - 4th class - work in-studio
Apr 13 - Site visit - Tour of Paul William's architecture
Apr 20 - no class

Anyone else who is interested in this ongoing project, but is not in the Mike Davis class, should come along on Thursdays at 12:00 (room 234), or better contact Sam Blower on 3. 581 9678..

The Oakwood area of Venice is the largest mixed income, inter-racial neighborhood left along Southern California's otherwise gold coast. Founded by Black employees of Abbott Kinney's original Venice amusement park, it has a rich, proud history. Since the 1970s however, Oakwood has been destabilized by gentrification and drugs. Last year it was, and continues to be, the scene of an inter-ethnic gang war that killed 17 people and forced many residents to flee.

Now a gang truce has ended the carnage, but the underlying conditions - especially the high rate of unemployment amongst Black and Latino youth - remain the same.

Breaking down barriers: To build a team where the conventional boundaries of architect, builder and client might be broken down, by assuming that all are equal partners in the making of buildings, and what they represent in urban social space. All participants are equal and all collaboration and communication is bi-lateral.

Goal:

That SCI-Arc students and a group of Oakwood residents and trainee contractors, will acquire and share skills which can lead to a better understanding of the city and the forces that shape urban space.

Resources:

In the first instant we are aspiring architects, they are aspiring contractors. Let's talk about building and share those skills and that expertise and discuss what buildings mean to our lives in the city.

Strategy:

To run a series of four workshops, in which the process of designing buildings is surveyed. There are four SCI-Arc students and assisted by the TA, each would design and collect material for one workshop for the visiting group.

1. Initial design stages. Getting site plans, Regulations. Program +client Info. Topographic + soils info., research, library, sketches, priority decision making (Jay Vanos?)

2. Modeling ideas. Using computer and models to design and present ideas. (Tim Durfee?)

3. Construction Site visit to construction site, use of blue prints and specifications (Larry Scarpa)

4. Completed projects. Visit to three buildings to see implications and reveal representations;
i. Commercial: Minimall w/Margaret Crawford
ii. Institutional: Downtown Civic Center w/ Mike Davis
iii. Residential: Eames house?

Schedule: 4 classes, every 2 weeks, beginning in 3 weeks:

Feb 16
March 2
March 16
Mar 30.

Editor

Mono Schwarz

Production

Sophie Smits

Contributing Writers

Sam Blower, John Buchanan,
and Evan & Eadie

Open letter from Michael Rotondi to all Students, Board Members, Faculty and Staff:

As I am sure you know by now, we will be hosting a visit from a joint Accreditation Team February 14 to 17. Representatives from the Western Association of Schools and Colleges (WASC) will be evaluating SCI-Arc for initial accreditation as a "senior institution" (an institution of higher learning) while the National Architectural Accrediting Board (NAAB) will be here to consider accrediting us for another 5-year term as a school of architecture.

I cannot emphasize enough how important this visit is to the future of the school. Given recent changes in the laws of the State of California and in the guidelines of NAAB, we must achieve WASC accreditation and, in order for students to sit for professional licensing exams, we must be accredited by NAAB.

The teams will be arriving on Tuesday, 14 February. We will be showing them the school, and will meet with them informally. After that, they will be meeting with all of you in small groups. They will want to know how you work here, what support you receive in your efforts and in general how this place works for you.

I would encourage all of you to read our Architectural Program Report (our submittal to NAAB) and our Self-Study (our report to WASC). You may obtain copies from Michelle. If you have any questions, feel free to ask Glen, Michelle or myself. We will be having a series of meetings with various groups, including the Board, the Academic Council, the Student Council, staff and the departments. If there are any issues that are still unclear to you, please come see one of us before the visit. Please feel free to offer constructive and informed criticism, both to us and to the team.

We would like everybody to be available to meet with team members during the four days of our visit. The teams may request to meet some of you specifically, and we will contact you when they do. Let us know if you are not going to be available at any time during the visit. There will be ample opportunity for you to meet the team members and for them to meet you, both in social settings and in meetings. Watch the walls and your mail for announcements about specific events. Please be courteous and helpful to the team members, and help us make this a successful visit.

Sincerely,

Michael Rotondi
Director

Public Access Press Deadline

March 15, 1995

Proposals for round three of Public Access Press grants are due March 15th. Projects with budgets up to \$1,000 are funded. Please stop by the Publications Office for more information.

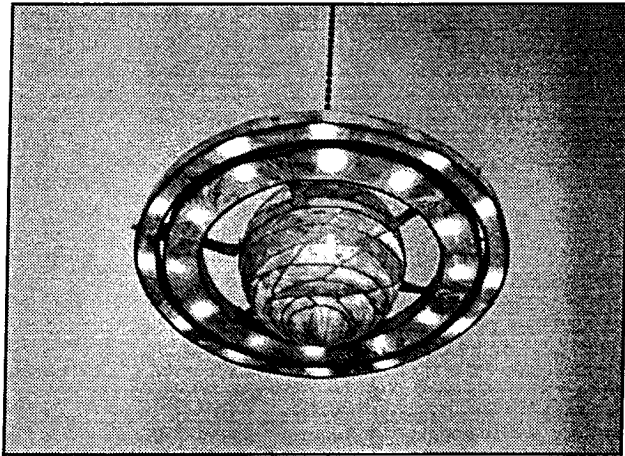
Accreditation Update from the Director's Office...

Everyone's talking about **Accreditation**. What is it? What do we do? When is it? Where is it? Find out at the **All School Meeting** this Friday, 10 February at 1:00 in the Main Space. Michael Rotondi will tell all.

Everyone is invited to an **All School Reception** for the Accreditation teams, Tuesday, 14 February, 6:00 - 7:30 pm in the Main Space. Wine, Food, Poetry and a Generally Good Time.

A big thank you to all the students and faculty for working so hard to get us exhibition materials, team room display materials and course syllabi. We greatly appreciate your cooperation.

S U B M I T
YOUR VIEWPOINT



to _Form

A custom-made
chandelier for the
library of Mr. Lowell,
the discoverer of
Pluto.



SCI-Arc February 8, 1995

Ska, Grabenstraße
9. Mai 1985, 21 Uhr

Alte Technik
Rechbauerstr. 12, ab 11 Uhr
16. bis 19. Mai 1985

Alte Technik
Hörsaal 6, 19 Uhr
16. Mai 1985

17. Mai 1985

18. Mai 1985

Filmzentrum Rechbauer
18, 20, 22 Uhr

20. Mai 1985

21. Mai 1985

22. Mai 1985

Videonacht im Ska

Dara Birnbaum, Branda Miller,
Julia Heyward, Max Almy, Joan Logue,
Pas Paravant, Die Tödliche Doris,
Rom Scheffknecht, Gusztav Hamos
u. a.

Videoinstallationen junger österreichischer Künstler

Gudrun BIELZ
Helmut MARK
Helmut RAINER
Tommi SCHNEIDER
Rom SCHEFFKNECHT

Die Entwicklung der Videokunst Vortragsreihe und Tapes

Friederike PEZOLD (München/Wien)
Peter WEIBEL (Wien)

Steina VASULKA (Santa Fe)
Richard KRIESCHE (Graz)

Neue Bänder aus den USA, der BRD,
Jugoslawien und Österreich

Video - Film

Michael KLIER "Der Riese"
BRD 1983 ?

Niklaus SCHILLING
"Die Frau ohne Körper
und der Projektionist"
BRD 1983

Friederike PEZOLD "Canale Grande"
BRD/Österreich 1980/83

Veranstalter: Kulturreferat der Hochschülerschaft in Zusammenarbeit mit dem Institut für Baukunst und dem Außeninstitut an der Technischen Universität Graz.

Mit Unterstützung von der Stadt Graz, vom Land Steiermark, von der Steirischen Kulturinitiative, dem Bm.f.W.u.F., von der Österreichischen Hochschülerschaft.

Für den Inhalt und die Organisation verantwortlich: Kulturreferat der Hochschülerschaft an der Technischen Universität Graz, Rechbauerstraße 12, 8010 Graz, Michael Zinganel, Sabine Krischan. Tel.: 03 16/74 0 13.



Virginia Commonwealth University

July 26, 1982

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

Dear Ms. Vasulka:

I enjoyed speaking with you on the telephone about the proposed conference "Contemporary Perspectives on Computer Imagery and Mucis" to be held in March of 1983. I am very happy to receive your letter confirming your participation in this event should it be funded. Our paper work is now at the NEA and will be reviewed by early Fall. At that time, I will contact you regarding the status of this project.

Should you have any questions or comments, please feel free to contact me.

Sincerely,

V. Sorensen / JMS

Vibeke Sorensen
Project Director
Communication Arts and Design Department

VS/tms
cc: File

Woody Vasulka
Route 6 Box 100
Santa Fé, New Mexico
USA

Köln, March 10, 1992

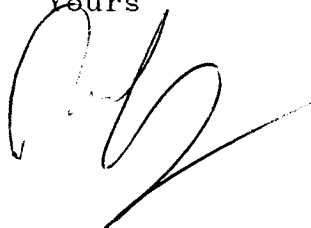
Dear Woody,

as I was told by Friedemann Malsch, the article in *Kunstforum* has just appeared. I have not seen it yet, but I'd like to take the opportunity to give you short notice on our theatre project with Heiner Goebbels. We've had a meeting in February, when we discussed the possibilities working with the Theatre of Hybrid Automata. I had made two propositions, one of which seemed quite agreeable. However, Heiner Goebbels still is reluctant to make a decision. He first wants to know what the actual technical properties of the systems are, particularly about the capacity of the speech recognition/motion control.

So far, I have advised Heiner to get in touch with you directly in Frankfurt via Michael Sauppe (?) of the Media Center there. I'll be in Frankfurt April, 30, for my lecture at the University. I'll see Professor Lehmann and Heiner for news about the project. Since I am very busy with my book and moving between the Netherlands and Cologne, looking for a new home, I shall leave it to you and Heiner, either one, to get in touch with each other, before I take any further initiative. Still I'd hope that something comes about, because there are technical facilities as well as a budget, provided there is a concept.

Good luck,

Yours



| | | | | | | | |
|--|---|--|---|---|--|---|-----------------------------------|
| Wed. April 12 | 8:00 PM | Dr. Alan Meltzer "Cosmology: An Old Science" | | | | | |
| Thurs. April 13 | 9:00 AM | 10:00 AM | 11:00 AM | 12:00 NOON | 1:00 PM | 2:00 PM | 3:00 PM |
| Auditorium | Film 9:15 "To Fly" | Dr. Meltzer COSMOLOGY | NASA - H.M. Parker SPACE SCIENCE | Dr. Strassenbury EXPERIMENTAL DISCOVERY | J. Larocca - THE STATE ENERGY PLAN | Dr. R. Doisy CHROMIUM IN HUMAN NUTRITION | H. Parker - NASA SPACE SCIENCE |
| B-105 | | Dr. Wood - SCIENCE FROM YOUR AIRPLANE WINDOW | Dr. Wood - SURFACE GEOLOGY OF SULLIVAN COUNTY | | C. Macker BIOFEEDBACK | Steve Krulich Bio Energy Systems "Solar Energy" | |
| C-104 & C-105 | Microwave Apparatus Exhibit | J. Markey, NY Tel. MICROWAVE MAGIC | J. Markey, NY Tel. MICROWAVE MAGIC | | Microwave Apparatus Exhibit | | |
| C-111 | | D. Wahlstrom MICRO COMPUTERS | R. Stewart COLONIES IN SPACE | D. Hunter SOLAR ENERGY | | Major B. Fish ORIENTEERING | |
| C-112 | B. Wertheim HAM RADIO EXHIBIT | S. Place - HAM RADIO SEMINAR | B. Wertheim HAM RADIO EXHIBIT | S. Place HAM RADIO SEMINAR | B. Wertheim HAM RADIO EXHIBIT | | |
| C-106 | EXHIBIT "PHOTOGRAPHING THE FRONTIER" | | J. Agnew - DEVELOP- MENT OF PHOTOGRAPHY | "PHOTOGRAPHING THE FRONTIER" | | | |
| D-106 | | S. Vasulka - EXPERI- MENTAL TELEVISION | R. Walotsky-ILLUS- TRATING SCI. FICTION | S. Vsulka - EXPERI- MENTAL TELEVISION | | | |
| F-110 & F-111 | | D. Dayton - WSUL RADIO COMMUNICATION | D. Dayton - WSUL RADIO COMMUNICATION | | | | |
| F-112 | | P. Lipson - SMALL GREENHOUSE | C. Macker BIOFEEDBACK | P. Lipson SMALL GREENHOUSE | Dr. G. Schumacher THE EFFECT OF MAN ON RIVER BIOLOGY | | |
| F-118 & F-119 | | M. Feigenbaum SCIENCE FICTION | M. Feigenbaum SCIENCE FICTION | | Dr. R. Magagna RELIGION & SCIENCE | | |
| F-120 | | | Dr. V. Freer-MIGRA- TION OF WARBLERS | | | | |
| G-121 & G-122 | | D. Hunter SOLAR ENERGY | Dr. R. Magagna RELIGION & SCIENCE | | | | |
| LARRY APPELL - COLLEGE INFORMATION | | | | | | | |
| Lobby of Auditorium | | WVOS | SOLAR ENERGY | | | | |
| Army Helicopter & STATE POLICE (outside center courtyard weather permitting) | | | | | | | |
| G-111 | | J. Shimmel | HEADS OF MAN | | | | |
| Lobby "J" | | IBM da VINCI EXHIBIT 4/7/78 - 4/14/78 | | | | | |
| Lobby "C" | | AMBULANCE & FIRST AID (outside in Center Courtyard Weather Permitting) | | | | | |
| B-111 | | BIOLOGICAL LABORATORY - R. Nitschke | | | | | |
| B-113 | | ANATOMY & PHYSIOLOGY LABORATORY - Ann Holt | | | | | |
| B-118 | | Zeiss Microscopes - Arthur Schaefer | | | | | |
| B-118 | | "OUR ONLY WORLD" Photography Exhibit From Smithsonian | | | | | |
| C-106 | | "PHOTOGRAPHING THE FRONTIER" Photography From Smithsonian | | | | | |
| B-117 | | MEDICAL LABORATORY PROCEDURES-B. deHaven | | | | | |
| B-120 | | POLLUTION CONTROL TESTING - R. Bayer & Department of Environmental Conservation - Ted Hudson | | | | | |
| Lobby - "D" | | ILLUSTRATING SCIENCE FICTION - R. Wolotsky | | | | | |
| B-114 & B-118 | | HIGH SCHOOL SCIENCE PROJECTS - Judging 12:00 NOON | | | | | |



SITE Santa Fe

1606 PASEO DE PERALTA SANTA FE NM 87501 505.989.1189 FAX 989.1188 WWW.SITESANTAFE.ORG

a contemporary art space

Proposed schedule of events

Thurs., Dec.3

5:00-7:00 P.M.
(Hotel Santa Fe will be providing a shuttle service to-and-from the hotel)

Welcoming Cocktail Reception at SITE Santa Fe

Friday, Dec.4

7:00-8:30 A.M

Complimentary Continental Breakfast at Hotel Santa Fe

9:00 A.M.
(Shuttle service will be provided by the hotel--this needs to be confirmed)

Symposium begins at the Santa Fe Institute

12:30-2:00

Lunch provided by the Santa Fe Institute

2:15 P.M

Conference resumes at the Institute

5:00 P.M.
(shuttle service needs to be confirmed)

Conference ends

7:00 P.M.

Dinner hosted by the Santa Fe Institute

Sat. Dec.5

7:00-8:30 A.M
(Shuttle service needs to be confirmed)

Complimentary Continental breakfast at Hotel Santa Fe

9:00- 12:00

Symposium Part II at The Institute

12:00-1:30 P.M
(shuttle service needs to be confirmed)

Lunch provided by the Santa Fe Institute

2: 00-4:30 P.M.

Public Session at SITE Santa Fe

4:30-5:30 P.M.

Presentation by Mark Tilden

7:00 P.M.

Dinner at Robert Denison & Tina LeMarque Denison

Sunday Dec.6

7:00-8:30 A.M.

Complimentary Continental breakfast at Santa Fe Hotel



STATE UNIVERSITY OF NEW YORK
College at Plattsburgh

Faculty of Arts and Science
Department of Art
(518) 564-2180

January 19, 1978

Dear Steina Vasulka:

I am writing to re-confirm a much earlier telephone conversation concerning your appearance, as a guest artist, on the State University College at Plattsburgh during March 22-23. As Nancy Brown has indicated your eagerness to work, we have a tentative schedule set up which is listed below:

Wednesday: March 22

- (1) 12-1 p.m. - A planned informal reception (gathering) to meet our students and faculty.
- (2) 1-2 p.m. - Meeting with 20-30 students for a workshop-demonstration in the TV studios.
- (3) 7-10 p.m. - A presentation and discussion of your own works. This is open to the entire college and area community.
(Dinner can be before or after this lecture - it will be up to you)

Thursday: March 23

- (1) 11-4:00 p.m. - with obvious breaks when you need them. Again, a further workshop/demonstration of video art and/or techniques.

To answer your question concerning what equipment is available:

1. a audio/video oscillator
2. 2 studio color cameras
3. 3 studio B/W cameras (Visuals)
4. 1" ampex editing
5. Several 3/4" VTR's
6. Slide/Film chain
7. switches (but limited to double re-entry)
8. several monitors
9. 1/2" camera, VTR (B/W)

I have inquired about a flight schedule, but you may want to change it. It is as follows:

| | | |
|--------------------|------------|---|
| Leave Buffalo | 7:25 A.M. | #494 |
| Arrive Albany | 8:12 A.M. | |
| Leave Albany | ???? | #914 |
| Arrive Plattsburgh | 11:16 A.M. | (Gives you a "whole" 45 minutes to relax before the reception). |
| Leave Plattsburgh | 5:50 P.M. | #908 |
| Arrive Albany | 7:10 P.M. | |
| Leave Albany | 9:16 P.M. | #363 |
| Arrive Buffalo | 10:10 P.M. | |

Confirmed

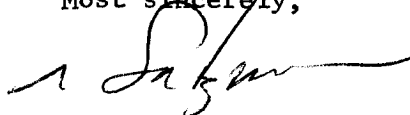
It is my understanding that the school cost is \$200.00 plus overnight accommodations. I would suggest that you personally arrange your flight and confirm it with me at a later date.

To give you a better idea of our situation here; there are about 125 Art Majors in a variety of concentrations. I have recently initiated an experimental film/video course. There are thirteen on our faculty.

If there are any problems, please call or write me. I have enclosed my home number (518)563-7342.

Again, we are pleased with your acceptance and look forward to your visit.

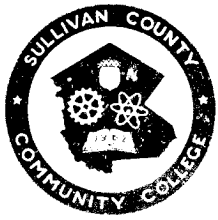
Most sincerely,



RICK SALZMAN
Assistant Professor

RS:ld

cc: Judith Van Wagner
Joseph Hennessy
Ann Zielinski
Jamie Trautman
Yenoin Guibbory
Sandy Silver



**SULLIVAN
COUNTY
COMMUNITY
COLLEGE**

LOCH SHIELDRAKE
NEW YORK 12759

AREA CODE 914
PHONE 434-5750

March 31, 1978

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

Dear Mrs. Vasulka:

We are now finalizing our plans for your visit and the Science Symposium. In order to make things move as smoothly as possible I need to know a little more about your plans.

We are expecting you to demonstrate and discuss with students on the 12th and 13th of next month. The 12th will be less hectic because it will be with the art students only.

When we talked on the phone you mentioned that you thought you would bus in from Binghamton. Is this still your plan? I'll need to know when you are going to arrive in order to meet you. Do you plan to travel alone? This effects your room reservation.

What about the use of equipment? Mr. Rode of the Audio Visual Department tells me that you haven't called.

I'm sorry to be bristling about with so many questions but we want your visit to be pleasant for you and instructive for us. The information referred to above will help smooth things out so that we know what to expect and when to expect it.

We are very much looking forward to your visit.

Sincerely,

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

Joe Hopkins
Chairman
Division of Commercial Art

JH:ebg



SULLIVAN COUNTY COMMUNITY COLLEGE

LOGI SHELDRAKE
NEW YORK 12759

AREA CODE 914
PHONE 131-5750

*Brought on the
Reel a car*

Am Bury 10³⁰

January 16, 1978

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

*94.00
60.00
154.00*
11.00 12.00 American
130 From
La Guardia
12.00 1.00
159
3.00

Dear Mrs. Vasulka:

My name is Joe Hopkins. I am Chairman of Commercial Art at S.C.C.C. and I will host your visit here in April.

On the 13th of April our Annual Science Symposium will dominate the day. In addition to the college students we expect hordes of high school students from all over Sullivan County. We hope that you can arrive on the 12th in order to participate in the Symposium as well as having time to deal directly with our students.

I'll try to provide you with enough information about us and our facilities for you to suggest how you can best function here.

1. Facilities - various portable cassettes (3/4") and reel to reel players (1/2") and monitors are available. Also monitors can be hooked up in various classrooms, the student union and the main lobby to be fed from the studio downstairs. The studio is a 1" master system with 16mm film and 35mm slide chain inputs. One of the two studio cameras is in need of repair and the switch is not up to par. There is a black and white and a color portopack. The college is tightening budget strings and I don't see any equipment improvements budgeted by Spring.
2. Us - I will be offering a course called Kinetic Design this semester. There will be three sections dealing with film and television. Each student will make a short super 8 film and each section will produce a short television production if the equipment holds up. Our students and our guests for the Science Symposium are pretty naive about what good television is or should be. Their concepts have been molded by major network programming so it's an uphill battle to attract them to abstract concepts. I find that working with these young people can fortunately be as rewarding as it can be frustrating.

Enclosed is a copy of the program for last year's Symposium. Also a copy of my Spring schedule should you want to reach me at school. My home phone is (914) 292-4314. I'll be pleased to provide any additional information you require and I hope I'll be able to set things up to make it easier for you upon your arrival.

Sincerely,
Joe Hopkins

Joe, Hopkins, Chairman
Division of Commercial Art

AN AFFIRMATIVE ACTION / EQUAL OPPORTUNITY COLLEGE

JH:ebg



Individual Artists

50 West Broad Street
Columbus, Ohio 43215
(614) 466-2613

Ohio Arts Council

January 16, 1981

Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Steina:

I'm writing to confirm our phone discussion of Thursday, January 15th in which we requested your permission to change the dates of the Fellowship panel review. The original dates were to be Sunday, March 15 and Monday, March 16, 1981. These will be changed to begin on Monday the 16th and conclude late Tuesday the 17th.

