

IRM (U.S.A.) INCORPORATED
INTERNATIONAL RESEARCH & MARKETING

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July 20, 1988

Vasulkas
Route 6, Box 100
Santa Fe, NM 87501

Dear Sir/Madam:

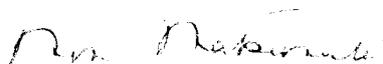
There is a growing interest among the Japanese for American programs in video. More than 60% of Japanese households have one set or more video recorder/players. Almost all educational institutions and corporations have them too.

We at IRM have been active in this market, either importing American videos or producing our own. Our subsidiary in the U.S., U.S. Nippon Communications Network, has been broadcasting Japanese programs in English and selling some of those programs in video as well. IRM Tokyo is the licensee of Maryland Public Television for its programs - Wall Street Week and Motor Week - to be duplicated and distributed in Japan. We distribute these programs in video with an extensive distributor network throughout in Japan.

We would like to learn of what kind of videos you have, and examine their marketability in Japan. Should you be interested in exploring Japanese market, and be in the position to offer the license or seeking distributors in Japan, would you kindly send us 2 sets of catalogs together with price lists, and possible terms and conditions.

Thank you. We look forward to hearing from you soon.

Sincerely,



Mimi Matsumoto

ICC and I wish to pay you all expenses include Airfare.

I'm sorry that it's not enough expenses for your lecture. I would appreciate your satisfaction.

I will be send you the proposal paper of discussion at ICC with Ms.Nakaya before you will coming.

I'm looking forward your reply.

Best Wishes,

--I wish to send you same letter by e-mail.

--Could you please send me e-mail at "gogota@nisiq.net".



HISANORI GOGOTA

Assistant Curator

NTT / InterCommunication Center

gogota@nisiq.net

- Spring of 1998
- 3 months
- 1-1-2 Exhibit works
 - Brotherhood #1 and #3 (have already been constructed.)
 - Brotherhood #2,4,5 (New Works for this exhibition)
 - Hybrid Automata
 - Total 6 Works
- 1-2 Performance by Stina Vasulka
 - 1-2-1 Schedule
 - At opening of the exhibition, 1 or 2 time.
 - 1-2-2 Theme
 - Violin Power
- 1-3 Exhibition Catalog
- 1-4 Preliminary Budget of Exhibition
 - 1-4-1 The Commissioned Works
 - \$120,000 (\$40,000 X 3)
 - 1-4-2 Bruce Hamilton's installation set-up fee
 - \$4,400
 - 1-4-3 Steina Vasulka performance fee
 - \$2,000
 - 1-4-4 Woody Vasulka Artist fee
 - \$10,000
 - 1-4-5 Administrative expenses
 - \$3,000
 - 1-4-6 Total of 1-3-1 to 1-3-5
 - \$139,400
 - 1-4-7 Other expenses
 - Travel fee for 4 persons
 - Housing for 4 persons
 - Shipping of 6 installations
 - Catalog (Text, Photos, Graphic)
 - 1-4-8 Payments of expenses and others

2 Woody Vasulka Publication

- 2-1 Publication
 - 2-1-1 Contents
 - Its subject is based on two basic visual essays, "Didactic video" and "Syntax of Binary images", both published in mid 1970's through the "Afterimage".The essential content addresses the transitional phase between the analog state of electric image and its digital representation.

- 2-2 Production cost of possible publication
 - 2-2-1 Cost of preparation
 - \$5,000

- 2-2-2 Technical production
\$7,110
- 2-2-3 Total of 2-2-1 to 2-2-2
\$12,110
- 2-2-4 Other expenses

3 The Workshop

3-1 Workshop

3-1-1 Work shop by Woody

The first level involves the pure necessity of diagnoses, maintenance and update. In the past, when necessary, we communicated via videotape sent through the mail. The second level, also fairly practical, involves the survey of the gallery environment (volume of audiences, patterns of interaction). The third level of remote functioning is concerned with the rather elusive domain of creativity:

- remote live interaction with the audience
- the process of learning / re-structuring the system performance remotely.
- experiments with new psychological engagement through the new and unfamiliar systems.
- and looking for the new territory of artistic practice

3-1-2 Member of the Workshop

Woody Vasulka

Bruce Hamilton

Russ Gritzo of Los Alamos National Laboratory to work through a lab.

Japanese Staff

3-1-3 Budget of workshop

3-2 Workshop by Stina Vasulka

4 Travel for Exhibit

4-1 Travel for Exhibit

4-1-1 Contents

4-1-2 Schedule

4-1-3 Place of Exhibit

4-2 Budget of Traveling

4-3 Share of Work about Travel for Exhibit

5 Others

- Spring of 1998
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- 2-2 Production cost of possible publication
 - 2-2-1 Cost of preparation
 - \$5,000



ヴァスルカ展について

Subjects of Discussion for The Vasulkas Exhibition in ICC.

■日時 1996年9月12日 (木)
 ■場所 ICC会議室
 ■参加者 ウッディ・ヴァスルカ (作家)

■Date 9/12/1996
 ■Place ICC Meeting Room
 ■Participant Woody Vasulka / Artist

中谷 芙二子 (スキャン代表)

Fujiko Nakaya / Director of SCAN

中村 敬治 (ICC)
 柿沼 浩 (＃)
 後々田 寿徳 (＃)

Keiji Nakamura / ICC
 Hiroshi Kakinuma / ICC
 Hisanori Gogota / ICC

1 展覧会

1.The EXHIBIT

1-1 展覧会

1-1 Exhibition

1-1-1 会期

1-1-1 Schedule

1998年春

Spring of 1998

(LATE SPRING)

3カ月間

3 months

1-1-2 出品作品について

1-1-2 Exhibit works

Brotherhoodシリーズの既完成作2

Brotherhood #1 and #3 (have

点 (No. #1, #3) および新作3点

already been constructed.)

(No. #2, #4, #5) ・ Hybrid Automata

Brotherhood #2,4,5 (New Works for

の計6点

this exhibition)

Hybrid Automata

(PART of ANOTHER)

Total 6 Works

1-2 スティナ・ヴァスルカのパフォーマンス

1-2 Performance by Stina Vasulka

1-2-1 時期・回数

1-2-1 Schedule

展覧会のオープニング・1回

At opening of the exhibition, 1 or 2time.

1-2-2 内容

1-2-2 Theme

ヴァイオリン・パワー

Violin Power

1-3 展覧会カタログ

1-3 Exhibition Catalog

1-4 展覧会予算概算 (\$1=¥109)

1-4 Preliminary Budget of Exhibition

1-4-1 作品制作費

1-4-1 The Commissioned Works

TO:

FUJIKO

DATE:

PAGES:

Dear Hisanori,

In Santa Fe, July 8, 1997

I want to inform you that in order to meet my obligations in ICC show schedule I am taking a bank loan to start our project now. I am acting on the belief that the contract is coming in shortly and among other requirements, I must meet is a second monthly Studio rental. Since January I have pre-empted all other long term commitments to fully concentrate on the project and it is beginning to take its toll.