Thanks for your flexibility. I'll be in touch with you concerning meeting details in the next couple of weeks.

Sincerely,

Denny Griffith
Individual Artists Coordinator

DG/sd

To: Steina Vasulka
FAX- 505.473.0614

From: Wendy Moore, Teacher's Assistant to Stephen Prina, Art Center
College of Design
Phone- 213.666.5607

Page#: X 3.

Steina-

Just sending you this FAX to confirm our arrangement to have you speak at our **Graduate Seminar** at **Art Center College of Design** on **Tuesday, July 26** at 7:30 p.m. in the LA. Times Media room. Although the class is scheduled to meet at 7:30, to ensure that the class begins promptly we ask our speakers to arrive at **7:00** so that technical problems can be worked out before the class begins. I have enclosed a map to show you how to get to Art Center. If you have any special requests for your presentation (i.e.. will you want to project a video on the screen or on a television monitor), or if you have any other questions, please call me at the number listed above.

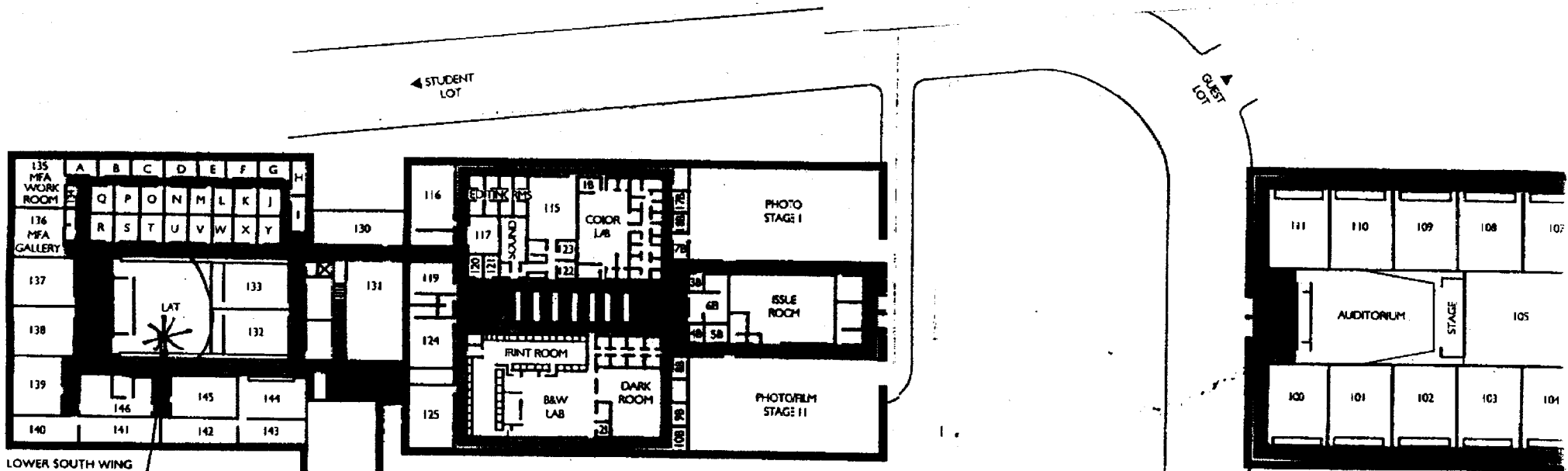
We are looking forward to meeting you.

Sincerely,



Wendy Moore.

- 1B Color Lab-Supervisor
- 2B Black & White Lab Office
- 3B Model Dressing Room
- 4B Model Dressing Room
- 5B Staff Photographer
- 6B Photo Department Administrative Assistant
- 7B Photo Kitchen
- 8B Director Support Services
- 9B Director of Building and Grounds
- 10B Safety and Compliance Manager
- 11B Luci Room
- 12B Cutting and Mounting
- 13B Model Office
- 14B Model Dressing Room
- 15B Model Dressing Room
- 16B Model Lounge
- 17B Technical Services Assistant
- 18B Audio Visual Office
- 112A Vice President - Creative Director
- 113A Information Services
- LAT Los Angeles Times Media Center



** L.A. Times media rm. Graduate Seminar.
downstairs from Main Entrance.*

*address : 1700 Lida St.
Pasadena, CA*

Art Center College of Design lower level

Hochschule

der Bildenden

Künste Saar

Die Rektorin

Mrs.
Steiner *Vasulka*
Staatl. Hochschule für Bildende Künste
Frankfurt/M - Städelschule -
Dürerstr. 10

6000 Frankfurt/Main 70

ros/r/zh
24.02.93

Dear Mrs. Steiner,

Jill Scott and I would like to invite you to Saarbrücken for a lecture on your media work.

For the upcoming summersemester (Mai - to July) we are planing a series of lectures also including invitations to Nan Hoover and Marcel Odenbach.

I would be very grateful if you could let me know, wether you have time to come.

Yours sincerely



Prof. Ulrike Rosenbach

Massachusetts Arts and Humanities Foundation, Inc. 14 Beacon Street Boston Massachusetts 02108 617 723-3851

May 29, 1975

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

Dear Ms. Vasulka,

Thank you for agreeing to serve on the video panel for our Creative Artists Services program. We received 1700 applications from artists in seven disciplines (85 are video artists). Your responsibility will be to select the video artists who will receive fellowships based solely on the excellence of their work.

Your fellow panelists are, Mr. Peter Campus and Mr. Stan Vanderbeek. Our first meeting will begin on Monday, June 16, 10 a.m. at the WGBH video workshop in Watertown. We will meet again all day June 17, and hope to finish by that evening. (Although we received application forms from 85 video artists, we will not have their tapes until early June. We will know then exactly how many artists' videotapes you'll be seeing.)

We can offer you a small honorarium of \$50 per day plus expenses. Please be sure to keep receipts for travel (i.e. airfare, taxis etc.) so that the Foundation will be able to reimburse you. If you will need a hotel room, please let me know, and we will make arrangements for you.

I look forward to hearing from you soon.

Sincerely,

Susan Channing

Susan R. Channing, Coordinator
Creative Artists Services.



U.S. Information Service Nesvegi 16, Reykjavik, Iceland

May 2, 1974

Ms Steina Vasulka
Media Studies
c/o State University of New York
Buffalo, N.Y.

Dear Ms Vasulka:

A belated thanks for your letter of March 12th. We're looking forward to your programs anytime in 1974. July would be the one month that probably wouldn't work out since so many, including all TV people, are away.

Yes, we'd like very much to borrow some of your recent work, and would pay you for it in your lecture fee.

As far as an explanation of what's going on in the tube is concerned, that would really help. None of us understand it, even in English. But we like it, as the fellow said.

Best wishes,

C. Robert Dickerman
Public Affairs Officer

Cc: USIS Paris for Don Foresta

CLARENCE CENTRAL SCHOOL DISTRICT

P. O. BOX T
CLARENCE, NEW YORK 14031
Phone 716-759-8311

SENIOR HIGH SCHOOL
9625 MAIN STREET
P. O. BOX T
CLARENCE, N. Y. 14031

EUGENE H. SMALL
Principal

ARTHUR H. ETTELSON
Assistant Principal

RICHARD W. SZYMANSKI
Assistant Principal

February 28, 1974

RICHARD W. MOOMAW
Superintendent

JOHN D. O'NEIL
Assistant Superintendent

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

Dear Ms. Vasulka:

It gives us great pleasure to extend this invitation to you to be a member of a career panel at Clarence Central High School during a week of activities entitled :Careers for Women in the 70's: New Perspectives. You will be among a group of women who represent the broad occupational field of Communications and Media, that will meet with our girls Thursday, March 28, from 9:00 A.M. to 12:30 P.M..

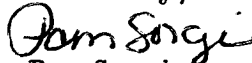
I would like to take this opportunity to share with you these facts and information:

- 1.) All activities will take place in the Media Center. We encourage you to bring any materials or hardware that facilitate understanding your job. This is not a necessity, however.
- 2.) We would like you to join us for an orientation at 8:30 A.M. in the Media Center.
- 3.) We wish to encourage an informal, small group atmosphere in which our girls can ask meaningful questions, and carry on a dialogue with you. Orientations in History and English classes will prepare them to be informed and interesting questioners.
- 4.) Though I suspect there will be many questions about your specific jobs, since you will be dealing with a group of girls of mixed ability, we would like you to be able to discuss your field in general, especially other women who might work with you in related jobs. Our girls will be interested in how you made it, what its like to be a woman working, and how a career fits your life style.
- 5.) If you have any questions or problems, please call Pam Sorgi at 759-8311, extension 29 or 30.

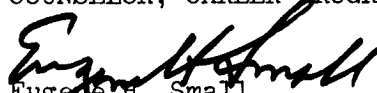
We certainly appreciate your willingness to give your time and effort to this program. We are sure you will be of great help to our girls in widening their horizons as women in the pursuit of careers.

I look forward to meeting you personally.

Sincerely,



Pam Sorgi,
COUNSELOR, CAREER PROGRAM COORDINATOR



Eugene H. Small
HIGH SCHOOL PRINCIPAL

July 2, 1975

Dear Staff Member:

Plans for Expo '75 are moving along. As you can see by the enclosed brochure, promotion of the upcoming workshop has begun. If your name is not listed in the brochure as part of the staff it is because your resumé was not received in time. However, every workshop participant at Video Expo '75 will receive an up-to-date packet of information. This information will include each staff member's name, and their biographies, addresses and phone numbers. It is very important that we have this information. If you have not sent us your resumé, please do so as soon as possible.

Welby and I will be in New York City the 28th and 29th of July and would like to meet with any of the staff that will be in New York at that time. We want to discuss with you how your plans for your particular track are coming along. Please let us know if you can meet with us and what time or times would be the most convenient. If a meeting is out of the question, we would like to at least talk to you over the phone. If you will be or are currently located outside the New York area, Welby or I will be contacting you by phone sometime prior to the middle of August.

Meanwhile, if you have any questions, please telephone us collect at 703-836-3583.

Yours truly,


Grayson Mattingly
President

Enclosures: as above

EGM/lr



SMITH*MATTINGLY
PRODUCTIONS, LTD.

310 South Fairfax Street, Alexandria, Virginia 22314

Telephone (703) 836-3583

August 26, 1975

Steina Vasulka
257 Franklin St.
Buffalo, N.Y. 14202

Dear Staff Member:

This is an update on our progress toward the "All-Star Video Review" workshop series for this October. We're still scheduled for commencement at the Statler-Hilton Hotel (across the street from Madison Square Garden), on the morning of October 7th. We'll be working on the fourth floor of the Statler, and our time frame is 9:30 - 11:30 in the morning and 2 - 4 in the afternoon. During your copious free time there will be a staff lounge available and we're trying to plan an informal get together on the afternoon of the 8th (5:00 - 7:00 P.M.), if your schedule permits.

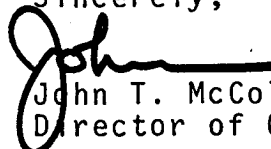
Enclosed is a layout sheet, depicting the assignment and location of your track, and an equipment list for those of you in the "hands on" seminars. If you need additional items (overhead projector, slide screen, etc.), please get back to us as soon as possible.

For those of you who are traveling to the city from distant locations, we've also included the name of your roommate in this packet. Check at the Statler desk for your room number.

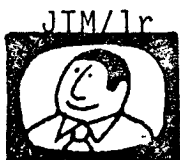
Most of the staff will be arriving on the afternoon of October 6th to supervise their track set up, check out equipment, etc. We encourage you to do the same; but, if it's not possible, you'll be able to get into your room early on the morning of October 7th.

Welby and Grayson are cruising through Europe, and won't be back until the day of the workshop. If you need further information on your track or equipment, please contact me. I'm looking forward to seeing you in October.

Sincerely,



John T. McCollister
Director of Operations



SMITH * MATTINGLY
PRODUCTIONS, LTD.

310 South Fairfax Street, Alexandria, Virginia 22314

Telephone (703) 836-3583

TRACK: 6 VIDEO ART

INSTRUCTOR (S): STEINA VASULKAS

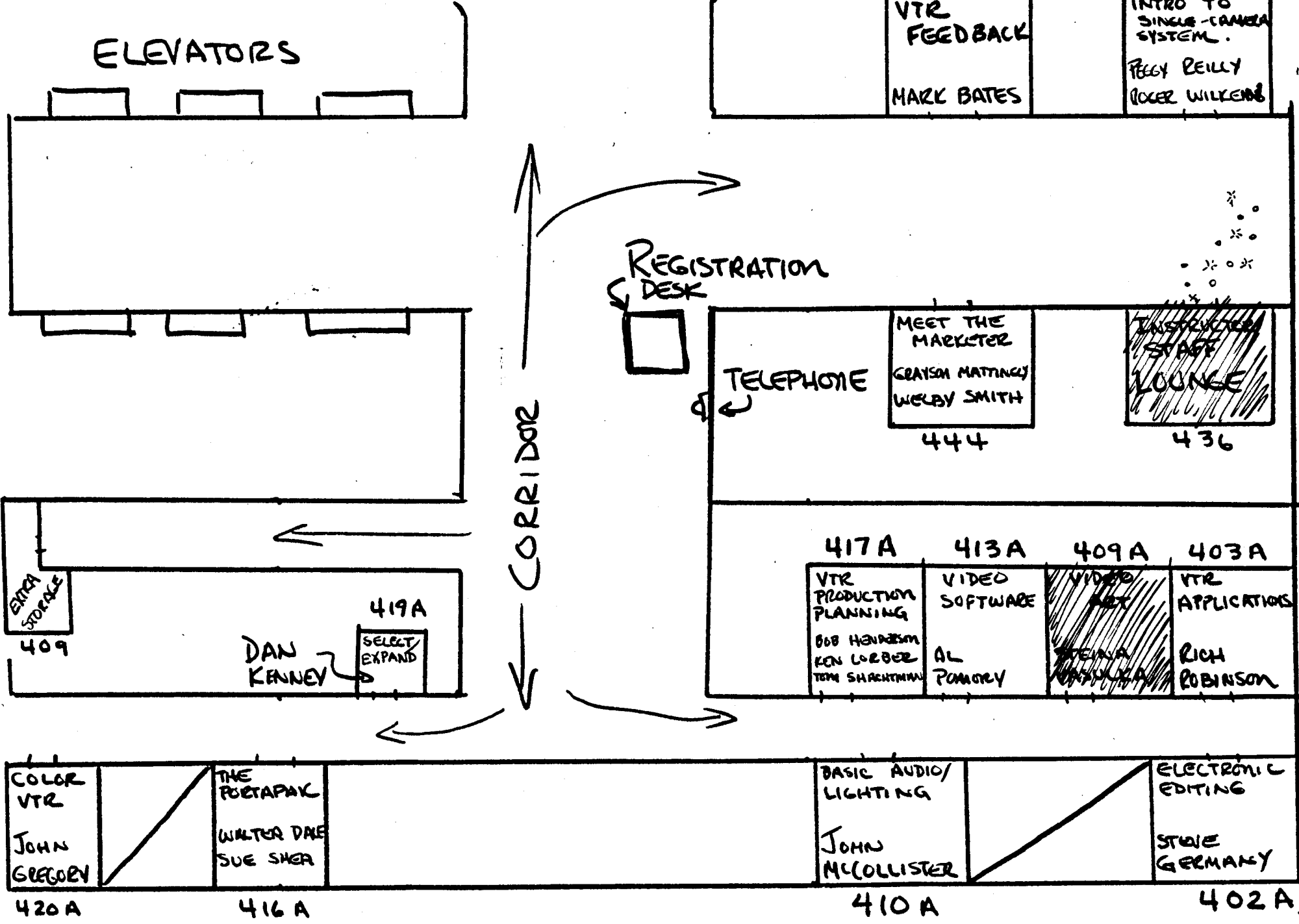
EQUIPMENT REQUIREMENTS: 1 LARGE SCREEN COLOR MONITOR
1 VTR/VCR

| ASSIGNED EQUIPMENT | MANUFACTURER | REMARKS |
|------------------------------|--------------|---------|
| 1 - 19" RECEIVER/MONITOR | MAGNAVOX | COLOR |
| 1 - 3/4" U-MATIC VCR | JVC | COLOR |
| 1 - CHALKBOARD/ EASEL/PAD | - | - |

COMMENTS:

① ROOMMATE -- DIANE PAYNE OF SMITH-MATTINGLY PROD.

4th FLOOR - STATLER-HILTON



WORKSHOP ROOM ASSIGNMENTS

California
Institute
of the Arts

Valencia
California
91355

805
255 1050

School of
Film/Video

December 8, 1986

Steina Vasulka
Rt. 6 Box 100
Santa Fe, New Mexico 87501

Dear Steina,

Regarding your upcoming visit to the Film/Video School at CalArts, the following is our understanding.

You will be a visiting artist at CalArts from February 23 to February 26th and March 2 to March 5th during which time you will conduct a workshop Monday through Thursday afternoons from 1:00 pm to 4:00 pm.

For this you will receive an honorarium of \$2,000.00 plus \$400.00 transportation and expenses.

We need your social security number to cut the check for you.

Your teaching assistant at CalArts will be Scott Shelley (805) 254-5060. He will be in contact with you prior to your visit. If you have any questions or need assistance please contact him, or Arlene Rowe, the Film/Video Administrative Assistant. Her number is (805) 253-7822.

We are happy you can join us for awhile and look forward to your visit.

Sincerely,

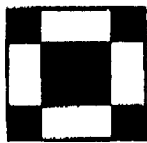


Ed Emswiller
Dean
School of Film and Video

EE/ar

cc files

** The State of California takes a bite of 2-4% if you are an out of state resident and receive over \$1500.00.



FAX COVER SHEET

To: Ms. Susan Hamilton
for Steina

Fax #: 505 473 0614
Phone #:

From: Ludvik Hlavacek
SCCA-Praha

Phone #: 42 2/ 24 22 74 56
Fax #: 42 2/ 24 22 74 51
Date: 23 August, 1995
Page #: 1

Dear Susan,

Thank you for your fax from August 14, about Steina's participation on our conference. I will send a request to the Trust for Mutual Understanding for the assistance with Steina's trip. I would need some things to realize it:

Steina's CV
exact description of expenditure: from which place she will travel, how long she can stay

We would be happy if Steina could lecture on the conference on one of the mentioned topic.

The life performance could be realized on the exhibition. The best way would be on the opening of the exhibition November 30. I would need a brief description and what is necessary for it.

We also can show video in a special "educational" part of the exhibition. But we hardly can offer a room for the installation, because the exhibition should represent Czech art.

I am looking forward to hearing from you, Steina and Woody (particularly on his statement).

Sincerely yours,

Ludvik Hlavacek

THE VASULKAS

Monday, August 14, 1995

Mr. Ludvik Hlavacek
Soros Foundation
Prague, Czech Republic

Dear Ludvik,

This is to confirm that Steina is available to participate on your panel December 3 - 6. She could give a lecture on the history of video, installation video, or wave forms and signals. She, also, could do a live performance of *Violin Power*, her interactive video disc piece, or provide you with an installation .

Please let us know how you envision her participation in your project.

Woody is struggling with time schedules and hopes to send you a statement for the catalogue. Unfortunately he is unable to concentrate on a major article at this time.

Sincerely,



Susan Hamilton for Steina

THE VASULKAS

To: Ludvik Hlavacek
SCCA - Prague
Fax: 42-2-2422-7451

Dear Ludvik

First:

Splitting 2,500 between two people is tough - too tough, however if Bulgaria chips in (they should invite Paul DeMarinis there too) it might get realistic. Next year (March '96-March '97) I will be living in Amsterdam, maybe you should postpone me for your next big event....

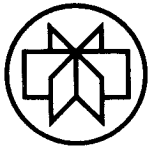
Second:

I and Woody run a small non-profit corporation (The Vasulkas, Inc), that accepts money from funders to distribute to artists. We do not charge fee for these services, and we would be honored to help you out both for DeMarinis and others.

Woody still believes he will be able to deliver a special article on the topic of Czech media, at least he is working on it.

Best regards,

Steina, Sep 3. '95
Steina



January 13, 1977

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

Dear Steina:

We wish to invite you to attend our Conference, Design/Electronic Arts, to be held at Media Study/Buffalo from Thursday, March 10, beginning at 8:00 PM, through Sunday evening, March 13.

At the Conference, co-sponsored by the Center for Media Study, SUNY/ Buffalo and Media Study/Buffalo with the support of the Public Media Program of the National Endowment for the Arts, twenty-five artists, designers and research scholars will present papers, demonstrate new concepts of image and sound composition and processing, and articulate new designs for electronic tools. The Conference will place equal emphases on the DESIGN of communication, information and data systems; of electronic tools on which these and other systems operate; and of the images and sounds made with these and other tools. The intention of the Conference is to stimulate broad interchange of ideas and information among the participants and a limited group of invited observers, including yourself, and to gather materials on these topics to disseminate to other artists and designers and to those engaged in teaching the electronic arts.

Those who will be participating in the Conference are: Robert Ashley, Stephen Beck, Jean-Pierre Boyer, Joel Chadabe, George Chaikin, James H. Clark, Charles Csuri, Tom DeFanti, Tom Dewitt, Larry Elin, Phillip Edelstein, Ed Emshwiller, Bill Etra, John Gray, Lou Katz, Ken Knowlton, Aaron Marcus, Max Mathews, DonMcArthur, Phil Morton, Joseph Olive, Dan Sandin, Sonia Sheridan, Laurie Spiegel, Stan Vanderbeek, Woody Vasulka, John Whitney, Walter Wright and Gene Youngblood.

We sincerely hope that you will be able to attend. As space is extremely limited, we would appreciate a brief note indicating whether or not you will be able to come; if you cannot, someone else might then be invited. Please direct all correspondence and inquiries to John Minkowsky, Media Study/Buffalo, 207 Delaware Avenue, Buffalo, New York 14202.

We are looking forward to hearing from you and seeing you soon. A more detailed schedule will be sent as the participants define and describe the specific nature of their presentations.

Sincerely,

Gerald O'Grady
Director, Center for Media Study

John Minkowsky
Video/Electronic Arts Programmer
Media Study/Buffalo



The University of New Mexico

Media Arts Program
Fine Arts Center, Room 2431
Albuquerque, NM 87131-1396
Telephone (505) 277-6262
FAX (505) 277-6314

11/9/95

To: Steina Vasulka Fax: (in Santa Fe) 505 473 0614

Fr: Ira Jaffe *IJ*

Steina, I greatly enjoyed your presentation on Saturday at SPE. Am writing now to follow up on the possibility of your teaching here. Would you be available to do a four-week course in June or July? I'm not sure we can swing it, but I thought I'd check with you before looking into it further. Or perhaps you would consider the Fall semester.

Would you let me know your thoughts on this? Phone at UNM: 277-3540; fax: 277-6314.

CAYUGA COUNTY COMMUNITY COLLEGE

FORMERLY AUBURN COMMUNITY COLLEGE
AUBURN, NEW YORK 13021

Telephone: 315-253-7345

November 3, 1977

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Ms. Vasulka,

The following is an outline of the finalized schedule for the two days, November 7 and 8, which you will spend on the Cayuga County Community College campus:

Monday, November 7, 1977

Arrival: 11:00 A.M.

| | |
|------------------|--|
| Noon - 1:00 P.M. | TV Studio Presentation of video tapes. Demonstration of techniques (open to all faculty and students) |
| 1:00 - 2:00 P.M. | Lunch |
| 2:00 - 4:00 P.M. | TV Studio Telecommunication Students: demonstration and hands-on experience. |
| 6:00 P.M. | Dinner with department members |
| 7:30 - 9:00 P.M. | TV Studio -- Public showing (open to the general public as well as faculty and students.) |

Tuesday, November 8, 1977

| | |
|-------------------|---|
| 10:00 A.M. - Noon | TV Studio -- TV Production Class - hands-on experience. |
|-------------------|---|

I trust that these arrangements are satisfactory. If you have any questions, please feel free to get in touch with me at 253-6508.

CAYUGA COUNTY COMMUNITY COLLEGE
FORMERLY AUBURN COMMUNITY COLLEGE
AUBURN, NEW YORK 13021

Telephone: 316-253-7345

November 17, 1977

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina,

On behalf of the Telecommunications Department at Cayuga County Community College, I would like to express our thanks to you for sharing your experiences and materials with us. All of the responses have been positive as well as enthusiastic.

Next semester I shall attempt to involve the television students in some experimentation with the video image and may call upon you for advice if you would not mind.

Thank you again for an enjoyable learning experience.

Sincerely, yours,



Peg Rockefeller

PR/pr

State University of New York
at Stony Brook
Stony Brook, New York 11790

Center for Contemporary Arts and Letters

Stony Brook

Office of the Director

October 25, 1977

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

Dear Steina:

It was nice to chat with you last week, and I am writing to confirm the arrangements we discussed.

Travel from Buffalo can be by Allegheny Airlines, leaving Buffalo at 8:45 AM and arriving at Islip at 10:34 AM. I shall meet you with a car and bring you to the campus. The following morning, the plane leaves Islip at 8:15 AM and arrives at Buffalo at 10:47 AM. The flight down is #494, and the flight back is #415.

Tuesday afternoon (December 13) we shall have a class of about 30 students in the Educational Communications Center. These are students taking an introductory course in television - incidentally, they will not have been exposed to keying, so that you can concentrate on keying if you want. The class meets at 3:00 PM and lasts two hours.

We will arrange for dinner and accommodations at the Three Village Inn nearby.

I am scheduling a "public lecture" for 8:00 PM in one of the Lecture Halls on campus. I myself would like to see tapes which show the work of synthesizers, but I leave it up to you. The lecture hall has four black-and-white monitors mounted over the side aisles, but I can bring in one or two color sets, if you wish. Would you let me know if you need these, and also whether we should give a special title to your talk, in terms of publicity?

It will be good to see you; I am really looking forward to it, and to showing you some of the things we are doing here. My very best regards to Woody, as always.

Sincerely,


Lewis Lusardi

LL:lao

PRESS RELEASE

FOR IMMEDIATE RELEASE

1984 GREAT LAKES FILM & VIDEO FESTIVAL

OCTOBER 12, 13, 1984

Great Lakes Film & Video will present a two-day festival of independently produced films and videotapes from the Great Lakes states: Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin. The Festival will be held in the newly renovated Centennial Hall at the downtown Milwaukee Public Library on October 12 and 13, 1984.

JURORS SELECTED FOR THE 1984 FESTIVAL

Three internationally recognized filmmakers and videographers have been chosen to judge the Festival entries and to award a number of substantial cash prizes for the best works shown. The following three jurors will be in Milwaukee on September 21 and 22 to judge the Festival entries:

STEINA VASULKA, a major figure in the development of the electric arts since 1970, who is co-founder of New York city's major video exhibition center, The Kitchen, and whose own tapes have been widely shown in the United States and abroad. Among her many honors, Vasulka was awarded a Guggenheim Fellowship in 1976.

J.J. MURPHY, a major American independent filmmaker, whose honors include a Berlin "Kunstlerprogramm" grant for filmmaking in 1979 and whose work plays regularly in international festivals of the avant-garde. (Murphy, who also teaches at UW-Madison, has recently received a large grant from the Wisconsin Arts Board and is currently finishing a feature film set in Wisconsin.)

ANDREJ ZDRAVIC, a Yugoslavian filmmaker well known for his films on nature and science. (Zdravic's latest film, an hour-long poetic documentary of microsurgery, will be shown on Monday, September 10 at 7:30 p.m. in Mitchell B-91 at the University of Wisconsin-Milwaukee.)

FESTIVAL ENTRY DEADLINE: SEPTEMBER 14, 1984

All film and video entries must be received by September 14, 1984. For information about entry formats, rules and regulations, and entry forms, call: 963-7714.

For all other Festival information contact: Carl Petersen
Festival Director
963-7714

GREAT LAKES



FILM & VIDEO

P.O. BOX 413
MILWAUKEE, WI 53201
414/963-7714

**FESTIVAL
SPONSORSHIP
COMMITTEE**

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Santo Saliture
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First Wisconsin National Bank

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University of Wisconsin
Milwaukee



Department of State

TELEGRAM

AMEMBASSY REYKJAVIK

ACTION
USIS-2

UNCLASSIFIED

OSLO 0106
JAN 9, 1975

Classification

INFO
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CRU

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BT
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E.O. 11652: N/A
SUBJ: VIDEO PROGRAM - STEINA VASULKA

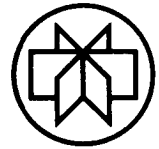
REF: USIA 27802, OSLO 0034

1. PLEASE INFORM VASULKA THAT HER PROGRAM SUNDAY, JANUARY 12, WILL BE AT 3:00 P.M. AT HENRIE ONSTAD ART CENTER. WE WOULD LIKE HER TO DO A SEMINAR ON "VIDEO IN AMERICA", E.G. WHAT KIND OF WORK IS BEING DONE, WHERE, BY WHOM, WITH WHAT OBJECTIVES? ALSO WHAT ARE THE TECHNICAL, ARTISTIC, COMMERCIAL ISSUES INVOLVED? THESE ARE SIMPLY SUGGESTIONS, AND SHE CAN, OF COURSE, STRUCTURE HER REMARKS AS SHE SEES FIT.
2. THE AUDIENCE WILL BE TELEVISION PROFESSIONALS, ARTISTS, ART STUDENTS, EXPERIMENTAL FILM BUFFS. IT WILL PROBABLY BE SMALL.
3. THE CENTER WOULD LIKE HER TO SHOW HER OWN WORK AS PART OF THE PROGRAM. HOWEVER, IT CAN ONLY USE 3/4 INCH CASSETTES, EITHER PHILLIPS (EUROPEAN STANDARD) OR SONY. HOWEVER, IF ANY OF HER WORK HAS BEEN TRANSFERRED TO FILM, IT CAN BE SHOWN AT THE CENTER REGARDLESS OF MM.
4. THE REST OF HER PROGRAM IS NOW BEING FIRMED UP BUT MAY WELL INCLUDE TWO TALKS AT GALLERY WHERE THE USIS TAPE "VIDEO: THE NEW ART MEDIUM" IS BEING SHOWN ON USIS EQUIPMENT. UNFORTUNATELY, THAT TAPE DOES NOT INCLUDE ANYTHING OF VASULKA'S, BUT WE COULD SHOW HER WORK IN CONNECTION WITH HER TALK IF SHE CAN ALSO BRING SOMETHING ON 1/2-INCH TAPE TO FIT USIS EQUIPMENT.

VOTM

091700Z JAN 75/TP

UNCLASSIFIED



OFFICE OF THE PROVOST

FACULTY OF ARTS AND LETTERS

December 19, 1977

Ms. Steinunn Vasulka
257 Franklin Street
Buffalo, NY 14202

Dear Ms. Vasulka:

I am pleased to offer you an appointment as Ad-
unct Lecturer in the Center for Media Study. Although
there is neither remuneration nor vote connected with
this appointment, it does officially recognize the im-
portant contributions you are making to the Center in
both teaching and creative work.

We look forward to having you as an adjunct member
of our Faculty, and hope you will accept this appoint-
ment.

Sincerely,

George R. Levine
Provost

GRL/dm
cc: Dr. G. O'Grady

free experimental video workshop

STEINA VASULKA

Director of video workshop

October 9- November 2

at Media Study

Steina Vasulka, Co-Founder of The Kitchen in New York City, who has been Artist-in Residence at the Center for Media Study at the State University of New York at Buffalo, Banff Art Center, Alberta, and the Ontario College of Art, will begin conducting a free ~~new~~ on-going video workshop at Media Study, 3325 Bailey Ave. The first four weeks will be an intensive introduction to the basic principles and techniques of creative video. During and following the workshop, participants will have daily access to equipment. A continuing series of more advanced workshops by ~~the world's~~ leading video artists will be conducted throughout the year. (Other introductory workshops will be given in the Spring.)

The workshopx will be open to two groups of 20 participants each. One will meet on Wednesdays and Fridays from 7-9 PM, and the other on ~~Thurs~~ Thursdays from 7-9 PM and Saturdays from 2-4 PM. ~~Call 835-2088 for further information.~~
~~xxxxxx by September 30.~~ This is an opportunity for beginning video artists, those involved in any of the other arts and in electronics. Call 835-2088 for further information by September 30.

supported by the New York State Council on the A^Rts

Media Study

STEINA

VASULKA

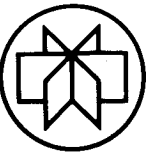
KONZIGHT

- video artist -

**VIDEO SCREENING AND
LECTURE ON HER
WORK**

TUESDAY - FEB. 22 - 8 P.M.

ROOM 103. MANDEVILLE



Ms. Steina Vasulka
257 Franklin Street
Buffalo, New York

Dear Ms. ~~Steina~~ Vasulka:

I am pleased to recommend your appointment to the 1976 Summer Sessions. To process your appointment we will need your assistance on several items:

1. The Agreement to Teach is enclosed. We will need your signature on this item.
2. The Employees Withholding Exemption Certificate (Form W4). This will need to be completed and signed. NOTE: for those employees who are not residents of New York State, complete Form IT-2104E for exemption of State tax.
3. I am also enclosing the Oath of Office Card which must be signed by all college and university faculty members in New York State.
4. We will need your signature on the form acknowledging receipt of the "Code of Ethics" for New York State Employees, a copy of which is enclosed.
5. Application for Housing. Should you want to live in University Campus Housing, you should complete the Application for Housing which is enclosed.

In order to facilitate payment of your summer stipend, we will need all of the above materials at least six weeks prior to the beginning date of your appointment.

I hope you will be able to accept this appointment.

Sincerely,

James Blackhurst

JB/sc
Encls.

American Symphony Orchestra League, Inc.

Symphony Hill • Box 66 • Vienna, Virginia 22180

Phone: 703/938-2822

Mrs. Helen M. Thompson, Executive Vice-President

June 2, 1969

Mrs. Steinunn Vasulka
~~111 East 14 Street~~
New York, New York 10003

Dear Mrs. Vasulka:

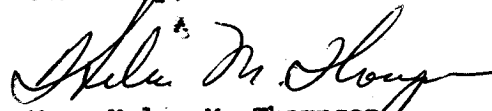
It is a pleasure to tell you that your application has been accepted for the Institute Orchestra at Orkney Springs for the period of August 2 - 16, 1969.

Enclosed you will find a room reservation form which we would appreciate your returning to us at your earliest convenience. In the near future we will be sending you additional information on the specific details of the Institute arrangements.

Should anything arise to prevent your attending the Institute, and we hope nothing will, please let us know immediately so that we may obtain a substitute for you.

I would like to join the League Board of Directors and the supervising conductors in expressing our sincere appreciation for your interest in helping to make this project a successful one. If we can be of any further assistance to you in completing your plans for attendance, have no hesitancy in writing to us.

Cordially,



Mrs. Helen M. Thompson
Executive Vice President

accompanied
brochure

JANUARY 8. 1977

MR. LARRY GOTTHEIM, CHAIRMAN
CINEMA SENIOR PERSONNEL COMMITTEE
S.U.N.Y. AT BINGHAMTON.

DEAR MR. GOTTHEIM,

I COULD WRITE ABOUT RALPH HOCKING AS A PIONEER IN VIDEO, HAVING
ESTABLISHED THE FIRST ACCESS CENTER OUTSIDE NEW YORK CITY, OR
AS AN ABLE ADMINISTRATOR, OR AS A COLORFULL PERSONALITY, BUT
IT IS AS AN ARTIST, THAT HIS CONTRIBUTION IS TO ME THE MOST
OUTSTANDING, AND JUDGING FROM HIS LATEST WORKS HE IS RIGHT NOW
IN A VERY DYNAMIC PERIOD OF MAKING.

IN HIS TREATMENT OF SPACE, THRU MEANS OF ELECTRONIC SWITCHING
OF SEVERAL CAMERAS IN THE PRESENCE OF REAL TIME, HE INCORPORATES
HIS TALENT PREVIOUSLY EXPRESSED IN PHOTOGRAPHY AND SCULPTURE,
TO A UNIQUE UNDERSTANDING OF VIDEO AS AN ELECTRONIC MEDIUM.

STEINA VASULKA

DEPARTMENT OF ART
(413) 597-2377

May 12, 1977

Ms. Steina Vasulka
Center for Media Studies
State University of New York
Buffalo, New York 14202

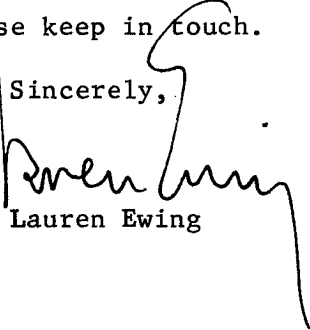
Dear Steina:

Thank you for presenting your tapes at Williams. We enjoyed it very much and hope you will return sometime.

I was sorry to have to send you off to Albany in that taxi when I would have enjoyed spending the time with you myself. As it was, I got all the things I had to do finished and spent the week-end in NYC--good times. Thirty people signed up for the video class here next year which indicates some interest. I can only take ten, but it's good to know that the others are out there. I hope we can bring you back here to talk and show tapes for that class next year.

Many, many thanks. Please keep in touch.

Sincerely,



Lauren Ewing

LE:EB

AMERICAN SYMPHONY ORCHESTRA LEAGUE

Post Office Box 669 • Vienna Virginia 22180 • 703/281-1230

Ralph Black, *Executive Director*

To whom it may concern:

Would you please fill in your full name and instrument on the enclosed form? Otherwise we will not be able to accept your application, as the Summer Workshop at Orkney Springs does not include a session on video art.

Please return the application form as soon as possible.

Thank you very much.

Sincerely,

Jan Idema

Jan Idema
Staff Assistant

(Mr.) Steina
257 Franklin Street
Buffalo, NY 14202

May 13, 1977

To: Steina Vasulka

From: John Pittas

Subject: Access to Video Lab audio equipment

Enclosed you find a key to the audio cabinet of the Video Lab, 314 Wende. Due to unauthorized use and subsequent damage to some of the audio equipment, I have decided that this equipment will be unavailable for general lab use. A specific request must be made for its use. I have made this key available to you for access to the cabinet during class time.

Cabinet contents:

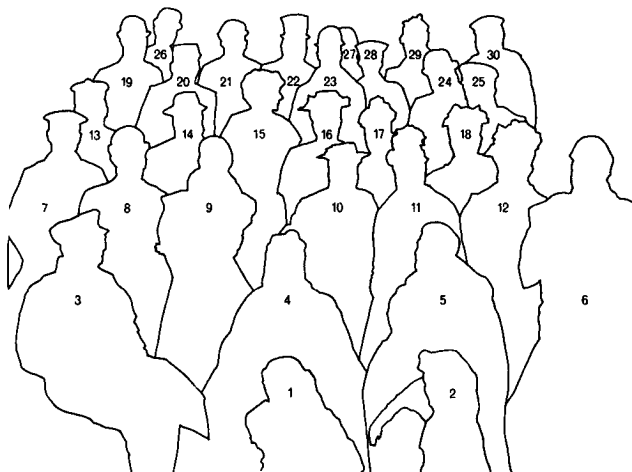
2 Electro-voice microphones

4 Microphone cables

1 Shure mike mixer

1 Electro-voice line-matching transformer

Please request that students return equipment and lock the cabinet after use.



September 22, 1977

Steina Vasulka
257 Flankin Avenue
Buffalo, NY

Kevin Noble has indicated that you have agreed to act as an advisor for his/her Final Project toward a Master of Fine Arts degree through The Program in Photographic Studies of the State University of New York at Buffalo.

It is important that students engage with as many diverse points of view as possible. The Workshop encourages degree candidates to work with their advisors over an extended period of time and to incorporate those experiences into their Final Project presentation. Through the student/advisor relationship, the project the student is presenting should be organized and well thought out before presentation to the Workshop as a whole.

A letter indicating your contact with the student and his project, and your evaluation upon his/her completion of the project, are needed prior to the Final Project presentation. The letter should be mailed directly to the Workshop at the address below.

Enclosed are guidelines that are distributed to graduate students, which cover the Program's expectations and requirements of the students. If you have any questions, please feel free to contact me. The contribution of your time and energy in helping students in their growth and development is greatly appreciated by both the students and faculty at the Workshop.

Sincerely,

Vickie Wallace
Program in Photographic Studies
Art Department, SUNY Buffalo

VW/

FINAL PROJECT

Your Final Project can take a number of forms. It must include two mediums, such as an exhibition of work and a research paper; or several personal books and a slide presentation or film. Whatever the form of your presentation, it is to be made available to everyone at the Workshop for a week if an exhibition, slide presentation, books, film, etc.; and a minimum of two weeks if it is a research project. A trace of your Final Project must be left in the Research Center before the final paper work is mailed to Buffalo.

Because of accelerated demands on everyone's time at the end of each semester, no Final Project presentations may be made in the last two weeks of either fall or spring semester.

FINAL PROJECT PROPOSALS

Written Final Project proposals are to be submitted for review to the faculty committee by the end of the third semester. A body of work must accompany your proposal as support. The advisor form is also to be submitted at this time.

Once your proposal has been accepted by the committee, a number of steps must be taken:

- 1) Pick up Statement of Program form from office;
- 2) Type three original copies of this form (information needed to fill out this form will be found on past grade slips, so it is important to keep all correspondence and grade slips you receive from SUNY);
- 3) Make xerox copy of form when completed and give all four copies to Vickie;
- 4) Fill out degree card.

AGAIN, IT IS THE RESPONSIBILITY OF EACH GRADUATE STUDENT TO BE INFORMED AND FOLLOW THROUGH ON PROCEDURES.

FINAL PROJECT ADVISORS

Three persons are needed as advisors for Final Projects, one of whom includes your faculty advisor at the Workshop. Advisors should be chosen in terms of their experience within the field and their relevance to your Final Project proposal. They should be thought of as persons who will be helpful to you in completing your Final Project. You must file with the Workshop a written rationale on how each advisor you are proposing to choose, or have chosen, will be of help to you. This should be submitted at the same time you submit your Final Project proposal. You can pick up this form in the front office.

Of the three advisors, not more than one of them can be from within the Workshop faculty or staff. If, however, you have more than three advisors, you may choose additional advisors from the Workshop.

University of Southern California **CENTER FOR
THE HUMANITIES**

Doheny Memorial Library 303, University Park, Los Angeles, CA 90007/ Telephone (213) 746-7951

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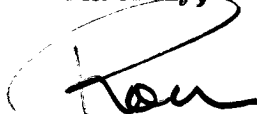
March 21, 1977

Professor Steina Vasulka
State University of New York-Buffalo
Buffalo, New York

Dear Steina:

I hope you will forgive the formality of this enclosed invitation and that you will be able to join the panel. It should provide an unusual opportunity to educate a potentially influential group. Please let me know what financial arrangements you would insist on.

Sincerely,



Ronald Gottesman
Director

Enclosure

RG:mh

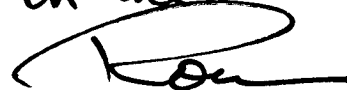
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Steina:

Even less formally I send love and gratitude to you and Woody for your friendly and exciting visit. Everywhere I go the afterimages and echoes of the occasion renew my pleasure in the event.



University of

University of Southern California
**CENTER FOR
THE HUMANITIES**

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May 19, 1977

Steina Vasulka
State University of New York-Buffalo
Buffalo, N. Y.

Dear Steina:

Please enclose biographical information as we distrust
all other sources and thus want to have information
directly from you as soon as possible.

Sincerely,



Ronald Gottesman
Director

Enclosures

RG:mh

University of Southern California **CENTER FOR
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Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 741-7951

October 31, 1977

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

Dear Steina:

Please send a room reservation in on the enclosed form.
That way the request will be eligible for Conference rates
(about 50% discount). Let me know if you have any questions
about flight or room reservations.

Sincerely,



Ronald Gottesman
Director

cc: Elaine Reed

RG:mh

P.S. We'll have a 7 ft. screen
again Advent for the Forum,
6 foot one for the screenings.
Reed

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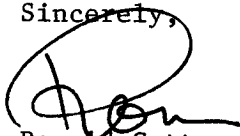
November 3, 1977

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

Dear Steina:

Could you let me know whether you need any special equipment
and particularly whether the 16 MM equipment should be
optical or magnetic.

Sincerely,



Ronald Gottesman
Director

RG:mh

We have a 7' Advent for Forum
and a 6' for the screenings.

University of Southern California **CENTER FOR
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Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 741-7951

December 8, 1977

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

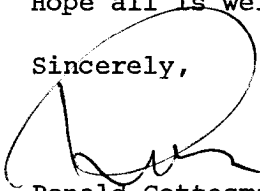
Dear Steina:

The screenings will provide opportunities to show past work or work in progress--about 30 minutes worth. They have been mentioned since our first letters and times are underlined on the enclosed schedule (sent earlier).

We have arranged for a 3/4" cassette player as you requested in your letter.