I must know if you see any delays in signing the contract and sending the first payment. This is imperative since so much planning and projections depends on our agreement. If you see longer delays, perhaps we should start speaking about 1999 as a new date for the show.

As you know, I have been ready to start working since January and I am having a hard time to keep my associates optimistic about the outcome of our negotiations. I think there are no ambiguities in our understanding of the basics and I am quite flexible in details.

Finally, I really want this project to happen. But even more I want to enjoy working on it. I think it is in our mutual powers to overcome these "technicalities" and move ahead.

Yours Woody

6/1

Dear Fujiko,

July 7, 97

Status:

As of July 7, I have no contract, money or communication with Hisanori. Is there something I don't know? This is very unusual and I am quite puzzled by all of this. Any opinion?

Woody

Some update:

Dear Woody, Bruce,

6/21/97

You wrote;

> You will get three new pieces for \$130,000.

Thank you very much for your understanding. I appreciate.....

- > You will keep one work as part of your permanent collection (and
- > will return the rest of the commissioned works with the older pieces after
- > the show).

Sure, of course.

- > You can break down the total into convenient categories, but please
- > keep the schedule of payments and the new date as I have suggested in the last communication.

We can move the schedule for our exhibition to next summer from spring, 1998. In Autumn, we have another exhibition of Japanese artists. I try to adjust it to move to later.

I will send you a new general contract of our exhibition soon.

Yours,
Hisanori

You wrote:

6/21/97

- > Acknowledged!
- > Please act fast,

Sure, Of course!

Hisanori

Dear Woody, Bruce,

So, I would like to explain our policy for your exhibition followings.

We could hardly pay you the money, \$120,000 as production fee. Because it seems like donation for you if you keep back all new works.

I could prepare \$130,000 for production expenses and honorarium only for new works. But I have to keep a new work in ICC as permanent collection. You can back two new works. I try again and again to add more budget from my company for collection for your new work, but could not. I'm sorry.....

Is there any possibility that I collect a your work within that fee ?

Of course, we shall prepare another budget for workshop, lecture, Cataloge, and others in relation to your exhibition.

I really want to realize your exhibition in ICC with three new works as the first plan.

I hope your understanding....

Yours,
Hisanori

Dear Fujiko,

In Santa Fe, June 13

It looks I will have to make with what I am getting and if you have already find out there is no room for additional negotiation...that's OK. There are just few points I must insist on:

- 1) The date of the opening is now delayed to the Summer 1998 (July/August)
- 2) The amount advanced from the production budget will be \$60,000.00 upon the signing the contract, additional \$20,000.00 at the beginning of 1998. The balance \$50,000.00 after the show
- 3)* I will need two of my technicians in Tokyo for the exhibit staging / workshop

It does not matter to me which work ICC selects, at the time of the exhibit they will still be the original works.

As you noticed, there is a reasonable sum of money set aside for shipping / handling and insurance. In our experience, these items may be gotten less expensively here than elsewhere. Could such savings compensate our budget? Could this be more effective, less confusing procedure to organize this from here?

The ICC budget seems fine and there is probably some flexibility toward some unforeseen eventualities. I think there is a good will to bring this to the conclusion fast.

*) I am planing to bring two technicians with me regardless the complications of the budget. (Bruce Hamilton and Russ Gritzo).It is essential that we install a communication and diagnostics procedure on all installations so they can operate without our continuous presence. This has always been connected in my mind with the timetable of the exhibit and content of the workshop. The workshop itself whether it is directed to the general public or towards operating technology should overlap with an end of exhibit installation and first week(s) of exhibition in progress, since the Internent network as part of the exhibit concept has to be established and certain knowledge of procedures should be passed on the exhibition personnel.

As you recall, I have try several time without success to get a definition of a workshop in general ICC terms and I have already outlined and send him a very specific and detailed concept of the workshop. And I know that Hisanori wants to support it. The question is weather the logistics, concept or means of the project will harmonize with my plans. There are also many question of the intellectual property this project is predestine to generate. But in short, I don't wish the pursuit of Workshop issues to cause a budgetary impasse. In my mind it is too important to the overall project success and I am willing to find reasonable compromise here.

There are some questions in my mind about the volume of space for the six exhibits. Some (Table I) may need an excessive floor space as well as one of my planned new designs. I would like in principle show all six, but treatment of the space may moderate my visions.

That's all for to-day, thanks for your attention

As Always yours

cc: Hisanori



Woody

The Vasulkas
Fax: 0011-505-473-0614

Jun 11, 1997

Dear Woody:

Did you hear from Gogota-san about the situation? He said he would send you the terms of contract and explain to you directly.

He feels that ICC should pay some extra money for the aquisition of a piece, but he can not persuade ICC to pay ^{any} ~~more~~ extra. The total amount is set, he says.

Another question is, he says, ICC will not be content with an old piece for their collection. The piece they buy must be one of the new pieces commissioned by ICC.

In any case, the content of the contract will be like:

1) ICC pays the total of \$130,000 to WV:
\$80,000 for the purchase of one new work
\$50,000 rental fee (\$10,000 each) for 5 other works

2) ICC is responsible for the following expenses:
Crate/transport/insurance of equipments (about \$25,000)
Travel/hotel/perdiem for WV and SV
Travel/hotel/perdiem for a technical person (\$4,400?)
WV workshop fee (about \$5,000)
SV performance fee (about \$2,000)
Miscellaneous fee (about \$3,000)
Installation cost
Catalog printing cost

Above ~~are the figures you proposed~~, Gogota-san says. He did say that he would do his best to try to blow up 2) part as much as he can, so as to cover some of the expenses you end up short. But I think an additional \$10,000 might be difficult to meet. What I can suggest off-hand right now is to reduce the number of works to 5 instead of 6. Or can you think of other ideas?

please let me know.

With best wishes,


Fujiko Nakaya

Video Gallery SCAN Fax: +81-3-3470-2259

The Vasulkas
Fax: 0011-505-473-0614

Jun 6, 1997

Dear Woody and Steina:

Sorry for the delay in answering. I will try to straighten all out with ICC for you. I think the obstacle is mainly because Gogota-san is too busy and mixed up. A lot of it is the language barrier. So, I will try my best to work things out.

Gogota-san will come to SCAN this afternoon and explain all. So, please wait just a bit more and, believe me, we can work things out. I am sorry you had to bear so much the bureaucracy. I did not intervene thinking that a direct deal might move things more smoothly.