Hope all is well.

Sincerely,



Ronald Gottesman
Director

RG:mh

University of Southern California **CENTER FOR
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Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 746-7951

March 21, 1977

Professor Steina Vasulka
State University of New York-Buffalo
Buffalo, New York

Dear Professor Vasulka:

I write to invite your participation in a Forum at this year's annual convention of the Modern Language Association of America. The MIA, with a membership of over 30,000, is the largest professional organization representing the interests of teachers of language and literature, nearly all of them at the post-secondary level. In recent years attendance at the annual convention has averaged over 10,000; the convention program makes available several hundred seminars, panel discussions and other more or less specialized sessions devoted to research and teaching in language and literature. In an attempt to mitigate the effects of this fragmentation, each year 4 - 6 Forums are designed to address interests widely shared by the MIA membership; as many as 1,500 conference-goers attend each Forum. This year's convention will be held in Chicago from 26-29 December, and the Forum topic for which we believe you are uniquely qualified is: MOVING IMAGES: MAKERS AND PRODUCERS OF THE POPULAR AND AVANT-GARDE.

As the title suggests, we are concerned to explore in the Forum both the creative and technical processes associated with the production of moving images as well as to investigate the psychological, ideological, and socio-economic impacts of commercial and non-commercial uses of moving images. To put the matter less grandly, we should like each member of the Forum panel (4 - 6 in all) to address such questions as the following: What do I do in relation to moving images? Why do I do it? How do I do it? Who am I trying to reach? For what purpose? What are the social consequences of my work? What is the present relationship in the culture between the commercial and the avant-garde uses of moving images? What are some possible or desirable alternatives? How might such "new" technologies as disc, tape, satellite, cable, and computer-linked audio-visual systems effect the commercial and non-commercial potentialities of moving images? (Obviously this list is far from exhaustive; each panelist will be free to develop his/her own response to the topic).

Our intention in presenting this Forum is not to create a loaded debate in which commercial bad-guys are set up for non-commercial good guys. Rather, since the concerns of language and literature teachers are

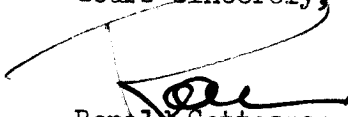
intimately bound up with the various ways in which moving images (and words) are used to express and shape consciousness in culture, we want to bring together -- perhaps for the first time in just this way -- thoughtful and influential representatives from both groups to learn from each other and from their common audience.

Forums typically run for two hours. The format we imagine is straightforward: initial statements of about 15 minutes from each panelist followed by some 30 minutes of discussion among the panelists; the remaining time would be used for questions from the floor. This Forum will have a presence and impact beyond the two-hour sessions. At least four 90 minute Forum-associated workshops on such topics as "Popular Genre Theory," "Moving Images and the Third World," "National Styles in Moving Images," "The Future of Moving Images," will be scheduled during the convention. In addition, we will make available screening rooms and equipment for extended periods throughout the convention. We would expect each panelist to make available examples of his or her video or film work. Work in progress or previously unavailable work would be especially welcome. We will also appreciate suggestions concerning the work of non-panelists appropriate to the occasion. The convention would also, of course, provide an unusual opportunity for a preview or premiere of a feature film in a nearby local theater.

If our ambitions for this Forum are thus unlimited, our budget, alas, is not. Typically the MLA will meet costs up to \$1,000 in total for travel, equipment and speakers' fees. We will therefore have to assume that individual panelists and the businesses and academic institutions they represent will contribute as much as possible to the success of the enterprise and that we will be able to use our subvention fund on the basis of need.

This letter cannot have answered all the questions you might have about the Forum. We do hope, however, that it has stimulated your interest sufficiently to call (collect) or write to discuss the program further. Most of all we hope that the end result will be your acceptance of this invitation.

Yours sincerely,



Ronald Gottesman
Director

RG:mh

University of Southern California **CENTER FOR
THE HUMANITIES**

Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 746-7951

April 29, 1977

Ms. Elaine Reed
Convention Coordinator
Modern Language Association
62 Fifth Avenue
New York, N. Y. 10011

Dear Ms. Reed:

I hope the enclosed forms are satisfactory. On the Forum, I will have definite answers from Roddenberry and Martin within the week. Stan Brakhage will require a \$500 fee plus transportation, room and board. Steina Vasulka may require transportation (from Buffalo) plus room and board.

We may also have minor expenses for an Advent Video Projector, and a 16 mm projector, plus some film rental fees. These will come to very little, though, since I believe the equipment companies will contribute the materials so long as we acknowledge their help. Can this be done in the printed program? Can I make the acknowledgment in introducing the panel?

The associated Workshop leaders and topics are as listed. Each will supply two or three additional names by mid-May. I understand from Herb Bergman and Lillian Wilds that a separate session on Shakespeare and Film will be scheduled so as not to conflict with the Forum and its workshops. This arrangement seems just to me.

Please let me know if you require further information at this time.

Sincerely,

Ronald Gottesman
Director

Enclosures

RG:mh

cc: Cheryl Hurley
Workshop leaders
Herbert Bergman
Gerald Barrett

Professor Vasulka: Please let me know just what you will need by way of equipment. Please send me a current resume.

SCHEDULE

Creative Support for the Creative Artist

The Orcas Conference

November 12-15, 1988

Orcas Island, Washington

Organized by the New York Foundation for the Arts

Saturday, November 12

- 11:30 **Departure of the "Spirit of Tacoma" for Orcas Island** (Seattle Harbor Tours dock)
On board: lunch, distribution of conference materials
Messages from aboard recorded and offered to the Sound, bottled by Buster Simpson
- 3:30 **Arrival at Rosario Resort**
Resort registration and receipt of key packets on board
Move into accommodations
(The resort will unload your bags and deliver them to your room.)
- 5-5:45 **Rosario History and Organ Concert** (Music Room, Moran Mansion)
Christopher Peacock, Rosario Resort artist in residence
- 5:30 **Reception** (Discovery House)
- 7-10:00 **Aural apéritifs, dinner, postprandial surprises** (Orcas Dining Room, Moran Mansion)
(Your table assignment is noted on the back of your name tag.)
- Master of Ceremonies Hank Bull will guide us through the evening.
Dinner will be accompanied by:
- Welcoming remarks from Ted Berger, Director, New York Foundation for the Arts and Anne Focke, Conference Coordinator
 - Introductions of the authors of conference papers, the Invitation Committee and the conference staff
 - Reflections on Montauk by Ella King Torrey, Program Officer, The Pew Charitable Trusts
 - Stories, sounds, performance and surprises by Jo Carson, Jim Heynen, David Mahler and Jim Pomeroy

Sunday, November 13

- 8-9:00 **Breakfast: Rosario's special Sunday Brunch** (Orcas Dining Room)
(A meal ticket for this brunch is in your key packet from the resort.)
- 9:00 **Orientation to the day** (Discovery House)
- 9:15 **Talk** (Discovery House)
The nature of the gift economy
Lewis Hyde, poet, author of The Gift
- 9:45 **Talk** (Discovery House)
The third wave of philanthropy: why artists will get a larger share of the pie this time
Craig Smith, Editor, Corporate Philanthropy Report
- 10:15 **Break**
- 10:45 **Introductions** (Discovery House)
Moderator: Sarah Lutman, Executive Director, Fleishhacker Foundation
- Very fast presentations by the following conference participants: Randy Bourscheidt, Sarah Foote, Joan Jeffri, Inverna Lockpez, Timothy McClimon, Jero Nesson, Rebecca Riley, Ellen Sebastian, Peter Sellars, Hester Stinnett, Steina Vasulka, Sam Yanes and others.
x They will briefly describe models or studies, make reports or introduce working sessions.

- 3-4:00 **Break**
- 4:00-5:30 **Plenary discussion** (Discovery House)
 Moderator: Fran Richard, Director, Symphonic & Concert Dept., ASCAP
 Continue this morning's plenary discussion. Introduce topics from today's working sessions.
 Where is all this discussion going? Exercise imagination, create hypothetical futures.
- 5:30-7:00 **Arts programs in the Moran Mansion**
- On the Veranda:
 Videotapes of performances by Hirokazu Kosaka, Ruth Maleczech, Adrian Piper and others
- In the Music Room:
 Videotapes by Terry Dimmick, Deedee Halleck, Victor Masayesva and others
- In Room 1003B: Artists' slides
 (See box on last page.)
- 7:00 **Dinner buffet** (Orcas Dining Room)
- 8-8:30 **After-dinner speeches/readings** (Orcas Dining Room)
 To be scheduled during the conference.
- 9:00 **Music, readings and performances in the Moran Mansion**
- In the Music Room:
 The First-ever Rosario New Music Talent Show
 featuring Stuart Dempster, Peter Garland, David Mahler, Bert Turetzky and other conference talent
- In the Spa:
 Readings and stories by Michael Anania, Jo Carson and Lewis Hyde as well as a
 slide talk, by C.T. Chew.
- 10:00 **Informal social activities**
 Videotapes will be available on the Veranda.
 A piano is available in the Vista Lounge.

Tuesday, November 15

- 8-10:00 **Resort check-out** (Front desk, Moran Mansion)
 (Before breakfast, your bags should be tagged, marked "boat" or "airport" and placed inside your room door.)
- 8:00 **Breakfast buffet** (Orcas Dining Room)
- 8:30-9:30 **Summary plenary session** (Orcas Dining Room)
 Reiteration, summary and closing comments
 Conference closing
- 10:30 **Departure of the "Spirit of Tacoma" for Seattle** (Rosario dock)
 (If you are traveling by boat, your bags will be picked up in your room by the hotel and loaded on the boat.)
- 2:30 **Approximate arrival time in Seattle** (Seattle Harbor Tours dock)

Open Sessions

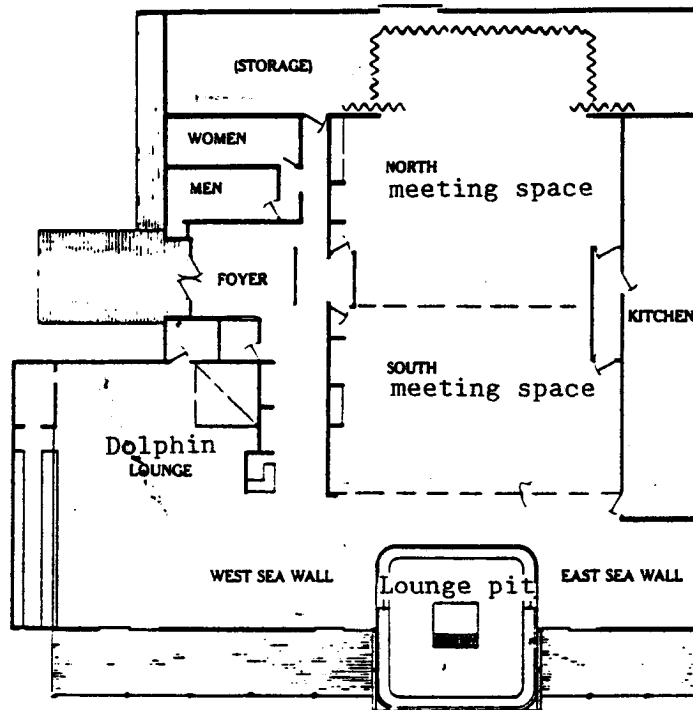
Whenever Working Sessions are scheduled there are meeting spaces available for impromptu sessions that can be scheduled by any participant during the conference. A sign-up chart for reserving these spaces is posted in the lobby of the Discovery House. The chart will also announce the session to others.

IT PRESUPPOSES THE DIGNITY OF THE RECIPIENT

TWO PERSON EGO

Artists' Slide Showings

At 5:30 p.m. on Sunday and Monday evenings, Room 1003B in the Moran Mansion is equipped and available for artists to share slides of their work with others. To schedule time, artists should sign-up on a chart in the lobby of the Discovery House.



DISCOVERY HOUSE - MEETING ROOM LOCATIONS

Steina Vasulka is one of the mothers of video. She has had wide experience as a catalytic programmer at The Kitchen, has been a CAPS and Rockefeller Foundation advisor, given workshops throughout New York State and lectures everywhere -- 1966 Christmas on a U.S.I.A. tour in Europe. I know of few artists who have been so helpful to so many others.

But primarily she is a distinguished conceiver and creator in the video medium and has made more than one hundred hours of tape, alone and with her teammate, Woody.

This is one of the best proposals I have read in some time, and characteristically it celebrates the work of other artists. I urge that her work be given strong consideration. I would ask her to appear at Media Study during the course of the project to describe its progress and problems to still other young video artists here.

Sincerely,

Gerald O'Grady
Director

Programma TOUCH Symposium (14 t/m 16 december)

Symposium tijden 10:00 - 12:30 uur
14:00 - 17:00 uur

Engels is de voertaal.

maandag 14 December

Inleiding door de Touch Redactie: Sally Jan Norman, Joel Ryan en Michel Waisvisz

onderwerp: ARTEFACTS OF TOUCH, COMPOSING MACHINES,
INCORPOREAL SOUNDS

Sprekers: Thecla Schiphorst - Danseres, computer media artiest
George Lewis - Computer muziek componist en trombonist
Dick Raaijmakers - Legende

dinsdag 15 December

onderwerp: THE SIXTH (MUSCULAR) SENSE: DEALINGS WITH SPACE AND
TIME

Sprekers: David Wessel - Componist Onderzoeker
Tim Roberts - Jongleur
Barbara Becker - Filosoof
Roger Malina - Astronoom

Woensdag 16 december

onderwerp: (BEYOND) HUMAN REACH? HANDLING AND SHAPING VISIONS

Sprekers: Trevor Wishart - Componist
Roman Paska - Poppenspeler

Afsluiting olv de Touch Redactie

Concertprogramma TOUCH (16 t/m 18 december)

woensdag 16 december

Serge de Laubier & Rémi Dury (FR): 'Les Sargasses de Babylone'

Jon Rose (AUS/GB): 'From the Chaotic Violin'

DansOmatiek (dans en geluid performance)

PAUZE

Laure Pique (FR): 'Dream wire' - *The sensitive cord*

Joel Ryan (VS) & Evan Parker (GB): 'Fayud Dust'

donderdag 17 december

Laetitia Sonami (FR/VS): 'Why - dreams like a loose engine' (zelfportret)

Xavier, Dave en Thijs (NL): 'Ground Control'

Cas de Marez (NL): 'Sens'

PAUZE

Patrizia van Roessel (NL): 'Sweet Touch' (dans door Shaun Smith en Henley James)

Frances Marie Uitti & Michel Waisvisz (NL): 'The Gentle Art of Live Electronic Music in Times of New-Media Hype'

vrijdag 18 december

Schreck Ensemble (NL): 'De Dag'

Seven Seas (NL): 'Trance Music'

PAUZE

Ernst Zettl & Helmut Schäfer (O): 'The Virtual String' - *WienerKlangManufaktur*

Steina Vasulka (ICE/VS): 'Violin Power'

Marko Peljhan (SLOV): 'Signal...:' en 'Wardencyffe situation no. 7'

Aanvang concerten om 20:30 uur in Frascati (Nes 67)

Reserveringen concerten via centrale kassa van de NES Theaters

Tel: 020 6266866. Passe Partout verkrijgbaar bij STEIM: 020 6228690

Don Foresta (F), Homer Flynn (USA), Chris Hill (USA)
Michael Klein (D), Keiko Sei (JAP), Steina Vasulka (IS)
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MEZINÁRODNÍ SYMPOSIUM

ART DEPARTMENT GALLERY
PRESENTS

TODAY

TODAY

**FILM/VIDEO
INSTALLATION**

Steina Vasulka

JANUARY 21-22, 1986

**LECTURE
TUESDAY
JAN 21
7:00 PM**

**OPENING AND RECEPTION
FINE ARTS GALLERY**

**Bill Viola-Jan 28-29 Lecture on the 28th
Tom Giebink-Feb 11-12 Lecture on the 11th**

SYMPOSIUM PROGRAM

TELEVISION/SOCIETY/ART

I. Friday, October 24: TELEVISION AND SOCIAL COMMUNICATIONS

Morning 10:00 A.M.

Welcoming remarks - John Hanhardt

11:00 A.M. - 1:00 P.M.

Presentation of a paper - "Television Images, Codes, and Messages", by Douglas Kellner

Afternoon 2:30 P.M. - 5:30 P.M.

Seminar - TELEVISION AS SOCIAL COMMUNICATION:

The social forces determining the development of television as an institution of social communication.

Julianne Burton

Michele Mattelart

Todd Gitlin

Mark Nash

Douglas Kellner

Herbert I. Schiller

Evening 8:00 P.M. - 11:00 P.M.

Panel Discussion - TELEVISION CULTURE: The role of television in the process of socialization in advanced industrial society.

Todd Gitlin

Bertell Ollman

Fredric Jameson

Herbert I. Schiller

Mark Nash

Robert Sklar

II. Saturday, October 25: TELEVISION AND ART

Morning 10:00 A.M. - 1:00 P.M.

Screening of Videotapes - To be announced

Afternoon 2:30 P.M. - 5:30 P.M.

Seminar - TELEVISION AS ART: The appropriation of television technology for artistic practice.

Benjamin Buchloh

Martha Rosler

John Hanhardt

Allan Sekula

Rosalind Krauss

Steina Vasulka

Annette Michelson

Evening 8:00 P.M. - 11:00 P.M.

Panel Discussion - TELEVISION AND CINEMA: Mechanical/electronic reproducibility in artistic production.

Jean-Pierre Gorin

Annette Michelson

John Hanhardt

Yvonne Rainer

Fredric Jameson

Martha Rosler

Rosalind Krauss

Peter Wollen

continued

III. Sunday, October 26: TELEVISION AND IDEOLOGY

Morning 10:00 A.M. - 1:00 P.M.
Screening of Videotapes - To be announced

Afternoon 2:30 P.M. - 5:30 P.M.
Seminar - IDEOLOGY IN TELEVISION: The role of
television in the production and transmission
of ideological representations of society.

Todd Gitlin
Stephen Heath
Douglas Kellner

Sylvere Lotringer
Mark Nash
Bertell Ollman

Evening 8:00 P.M. - 11:00 P.M.
Panel Discussion - TELEVISION AS POLITICS:
The development of radically alternative
definitions and practices of television.

Nick DeMartino
Jean-Pierre Gorin
Stephen Heath
Douglas Kellner

Michele Mattelart
Allan Sekula
Peter Wollen

Late Evening - 11:00 P.M.
Reception

Morning and evening sessions at:
The Kitchen
59 Wooster St.

Afternoon sessions at:
New York University
Rm 703 Main Building
100 Washington Sq. East

Steina Vasulka

Saturday, October 25th
Afternoon seminar
TELEVISION AS ART

participants:

Benjamin Buchloh
c/o Nova Scotia College of Art and Design
5163 Duke St.
Halifax, N.S.
B3J 3J6

John Hanhardt
Film and Video Dept.
Whitney Museum
945 Madison Ave.
NYC 10021
(212)570-3617

Rosalind Krauss
12 Greene St.
NYC 10013
(212)226-5954

Annette Michelson
141 Wooster St.
NYC 10012
(212)777-4858

Yvonne Rainer
72 Franklin St.
NYC 10012
(212)925-8809

Martha Rosler
Livingston College
Dept. of Art
Lucy Stone Hall B -121
New Brunswick, N.J. 08903

Allan Sekula
925 West End Ave. apt. 4-F
NYC 10025
(212)866-2014

7 February 1983

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

Dear Steina:

I am writing in reference to the National Alliance of Media Art Centers' annual conference which will take place on 8 - 11 June 1983 and is being hosted by Walker Art Center in Minneapolis. The theme of this year's conference, which is being organized by myself, Jennifer Lawson of the Corporation for Public Broadcasting, and John Minkowsky of Media Study/Buffalo, is "The Media Arts in Transition." It is hoped that through panel discussions, workshops, and screenings of new work, it will be possible to review our accomplishments, establish the present state of the independent media arts, and begin to lay out an agenda for the next ten years.

We plan to publish a 64-page illustrated catalogue to be made available at the time of the conference which would include 30 to 40 one thousand word essays on the future of the media arts written by people in the field who possess special knowledge and vision, of which you are one. In soliciting the written views of individuals in the field such as yourself, it is hoped that the catalogue will serve a useful reference function not only in its reflecting the state of the independent media arts at the present moment but also in the occasion it offers for speculative and advocative comments to be made on developments in the field. Would you be willing to participate in this survey? Included in our definition of media arts is the production, distribution, exhibition, preservation of, and education in, film and video. We expect you to respond specifically in terms of your own experience, frustrations and hopes.

The following are the general directions we wish you to pursue. However, you needn't attempt to address all the issues.

1. In what directions do you see the media arts developing, given forecasted changes in technology, the economy, society, and daily life?
2. What should the role of the independent media arts be in society in the next ten years?

3. If there were one major change you could make in the media arts field in the next ten years, what would it be?

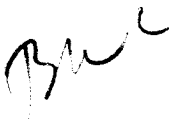
For your contribution we can offer a \$100 honorarium, plus a copy of the catalogue. Photographs or illustrations to accompany your article would also be appreciated. (If you don't have illustrations in hand, please feel free to suggest where we might get them.) The deadline for submission of both text and image is 7 March. For your convenience, we've enclosed a card and a stamped envelope that we ask you to return immediately indicating whether or not you are able to participate. Enclosed also is a list of all those being invited to write for the catalogue.

Sincerely,



Melinda Ward
Director, Media Program

MW:bh
enclosures



LIST OF SURVEY PARTICIPANTS:

| | |
|------------------|------------------|
| Jon Alpert | Lenny Lipton |
| David Antin | David Loxton |
| Michael Arlen | Jonas Mekas |
| Erik Barnouw | Bill Moyers |
| Peter Biskind | John O'Connor |
| Bob Brewin | Denise Oliver |
| Les Brown | Nam June Paik |
| Shirley Clarke | Ishmael Reed |
| Tony Conrad | John Reilly |
| Karen Cooper | B. Ruby Rich |
| August Coppola | Martha Rosler |
| Constance DeJong | Andrew Sarris |
| Manuel DeLanda | Alvy Ray Smith |
| Ed Emshwiller | George Stoney |
| Dennis Gabor | Willard Van Dyke |
| Haile Gerima | Steina Vasulka |
| John Giancola | Edin Velez |
| Frank Hodson | Sue Weil |
| Lillian Jiminez | Jack Willis |
| Larry Josephson | Gene Youngblood |
| Jack Kroll | |

THE TOTAL MUSEUM

AN INTERACTIVE MULTIMEDIA CONFERENCE

Two days of panel discussions and performance:

Friday, October 25, and Saturday, October 26, 1996

9 a.m. to 5:30 p.m.

The Art Institute of Chicago

Arthur Rubloff Auditorium

Enter at Columbus Drive, east entrance only.

Two weeks of special exhibitions:

Friday, October 18, 1996—Sunday, November 3, 1996

at locations throughout Chicago.

The conference is FREE with advance registration.

The Total Museum

As new technologies evolve at a rapid pace and the information age expands into the age of global communication, museums and educators must continue to stay abreast of and lead explorations into new media as tools for learning. It is understood that today both children and adults absorb information much more rapidly and in much different ways than they did only ten years ago. The development of new media and multimedia projects is therefore a pressing concern for museums, artists, educators and curators alike. Initiated through a collaboration of museums, cultural institutions, artists, and universities, **The Total Museum conference will bring together a diverse group of thinkers and creators of interactive media projects in an open forum and discussion, and will define new directions and possible new collaborations within the field.**

The Total Museum conference will center on two days of panel sessions, augmented by exhibitions of electronic and media artworks and special performances, that explore the potential impact of the new and ephemeral media of the information age on our current notion of the "museum." Three loosely defined areas: Immersive Concepts, Interactive Media, and The Digital Museum have been identified as starting points for discussion.

Immersive Concepts: How might the future ability to create fully convincing simulations of any reality or imagined space be used by museums?

Interactive Media: How are the authors of CD-ROMs, internet sites, multi-media installation works, and other interactive media exploring new areas of perception and narration in a medium which presents information non-linearly and interactively?

The Digital Museum: How will the emerging planet-wide network of computers impact museums?

SCHEDULE OF EVENTS

PANEL DISCUSSIONS

Friday, October 25,

Rubloff Auditorium,

The Art Institute of Chicago

9:00 a.m.

keynote address: David Ross,

Director, The Whitney Museum of American
New York City

Art,

10:00 a.m.

panel: Immersive Concepts

11:30 a.m.

panel: Interactive Environments

1:00 p.m.

break for lunch and visits to exhibitions

4:00 p.m.

panel: The Digital Museum

Saturday, October 26,

Rubloff Auditorium,

The Art Institute of Chicago

9:00 a.m.

keynote address: Roy Ascott,

Director, CAiiA/Centre for Advanced Inquiry in
the Interactive Arts, University of Wales,
Great Britain

10:00 a.m.

panel: The Digital Museum

11:30 a.m.

panel: Immersive Concepts

1:00 p.m.

break for lunch and visits to exhibitions

4:00 p.m.

panel: Interactive Environments

5:30 p.m.

closing remarks: Hans-Peter Schwarz,
Director, Media Museum,
Center for Art and Media,
Karlsruhe, Germany

EXHIBITION VIEWING

Sunday, October 27, at various locations throughout Chicago

noon—3:00 p.m.

visit exhibitions

complimentary transportation

provided

ON-SITE DISCUSSIONS

Saturday, October 26

1:00—4:00 p.m.

Friday, October 25 1:00—4:00 p.m.
Sunday, October 27 noon—3:00 p.m.
For locations of exhibitions please check our Web site:
<http://www.pg.net/TotalMuseum>

KEYNOTE SPEAKERS:

David Ross, 9:00 a.m. Friday, October 25
Director, The Whitney Museum of American Art, New York City
Roy Ascott, 9:00 a.m. Saturday, October 26
Director, Center for Advanced Inquiry in the Interactive Arts,
University of Wales, Great Britain

CONCLUDING REMARKS:

Hans-Peter Schwarz, 5:00 p.m. Saturday, October 26
Director, Media Museum, Center for Art and Media, Karlsruhe, Germany

PANELISTS INCLUDE:

Paul Brenner, Randolph Street Gallery, Chicago
Shawn Decker, The School of The Art Institute of Chicago, Chicago
Monika Fleischman, German National Research Center for Information
Technology, Sankt Augustin, Germany
Richard Francis, Museum of Contemporary Art, Chicago
Carol Gigliotti, Ohio State University, Columbus
Myron Kruger, media artist and scientist, Vernon, Connecticut
John Manning, The School of The Art Institute of Chicago, Chicago
Hans Ulrich Reck, Academy of Media Arts, Köln, Germany
Miroslaw Rogala, Chicago and CAiiA/Centre for Advanced Inquiry in the
Interactive Arts
Michael Rodemer, University of Michigan, Ann Arbor
Dan Sandin, The Electronic Visualization Laboratory, Chicago
Ellen Sandor, (Art)^n Laboratory, Chicago
Gerd Schwandner, Center for Art and Media, Karlsruhe, Germany
Hans-Peter Schwarz, Center for Art and Media, Karlsruhe, Germany
Jill Scott, Center for Art and Media, Karlsruhe, Germany
Joan Truckenbrod, The School of the Art Institute of Chicago
Steina Vasulka, STEIM/Studio voor Elektro Instrumentale Muziek,
Amsterdam, The Netherlands

For updates, please check of Web Site
<http://www.pg.net/TotalMuseum>

MULTIMEDIA EXHIBITIONS AND PERFORMANCES

Works by the following artists can be seen at locations throughout the city:

(Art)^n Laboratory
- Ellen Sandor, Stephan Meyers, Janine Fron
Mary Lucier
Tony Oursler
Miroslaw Rogala
Jill Scott
Bill Seaman

Jeffrey Shaw
David Rokeby
Steina Vasulka

For updates, please check our Web site:
<http://www.pg.net/TotalMuseum>

FREE ADVANCE REGISTRATION is available through our Web site:
www.pg.net/TotalMuseum or by calling the Goethe Institut @ 312/329-0915.

Same day registration is available, but space is limited.
College classes are encouraged to register as a group.

The Total Museum is sponsored by: The Goethe-Institut Chicago, The Art Institute of Chicago, and the German-American Arts Foundation. Collaborating partners include: The School of The Art Institute of Chicago; Center for Art and Media Technology, Karlsruhe, Germany; City of Chicago, Department of Cultural Affairs; Museum of Contemporary Art, Chicago; The University of Illinois at Chicago. Goethe-Institut projects are cosponsored by Lufthansa.

Generous in-kind donations have been provided by The Planet Group, Rentcom, and Moss Printing.



a contemporary art space



1606 PASEO DE PERALTA
SANTA FE, NM 87501
505.989.1199

**SIMPLICITY AND COMPLEXITY
IN THE ARTS AND IN
THE CREATIVE PROCESS**

Organized by SITE Santa Fe and The Santa Fe Institute

Saturday, December 5, 1998

2-4 pm at SITE Santa Fe, free with gallery admission

A symposium concerning the application of scientific notions to the Arts and creative thought. Led by Nobel Laureate physicist **Murray Gell-Mann**, and poet **Marcia Southwick**.

Participants:

Charles H. Bennett physicist, information theorist

William H. Calvin theoretical neurophysiologist

James P. Crutchfield physicist

Robert J. Denison Chairman, P.S. 1, Long Island City, N.Y.

Robert Fitzpatrick Director, Museum of Contemporary Art, Chicago

Michael Hawley computer scientist, musician

Joseph Kosuth conceptual artist

Steven D. Lavine President, California Institute of the Arts

Cormac McCarthy novelist

Alan Rath sculptor

Robert Ryman artist

David St. John poet

Moshe Safdie architect

Alexis Smith artist

Charles F. Stevens neuroscientist

Steina Vasulka video artist

*Funded by
SITE Santa Fe,
The Santa Fe Institute,
Beth and Charles Miller,
The California Institute
of Technology and
The Gihon Foundation.*

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SANTA FE, NM

PERMIT NO. 138

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



1606 PASEO DE PERALTA SANTA FE NEW MEXICO 87501 505 989 1199 FAX 989

a contemporary art space

Professor Gell-Mann's statement:

"We envisage a two-day seminar involving artists and scholars of art history together with theoretical scientists who study concepts of simplicity and complexity.

One meaning for the complexity of an entity is the length of a very concise description of its regularities, as opposed to those features treated as random or incidental. The regularities that are identified depend to a considerable extent on the observer's experience and also on the level of detail (coarse graining) at which the entity is described. In connection with a work of art, they might refer to visual or auditory patterns, to characters and subplots in the case of a novel, and so forth. An entity may be said to be simple when its regularities that are under consideration can be briefly categorized. In a case of a work of art, of course, associations on the part of the observer would be normally included, making for greater complexity."



a contemporary art space

1606 PASEO DE PERALTA SANTA FE NM 87501 505-989-1199 FAX-989-1188 WWW.SITESANTAFE.ORG

Proposed Schedule for Closed Sessions

Green mt in Georgia

Friday, December 4

9:00am

Opening remarks by Murray Gell-Mann and Marcia Southwick

Session I

10:00 to 12:00

Session I Chairman: Robert Denison

Session I Participants (approx. 10 minutes per person):

Alan Rath
Charles H. Bennett
Joseph Kosuth
Robert Fitzpatrick

Session II

2:15pm to 5:00pm

Session II Chairman: Steven Lavine

Session II Participants (approx. 10 minutes per person):

Cormac McCarthy
Robert Ryman
Alexis Smith
William H. Calvin
Moshe Safdie

Saturday, December 5

Session III

9:00am to 12:00

Session III Chairman: Charles Stevens

Session III Participants (approx. 10 minutes per person):

James Crutchfield
Steina Vasulka
David St. John
Michael Hawley

2:00pm

Arrive at SITE Santa Fe for the public session

Schedule of events

Thurs., Dec.3

5:00-7:00 P.M.

Welcoming Cocktail Reception at SITE Santa Fe

7:00 P.M.

A.J. Verdelle Reading

Friday, Dec.4

9:00 A.M.

Symposium begins at the Santa Fe Institute
Noyce Conference Room

12:30-2:00 P.M.

Lunch provided by the Santa Fe Institute

2:15 PM

Conference resumes at the Institute

5:00 P.M.

Conference ends

7:00 P.M.

Dinner hosted by the Santa Fe Institute at Cafe Estevan
420 Agua Fria

Sat. Dec.5

9:00- 12:00

Symposium Part II at The Institute

12:00-1:30 P.M

Lunch provided by the Santa Fe Institute

2:00-4:30 P.M.

Public Session at SITE Santa Fe

4:30-5:30 P.M

Presentation by Mark Tilden

7:00 P.M.

Dinner at Robert Denison & Tina LeMarque Denison



SITE Santa Fe

a contemporary art space

1606 PASEO DE PERALTA SANTA FE NM 87501 505-989-1199 FAX 989-1188 WWW.SITESANTAFE.ORG

Robert and Tina Denison

request the pleasure of your company
at dinner
in honor of
the participants of the symposium

**SIMPLICITY AND COMPLEXITY IN THE ARTS
AND IN THE CREATIVE PROCESS**

Saturday, December 5th, 1998
at 7:00pm

1212 North Summit Drive

RSVP by November 30th
505-989-1199 ext. 16 (Margaret Grant)

**DIRECTIONS TO THE DENISONS'
1212 North Summit Drive, Santa Fe**

From Paseo de Peralta, turn onto Washington Avenue at the "Masonic Temple"
(which turns into Bishops Lodge Road) and turn right onto Artists Road.

Follow until it turns into Hyde Park Road (about 3 1/2 miles)

You will pass "10,000 Waves" on your left.

Go another 3/10 of a mile and turn left onto North Summit Drive.

Drive 9/10 of a mile and you will see #1212 on your right.

Park on the street and walk up the driveway.

There is an iron entrance gate on the right.

Symposium Phone Numbers & Addresses:

SITE Santa Fe: (505) 989-1188
1606 Paseo De Peralta

Hotel Santa Fe: (505) 982-1200 or 1-800-825-9876
1501 Paseo De Peralta

Santa Fe Institute: (505) 984-8800
1399 Hyde Park Road

Cafe San Estavan: (505) 995-1996
428 Agua Fria

Robert Denison &
Tina Lemarque Denison: (505) 988-5415
1212 North Summit Drive

Sarah King: (505) 989-5039

1

'vipo2.mot

=====

set mode 0

'violin c string for mode selection

| | | |
|--------------------|------------|-----|
| violin cstring c+3 | set mode 1 | end |
| violin cstring d3 | set mode 2 | end |
| violin cstring d+3 | set mode 3 | end |
| violin cstring e3 | set mode 4 | end |
| violin cstring f3 | set mode 5 | end |

=====

'Some direction commands too:

| | | |
|--------------------|-------------|-----|
| violin cstring c3 | video pl | end |
| violin cstring g3 | video pl mf | end |
| violin cstring g+3 | video pl mr | end |
| violin cstring a3 | video pl mf | end |
| violin cstring a+3 | video pl mr | end |
| violin cstring b3 | video nf | end |
| violin cstring c4 | video nr | end |

=====

' general violin string locations

| | | |
|-------------------|--------------------------|-----|
| violin astring a4 | video pl 255sp st | end |
| violin estring e5 | video st | end |
| violin cstring c4 | video pl mf fr 0001se st | |
| | video 64rb sa 0ds | end |

=====

'violin g string for speed and direction control

| | | |
|--------------------|-------------------------|-----|
| violin gstring g3 | video mr mf mr mf mr mf | end |
| violin gstring g+3 | video 7sp | end |
| violin gstring a3 | video 10sp | end |
| violin gstring a+3 | video 15sp | end |
| violin gstring b3 | video 20sp | end |
| violin gstring c4 | video 30sp | end |
| violin gstring c+4 | video 40sp | end |
| violin gstring d4 | video 60sp | end |
| violin gstring d+4 | video 80sp | end |
| violin gstring e4 | video 120sp | end |
| violin gstring f4 | video 160sp | end |
| violin gstring f+4 | video 240sp | end |
| violin gstring g4 | video 255sp | end |

=====

'violin d string for speed and direction control

| | | |
|--------------------|-------------------------------|-----|
| violin dstring d4 | video mf mr mf mr mf mr st | end |
| violin dstring d+4 | video pl mr 4sp mf | end |
| violin dstring e4 | video pl 10sp mf | end |
| violin dstring f4 | video 15sp pl mr | end |
| violin dstring f+4 | video 20sp pl mf | end |

| | | |
|--------------------|-------------------|-----|
| violin dstring g4 | video 30sp pl mr | end |
| violin dstring g+4 | video 40sp pl mf | end |
| violin dstring a4 | video 60sp pl mr | end |
| violin dstring a+4 | video 110sp pl mf | end |
| violin dstring b4 | video 150sp pl mr | end |
| violin dstring c5 | video 200sp pl mf | end |
| violin dstring c+5 | video 245sp pl mr | end |
| violin dstring d5 | video 255sp pl mf | end |

'video searches on Astring and Estring mode 1:

| | | | |
|--------------------|-----------|-----------------------|-----|
| violin astring a+4 | if mode=1 | video 5267se pl4915sm | end |
| violin astring b4 | if mode=1 | video 5317se pl4915sm | end |
| violin astring c5 | if mode=1 | video 5404se pl4915sm | end |
| violin astring c+5 | if mode=1 | video 5540se pl4915sm | end |
| violin astring d5 | if mode=1 | video 5627se pl4915sm | end |
| violin astring d+5 | if mode=1 | video 6082se pl4915sm | end |
| violin astring e5 | if mode=1 | video 6152se pl4915sm | end |
| violin astring f5 | if mode=1 | video 6200se pl4915sm | end |
| violin astring f+5 | if mode=1 | video 6219se pl4915sm | end |
| violin astring g5 | if mode=1 | video 6250se pl4915sm | end |
| violin astring g+5 | if mode=1 | video 6286se pl4915sm | end |
| violin astring a5 | if mode=1 | video 6444se pl4915sm | end |
| violin astring a+5 | if mode=1 | video 6564se pl4915sm | end |
| violin astring b5 | if mode=1 | video 6666se pl7700sm | end |
| violin astring c6 | if mode=1 | video 6733se pl7700sm | end |

| | | | |
|--------------------|-----------|-----------------------|-----|
| violin estring f5 | if mode=1 | video 6715se pl7700sm | end |
| violin estring f+5 | if mode=1 | video 6770se pl7700sm | end |
| violin estring g5 | if mode=1 | video 6800se pl7700sm | end |
| violin estring g+5 | if mode=1 | video 6900se pl7700sm | end |
| violin estring a5 | if mode=1 | video 7000se pl7700sm | end |
| violin estring a+5 | if mode=1 | video 7100se pl7700sm | end |
| violin estring b5 | if mode=1 | video 7200se pl7700sm | end |
| violin estring c6 | if mode=1 | video 7300se pl7700sm | end |
| violin estring c+6 | if mode=1 | video 7400se pl7700sm | end |
| violin estring d6 | if mode=1 | video 7450se pl7700sm | end |
| violin estring d+6 | if mode=1 | video 7550se pl7700sm | end |
| violin estring e6 | if mode=1 | video 7600se pl7700sm | end |
| violin estring f6 | if mode=1 | video 7600se pl7700sm | end |
| violin estring f+6 | if mode=1 | video 7600se pl7700sm | end |
| violin estring g6 | if mode=1 | video 7600se pl7700sm | end |
| violin estring g+6 | if mode=1 | video 7600se pl7700sm | end |

'video searches on Astring and Estring mode 2:

| | | | |
|--------------------|-----------|-----------------------|-----|
| violin astring a+4 | if mode=2 | video 7710se pl7701sm | end |
| violin astring b4 | if mode=2 | video 7778se pl7701sm | end |
| violin astring c5 | if mode=2 | video 7837se pl7701sm | end |
| violin astring c+5 | if mode=2 | video 7919se pl7701sm | end |
| violin astring d5 | if mode=2 | video 7964se pl7701sm | end |
| violin astring d+5 | if mode=2 | video 8028se pl8463sm | end |
| violin astring e5 | if mode=2 | video 8092se pl8463sm | end |

| | | | |
|--------------------|-----------|-----------------------|-----|
| violin astring f5 | if mode=2 | video 8155se pl8463sm | end |
| violin astring f+5 | if mode=2 | video 8218se pl8463sm | end |
| violin astring g5 | if mode=2 | video 8282se pl8463sm | end |
| violin astring g+5 | if mode=2 | video 8330se pl8463sm | end |
| violin astring a5 | if mode=2 | video 8408se pl8463sm | end |
| violin astring a+5 | if mode=2 | video 8460se pl8463sm | end |
| violin astring b5 | if mode=2 | video 8460se pl8463sm | end |
| violin astring c6 | if mode=2 | video 8460se pl8463sm | end |

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| | | | |
|--------------------|-----------|-------------------------|-----|
| violin estring f5 | if mode=2 | video 33003se pl32322sm | end |
| violin estring f+5 | if mode=2 | video 32566se pl32322sm | end |
| violin estring g5 | if mode=2 | video 32732se pl32322sm | end |
| violin estring g+5 | if mode=2 | video 32898se pl32322sm | end |
| violin estring a5 | if mode=2 | video 33064se pl32322sm | end |
| violin estring a+5 | if mode=2 | video 33230se pl32322sm | end |
| violin estring b5 | if mode=2 | video 33396se pl32322sm | end |
| violin estring c6 | if mode=2 | video 33562se pl34653sm | end |
| violin estring c+6 | if mode=2 | video 33728se pl34653sm | end |
| violin estring d6 | if mode=2 | video 33894se pl34653sm | end |
| violin estring d+6 | if mode=2 | video 34060se pl34653sm | end |
| violin estring e6 | if mode=2 | video 34226se pl34653sm | end |
| violin estring f6 | if mode=2 | video 34392se pl34653sm | end |
| violin estring f+6 | if mode=2 | video 34560se pl34653sm | end |
| violin estring g6 | if mode=2 | video 34567se pl34653sm | end |
| violin estring g+6 | if mode=2 | video 34567se pl34653sm | end |

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'video searches on Astring and Estring mode 3:

| | | | |
|--------------------|-----------|-------------------|-----|
| violin astring a+4 | if mode=3 | video 36477se pl | end |
| violin astring b4 | if mode=3 | video 336516se pl | end |
| violin astring c5 | if mode=3 | video 36643se pl | end |
| violin astring c+5 | if mode=3 | video 36818se pl | end |
| violin astring d5 | if mode=3 | video 36795se pl | end |
| violin astring d+5 | if mode=3 | video 36824se pl | end |
| violin astring e5 | if mode=3 | video 36853se pl | end |
| violin astring f5 | if mode=3 | video 36917se pl | end |
| violin astring f+5 | if mode=3 | video 37914se pl | end |
| violin astring g5 | if mode=3 | video 37936se pl | end |
| violin astring g+5 | if mode=3 | video 38410se pl | end |
| violin astring a5 | if mode=3 | video 38966se pl | end |
| violin astring a+5 | if mode=3 | video 38987se pl | end |
| violin astring b5 | if mode=3 | video 39104se pl | end |
| violin astring c6 | if mode=3 | video 39174se pl | end |

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| | | | |
|--------------------|-----------|------------------|-----|
| violin estring f5 | if mode=3 | video 39240se pl | end |
| violin estring f+5 | if mode=3 | video 39343se pl | end |
| violin estring g5 | if mode=3 | video 39456se pl | end |
| violin estring g+5 | if mode=3 | video 39468se pl | end |
| violin estring a5 | if mode=3 | video 39323se pl | end |
| violin estring a+5 | if mode=3 | video 39616se pl | end |
| violin estring b5 | if mode=3 | video 39682se pl | end |
| violin estring c6 | if mode=3 | video 39962se pl | end |
| violin estring c+6 | if mode=3 | video 39620se pl | end |
| violin estring d6 | if mode=3 | video 39928se pl | end |

| | | | |
|--------------------|-----------|-------------------|-----|
| violin estring d+6 | if mode=3 | video 39974se pl | end |
| violin estring e6 | if mode=3 | video 40015se pl | end |
| violin estring f6 | if mode=3 | video 40035se pl | end |
| violin estring f+6 | if mode=3 | video 40104se pl | end |
| violin estring g6 | if mode=3 | video 40116se pl | end |
| violin estring g+6 | if mode=3 | video 440128se pl | end |