With best wishes,


Fujiko Nakaya
Video Gallery SCAN

Dear Fujiko

May 31, 1997

There has not been much progress in the start-up of the project since our last communication. Now new elements are complicating the schedule and I have no other choice than to try to involve you in the negotiations. My major concern is the date of the show. By now I am convinced it will not be possible to keep the original date of March 1998. Problems may arise during drafting the contract I must have with ICC. You certainly understand the fine print of the artist interests and I want to offer you some deal of the final contract, if you consider getting involved in drafting it over there. All I have now is a communication with Hisanori full of small misunderstandings and no prospect for speedy conclusion.

Please, let me know about your interests, time and willingness to tackle this for me difficult and frustrating affair.

The best,

Woody

-----April 22

Dear Hisanori,

I presume the opening went well and you have taken at least a short vacation. But your troubles are not over yet since now I am back on line.

As you can imagine, I had to suspend all my planning and studio space considerations after not getting any hard data (and money) since January. It is not a matter of commitment or trust, it is a question of being able to hold to the original show schedule. Unless we start constructing the new pieces right away, we have no chance to pull off the project by next Spring.

Yours Woody

cc/Fujiko Nakaya

-----May 14

Dear Woody, Bruce,

I'm sorry my latest business.

Hiroshi and me shall be pay you \$60,000 as a half of budget (for only commissioned installations) until the end of this month. We shall pay you rest budget (a half of \$60,000) after the exhibition. Of course, we may pay you other budget in advance for workshop, lecture, travelling, etc expenses as you need it.

We shall pay you this budget as "rental fee" for six installations. Because if we shall pay you the budget as " production fee", you must pay the tax (20%) to Japanese government.

And of course we have to conclude rough contract for our project. I will send you the draft of contract by FAX soon. We will conclude the formal and detailed contract later.

from Tokyo, such a crazy town....

Hisanori,

-----May 15

I think your offer is fine as long as you include the studio rental fee (\$16,000) in the first payment. I would probably spend more money on the construction of installations if we had followed the schedule suggested by me (which would make better investment from your side). But I see no major complication from this.

Before I start spending your money I must know the date of the exhibition. It should certainly be a (very) late Spring or rather early Fall. I am also comitted to paying my studio rent at the beginning of June...

We plan the schedule of your exhibition at 4 April - 28 June.
It's very difficult ? Could you please give me your opinion.

I will send you a draft of contract tomorrow.
Hisanori

-----May 16

Dear Woody, Bruce,

Here is the draft of agreement. If you have some doubt about it, please feel free to ask me. I will be rethink.

AGREEMENT

NTT Learning Systems Corporation (referred to below as "LS") and Woody Vasulka (referred to below as "WV") hereby agree as follows concerning a Vasulka exhibition (referred to below as "the Exhibition") to be held at the NTT InterCommunication Center (referred to below as "ICC").

Article 1 (Overview)

LS and WV shall hold the Exhibition in accordance with the following.

1. Name: Vasulka Exhibition
2. Sponsor: ICC
3. Place: ICC
4. Time: From April 4, 1998 to June 28, 1998

Article 2 (Exhibited Works)

The exhibited works (referred to below as "the Works") shall be Brotherhood #1 through #5 and Hybrid Automata, a total of six works, which are owned by WV. WV shall lend these Works to LS. Performances, lectures, and workshops shall also be held in conjunction with the exhibition.

Article 3 (Time of Exhibition)

WV shall deliver the Works for the Exhibition to LS by March 20, 1998. LS shall exhibit the Works during the time indicated in Article 1, and shall return all of the Works to WV within thirty days following the end of the Exhibition.

Article 4 (Fees and Responsibility for Expenses)

(1) LS shall be responsible for the expenses related to holding the Exhibition, including U.S.\$120,000 as the fee for borrowing the Works. LS shall pay U.S.\$60,000 to WV by the last day of May 1997 as an advance payment on this borrowing fee. Within thirty days following the end of the Exhibition, LS shall pay the remainder of the borrowing fee and the fees for performances, lectures, and workshops by remittance into the bank account designated by WV. LS shall pay all taxes assessed by the Japanese government with regard to these payments, and WV shall pay the taxes assessed by the U.S. government.

(2) If, after entering into a contract, it becomes impossible to hold the Exhibition due to reasons for which WV is responsible, then WV shall return to LS the entire amount of the advance payment on the borrowing fee indicated in (1) above.

Article 5 (Other)

A contract shall be entered into by LS and WV by the last day of this year with regard to other detailed matters concerning the Exhibition which are not provided for in this memorandum, based on discussion by the two parties.

May 1, 1997

LS:

NTT Learning Systems Corporation, ICC Department
Takashi Kaneko, Executive Vice President and General Manager
4th Floor, Tokyo Opera City Tower
20-2, 4-chome, Nishi-Shinjuku
Shinjuku-ku, Tokyo

-----May 16

I have to clear up a potentially fatal misunderstanding. We have interpreted your message from Nov.27 96 to be a good resolution of the discussion at the Tokyo table about an additional studio space I must have to prepare the whole show here in Santa Fe. Do I understand correctly it is to be an additional 1,800,000 Yen to cover this expense? I keep on refering to it as a done deal. Is it so?

-----May 17

I had understood that the commissioned works included rental fee of additional studio. Isn't it ?

Hisanori,

-----May 17

I guess, you made it clear now. I expect a good looking geisha for all my pain and disappointments. In any case I need at least \$80,000 for all pieces to get ready on time in advance. I see now way to finish the work from the \$60,000 suggested. I also think we should progress rapidly, not much time to spare...

Woody

-----May 18

I'm sorry that we had almost finished business for advance payment. I could not change the amount of payment now.

So, I shall pay you the more advance payment for preparing for Workshop included(add) the rental fee. I shall pay it maybe the end of this summer because we have to decide detailed matters concerning the Exhibition.

-----May 20

Dear Hisanori, I don't like the word maybe. What about an additional part (\$20,000) of my payments by the September 30 1997. Besides that, I am very curious about the the workshop. Could you outline more clearly the workshop structure and possibilities and how they relate to the ideas I have already send to you? Woody

Sorry, of course me too. I don't like it.....I promise you that shall pay you an additional part by the Sep 30. Therefore, We have to more detailed contract for exhibition before this payment. Sure, I know. I have big interest for your Workshop. Please don't mind it. We shall support you about network perfectly. I will send you my opinion for your workshop.

Yours Hisanori,

-----May 24

Dear Woody, Bruce,

I would like to ask you again my request followings;

Mr.Kaneko as our director would like to make a plan that we shall add one of your new work to ICC permanent collection after the your exhibition.

If you comfortable, could you please let me know your opinion honestly. Of course we shall prepare additional honorarium for the purchase for collection. I would like to keep your installation in Japan for many audience. I hope your understanding....

What do you think about this plan ?

Mr.Nakamura and I really want to add your new work to our permanent collection. So, I asked my director which could keep your work in ICC. He told me, if it's possible, we have to add an articles for purchase with our agreement. Please let me know your opinion.....

Hisanori,

-----May 25

Dear Hisanori,

Of course I would be honored to have a work in your permanent collection. It is the logistics behind this process of selecting and apprising a specific piece which may not yet exist that makes it rather difficult. There are two suggestions I could make:

1). Mr. Nakamura would choose a piece from the set of six pieces of the Brotherhood. For example, the Table III, which you know, would sell for \$65,000. Now, it is customary here, for the artist to have an option to make possible replicas (up to three), with one extra copy for his or hers private collection. These rules are arbitrary, but should be clearly stated for the agreement. I do not think we should hold our operation by negotiating it now.

2). A newly commissioned pieces of the Brotherhood could be made as a single and exclusive work for your collection and could be purchased for twice of the price of making. This would bring the price of purchase to the neighborhood of \$80,000 with no duplicate to be made. This of course is a rather awkward situation for all, since you would have invested already into making of the piece. So this is another question to discuss...

This all is highly negotiable, all the rules can be made and changed, but it will take time to finalize the agreement. In the meantime it is important to me to start on this rather large project, and for that we need to finalize the contract almost immediately. I am getting into my studio space on June 1st.

Yours Woody

-----May 29

Dear Hisanori,

I no longer feel confident about our date in March 98. You must realize that I would have to complete the work by January 98 ready to be ship following month. I need a new date. Preferably in August/September 1998.

Thanks for your understanding,

Woody

Dear Fujiko

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(2) If, after entering into a contract, it becomes impossible to hold the Exhibition due to reasons for which WV is responsible, then WV shall return to LS the entire amount of the advance payment on the borrowing fee indicated in (1) above.

Article 5 (Other)

A contract shall be entered into by LS and WV by the last day of this year with regard to other detailed matters concerning the Exhibition which are not provided for in this memorandum, based on discussion by the two parties.

May 1, 1997

LS:

NTT Learning Systems Corporation, ICC Department
Takashi Kaneko, Executive Vice President and General Manager
4th Floor, Tokyo Opera City Tower
20-2, 4-chome, Nishi-Shinjuku
Shinjuku-ku, Tokyo

-----May 16

I have to clear up a potentially fatal misunderstanding. We have interpreted your message from Nov.27 96 to be a good resolution of the discussion at the Tokyo table about an additional studio space I must have to prepare the whole show here in Santa Fe. Do I understand correctly it is to be an additional 1,800,000 Yen to cover this expense? I keep on referring to it as a done deal. Is it so?

-----May 17

I had understood that the commissioned works included rental fee of additional studio. Isn't it ?

Hisanori,

-----May 17

I guess, you made it clear now. I expect a good looking geisha for all my pain and disappointments. In any case I need at least \$80,000 for all pieces to get ready on time in advance. I see now way to finish the work from the \$60,000 suggested. I also think we should progress rapidly, not much time to spare...

Woody

-----May 18

I'm sorry that we had almost finished business for advance payment. I could not change the amount of payment now.

So, I shall pay you the more advance payment for preparing for Workshop included(add) the rental fee. I shall pay it maybe the end of this summer because we have to decide detailed matters concerning the Exhibition.

-----May 20

Dear Hisanori, I don't like the word maybe. What about an additional part (\$20,000) of my payments by the September 30 1997. Besides that, I am very curious about the the workshop. Could you outline more clearly the workshop structure and possibilities and how they relate to the ideas I have already send to you? Woody

Sorry, of course me too. I don't like it....I promise you that shall pay you an additional part by the Sep 30. Therefore, We have to more detailed contract for exhibition before this payment. Sure, I know. I have big interest for your Workshop. Please don't mind it. We shall support you about network perfectly. I will send you my opinion for your workshop.

Yours Hisanori,

-----May 24

Dear Woody, Bruce,

I would like to ask you again my request followings;

Mr.Kaneko as our director would like to make a plan that we shall add one of your new work to ICC permanent collection after the your exhibition.

If you comfortable, could you please let me know your opinion honestly. Of course we shall prepare additional honorarium for the purchase for collection. I would like to keep your installation in Japan for many audience. I hope your understanding....

What do you think about this plan ?

Mr.Nakamura and I really want to add your new work to our permanent collection. So, I asked my director which could keep your work in ICC. He told me, if it's possible, we have to add an articles for purchase with our agreement. Please let me know your opinion.....

Hisanori,

-----May 25

Dear Hisanori,

Of course I would be honored to have a work in your permanent collection. It is the logistics behind this process of selecting and apprising a specific piece which may not yet exist that makes it rather difficult. There are two suggestions I could make:

1). Mr. Nakamura would choose a piece from the set of six pieces of the Brotherhood. For example, the Table III, which you know, would sell for \$65,000. Now, it is customary here, for the artist to have an option to make possible replicas (up to three), with one extra copy for his or hers private collection. These rules are arbitrary, but should be clearly stated for the agreement. I do not think we should hold our operation by negotiating it now.

2). A newly commissioned pieces of the Brotherhood could be made as a single and exclusive work for your collection and could be purchased for twice of the price of making. This would bring the price of purchase to the neighborhood of \$80,000 with no duplicate to be made. This of course is a rather awkward situation for all, since you would have invested already into making of the piece. So this is another question to discuss...

This all is highly negotiable, all the rules can be made and changed, but it will take time to finalize the agreement. In the meantime it is important to me to start on this rather large project, and for that we need to finalize the contract almost immediately. I am getting into my studio space on June 1st.

Yours Woody

-----May 29

Dear Hisanori,

I no longer feel confident about our date in March 98. You must realize that I would have to complete the work by January 98 ready to be ship following month. I need a new date. Preferably in August/September 1998.

Thanks for your understanding,

Woody

TO: _____

DATE: _____

PAGES: _____

Dear Fujiko,

May 16, 97

Sorry to bug you, but I have to resolve a detail I am unable to get from Hisanori. You may recall the only major problem I had at the table was to secure a reasonable studio space since my own space will not handle the size of the pieces I am to deliver. After some exchange of messages, I received an E-mail document which seemed to address this problem (included). Since then I have referenced the studio rental fee as a done deal and had no sign to the contrary from Hisanori. But now, in the final arrangements there is no indication of such understanding. Have I misunderstood? Could you check with someone? Problem is I bet on it to get by with the first payment. Originally I suggested to get two thirds in two installments before the show. I guess now is otherwise...

Thanks and best wishes

Woody

Dear Woody, Bruce,

Nov 27, 96

>I am also thinking about the workshop and will send you the first and general draft this week.

OK, I'm waiting for your proposal of the Workshop.

>As I understand, the budget will materialize in the early Spring rather than in January as I prepare it to be. But I guess I must deal with that somehow.