=====

'video searches on Astring and Estring mode 4:

| | | | |
|--------------------|-----------|------------------|-----|
| violin astring a+4 | if mode=4 | video 15594se pl | end |
| violin astring b4 | if mode=4 | video 15975se pl | end |
| violin astring c5 | if mode=4 | video 16210se pl | end |
| violin astring c+5 | if mode=4 | video 16336se pl | end |
| violin astring d5 | if mode=4 | video 16505se pl | end |
| violin astring d+5 | if mode=4 | video 16574se pl | end |
| violin astring e5 | if mode=4 | video 16784se pl | end |
| violin astring f5 | if mode=4 | video 17214se pl | end |
| violin astring f+5 | if mode=4 | video 17345se pl | end |
| violin astring g5 | if mode=4 | video 17590se pl | end |
| violin astring g+5 | if mode=4 | video 17738se pl | end |
| violin astring a5 | if mode=4 | video 18039se pl | end |
| violin astring a+5 | if mode=4 | video 18305se pl | end |
| violin astring b5 | if mode=4 | video 18332se pl | end |
| violin astring c6 | if mode=4 | video 18492se pl | end |

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| | | | |
|--------------------|-----------|------------------|-----|
| violin estring f5 | if mode=4 | video 18585se pl | end |
| violin estring f+5 | if mode=4 | video 19140se pl | end |
| violin estring g5 | if mode=4 | video 19250se pl | end |
| violin estring g+5 | if mode=4 | video 19500se pl | end |
| violin estring a5 | if mode=4 | video 19960se pl | end |
| violin estring a+5 | if mode=4 | video 20414se pl | end |
| violin estring b5 | if mode=4 | video 20600se pl | end |
| violin estring c6 | if mode=4 | video 21000se pl | end |
| violin estring c+6 | if mode=4 | video 21194se pl | end |
| violin estring d6 | if mode=4 | video 21320se pl | end |
| violin estring d+6 | if mode=4 | video 21600se pl | end |
| violin estring e6 | if mode=4 | video 21800se pl | end |
| violin estring f6 | if mode=4 | video 19803se pl | end |
| violin estring f+6 | if mode=4 | video 19803se pl | end |
| violin estring g6 | if mode=4 | video 19803se pl | end |
| violin estring g+6 | if mode=4 | video 19803se pl | end |

| Description | Start | End |
|-------------|-------|-----|
|-------------|-------|-----|

| | | |
|--|--------|--------|
| <input type="checkbox"/> • 42nd Annual Robert Flaherty Film Seminar, Wells College, Aurora, NY | 8/3/96 | 8/8/96 |
|--|--------|--------|

•

• Daily Participant Schedule

•

| | | |
|--|---------|-------|
| <input type="checkbox"/> • Saturday - Participants Arrive | 1:00 PM | until |
|--|---------|-------|

| | | |
|--|---------|---------|
| <input type="checkbox"/> • Reception/Screening | 5:00 PM | 6:00 PM |
|--|---------|---------|

| | | |
|--|---------|---------|
| <input type="checkbox"/> • Saturday - Dinner | 6:30 PM | 7:30 PM |
|--|---------|---------|

| | | |
|---|---------|----------|
| <input type="checkbox"/> • Saturday - 1st session | 8:00 PM | 10:30 PM |
|---|---------|----------|

| | | |
|---|----------|---------|
| <input type="checkbox"/> • Saturday - Party | 11:00 PM | 1:00 AM |
|---|----------|---------|

•

• **Sunday - Day 2**

| | | |
|--------------------------------------|---------|---------|
| <input type="checkbox"/> • Breakfast | 8:00 AM | 9:00 AM |
|--------------------------------------|---------|---------|

| | | |
|---|---------|----------|
| <input type="checkbox"/> • Sunday - 1st Session | 9:00 AM | 12:00 PM |
|---|---------|----------|

| | | |
|---|----------|---------|
| <input type="checkbox"/> • Sunday - Awards Brunch | 12:00 PM | 1:30 PM |
|---|----------|---------|

| | | |
|---|---------|---------|
| <input type="checkbox"/> • Sunday - 2nd Session | 3:00 PM | 5:00 PM |
|---|---------|---------|

| | | |
|---|---------|---------|
| <input type="checkbox"/> • Sunday - Bar 1 | 5:30 PM | 6:30 PM |
|---|---------|---------|

| | | |
|--|---------|---------|
| <input type="checkbox"/> • Sunday - Dinner | 6:30 PM | 7:30 PM |
|--|---------|---------|

| | | |
|--|---------|---------|
| <input type="checkbox"/> • Sunday - Double Feature | 8:00 PM | 9:30 PM |
|--|---------|---------|

| | | |
|--|---------|----------|
| <input type="checkbox"/> • Sunday - Double Feature | 9:30 PM | 11:00 AM |
|--|---------|----------|

| | | |
|---|----------|---------|
| <input type="checkbox"/> • Sunday - Bar 2 | 11:00 PM | 1:00 AM |
|---|----------|---------|

•

• **Monday - Day 3**

| | | |
|--------------------------------------|---------|---------|
| <input type="checkbox"/> • Breakfast | 8:00 AM | 9:00 AM |
|--------------------------------------|---------|---------|

| | | |
|---|---------|----------|
| <input type="checkbox"/> • Monday - 1st Session | 9:00 AM | 12:00 PM |
|---|---------|----------|

| | | |
|---|----------|---------|
| <input type="checkbox"/> • Monday - Lunch | 12:30 PM | 1:30 PM |
|---|----------|---------|

| | | |
|---|---------|---------|
| <input type="checkbox"/> • Monday - 2nd Session | 2:00 PM | 5:00 PM |
|---|---------|---------|

| | | |
|---|---------|---------|
| <input type="checkbox"/> • Monday - Bar 1 | 5:30 PM | 6:30 PM |
|---|---------|---------|

| | | |
|--|---------|---------|
| <input type="checkbox"/> • Monday - Dinner | 6:30 PM | 7:30 PM |
|--|---------|---------|

| | | |
|---|---------|----------|
| <input type="checkbox"/> • Monday - 3rd Session | 8:00 PM | 10:30 PM |
|---|---------|----------|

| | | |
|---|----------|---------|
| <input type="checkbox"/> • Monday - Bar 2 + Outdoor Event | 11:00 PM | 1:00 AM |
|---|----------|---------|

•

• **Tuesday - Day 4**

| | | |
|--------------------------------------|---------|---------|
| <input type="checkbox"/> • Breakfast | 8:00 AM | 9:00 AM |
|--------------------------------------|---------|---------|

| | | |
|--|---------|----------|
| <input type="checkbox"/> • Tuesday - 1st Session | 9:00 AM | 12:00 PM |
|--|---------|----------|

| | | |
|--|----------|---------|
| <input type="checkbox"/> • Tuesday - Lunch | 12:30 PM | 1:30 PM |
|--|----------|---------|

| | | |
|--|---------|---------|
| <input type="checkbox"/> • Tuesday - 2nd Session | 2:00 PM | 5:00 PM |
|--|---------|---------|

| | | |
|---|---------|---------|
| <input type="checkbox"/> • Tuesday - Beer/Wine + Barbeque | 5:30 PM | 7:30 PM |
|---|---------|---------|

| | | |
|--|---------|----------|
| <input type="checkbox"/> • Tuesday - 3rd Session | 8:00 PM | 10:30 PM |
|--|---------|----------|

| | | |
|--|----------|---------|
| <input type="checkbox"/> • Tuesday - Bar | 11:00 PM | 1:00 AM |
|--|----------|---------|

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• Continued next page

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**THE 42ND ANNUAL ROBERT FLAHERTY SEMINAR
AUGUST 3 - 8, 1996 AURORA, NEW YORK**

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AUGUST 3 - 8, 1996 AURORA, NEW YORK**

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AUGUST 3 - 8, 1996 AURORA, NEW YORK

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AUGUST 3 - 8, 1996 AURORA, NEW YORK

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Alfred University

September 18, 1998

Steina Vasulka
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Dear Steina:

On behalf of the School of Art and Design, NYS College of Ceramics, Alfred University, may I thank you for your contribution to the review of our Full Program Proposal for a new MFA: "Electronic Integrated Arts" (copy enclosed). Your professional contribution to this review serves to complete State University of New York (SUNY) program review requirements, and we welcome your comments and observations. To meet the SUNY review deadline, we would appreciate if you could have your report to us by October 14th.

The attached schedule has been developed to insure that you will have access to all administrators, faculty and students in order that all SUNY evaluation questions can be fully answered.

Either myself or a faculty member of the School will meet you at the airport as necessary. Please call if you have any questions.

Again, thank you very much.

Sincerely,



Richard Thompson, Dean
School of Art and Design

Enclosures

ITINERARY
MFA EVALUATORS

SUNDAY, OCTOBER 4

Sunday dinner at Joseph Scheer's home with 2-D
and Electronic Arts Faculty

MONDAY, OCTOBER 5

8:00 Breakfast with Joseph Scheer and Mary Lum
Tour facilities

10:00 Carol Wood, Assistant Dean
NYS College of Ceramics

10:30 David Pye, Dean
NYS College of Ceramics

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11:00 Richard Thompson, Dean
School of Art and Design

11:30-1:00 Lunch with Division Heads and Graduate
Advisory Committee

*QUESTION OF
NAME*

1:00 Carla Johnson, Director
Scholes Library

1:30 Meet with students

2:00 Meet with 2-D Faculty - Wrap up

2:30 Evaluators meet alone

3:30 Leave for airport

*resumes covers wick + special
Wood @ Alfred. EDU*

The Hounding of the Snark

by Denise Scott Brown

A written contribution to *Simplicity and Complexity in the Arts and in the Creative Process* has been made by Denise Scott Brown of renowned architectural team Venturi, Scott Brown and Associates. *The Hounding of the Snark* was originally prepared as a lecture for Harvard University's "Architecture of Science" conference which took place in the spring of 1994. It is reprinted today with the kind permission of Emily Thompson and Paul Galison, co-editors of an anthology of lectures from the conference published by M.I.T. Press. Any reproduction of this essay is prohibited without the express permission of the editors.

The Hounding of the Snark

While I was considering how and where science and architecture intersect for designers, Lewis Carroll's snark came to my mind. I had thought the "quark" derived from the snark but Lewis Thomas said the quark came from Joyce. Either origin suggests, metaphorically, a role for artistry and intuition in the sciences, as does Donald Johanson's famous fossil, Lucy, named for a Beatles's song.¹ Taking my cue from these, I free-associated further, from science and architecture to science in architecture, ScienCE 'N ARChitecture: snark. Then I thought, "hounding not hunting, some scientists hound us architects." I've had a fair experience of that.

There's also the Hound of Heaven—in our time the sciences are God—and I remembered, as well, an article read for an urban sociology class, on the tendency of scholars in disciplines that lack public credibility to assume the mantle of the sciences, hoping it will gain them acceptance. And there I had my theme.

In architecture we are dogged by the model of the sciences. For much of this century architects have tried to escape what they feel to be the spurious side of their discipline by cloaking themselves in what they think are the sciences, but what frequently turns out to be the emperor's clothing—scientism.

The sciences have, as well, become a battle-ground for territorial warfare within architecture. Would-be invaders—social planners in the 1960s, "computational" designers in the 1990s—have used claims of superior scientific rigor to support raids on our field. As a graduate student and young academic in architecture and urban planning I was embroiled in several such intradisciplinary struggles.

At that time (the late 1950s) the New Left was developing in America. It started, for me, in Paul Davidoff's planning classes at Penn's School of Fine Arts. Social scientists were then pouring into planning schools and turning activist. Seeking ways to establish their presence where they found themselves, in schools devoted primarily to architecture, they attacked that target, defining it as unscientific.

This accusation was leveled again in the 1970s, when computers moved into schools of architecture. In the late '70s, in a computer research program at a school that shall be nameless, I saw an attempt to apply "scientific method" to an architect's design for a community health center. Using the architect's program, that is, the schedule of building spaces and the adjacency and functional relationships required among them, the computer scientists had evolved a plan for the center that achieved, they claimed, a far more rigorous solution to the problem than had the architect using "craft methods," as they called them. One look at the computer-generated plan showed it had been derived solely from the given sizes and relationships of spaces; the resulting plan couldn't be framed, that is, enveloped by the simple modular building structure such a center would need, to span and roof its spaces economically. If the first variable architecture must satisfy is adjacency, the next is certainly structure. The computer-generated design had not dealt with the second, let alone the third, fourth, or hundredth variable, nor with those that can't be measured or even ranked.

Architectural designers can and must deal with these. Although we use computers intensively in our office, eventually all requirements of a project must revolve together, and be resolved together, in our minds. As we design, our minds must, like a computer, hold a myriad variables in consideration at once—but unlike a computer, they must handle the unmeasurable as well as the measurable, deal in multilayered nuances, make unprogrammable value judgments and take uncharted shortcuts through the material. Anything less is likely to produce some components of a design but not a broad and coherent synthesis.

Waves of scientism seem to roll regularly over architecture. Each decade the latest invaders claim everything before them was irrational and bereft of rigor and assure the profession it will die without the changes they offer. To one who has been in the profession some decades, the new cries sound familiar indeed. There follow the usual attacks on the power base to be occupied: "studio"—the learning-by-doing part of architectural training, purview of the art of architecture, and monopolist of the students' time. The invaders ride into architecture but soon ride out again, finding it too monstrously intuitive for them. Some then head toward the body of the university where, naive souls, they get eaten up in academic wars far older than those in architecture.

The hounds of architecture consider their debate with the field to be between artistic laxity and scientific efficiency. They claim they have method while others have only intuition. Disagreeing passionately, on both scientific and artistic grounds, I was happy to find these passages in *The Lives of a Cell*, by Lewis Thomas.²

"The essential wildness of science as a manifestation of human behavior is not generally perceived. The difficulties are more conspicuous when the problems are very hard and complicated and the facts not yet in.

[That is how design in architecture begins.]

"Solutions cannot be arrived at for problems of this sort until the science has been lifted through a

preliminary, turbulent zone of outright astonishment. Therefore, what must be planned for, in the laboratories engaged in the work, is the totally unforeseeable. If it is centrally organized, the system must be designed primarily for the elicitation of disbelief and the celebration of surprise. . . .

"Scientists at work have the look of creatures following genetic instructions. They seem to be under the influence of a deeply-placed human instinct.

[See our studio during a "charrette."]

"They are, despite their efforts at dignity, rather like young animals engaged in savage play. When they are near to an answer their hair stands on end, they sweat, they are awash in their own adrenaline. . . . In the midst of what seems a collective derangement of minds in total disorder, with bits of information being scattered about, torn to shreds, disintegrated, deconstituted, engulfed in a kind of activity that seems as random and agitated as that of bees in a disturbed part of the hive, there suddenly emerges, with the purity of a slow phrase of music, a single new piece of truth about nature. . . . It is instinctive behavior, in my view, and I do not understand how it works. It cannot be pre-arranged in any precise way; the minds cannot be lined up in tidy rows and given directions from printed sheets. You cannot get it done by instructing each mind to make this or that piece, for central committees to fit with the pieces made by the other instructed minds. It does not work this way. . . . It is like a primitive running hunt, but there is nothing at the end to be injured. More probably the end is a sigh. But then, if the air is right and the science is going well, the sigh is immediately interrupted. There is a yawping new question and the wild tumbling activity begins once more, out of control, all over again. . . .

"Locally, a good way to tell how the work is going is to listen in the corridors. If you hear the word 'Impossible!' spoken as an expletive, followed by laughter, you will know that someone's orderly research plan is coming along nicely."

[With us, it would be the expletive itself.]

Thomas's description suggests that scientific method and scientific rigor are qualities more complex than is dreamt of by architecture's hounds, and that the orderly disorder of architectural design can make some claim to being scientific.

During the 1960s the social-scientist planners' views of the roles of analysis and design in our field puzzled me. They called themselves "analysts" but part of their work was to make recommendations for urban policy, economic, social and physical. This seemed to me to be synthesizing activity, requiring design as well as analysis. In fact, what could be more synthetic than the great urban and regional computer modeling projects of that time? In claiming to be only "analysts" these planners were able to neglect their responsibility to the whole, synthesizing only those variables they chose to handle. This is to criticize their rigor, not their creativity. Although creativity is frequently linked to synthesis, it was not an issue for these planners, because they believed none was required. They scorned the idea of creativity as being dangerously close to "art"; yet I wondered why the architects should have the sole right to

creativity in urbanism. Why should there not be creative economic or social visions for cities? Social scientists in urban planning who maintained their work was not creative, were, I felt, a sad-sack lot who crimped our field.

They appeared to believe, as well, that we architects did not work analytically at all. In fact, architecture is both analytic and synthetic. In school and in practice the subject matter of architecture is tackled analytically by its components—*inter alia* structures, construction, mechanical and electrical systems, acoustics, theory, history—then reunited, in different ways, in design. Simultaneous or quickly oscillating subroutines of analysis and design occur continually and at many levels throughout the architectural design process.

However it is arrived at, the design must be tested rigorously. Sometimes architects use analogies as heuristics to help them design: "I want that fountain to be like an Edwardian lady's hat." This could be frightening to even a Lewis Thomas, steeped in metaphors, if the implication is that this is as far as architecture goes; but the fountain, once designed, is there to be evaluated by the architect and others by measurable techniques. That we use analogies is not the issue: what is, is that architectural creativity, however frightening its intuitive aspects, can and should be subject to rationally-based critical analysis. This analysis, not the sometimes mystic synthesis, takes most of the designer's time.

Thinking in this way, I was critical of the dicta on planning method formulated by social planning theoreticians during the 1960s. First, they said, gather data, second analyze and synthesize the data, then enunciate goals and survey alternative means to achieve them, then choose democratically between alternatives and develop the chosen one.³ It was, I felt, a good method but it should happen over and again, cyclically and at many levels throughout the planning process. At times it could proceed in reverse, going from means to goals. For example, it may be, in designing a building, that the unique way in which two activities or spaces are brought together gives rise to the option of a third: A and B, as they are joined, allow for C, which would not have been possible had A and B been differently arranged. Sometimes these serendipity activities and their spaces become the most loved in the building. They often occur at junction points in a building's circulation system, where corridors meet, or perhaps opposite a stairway, especially if there is a window and place for a seat or two. We watch for such opportunities in designing; in our firm's Lewis Thomas Molecular Biology Laboratory in Princeton, for example, at each end of the building, beyond the lab grid, there is a bulge off the corridor. Here a bay window, window seats, a black board and a coffee machine offer scientists a rest, a shift of vision, perhaps a conversation with a colleague.

As Ken Frampton has said, we architects have a holistic responsibility, while designing, to satisfy multiple variables. Some are less measurable than others. To ignore what cannot be measured is, I would have thought, the least scientific approach. Recently I was a member of a design jury for a competition in innovative transportation facilities. We were presided over by a renowned engineer-

ing guru. During the discussion I mentioned that a garden of contemplation included in one project would be good for "the soul." He strongly disagreed that "the soul" and its needs could be included in our criteria for judging, and finally said, "If you can measure it, I'll consider it." He may be in a field where he can omit what he cannot measure, I don't have that luxury.

For example, though we can't make scientific statistical projections for the year 2094, urban plans and building designs implemented now could affect the city then and for centuries thereafter, much as Roman and Medieval plans are at the core of many European cities, and some buildings of the world's ancient civilizations have lasted in use a thousand years and more. So we must consider the long-range impacts of our recommendations whether or not we have statistical means of measuring them. And this applies, as well, to shorter periods that are impossible to predict; for example, short-range, area-specific projections of suburban growth and development are notoriously untrustworthy.

Faced with this dilemma, some planners choose a figure part-way between their highest and their lowest projections, and plan for that. Some architecture and planning scientists bemoan the paucity of information available, then make firm recommendations based on the little information they have, without considering the possible degree and cost of the error that could result. To my way of thinking, these approaches, no matter how many complicated formulae accompany them, are unscientific. Lewis Thomas would not, I believe, be so simplistic; he would face the uncertainty itself.

There are ways of being rational about uncertainty. When unmeasurables form part of the calculus, planning sophisticates may turn to probability theory. More simply, variables that cannot be measured can often be ranked in some sort of order of importance; or tradeoffs can be made between them, or between unmeasurables and measurables. Because architecture is concrete and measurable to that extent, a city can make money tradeoffs that reflect broader, more subjective policies or goals, allocating, for example, between quality of building finishes and amount of space to be provided, or between educational plant and teaching salaries.

There are ways of allowing for change you cannot predict. One is through contingency planning: if A happens, then B; for example, a campus plan could suggest sites suitable for a new student housing, should there be a future decision to increase student population. Another way is through maintaining a level of generality: designing a mitten rather than a glove; for example, a scientific lab building designed as a loft can accept change more easily than one designed specifically to meet individual scientists' present demands. Our Lewis Thomas lab is supported by a series of repetitive structural bays, scaled to the dimensions of lab modules. On the facade, windows serving the labs echo the rhythm of the bays. This generic, loft-like building form is not too different from that of Nassau Hall, Princeton's traditional college hall that, over two centuries, has seen several cycles of change in use. A third method is by leaving space for expansion: for his Chicago lab Moshe Safdie has designed a series of separate and parallel building elements that can in the future be extended along defined channels of growth.

In the city, one way to plan for change is by separating subsystems—for example, public transit from private automobiles—so each can alter or extend its use pattern without disturbing the others. (Such separations are not necessarily desirable on other counts, or at all scale levels in the city—urbanism is not simple.)

Planners should recommend short-term policies based on acceptably reliable projections and predictions; for long-range decisions, or those that could have long-term implications, they should plan to leave as many options open as possible. The goals of long-range planning should be shifted in response to new information, some of it derived from monitoring the impact of short-term policies.

Words to do with uncertainty and creativity—"stochastic" and "heuristic," for example—appear in Lewis Thomas's writing. Thomas had wanted to be a poet and writer, then found what he wanted to write when he became a scientist. In The Lives of the Cell he's a poet-scientist—a poetic Andy Rooney for medicine, a literate Tom Wolfe for the sciences.

That's a good way to be for people who have a specialist profession but like overarching concepts too. They love art, they love science, they have a way with words; they fight to bring the whole together. I think that's what Arnie Levine said he was hoping to do in the Lewis Thomas lab. It sounds like a wonderful enterprise, a focus for both scientific and artistic creativity.

Notes

¹ Johanson, Donald and Maitland Edey, Lucy the Beginnings of Humankind, New York, NY: Warner Books, Inc., 1981, pp. 18, 285-289.

² Thomas, Lewis, The Lives of a Cell, New York, NY: Bantam Books, 1974, pp. 117-140.

³ Davidoff, Paul and Thomas Reiner, "A Choice Theory of Planning," American Institute of Planners Journal, May 1962, pp. 103-115.