Thank you for your understanding. Hiroshi and I try to materialize your budget in January 1997.

So, may I ask about the payments of the budget ?

1.

We shall pay you about 1,800,000 Yen for rental fee of your studio in January 1997.(If possible) It's OK ?

2.

I understand that you will be need a part of budget for the commissioned works in next year. Please let me know, when and what percent(%) of this budget will you need in next year.

Of course, We would like to preliminary your opinion, not fix.

Seiji almost finish to make your lecture WWW pages(Of course, not open to the public yet) in ICC www site. Seiji shall be show you URL address.

Please see it and give him some advises.

Best Wishes,

Hisanori Gogota
NTT/InterCommunication Center

Hello Hisanori,

At 02:10 PM 5/14/97 +0900, you wrote:

{H}

Dear Woody, Bruce,

I'm sorry my latest business.

Hiroshi and me shall be pay you \$60,000 as a half of budget (for only commissioned installations) until the end of this month.

We shall pay you rest budget (a half of \$60,000) after the exhibition.

Of course, we may pay you other budget in advance for workshop, lecture, travelling, etc expenses as you need it.

{W}:

I think your offer is fine as long as you include the studio rental fee (\$16,000) in the first payment. I would probably spend more money on the construction of installations if we had followed the schedule suggested by me (which would make better investment from your side). But I see no major complication from this.

{H}

I guess, it's best way for us.

We shall pay you this budget as "rental fee" for six installations.

Because if we shall pay you the budget as "production fee", you must pay the tax (20%) to Japanese government.

{W}

OK

{H}

And of course we have to conclude rough contract for our project. I will send you the draft of contract by FAX soon. We will conclude the formal and detailed contract later.

{W}

Before I start spending your money I must know the date of the exhibition. It should certainly be a (very) late Spring or rather early Fall. I am also comitted to paying my studio rent at the beginning of June...

from Tokyo, such a crazy town....

Hisanori,

The best to you and Hiroshi from Bruce and me from this small lazy western town of Santa Fe.

Woody

The Vasulkas
Fax: 0011-505-473-0614

May 9, 1997

Dear Woody and Steina:

I hope all is well with you and that your project is under way. ICC has processed \$60,000 as first payment, one half of your guarantee, which should come through shortly.

If you have any other problems or concerns, please let me know. I hope you enjoy working on your new pieces and we all look forward to seeing you here at your exhibiton.

With best wishes,



Video Gallery SCAN
Fax: +81-3-3470-2259

TO: _____

DATE: _____

PAGES: _____

Dear Fujiko, I am quite perplexed by the eery silence about the show. So just you know...

Dear Hisanori,

I presume the opening went well and you have taken at least a short vacation. But your troubles are not over yet since now I am back on line.

As you can imagine, I had to suspend all my planning and studio space considerations after not getting any hard data (and money) since January. It is not a matter of commitment or trust, it is a question of being able to hold to the original show schedule. Unless we start constructing the new pieces right away, we have no chance to pull off the project by next Spring.

yours Woody

cc/Fujiko Nakaya

THE VASULKAS

Fujiko Nakaya
Video Gallery SCAN
Fax: 011-81-3-3470-2259

In Santa Fe, Mar. 22, 1997

Dear Fujiko,

Thanks for your intervention. We have now probably passed through the era of a simple handshake. But now I have to make many decisions as you can imagine. Thanks again.

By the way, is the Lady from NHK still thinking about media events?

Your Woody
and Steina

A handwritten signature in black ink, appearing to be 'Woody and Steina', written in a stylized, cursive script.

THE VASULKAS

Fujiko Nakaya
Video Gallery SCAN
Fax: 011-81-3-3470-2259

In Santa Fe, Mar. 20, 1997

Dear Fujiko,

My communication with ICC has come to a standstill with no much explanation. Unfortunately, I have taken the negotiation so far seriously and went ahead according to my original planning just to meet the deadline. I expected to receive at least a letter of formal commitment from ICC, some schedule of payments and other logistic essential for realizing the show. Gogota does not volunteer much information, but he is the only contact I have. He is hinting some internal problems but no more. No mentioning of the workshop at all.

I would certainly appreciate if you could shed some light on this situation. I think I am running out of time.

Your Woody

and Steina



Our new telephone number: (505) 424 8786

F A X

THE VASULKAS

F A X

TO: _____

DATE: _____

PAGES: _____

Hello Fujiko,

Welcome back to the urban madness! To my surprise a couple of days ago I find \$60,000 in my bank. (And still without a contract!) I guess its real now. But there still is a strong and lingering anxiety on my part, this project will get VERY complicated, from the catalog to daily operations. I am sure dear Hisanori will not hack it. So fare I have not communicated with anybody else. And I need to communicate many details forth and back. Do you have any advise?

Thanks for everything

Woody

To:
INTERCOMMUNICATION CENTER
TOKYO

Gentlemen,

I would like to assess the results of the discussions between Mr. Gogota, Bruce Hamilton and me, which took place here in Santa Fe during his visit in July. These discussions were followed by an important e-mail message where some substantial changes were suggested. Since Steina is now back in Santa Fe on a short visit, I have had a chance to discuss the whole project with her.

The original discussions took place around four major topics:

1. The exhibit
2. The catalog of the exhibition
3. The major pictorial publication (a book by Woody)
4. A workshop

The EXHIBIT:

The later message from Mr. Gogota indicates that only I am to participate in the exhibition. My work will consist of three new and originally commissioned works by ICC. The message from Mr. Gogota also suggests that Steina's original exhibit participation will be changed to a media performance (perhaps at the opening of the exhibit). She has no objections to the change. The performance could possibly follow her current theme of "Violin Power".

I envision your offer as a chance to conclude the series of Brotherhood by making three new pieces. Then perhaps we could exhibit all six works in a mutual context as originally planned. I have not yet a full comprehension of the space now available, so this should stay as a suggestion.

The commissioned works (if agreed upon) will most probably follow a form of Tables numbered #2, #4, #5. Tables #1 and #3 have already been constructed and the installation "Hybrid Automata" has become a part of the series as well. Considering the complexity and performance of the newly commissioned work by ICC, I roughly estimate their production costs at approximately \$40,000 each. It is essential that I start the work this Fall to meet the exhibition schedule. I understand the exhibit has been set to spring of 1998.

The CATALOG:

The catalog is still an open subject and fully in your control.

The Major Pictorial PUBLICATION:

I have some opinions about a possible publication. I have been preparing this publication for some time now and its subject is based on two basic visual essays, "Didactic video" and "Syntax of Binary images", both published in the mid 1970's through the media magazine "Afterimage" in Rochester NY. The essential content addresses the transitional phase between the analog state of electronic image and its digital representation. The images represent monochromatic tables of synthetic code primitives, (waveforms, logical binary patterns) and represent a fundamental summary of my experience with electronic imaging. I also plan to extend the concept to my more recent work with "Digital Space", as an additional visual essay.