SIMPLICITY AND COMPLEXITY IN THE ARTS AND IN THE CREATIVE PROCESS

MODERATORS

Murray Gell-Mann

Serving as one of the leaders of the symposium, Gell-Mann is the Robert A. Millikan Professor Emeritus of Theoretical Physics at the California Institute of Technology, and was awarded the 1969 Nobel Prize in Physics. In 1984, Gell-Mann helped establish The Santa Fe Institute, where he now works. He also serves as a Director of the J.D. & C.T. MacArthur Foundation where he was for many years the chairman of the World Environment and Resources Committee. He is the author of numerous books and articles including *The Quark and the Jaguar, Adventures in the Simple and the Complex* (1994).

Marcia Southwick

Co-serving as symposium leader, Southwick is the author of several collections of poetry, including *The Night Won't Save Anyone* and *Why The River Disappears*. She has been a recipient of an N.E.A. Fellowship and a Stanley B. Young Bread Loaf Fellowship. Her third book, *A Saturday Night At The Flying Dog, And Other Poems* is the 1998 winner of the Field Poetry Prize and will be published by Oberlin College Press next fall. She currently teaches at the University of New Mexico in Albuquerque.

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Bennett is a Physicist and Information Theorist who is presently a Research Staff Member at the IBM Watson Research Center in Yorktown Heights, New York. He currently serves on several National Academy of Science Panels and is co-organizer of the Annual International Workshop on Quantum Computation in Torino, Italy. Since coming to IBM in 1972, he has worked on various aspects of the relation between physics and information. His research interests include complexity in physics; algorithmic information theory; quantum computation and quantum cryptography.

William H. Calvin

Calvin is a Theoretical Neurophysiologist who is currently on the faculty of the Department of Psychiatry and Behavioral Sciences at the University of Washington School of Medicine, Seattle. He has had numerous books published relating to studies of the brain and human biological evolution. They include: *The Throwing Madonna: Essays on the Brain* (1994), *The Ascent of Mind: Ice Age Climates and the Evolution of Intelligence* (1994), and *The Cerebral Code: Thinking a Thought in the Mosaics of the Mind* (1996). He recently returned from a stay at the Rockefeller Foundation's study center in Bellagio, Italy, collaborating with the linguist Derek Bickerton on their forthcoming book about the evolution of syntax, *Lingua ex machina: Reconciling Darwin and Chomsky with the Human Brain*.

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Crutchfield is currently a Research Professor at The Santa Fe Institute and an Assistant Research Physicist at the University of California, Berkeley. He is also Visiting Research Professor at the Sloan Center for Theoretical Neurobiology, University of California, San Francisco, and an Adjunct Professor of Physics at the University of New Mexico, Albuquerque. In 1997, he helped design and mount the "Turbulent Landscapes" exhibit series on chaos, complexity and pattern formation at the San Francisco Exploratorium. The exhibits are currently touring internationally.

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Denison is currently Chairman of P.S. 1 Contemporary Art Center, Long Island City, New York and serves on the Board of Directors at SITE Santa Fe and the Andy Warhol Foundation for the Visual Arts, Inc. He is also Vice-Chairman of the Board at the California Institute of the Arts and is Advisory Director to the Metropolitan Opera Association.

Robert Fitzpatrick

Fitzpatrick is currently Director and Chief Executive Officer of the Museum of Contemporary Art in Chicago. Prior to this, he was Dean of the School of the Arts at Columbia University in New York. From 1993 to 1995, Fitzpatrick headed RFC, an international consulting company based in Paris specializing in arts, entertainment, leisure and communications. As President and then Chairman of EuroDisney from 1987 to 1993, he oversaw its creation, development and implementation. He served as President of the California Institute of the Arts from 1975 to 1987. He currently serves as a trustee of The Cunningham Dance Foundation and The American Center in Paris. Fitzpatrick was also Executive Producer in 1995 for the film *It's My Party*, directed by Randall Kleiser and released by United Artists.

Michael Hawley

Hawley is the Alex W. Dreyfoos Assistant Professor of Media Technology at the M.I.T. Media Lab. His research career has involved psychology and human-computer interfaces, computer music and pioneering work in digital cinema at Lucasfilm, Ltd. where he was a scientist in the Computer Research Division. As the principal engineer at NeXT Hawley developed the world's first library of digital books—including the first digital edition of Shakespeare's work. Hawley received degrees in computer science and music from Yale University in 1983, and was the recipient of the Jack Kilby award for innovation in science in 1990. An accomplished concert pianist, Hawley sits on the Board of Directors of the Rutgers Jazz Institute.

Joseph Kosuth

A pioneer of conceptual art in the 1960s, Kosuth has been credited for initiating language-based artworks and "appropriation strategies" through curatorial and architectural projects as well as in installations that have been exhibited internationally. Recent venues for his work include the Brooklyn Museum, the Neue Galerie Kassel at the 1992 Documenta, the Hirshhorn Museum, the Hungarian Pavilion at the Venice Biennale, and the Bodleian Library at Oxford University in England. In 1991 M.I.T. Press published his collected writings: *Art After Philosophy And After*.

Steven D. Lavine

Lavine has been president of the California Institute of the Arts since 1988. He currently serves on the Board of Directors of Los Angeles Philharmonic Association, Endowments, Inc., KCRW-FM National Public Radio, and on the Advisory Committee for the Asia Society

California Center. He has also served on the Board of Directors of the American Council for the Arts, and the Visiting Committee of the J. Paul Getty Museum. In 1991, he was the co-editor with Ivan Karp of *Exhibiting Cultures: The Poetics and Politics of Museum Display*; in 1992, the Smithsonian Institution Press released their second volume: *Museums and Communities: The Politics of Public Culture*.

Cormac McCarthy

McCarthy is the author of numerous novels and the recipient of a MacArthur Fellowship. His work includes *Child of God* (1973), *Suttree* (1979), and *Blood Meridian* (1985). In 1992, he published *All the Pretty Horses*, the first volume from "The Border Trilogy," which became a *New York Times* bestseller. McCarthy received the Ingram-Merrill Award in both 1959 and 1960. He has since also been the recipient of fellowships from The American Academy of Arts & Letters and the John Simon Guggenheim Foundation.

Alan Rath

Oakland-based artist and M.I.T. graduate, Rath is a sculptor whose recent work is based in robotic technology. He has been the recipient of awards from both the N.E.A. and the John Simon Guggenheim Foundation. His work is included in numerous public collections such as the Denver Art Museum, the Hara Museum in Tokyo, the Museum für Holographie & neue visuelle Medien in Cologne, Germany, and the Whitney Museum of American Art, New York. A comprehensive exhibition of Rath's robotic sculptures will be on display at SITE Santa Fe in conjunction with the symposium.

Robert Ryman

Internationally-acclaimed painter, Ryman's work was recently the subject of a touring retrospective with venues that included The Museum of Modern Art, New York; the Tate Gallery, London; and the Museo Nacional Centro de Arte Reina Sofia, Madrid. He has been the recipient of a John Simon Guggenheim Foundation Fellowship; was awarded the Skowhegan Medal from the Skowhegan School of Painting and Sculpture in Maine; and was elected member to The American Academy of Arts & Letters, New York, in 1994. His work is included in major public collections such as The Metropolitan Museum of Art, New York; The Art Institute of Chicago; the Musée national d'art moderne, Paris; the National Gallery of Canada, Ottawa; The Saatchi Collection, London; the Stedelijk Museum, Amsterdam; the Tokyo Metropolitan Art Museum, Tokyo; and the Whitney Museum of American Art, New York. An upcoming show of his work is scheduled to open at the end of this year at RENN Espace d'Art Contemporain in Paris.

David St. John

St. John is the author of seven collections of poetry including *Study for the World's Body: New and Selected Poems* (1994) which was nominated for the National Book Award in Poetry. Two forthcoming volumes scheduled for publication in 1999 are: *In The Pines: Lost Poems 1972-1997*, and *The Red Leaves of Night*. He has received grants and fellowships from the N.E.A., the John Simon Guggenheim Foundation and the Ingram-Merrill Foundation. In 1984, St. John received the Prix de Rome Fellowship in Literature from The American Academy of Arts & Letters. He is Editor-at-Large of *The Antioch Review* and is currently Professor of English and Director of Creative Writing at the University of Southern California.

Moshe Safdie

Internationally renowned architect and educator, Safdie first gained recognition for his pioneering design of *Habitat*, a prefabricated housing complex that was also the major theme exhibition for Montréal's Expo '67. His recent cultural and civic projects include the National Gallery of Canada and City Hall in Ottawa; the Musée de la Civilisation, Québec; the Musée des Beaux Arts de Montréal; the Skirball Cultural Center and Museum in Los Angeles; the Morgan Hall and Chapel at the Harvard Business School in Cambridge; and the Yad Vashem Museum in Jerusalem. Currently in design are the Wichita Science Center and Children's Museum in Wichita, Kansas; the Airster Terminal in Tel Aviv; and the Khalsa Heritage Memorial in Punjab, India.

Alexis Smith

Smith is a critically acclaimed artist who has been doing numerous site-specific installations and outdoor sculpture projects for museums and public institutions nationally since the '70s. Recent commissions include *Taste* (1997), a mixed-media mural for the new Getty Center in California; and *Snake Path* (1992), a garden pathway for The Stuart Collection on the campus of the University of California at San Diego. Smith has been the recipient of grants from the N.E.A. and The Rockefeller Foundation. In 1991, she had a one-person exhibition at the Whitney Museum of American Art, New York, which travelled to MOCA, Los Angeles.

Charles F. Stevens

Stevens is currently Professor of Molecular Neurobiology Laboratory and the Howard Hughes Medical Institutes Investigator at the Salk Institute. During 1972-75, he was a Professor in the Department of Physiology and Biophysics at the University of Washington School of Medicine. The author of numerous articles and publications, Stevens also taught at the Yale University School of Medicine as a Professor in the Department of Physiology from 1975-83. From 1983-1990, he served there as Professor and Chairman of Molecular Neurobiology.

Steina Vasulka

Born in Reykjavik, Iceland, Vasulka currently resides in Santa Fe, New Mexico. Steina and her husband Woody were among the first artists to pioneer the medium and technology of video art in the early 1970s. In 1971, with Andres Mannik, the Vasulkas founded The Kitchen, an electronic media theater in New York. They were recently the subjects of a retrospective exhibition at the San Francisco Museum of Modern Art. Among other awards, Steina Vasulka has received the Siemens Media Art Prize and the American Film Institute Maya Deren Award. She has had numerous solo exhibitions around the world with venues that include the former Center for Contemporary Art in Santa Fe, The Kitchen in New York and the Rene Coelho Gallery in Amsterdam.

Venturi, Scott Brown and Associates, Inc.

A written contribution has been submitted by Denise Scott Brown from Venturi, Scott Brown and Associates, Inc. Renowned architectural team, Robert Venturi and Denise Scott Brown's recent building projects include the Campus Center at Princeton University, 1993; and libraries for Bard Museum, 1992; the Sainsbury Wing extension for the National Gallery in London, 1991; the Museum of Contemporary Art in San Diego, 1996; and the Seattle Art Museum, 1991. They have been the recipients of numerous awards which include Architectural Firm Award in 1985, the Pritzker Architecture Prize in 1991, and the Benjamin Franklin Medal Award, in 1993, from the Royal Society in London for their innovative design of the Sainsbury Wing.

FILM/VIDEO WORKSHOPS

► Production Aesthetics

Saturday, September 19, 9:00 am — 6:00 pm

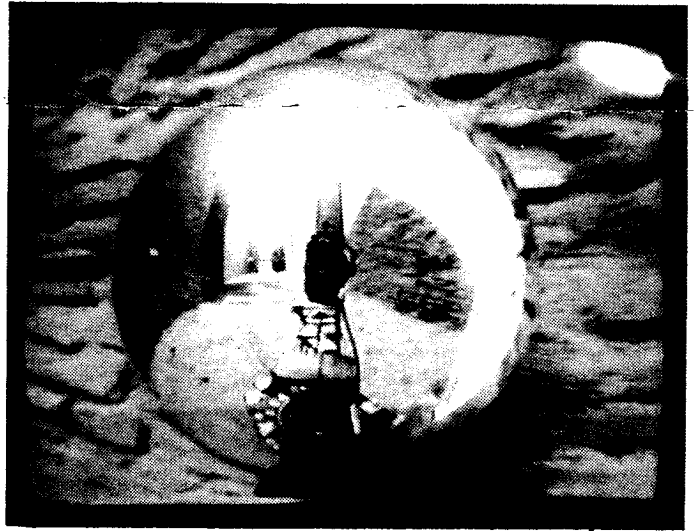
This workshop will cover the nuances of imaging that can greatly enhance the final work. Discussion will focus on the subtle and powerful techniques that are often overlooked in film/video production: editing, pacing, entry/exit of scenes, viewer manipulation, conceptual base, camera position, etc. ... in short, all the decisions a producer/director must make each time he or she approaches the camera or the editing machines.



► Fundamentals of Image and Audio Processing

Saturday, September 26, 9:00 — 6:00 pm

This workshop has been designed with an emphasis on considering image and sound as a single discipline. Participants will use audio and video special effects devices to create and process their own tapes. Discussion will be geared towards persons interested in the electronic potentials of video and audio production; musicians are encouraged to attend.



► Instructor: Andy Anderson

Andy Anderson taught film and photography at the University of Texas at Arlington for ten years. He has produced six Award-winning short films which have been shown in festivals worldwide, and which are marked by a particular concern with what the audiences take with them on exiting the theatre. His first feature, *POSITIVE I.D.*, will be released theatrically by Universal Pictures this Fall.

► Instructor: Steina Vasulka

Steina Vasulka is a pioneer in the development of electronically-processed video art. Born in Iceland and trained as a classical violinist, she came to the U.S. in the 1960's and, together with her husband Woody, founded The Kitchen, New York's premiere alternative arts space. Steina's creative philosophy and work process feature a constant dialogue between the tool and the image.

"Meet the Artist" Reception (open to the public)
Friday, September 18, 7:00-9:00 pm
Laguna Gloria Art Museum, 3809 West 35th

"Meet the Artist" Reception (open to the public)
Friday, September 25, 7:00-9:00 pm
One Republic Plaza lobby (3rd & Brazos)

Tuition (per workshop)

\$40 active Public Access producers holding Producer ID card
\$55 general public

TO REGISTER

1. Call 482-8534 to reserve a space.
2. Complete and return the tear-off form below, and send with payment to ACTV.

Postmark deadlines: **September 16** for Andy Anderson,
September 23 for Steina Vasulka.

Enrollment limited to 15 per workshop.

For Further Information Call 482-8534

Made possible with a grant from the **Texas Commission on the Arts** through the 1986-87 **Southwest Film/Video Tour**. The Tour is coordinated by the **Southwest Alternate Media Project (SWAMP)**, a regional media arts center based in Houston. These workshops are sponsored by **Austin Community Television (ACTV)** through **Austin Access**. **Austin Access** is a project of the **City of Austin** managed by ACTV. Additional assistance has been provided by **Laguna Gloria Art Museum, Lee-Williams and Associates, Inc.**, and the **Austin Film Society**.



► Film/Video Workshops Registration Form

Name _____

Address _____

Phone _____

Workshop attending:

Andy Anderson 9/19 _____ Steina Vasulka 9/26 _____

Attending reception? Please check: 9/18 _____ 9/25 _____

Amount enclosed _____

Please make payment by check or money order, payable to ACTV.

Mail to: SWAMP Workshops
c/o ACTV
P.O. Box 1076
Austin, TX 78767

Massachusetts Arts and Humanities Foundation, Inc. 14 Beacon Street Boston Massachusetts 02108 617 723-3851
contact: Robert Boles, 723-3851

FOR IMMEDIATE RELEASE

The 1974-75 Creative Artists Services Fellowship awards in the disciplines of choreography, photography, filmmaking, video art, fiction, playwriting, and poetry were announced today by Richard S. Linzer, Executive Director of the Foundation.

The Massachusetts Arts and Humanities Foundation, Inc. is a non-profit organization funded by the Massachusetts Council on the Arts and Humanities and private sources. The awards, \$3,000 each, are made solely on the basis of artistic merit to Massachusetts artists over 18 years of age.

The selections among the 1,373 applicants (71 in choreography, 450 in photography, 116 in filmmaking, 55 in video art, 218 in fiction, 98 in playwriting, and 375 in poetry) were made by well-known and highly respected advisory panelists.

These fellowships and the 25 awarded in January 1975 to composers, printmakers, painters, and sculptors complete the first full year of operation of the Foundation's Creative Artists Services Program.

CHOREOGRAPHY

The recipients are: Ray Harrison, widely-known as a choreographer and director of Broadway shows, now a Professor at the Boston Conservatory of Music; and Rael Lamb, Director of "Dance for the New World", both of Boston; and Robert Fitzgerald of Arlington, one of the directors of the Mandala Folk Dance Ensemble of Cambridge.

The panelists for dance were: Rod Rodgers, choreographer and Director of the Rod Rodgers Dance Company; Martha Hill, founder of the Bennington School of Dance, Connecticut College of Dance, and of the Dance Division at the Julliard School of which she is presently the Director; and James Cunningham, choreographer and Director of the Acme Dance Company of New York.

PHOTOGRAPHY

The photographers selected are: Carl Chiarenza of Allston, Associate Professor of Fine Arts at Boston University; Chris Enos, Boston, self-employed; Wendy Snyder MacNeil of Lincoln, Assistant Professor of Art at Wellesly College; Jerome Liebling of Amherst, Professor of Film Studies at Hampshire College; and Benno Friedman of Sheffield, self-employed as a photographer.

The panelists were: Nathan Lyons, Professor, State University of New York at Buffalo, Editor of "After Image", and Director of the Visual Studies Workshop in Rochester, New York; Ben Fernandez, Director of the N.Y.C. Photography Workshop and advisor to the New York State Council on the Arts; Syl Labrot, New York photographer and printmaker; Lotte Jacobi, photographer and educator in Hillsboro, New Hampshire; and Mary Ellen Mark whose book "Passport" has been widely acclaimed.

FILMMAKING

The recipients are: Mary Beams of Watertown, Teaching Assistant at Harvard's Carpenter Center of the Visual Arts; Alfred Guzzetti of Cambridge, Associate Professor of Visual and Environmental Studies at Harvard; Peter Hutton of Florence, independent filmmaker; Edward Pincus of Cambridge, Associate Professor at the M.I.T. Film Section; and Jon Rubin of Cambridge, Fellow at the Center for Advanced Visual Studies at M.I.T.

---more---

FILMMAKING (cont.)

The panelists were: Hilary Harris of New York; Suzan Pitt Kraning of Michigan, Juror for the 1975 Ann Arbor Film Festival and 1975-76 Visiting Lecturer in Film Animation at the Carpenter Center for the Visual Arts; and John Hanhardt, Head of the Film Department at the Whitney Museum of American Art in New York.

VIDEO ART

The video artists to be awarded fellowships are: Mark Allen of Concord, independent video artist and filmmaker; Donald Burgy of Milton, teacher at Massachusetts College of Art and Harvard University; and Andrew Kolker of Worcester, an independent video artist.

Panelists were: Steina Vasulka of the Media Center at the State University of New York at Buffalo and advisor to the New York State Council on the Arts; Peter Campus of New York, a Guggenheim Fellow in video art; and Stan Vanderbeek, Professor, Art Department, University of Maryland and juror for many film and video programs.

FICTION

The recipients are: Andre Dubus of Bradford, a teacher at Bradford College; Alexander Theroux of Medford, currently the Briggs-Copeland Lecturer at Harvard; and Tim O'Brien of Cambridge, self-employed as a writer.

The advisory panelists were: Rosellen Brown, writer and teacher of creative writing in New Hampshire; Jordan Pecile, Visiting Associate Professor in Creative Writing at the University of Connecticut; and Gene Lyons, writer and Associate Professor at the University of Arkansas.

PLAYWRITING

The playwrights to be awarded fellowships are: Paul Argentini of Great Barrington; Ken Gordon of Dorchester; Saul Zachary of Boston, co-founder of the Playwrights' Platform in Boston.

Panelists in playwriting were: Kenneth Bernard, playwright and N.Y.C. Creative Artists Public Service (CAPS) grant recipient; Adrienne Kennedy, Obie Award winning playwright and advisor to CAPS; and Maria Irene Fornes, Obie Award winning playwright and advisor to CAPS.

POETRY

The poets selected as recipients of grants are: Kathleen Aguero of Somerville, a part-time Poet-In-The-Schools with the New Hampshire Commission on the Arts; Everett Hoagland of New Bedford, Assistant Professor of English at Southeastern Massachusetts University; Marla Zarrow of Cambridge, a student at the Cambridge Goddard Graduate School for Social Change; Ifeanyi Menkiti, Assistant Professor at Wellesley College; and James Tate of Amherst, Assistant Professor at the University of Massachusetts at Amherst.

The panelists in poetry were: Jayne Cortez, poet and advisor to CAPS; David Ignatow, a New York poet who has participated in New York and Massachusetts Poet-in-Schools programs; and Charles Simic, a poet from New Hampshire who has participated in Poets-in-Schools programs and read as poetry panelist for the National Endowment for the Arts.

For further information about the Creative Artists Services Program, call 723-3851.

The Cinema Department Presents

Independent Video Artist
STEINA VASULKA
"The Electronic Sublime"

Monday, April 3, 1995, 1:10 p.m. in LH-6
...free...open to all...free...

This event is made possible with funding from
The Computer Science and Studio Art Departments,
Women's Studies Program
and Visiting Speaker's Fund of Harpur College.



Steina Vasulka, one of the early practitioners of electronic media art, will present and discuss a selection of both early and recent video works.

Steina Vasulka grew up in primordial Iceland surrounded by that terrible beauty which philosophers call the Sublime. The Aurora Borealis haunted the heavens above her family home. Through her window she could see erupting volcanoes. She could walk up to rivers of flowing lava. She could climb above the raging cataracts, stand before sulphurous geysers, gaze into the turbulent coves of Iceland's fracial coast. This exhibition of works in multiscreen video, an artform Steina pioneered a quarter of a century ago, is informed by her attraction to the fevered landscape, her fascination with the fearsome majesty of fire and water.

Steina and Woody Vasulka are major figures in the history of video, creating videotape works which are artifacts of a serious inquiry into the nature and language of the electronic medium of video. Woody's background in engineering and filmmaking and Steina's formal training in music helped to inform their inquiry into the technical aspects of the tools and devices used in the creation of the work, particularly in the area of digital imagery. The Vasulkas were among the first to explore the display of videotapes on multiple monitors, creating a moving image display which functions on many levels. They are also well-known for their sculptural and installation pieces.