The WORKSHOP:

The most intriguing possibility seems to be the "Workshop" project. Please feel free to voice your opinion whether you would prefer one or both of us to conduct workshops. Steina and I have separate projects on our minds. I have asked Steina to describe hers and outline this project and send it via e-mail to Mr. Gogota.

My project comes from pressing practical problems of exhibiting complex technological installations. I have made several attempts in the past to survey my installations, placed in gallery spaces remotely via telephone lines. But for various reasons I did not succeed in making this into a meaningful project. My Media Constructions are always under computer control containing cameras, sound pick-ups and other sensors which is inherently suitable to communicate under a proper protocol to a remote location. I believe there are at least three levels of interest to a remote monitoring and controlling of installations:

The first level involves the pure necessity of diagnoses, maintenance and update. In the past, when necessary, we communicated via videotape sent through the mail. The second level, also fairly practical, involves the survey of the gallery environment (volume of audiences, patterns of interaction). The third level of remote functioning is concerned with the rather elusive domain of creativity:

- remote live interaction with the audience,
- the process of learning/re-structuring the system performance remotely,
- experiments with new psychological engagement through the new and unfamiliar systems
- and looking for the new territory of artistic practise

This project would involve a team of three: me, Bruce Hamilton and Russ Gritzo of Los Alamos National Laboratory to work through a lab, associated with telephone data transmission convention, something perhaps quite natural to our mutual enterprises. Members of the team could stay in Toyko for either full duration of the workshop or for a certain period of transition, where a Japanese crew would replace these assistants. We will need to know more about how you envision structuring these workshops.

Preliminary BUDGET:

I confess I am in a great pain to make a realistic estimate of our projected budget, but I will try anyway:

The Exhibit:

The commissioned works	\$120,000
Bruce Hamilton's installation set-up fee (six installatios)	\$4,400
Steina performance fee	\$2,000
Woody artistic fee	\$10,000
Administrative expenses (Communication, preparation of photos and articles for the catalog, additonal interviews etc)	\$3,000

Other expenses which we are unable to determine exactly:

Travel Santa Fe / Tokyo up to 4 persons
Hotel, per diem, etc
shipping of six installations
Catalog (preparation of text, photos
and relevant graphic materials)

Exhibit	Total: _____
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Page 5

Production cost of possible Woody publication:

cost of preparation (texts, interviews, pictures)	\$5,000
Technical production (Design and editing)	\$7,110

Publication	Total: _____
-------------	--------------

I hope I understood main points of our discussions correctly. If not , please do not hesitate to correct me . I shall travell Europe for next couple of weeks, but I am in a constant touch with Bruce. Thanks!

Best Wishes,
Woody

In Santa Fe, Aug. 2, 1996

CC: Fujiko Nakaya



meir 50 b-2000 antwerpen - tel. (031) 31 91 81 - 82

Steina and Woody Vasulka
1600 Old Pecos Trail

SANTA FE, New Mexico
87501, USA

antwerpen, 18.12.1981
referentie HVL/LP/81/930

Dear Steina and Woody Vasulka,

I'm sorry to answer a bit late to your letter, we've had some problems here. Of course I am very willing to have an evening showing your work here, only, the room where we do it will be occupied by an exhibition until the 16th of April. Are you still in Europe then? Or could you send us your tapes for rent later on?

Anyway, I would be glad to meet you next spring so we could arrange something, and perhaps discuss buying.

Hope to hear from you soon,

Sincerely,

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

Hilde VAN LEUVEN
Assistant - responsable film, video, performances.

THE VASULKAS

Dear Fujiko,

This is my first contact with you, I am an assistant to Woody and Steina, and I will be joining the crew at the ICC show in July. At Woody's request I am faxing you a copy of the letter we sent to Hisanori Gogota yesterday, 6 May. I regret that we sent this letter to him before receiving your fax, which may have given us a bit more weight in our requests, but it seems that we are in harmony. Also, Woody mentioned your association with a friend at NIK, could you put me in touch with her? We have a wealth of material on Beta, Hi8, DigitalVideo etc., and my associate Aaron Davidson, whom you will also meet in July, has been compiling the material for a documentary, which may be of interest to NHK and ICC in the near future.

I look forward to meeting you, we all thank you for your assistance.

Best regards,
Melissa Dubbin
e-mail: melissajd@earthlink.net
fax: 505 473 0614 (Vasulkas)

6 May 1998

Dear Hisanori,

In response to your most recent e-mail, here are some answers we have come up with. Regarding your questions about the expenses for the workshop, lecture, assistant fee, accommodations, and other expenses, here is our latest conclusion based on the correspondence between you and Woody in January 1997. I presume because this correspondence has not been further disputed, that it remains valid for future discussion.

Performance: Steina will be coming from Greenland where she is working on a project from mid June to end of August. You have been talking about her giving two live performances in Tokyo. We decided the one of the new installation, the "Maiden" is the most appropriate for the performance. It is a pneumatic table construction operated by a musical Midi code, ready to be interface with her electronic violin. Her expenses will then cover the round trip from Quaqortoq, Greenland probably via London (Copenhagen) to Tokyo, her hotel and a fee for the performances, usually thousand dollars a performance. She prefers to make her own travel arrangements and is not planning to stay over five days, unless necessary.

Workshop: The format of the workshop should be further discussed when you visit. To my understanding, Woody had proposed an idea that has not yet received a concrete response. What we do know is that it will be conducted by Woody and Bruce Hamilton, and both will need to be included in a budget of \$2,000 - \$4,000.00 depending on it's duration and complexity. Another close associate, Aaron Davidson will also be at hand during the show staging and could join the workshop(s).

Apr. 1, 1997

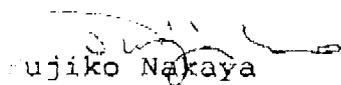
Dear Woody and Steina:

I got your fax and I spoke with Ms. Onishi at NHK. Things are going slow as usual and the state of the art is that the team "NEXT 10" to which she belongs made a proposal of a multimedia project, which was accepted but their first move was to organize a kind of department in the organization which can accommodate such projects in view of the digital age. Japan is going into digital in 2000.

So, things are advancing for Onishi, but not for us. They will staff the section this year so that they can start moving on in 1998. Thus the project will not be ready before your exhibition. She is very much interested in your input but she herself can not move until NHK lines up the digital section in 1998.

Everything is slow, I am sorry, especially big establishments like NHK and NTT. We should keep them in mind but with patience. This is the best I can do for now. I hope your patience holds up all then.

With best wishes,



Fujiko Nakaya

Video Gallery SCAN

Fax: +81-3-3470-2259

Woody Vasulka
Fax: 0011-505-473-0614

Mar. 21, 1997

Dear Woody and Steina:

I spoke with Mr.Gogota. First of all, Your Exhibition is ON as proposed, so all the procedures will be followed as discussed at the last meeting at ICC. There were some questions about the catalog, the one you proposed, at that meeting. This still stands as a question, but all other plans including Steina's Workshop/Perfomance will be excecuted as you proposed.

I told them that they need to draw up a contract with you as soon as possible, so that you can go ahead with the production, and also so that you will not cancell the exhibition from your side. They know they must do that to guarantee you, and also to protect themselves. They understand this well.

As you know, the opening of ICC museum is April 19, and everyone is going mad. So it seems Gogota-san can not write up a contract before the opening. I can say this is the only reason for the stall and please believe me that the project will come through as agreed.

Even if Gogota-san is too preoccupied with the installment of the opening eshibition, I will push him at least to have Mr. Nakamura write a letter of commitment to you confirming the show.

This is all I can do for now, but believe me that the show is on! I am sorry for the suspense.

With best wishes,


Fujiko Nakaya

Fax: +81-3-3470-2259



meir 50 b-2000 antwerpen - tel. (031) 31 91 81 - 82

Steina and Woody VASULKA
1600 Old Pecos Trail

SANTA FE, New Mexico
87501, USA

antwerpen, 27.01.1982
referentie HVL/LP/82/084

Dear Steina and Woody Vasulka,

I'm busy preparing our bulletin which'll be a half-yearly one now.

I proposed here to show one or one and a half hour videowork of yours on June, 2th. 1982.

Can we arrange that?

Hope to hear from you soon and to see you in February.

Sincerely,

A handwritten signature in black ink, appearing to read 'H. van Leuven', written in a cursive style.

Hilde VAN LEUVEN
Assistant - responsible film, video, performances.

To: **Tesuque Foundation**

Woody Vasulka: The Brotherhood

ICC Tokyo Show

July-August 1998

There are three segments on this tape from my exhibit titled Brotherhood at ICC gallery in Tokyo. Each segment examines a different aspect of the whole exhibit:

The first shows the actual "media" environment as seen by the visitors in their interactive participation.

The second looks at "naked" and fully illuminated physical structure of each work in its dormancy.

The third is a graphic representation of each work.

The exhibit performs as a coordinated environment through a specially designed network and contains a nucleus of much larger network participation.

The tape is 21 minutes long, please cue tape to the beginning and feel free to fast forward.

Woody Vasulka

In Santa Fe, October 23, 1998

Woody Vasulka

Fax: 0011-505-473-0614

Apr. 24, 1997

Dear Woody and Stefania:

Gogota-san will be back to work on Saturday from his off-days after the opening. The opening event just finished on Tuesday with a symposium on Art and Technology to which I participated also as a panelist. The event started on April 18, an official opening for NHK officials, then public opening, and a series of symposia with participating artists from abroad and Japan which lasted until April 22.

Gogota-san was in charge of editing the catalog for Isozaki's Mirage City, the biggest part of the opening exhibition, besides attending the installations of I don't know how many works. I talked to him and also to Mr. Keiji Nakamura, vice-director of the ICC Museum.

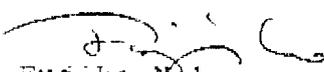
They both said they would attend immediately to the necessary procedure for your project when they come back to work after a short vacation.

THEY GUARANTEED THAT THE PROJECT WILL BE EXECUTED.

Please go ahead with your plans. If ICC can provide the money right away because of their bureaucracy PROCESSART INC. will be able to advance you some money. Is the money you are thinking of as start-up? Have you discussed it with Gogota? I have not followed your negotiations with ICC since I saw you last fall.

The opening was quite exciting, although I have not had much time to see the 10 installation works. Toshio Iwata's work is really clear and beautiful. A lot of the big works are just products to me, but some are wonderful and exciting. Akira Asada said in his opening speech at the official opening... "With the money they spent, the result was 10% cost-effective. But in such event, he continued, you can usually expect 1% cost-effective, so they are getting 10 times more yields!" He was being very sarcastic, but the officials nodded. So, please let me know if you have still problems with ICC in effectuating the deal after Gogota's return.

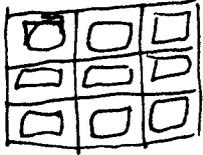
With best wishes,



19-OCT-92

Dear Saburo-san

DESCRIPTION OF MY USE OF YOU
AND THE DANCEGROUP:

- 1) AN INSTALLATION OF 4 VIDEO PLAYERS
WITH 9 (OR MORE) MONITORS
IT IS A CONTINUOUS, 22 MIN.
RUN OF WHICH YOU HAVE 4 MIN. 
- 2) A VIDEO PERFORMANCE WHERE I MOVE
THE IMAGES BY PLAYING A M-I-D-I
VIOLIN. FAST/SLOW, FORWARDS/BACKWARDS,
JUMP, ETC. IN ONE SEGMENT YOU AND
YOUR GROUP POP UP FOR A WHILE
(IT IS AN IMPROVISATION).

THE GENTLEMAN I SPOKE TO AT THE
THEATER SAID YOU WERE TOO BUSY TO
WATCH THESE DEMOS AND SUGGESTED
I LEAVE THEM OR SEND THEM TO YOU
IN TOKYO. I WILL SEND THEM TO TOKYO.
IF YOU HOWEVER HAVE SOME TIME NEXT
WEEK PLEASE LEAVE ME A FAX AT
(069) 43 92 01 OR A MESSAGE AT (069) 43 63 33
I RETURN TO FRANKFURT ON FRIDAY
EVENING (OCT 23rd). IN MY HOPE TO
MEET YOU, YOURS STEINA VASULKI



INTERCOMMUNICATION CENTER

NTT InterCommunication Center | ICC |
Tokyo Opera City Tower 4F, 3-20-2 Nishishinjuku,
Shinjuku-ku, Tokyo 163-1404, Japan
tel.03-5353-0800 fax.03-5353-0900

NTTインターコミュニケーション・センター | ICC |
〒163-1404 東京都新宿区西新宿3-20-2
東京オペラシティタワー 4階
tel.03-5353-0800 fax.03-5353-0900

Dear Steina and Woody

This is a catalogue of our video collection.
It's not so deluxe. The series of this is to
published as same format.

Text of about the works is reprinting from
E.A.I.'s catalogue.

I wish it is good for this project,
some comments of you and images
of the works.

Please tell me your opinion.

BEST
Minoru,

P.S. I'm a MAN, just to make sure.

Return-Path: <hatanaka.minoru@ntticc.or.jp>
X-Sender: hatanaka@mailhost.ntticc.or.jp
Date: Tue, 26 May 1998 10:57:53 +0900
To: Woody and Steina Vasulka <woodyv@santafe.edu>
From: Minoru Hatanaka <hatanaka.minoru@ntticc.or.jp>
Subject: Re: portrait
Cc: melissajd@earthlink.net

MISSING
A SO DESU KA
PYROGLYPHS
ORKA

Dear Steina and Melissa,

Thank you very much for your cooperation.