In 1971 they founded The Kitchen, a center for the exhibition of the then-new medium of video. For seven years they were on the faculty of the Center for Media Studies at the University of Buffalo before relocating to New Mexico. The Vasulkas are the recipients of numerous awards and fellowships from the National Endowment for the Arts, the New York State Council on the Arts and the Corporation for Public Broadcasting, and their works have been widely exhibited and broadcast.

Video artist **Steina Vasulka**
will present her work in **Olin Hall room 302**
at 4:00 Wednesday, March 29th.



Lilith

The tape *Lilith* (1987) has been compared to figurines of the protocinematic culture, but looked at closely, we recognize that access to the mindfield may also be attained through topological analysis of the human face. If access may be attained through the wave signature of the voice, by planar analysis, or tracking two or more viewpoints at once, the movements of the face, and therefore the unique and private sentiments of individuals, may be sent intergalactically through space using an intradermal, intergalactic Morse code.

By preparing highly elasticized robots to read and imitate facial and gestural behaviors such as the behaviors of opera singers, deaf mutes, and mothers, we can catalogue and archive the motility of the facial planes and their correlation to mental and emotional states, thereby fashioning a sort of intradermal Morse code. The *Lilith* tape might instruct the robots in behaviors such as aerophagia, the abnormal swallowing of air, as well as the abnormal fear of air (especially drafts) called aerophobia.

assistance has been provided by the
Experimental Television Center's Electronic Arts Grants Program,
which is supported by the New York State Council on the Arts.





SUMMER '95

SIERRA NEVADA COLLEGE

AT LAKE TAHOE

VISITING ARTIST'S WORKSHOPS

CERAMICS

VIRGINIA CARTWRIGHT
BOB & JENNY KIZZIAH
MASAKAZU KUSAKABE
MARC LANCET
JOHN MASON
FRED OLSEN
RICHARD WHITE

MIXED MEDIA

DAVID R. ANDERSEN
ELAINE JASON
DONNA MOORE
BARBI RACICH
BARBARA JO REVELLE
ANNE SHIPLEY

PAINTING

PEGGY GRAY
FREIDA KLEIN
ZOE MAC
K. POLK
AUDREY ROLL-
PRIESSLER

PRINTMAKING

IAN HASS
ELIZABETH PAGANELLI

GLASSBLOWING

ED BROADFIELD
VAL SANDERS

ELECTRONIC & PERFORMING ARTS

TONY CONRAD
BOB MAKAR
VERNON NORWOOD
JOE ROZLER
CURT STEINZOR
THE VASULKAS

ED COREY
ELAINE GARDNER
NANCY HARTMAN
PAULA MAKAR
SUSAN ROZLER
DAVE SCHNEIDLER

THEATRE
INTERNSHIPS AT
SAND HARBOR

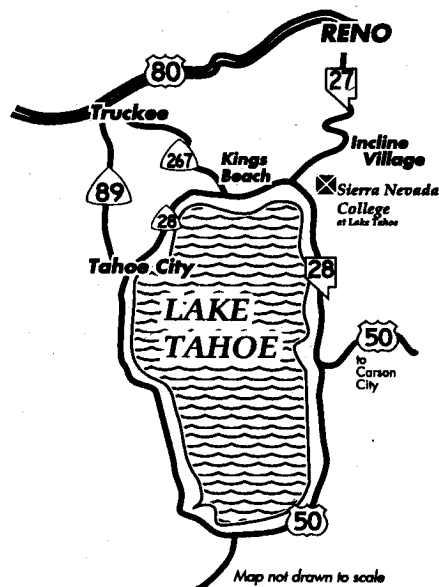
PHOTOGRAPHY

DEACON CHAPIN
RUSSELL DUDLEY
NANCY NORWOOD



THE SIERRA NEVADA COLLEGE at LAKE TAHOE SUMMER ART WORKSHOP SERIES...

...welcomes you to our eleventh year of creative opportunity for students, educators, amateur and professional artists. Located on the North Shore of beautiful Lake Tahoe, Sierra Nevada College is an ideal setting to inspire the creative process. Each year we bring together renowned artists to present innovative techniques in their respective mediums. These intensive workshops are limited in size to promote maximum instructor/student interaction.



With the resort area of Lake Tahoe as the backdrop for this workshop series, students have opportunity for a multitude of after-class recreational activities. Participants have access to swimming, bicycle trails, river rafting, hiking, climbing and many other recreational amenities of the Tahoe Sierra. In the evenings and weekend afternoons you can enjoy an array of annual cultural events including the Sand Harbor Shakespeare Festival and Lake Tahoe's Summer Music Festival.

Sierra Nevada College - Lake Tahoe is an accredited independent four-year college founded in 1960. The College offers Bachelor's Degrees in Visual and Performing Arts, Environmental Science and Ecology, Business Administration, Ski Business, Hotel, Restaurant and Resort Management,

and Teaching Credential Programs. Academic credits earned in the Summer Workshop Series are transferable to other post-secondary institutions. Educators and other professionals may use credits to upgrade credentials, and enhance their employability or salary level.

REGISTRATION INFORMATION:

You can register by Mail, Phone or Walk-in. Registration for any workshop must be received at least three weeks before the workshop is to begin. We caution students not to wait until the last moment to register. Workshops have limited enrollment and late registrants run the risk of the workshop being closed.

Students are accepted on a first-come, first-served basis. Upon receipt of all fees, you will receive verification of your enrollment in the workshop(s) of your choice, with detailed information packet on the program.

TUITION & NON-CREDIT FEES:

Fees are listed in a detailed schedule. Please call for complete information.

LAB FEES:

Lab fees cover the primary costs of workshop materials, use of specialized equipment and lab assistants. Many of the workshops require that students bring other materials, supplies and equipment with them as well. Students will receive a materials list detailing these items at time of registration.

REFUNDS & CANCELLATIONS:

A full refund is available three weeks prior to the beginning of a workshop. A formal withdrawal request must be made to the Registrar by the student. No refunds will be made after this time.

If the College is forced to cancel a session, all registered students will be notified and given the opportunity to register for another workshop. If a transfer is not possible, students will receive a full refund.

ABOUT THE WORKSHOPS:

Most workshops are designed in intensive 5-day sessions generally starting at 9:00 a.m. and ending at 5:00 p.m. (there are some variations to this schedule). Some ceramic and glass-blowing sessions continue on into the evening and some Saturdays.

DINING INFORMATION:

On campus, Redfield Student Center offers low cost breakfast and lunches. For off-campus dining, the North Shore offers a wide variety of dining establishments.

HOUSING INFORMATION:

On-campus shared housing is limited and available on a first-come, first-served basis, at daily or weekly (Sunday-Saturday) rates. This inexpensive housing is "unglamorous" at best, in 2, 3, and 4 bedroom mobile units (you will be sharing the bath). If opulent accommodation is what you are looking for, this may not be your best option.

Camping facilities are available throughout the Lake Tahoe Basin, and as close as 5 minutes from the campus. Reservations are recommended. To receive a brochure detailing camps in the area, call the U.S. Forest Service at (916) 573-2600. Additional information and reservations can be made through "Mystix" at 1-800-444-7275.

Motel and Hotel accommodations are available within short drives of the college. Rates generally start at \$60/night for the least expensive. Condos and vacation homes are available in Incline Village and neighboring communities. Call Incline Village/Crystal Bay Visitors Bureau for a full listing of lodging information: 1-800-468-2463.

**FOR A DETAILED SCHEDULE OF
COURSE DESCRIPTIONS AND REGIS-
TRATION INFORMATION, CONTACT
THE VISUAL AND PERFORMING ARTS
DEPARTMENT AT SIERRA NEVADA
COLLEGE, P.O. BOX 4269, INCLINE
VILLAGE, NV 89450 (702) 831-1314,
(916) 546-8356, or 1-800-332-8666.**



625 Broadway, New York, N.Y. 10012 (212) 533-9180

14 May '80

Dear Steina and Woody:

Thank you for the information you sent us about your work. We are interested in screening the following:

Two ½ hour tapes of your works

Our screening process takes approximately 2-4 weeks. Mail your print or tape to ICAP, 625 Broadway, New York, NY 10012, or deliver to the ICAP offices at 625 Broadway, 9th floor, between 10:00 AM and 5:00 PM (call first).

Acceptable formats are 16mm prints and 3/4" broad-
cast quality cassettes.

Please supply us with a list of all television exposure your film or tape already has received (use enclosed form). If you haven't done so already, please enclose descriptive or promotional material.

You must have cable television rights and public television rights to the films and tapes if you desire representation to these markets. All copyrighted material (e.g., music) must be in your name or you must have cleared the rights for television use. If you have any questions about this, please consult us.

We look forward to screening your work as soon as possible.

SUSAN EENIGENBURG, Administrator
LAURIE J. YOUNG, Associate Administrator
KATHERINE MORGAN, Director, Public Television Project



625 Broadway, New York, N.Y. 10012 (212) 473-0560
Public Television Project

INSTRUCTIONS FOR FILLING OUT PUBLIC TELEVISION AMENDMENT

1. Top of Page 1: Fill in the date, your name, address, etc.
2. Bottom of Page 1, FILM TITLE, etc.: List only those films/tapes that you are requesting ICAP to represent to public television. In most cases, this section should list the same titles as the section above. However, there may be cases where you can not list all of the same titles. For example, you may have prior public television contracts or other commitments which will limit your ability to sign this Amendment. (If you do not have other public television contracts, you may simply fill in the film/tape titles, ignore the remainder of this section, and move on to number 3).

If you have already signed a public television contract, please check it carefully. If it has expired (they usually do after two or three years), ICAP can represent the film/tape for other public television sales, so you may sign the Amendment. If your contract is for local (one station) or regional (several stations) broadcast, the film/tape is still eligible for other local, regional, or national sales (unless the contract states otherwise) so you may sign the Amendment. If the contract is for a national broadcast (the entire PBS system), it is unlikely that further sales can be made, but there are still possibilities so you may sign the Amendment if the contract has expired and you wish us to pursue the matter further.

If you have questions about prior public television sales, please let us know. In order for us to have an accurate record of your TV exposure, we request that you fill in the enclosed form, PREVIOUS PUBLIC TELEVISION SALES, for each film/tape listed in line 13. You should note the date on which the contract expires, and add any other information (such as rates) that might be helpful.

3. Sign your name and the date at the bottom of the second page.
4. After filling out both copies, keep one for your files, and return one to our office.

PREVIOUS TELEVISION SALES

Film or Tape _____

Release Date _____

Indicate below the exposure your film or tape has received so far. Fill in with the name and location of station or system and the dates of showings (month, year - including re-plays). Note the expiration dates for all public television contracts. Please keep ICAP up-dated with news of additional TV exposure. If you have any questions, let us know.

A. Network (ABC, CBS, NBC)

1. National
2. Local

B. Public Television (PBS)

1. National
2. Regional
3. Local

C. Local Independent Broadcast Station(s)

D. Cable (placed by ICAP, another distributor, or independently)

1. Pay Channel
2. Basic Channel
3. Public Access Channel
4. Superstation
5. Subscription TV

E. Home Video

1. Tape
2. Video Disc

F. Other



~~99 Bridge Street~~, New York, NY 10012
NEW ADDRESS (212) 226-1655

625 Broadway
New York, N.Y. 10012

DATE: October 7, 1980

COMPANY: Vasulka CORPORATION

NAME:

ADDRESS: 1600 Old Pecos TR
Santa Fe, NM 87501

TELEPHONE: 505.983.8128

SOCIAL SECURITY#:
FEDERAL EMPLOYER I.D.#: 16-1086752

This letter will confirm the agreement reached
betweenVasulka.....
(hereinafter "the Filmmaker") and Independent Cinema
Artists & Producers (hereinafter "ICAP").

I. Agency

The Filmmaker hereby appoints ICAP as his/her
representative with respect to securing leases for
exhibition and telecasting of the following films
(hereinafter "the Films") by pay-cable television
systems, whether cable, master antenna or other
closed circuit television distribution systems in
North America:

| <u>Film Title</u> | <u>Running Time</u> |
|-------------------|---------------------|
| C-TREND | 11:00 10.35" |
| QUAD | 1:50 1.55" |
| FLUX | 6:55 7.25" |

II. Duties

ICAP shall use its best efforts to secure suitable leases or agreements for the cablecasting of the Films on such pay-television systems. ICAP shall not, however, conclude such leases or agreements without prior notice to and written approval granted by the Filmmaker. Filmmaker shall notify ICAP promptly of his approval or disapproval of the terms of leases or agreements for cablecasting which ICAP submits to the Filmmaker, and the Filmmaker shall not unreasonably or arbitrarily withhold such approval. Once ICAP has entered into negotiations for the cablecasting of any of these Films with any such pay-television systems, the Filmmaker agrees not to undertake private negotiations for the cablecasting of such Film or Films with such pay-television system or systems during the remainder of the term hereof.

III. Administrative Fees

ICAP shall retain 25% of all considerations received for the cablecasting of the Films, such 25 % to constitute administrative and agency fees and to be based on the total consideration received pursuant to leases or agreements for cablecasting negotiated through the efforts of ICAP, whether such consideration be in the form of basic or additional payments and regardless of whether or not the terms of such leases or agreements continues past the term hereof. ICAP shall have the right to receive all considerations directly from the person paying the same, and to deduct such fees before paying over the balance to the Filmmaker. Filmmaker understands that ICAP will seek to enter into such leases or agreements directly between ICAP and pay-television systems, and that the Filmmaker will not customarily be a party to such leases or agreements; however, if any such considerations are paid directly to the Filmmaker, the Filmmaker will promptly remit to ICAP 25% thereof. ICAP will forward an accounting of all considerations actually received and due Filmmaker under all such leases or agreements at the beginning of each calendar quarter within the term hereof, and thereof together with a check in full payment of such considerations actually received within the preceding calendar quarter.

IV. Term

The term of this agency shall be 36 months from the date of acceptance hereof. Thereafter this agreement shall remain in force and effect until terminated by either party upon thirty days written notice.

V. Representations and Warranties

The Filmmaker represents that he/she is authorized to enter into this agreement, and represents and warrants that material included in the Films is original with the Filmmaker or the Filmmaker has obtained permission to include the material in the Films or such permission is not required; that the Films do not violate or infringe upon the rights of others, including but not limited to copy-right and right of privacy; and that the Films are not defamatory. The Filmmaker hereby indemnifies and agrees to hold ICAP and its officers, directors and employees harmless from and against any and all claims, liabilities, damages and expenses, including reasonable attorneys' fees, arising out of a breach of the foregoing representations and warranties.

VI. Possible Market Exclusivity

The Filmmaker understands that if ICAP is most effectively to represent his/her interests in negotiating for the cable-casting of the Films, ICAP may need to enter into leases or agreements on an exclusive basis within certain markets. Filmmaker further understands that such exclusivity, if required, will be essential to such leases or agreements. ICAP will specifically request Filmmaker's approval of any such exclusivity if required under the terms of any lease or agreement.

VII. Definition of Terms

The word "film" in this agreement shall mean both film and videotape.

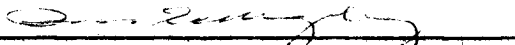
The word "Filmmaker" in this agreement shall mean both film and videotape maker.

The word "person" in this agreement shall mean any individual, partnership, firm, association, or organization, whether or not incorporated or operating for profit.

If the foregoing accurately reflects the agreement between us, please so indicate by executing and returning to the undersigned the enclosed duplicate copy of this letter.

Very truly yours,

INDEPENDENT CINEMA ARTIST & PRODUCERS

BY: 

Susan Eenigenburg
Administrator

ACCEPTED AND AGREED TO
THIS 3 DAY OF *December* 1980


Filmmaker



AMPERSAND

ATHENS CENTER FOR FILM & VIDEO
P.O. BOX 388 ATHENS, OHIO 45701 (614)594-6888

VIDEO DISTRIBUTION CONTRACT

Name of Producer

Telephone

Address

Videotape Title

Release Date

Running Time

Signature

Date

1-21-81

- PURPOSE OF CONTRACT:** The purpose of this agreement is to define a working relationship between AMPERSAND, the distribution branch of the Athens Center for Film & Video (hereafter referred to as AMPERSAND) and the producer named above (hereafter referred to as the producer) whereby AMPERSAND will provide an international distribution service for the videotape named above (hereafter referred to as the videotape). This contract is the only valid legal agreement between the producer and AMPERSAND pertaining to the videotape. No other representations, either written or oral, will be considered legally binding to either party.
- LEGAL OWNERSHIP/COPYRIGHT:** In signing this agreement the producer states that all material submitted to AMPERSAND is legally owned and copyrighted by the producer. The producer agrees to hold harmless and indemnify the State of Ohio, Ohio University, its officers and employees, AMPERSAND, and the Athens Center for Film & Video from any claims, demands, suits or otherwise as a result of any alleged or actual infringement of the U.S. Copyright law, or Trademark law as enacted and amended at the time of this agreement.
- EXCLUSIVITY:** This agreement is non-exclusive. The producer may offer the videotape to other distribution organizations.
- DURATION OF CONTRACT:** This agreement covers a term of one year from the date it is signed by the producer, and can be changed only by the written consent of both parties. Both parties hereby agree to automatic renewal of the agreement for one year thereafter under the same terms and conditions, unless written notice of termination is received by the other party at least 60 (sixty) days prior to the end of the term.
- ROYALTIES:** The producer will receive 60% (sixty per cent) of all gross rentals received by AMPERSAND from the distribution of the videotape. Payment to the producer will be made at the beginning of each calendar year for all rentals during the preceding year. In the case of videotapes that are distributed on a cassette with one or more other videotapes, 60% of all gross rentals received by AMPERSAND from the distribution of the cassette will be divided equally between the producers whose videotapes are on that cassette.
- RENTAL AGREEMENT:** Rental rates will be determined solely by AMPERSAND. The videotape will be rented to exhibitors for a period of three days, and there is no limit set for the number of times the videotape may be screened during that time. All sales inquiries will be forwarded to the producer by AMPERSAND without any charge.

AMPERSAND FILM DISTRIBUTION CONTRACT/2

7. VIDEOTAPE: The producer will supply AMPERSAND with a high quality first generation dub. AMPERSAND assumes full responsibility for the condition of the videotape until it is returned to the producer. If the videotape is lost or damaged, the producer will supply AMPERSAND with a replacement videotape for which he/she will be reimbursed by AMPERSAND. Videotapes taken out of circulation by AMPERSAND because of normal wear and tear will be returned to the producer and shall be replaced by the producer if continued distribution of the videotape is desired.
8. PUBLICITY: The producer hereby agrees to provide AMPERSAND with a description of contents, production credits, and a list of cast members (if any) of the videotape, and is requested to provide additional written and photographic materials to assist in promotion if possible.

CABLECAST CLAUSE (Optional)

I, STEINA, hereby give AMPERSAND permission to negotiate cablecast uses of the videotape, with the understanding that rental for cablecast uses will be higher than those for in-house showings; that rental rates for cablecast uses will be determined solely by AMPERSAND; and that the royalties received from the cablecast uses of the videotape will be paid to the producer as stated in number 5 (five) above. All broadcast inquiries will be forwarded to the producer by AMPERSAND.

Christine Rath

Jan. 14, 1981

Christine Rath
Director, AMPERSAND
Athens Center for Film & Video

January 14, 1981



Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

ATHENS CENTER
FOR FILM
& VIDEO

Dear Steina,

Enclosed are two copies of the Ampersand Video Distribution Contract. If, after reading the contract and the following letter you decide to let us distribute your videotape, please fill in both copies of the contract and return one to us immediately. The second copy is a record for your files.

EXHIBITION

Athens
International
Film Festival
Athens Video
Festival

Tapes that are over thirty minutes long will be distributed singly. Shorter tapes will be "packaged" together to make up cassettes that are twenty to forty minutes long. Tapes will be packaged by theme, technique or other unifying concept.

Athens Film
Society

As stated in the contract, Ampersand will determine rental rates for each cassette. The rental rates for package cassettes will vary with length; i.e., 40 minute cassettes will typically be more expensive than 20 minute cassettes, and the price of the cassettes will increase with the number of tapes on a cassette.

Satellite
Network Project

(614) 594-6888

PRODUCTION

Appalachian
Regional Media
Center

(614) 594-6007

If those videomakers who have at this point given us their tentative approval for distribution do indeed sign a contract with Ampersand, your tape will be on a cassette with three other tapes that will rent for \$40. The 60% of the gross receipts that goes to the videomakers as per the contract will be divided equally between the videomakers whose tapes are on a given cassette, which means you will receive \$6.00 per rental of the cassette your tape was on.

DISTRIBUTION

Ampersand

(614) 594-6007

Please do not hesitate to contact me if you have any questions.

Sincerely yours,

PUBLICATIONS

Wide Angle
Frame/Lines

(614) 594-6193

Christine Rath
Ampersand, Director

MEDIA STUDY

Ohio University
Film Conference

CR:mk

Center
Workshop Program

Independent Film
and Video
Resource Center

(614) 594-6193



625 Broadway, New York, N.Y. 10012 (212) 533-9180

October 7, 1980

Dear People:

We have screened ~~VOCABULARY~~ C-TREND, QUADLOUP, FLUX and would like to represent it.

Enclosed is an ICAP contract for cable distribution of the above. Our contract is non-exclusive and does not interfere with any other distribution rights. This contract authorizes us to represent the cable rights only. You must be the owner or representative for the cable rights and be willing to warrant that the film or video does not infringe on any copyrights. In addition, an amendment is attached that authorizes ICAP to represent your work to public television. If you desire representation to this market, sign the amendment in addition to the contract. In order to do so, you must own or represent public television rights for the work.

The following paragraphs will answer some of your questions regarding our operations.

PRINT/TAPE FOR PREVIEWING PURPOSES

We would like to hold indefinitely the print or tape that you sent us for screening, within the term of the contract. Our meetings with programmers are on-going, and if we have your work available to us, we will be able to screen it for them at the most appropriate times. If you have a problem with this, please advise so that we can make alternative arrangements. If you have transferred your film to broadcast quality 3/4" cassette, we would prefer to use this format for previewing.

PRINT/TAPE FOR TRANSFERRING PURPOSES

Cable systems and public television stations generally require a fresh (new) print of a 16mm film or a 1" or 2" master of original video in order to transfer the work to their 2" quad or 3/4" tape for transmission. To service these systems and stations, we will request in some cases that a fresh print or video master be kept in-house at ICAP for this purpose; otherwise, you should have a transfer print available that can be forwarded on short notice. It will be returned to you directly following transfer.

LEASING AND PAYMENT PROCEDURES

The lease fees from the cable systems vary according to the number of subscribers per system, the number of showings, and the running time of the film; in some cases, the film may be leased for a flat (fixed) rate. Public