>Dear Minoru, what do you need on "Home"?

Sorry, "HOME" is only sample for how credit.

>Also, Can you track down Mr. Hirofumi Mora of the Hitachi Corporation, as
>well as Mr. Kenji Nakamura (?) his colleague and invite them to the
>opening? This also goes for Mr. Saburo Teshigawara. It will be easier to
>track him down, he has become quite well known performer in Europe. There
>are couple of more people, maybe you could just give me the name of the
>person in charge of invitations. I am asking Melissa to provide the
>biographies.

OK. I shall track down them. But as you know Japanese corporation employee has change their posts quickly. Maybe it is hard for me. Well I will try.
As for Mr. Saburo Teshigawara. It is alright.

Following is texts for catalogue. It is reprint from EAI video catalogue.

Violin Power
by Steina.

1970-78, 10:04 min, b&w, sound.

Steina terms this procedural work "a demo tape on how to play video on the violin." Her background as a violinist and her evolution from musician to visual artist is referenced through an analogy of video camera to musical instrument. Steina is first seen in footage from the early 1970s, playing the violin and singing to The Beatles' "Let It Be." As succeeding segments trace a chronological progression, Steina layers imagery and time. The violin itself ultimately becomes an image-generating tool, as she connects it to imaging devices, creating abstract visual transpositions of sounds and vibrations. This unconventional self-portrait is a study of the relationship of music to electronic image.

Phase shifter: Harald Bode
Scanner Processor: Steve Rutt/
Bill Etra

Steina: Selected Works
by Steina.

Bad
1979, 2:14 min. *The Image Articulator: Jeffrey Schier*

Urban Epicodes
1980, 8:50 min. Optical Instrumentation:
Josef Krames. Produced by KTCA-TV,
Minneapolis.

Summer Salt
1982, 18:48 min. (Sky High 2:42 min;
Low Ride 2:5g min; Somersault
5:14 min; Rest 2:16 min; Photographic
Memory 5:10 min.)

Total program: 1979-82, 29:52 min, color, sound.

Steina's works from the late 1970s and early 1980s are exercises in the phenomenology of vision and the redefinition of space and landscape, as articulated through mechanized, optical and electronic devices. Bad is a technical exploration of several commands in the Vasulkas' Buffer Oriented Digital Device, which controls digital imaging functions such as up/down and right/left movement, as well as the stretching and squeezing of the image. Steina

uses her own face as visual material, rhythmically dismantling and reconstructing her self-image. Urban Episodes is a striking phenomenological study in an urban landscape, an exhilarating restructuring of physical space that defies expected modes of seeing and the laws of gravity and reflection. In a public plaza in Minneapolis, Steina set up a motorized, rotating Machine Vision device, which includes mirrors and two cameras that pan, tilt and zoom. Summer Salt is a dramatic exploration of the phenomenology of space and vision, as Steina uses mechanical and electronic devices to physically investigate the Southwestern landscape. This artificial vision allows the viewer altered perceptions and spatial perspectives. The five segments include dynamic exercises with Steina's mirrored globe the physicality of unexpected camera placement, and electronic manipulation of the textures and colors of the landscape.

lens attachment

Selected Treecuts

by Steina .

1980, 8:11 min, color, sound.

The Image Articulator: Jeffrey Schier

Selected Treecuts is a formal examination of the distinction between camera-generated and digital images, and a layered juxtaposition of contrasting representations of reality. The methodology of the tape is simple: a zoom lens moves slowly in and out on a group of trees, alternating between digitized and camera-generated, "real" images. The movement in the tape is produced by the automated zoom lens and rotating prism; the images switch rhythmically between camera images and digital images held briefly in computer memory. The contrast between the "real" camera images of trees and the frozen, digital computer images forms an essay in motion and stillness, the organic and the synthetic, tracing a trajectory from the photographic to the electronic.

Cantaloup

by Steina in cooperation with Jeffrey Schier and Woody Vasulka. A production of the TV

Lab at WNET/Thirteen. *THE IMAGE ARTICULATOR: Jeffrey Schier*
1980, 27:54 min, b/w and color, sound.

Cantaloup is an informal documentary on the Vasulkas' Digital Image Articulator, a sophisticated imaging device they designed with Jeffrey Schier. Using ~~a cantaloup~~ *image material such as* and the three artist/designers as image material, Steina explains the capabilities of the machine, including its real-time imaging ability and the articulation of images ~~in~~ *in a form of* a digital code. She describes the varying sizes of pixels (picture elements), the layers (or slices) of color and tone that can be derived from one image, and techniques such as "grabbing" the image and multiplying it. This document offers a highly informative, spontaneous demonstration of a complex imaging device.

Voice Windows
by Steina in collaboration with Joan La Barbara. *Scan Processor: Steve Rutt / Bill Etra, The Hearn Video Lab*
Music: Joan La Barbara,
1986, 8:10 min, color, stereo sound.

Sound, as visually manifested through electronic imaging, becomes a spatial component in this exquisitely rendered confluence of landscape, music and digital manipulation. Singer/composer Joan La Barbara performs a series of voice chants and intonations, creating energized patterns on a grid of horizontal lines that recalls a musical scale. This animated line pattern, vibrating and dancing to the energy generated by La Barbara's voice, is inscribed onto moving imagery of the Southwest landscape. Through electronic imaging, the energized patterns themselves act as "windows" that reveal yet another layer of landscape imagery, creating intricate fields of illusory spatial transformations.

Lilith
by Steina in collaboration with Doris Cross. *The Hearn Video Lab*
1987, 9:12 min, color, stereo sound.

In Lilith - a name that evokes biblical and mystical references - Steina alters and manipulates the face of a woman (painter Doris Cross) so that it is submerged within a natural

and technological landscape. Employing the imaging techniques of focal plane shift (altering the depth of field) and frame "grabbing" (a succession of frozen images), she creates a constantly shifting visual field in which an image appears to exist in a constant flux of temporal and spatial planes. The woman's electronically distorted speech adds a further haunting dimension to this almost sculptural fusion of human figure and landscape.

- ✓ Home
by Steina and Woody Vasulka.
Dual Colorizer: Eric Siegel. Video Sequencer/Video Keyer: George Brown. Line-locked Strobe: Steve Rutt. 1973, 16:47 min, color, sound.

Home is an early experiment in which the Vasulkas transform ordinary household objects through analog imaging devices. With humor and a sense of spontaneous discovery, they animate everyday objects through the application of electronic effects which serve as a primer of early imaging techniques: horizontal drift of layered image planes, colorizing, keying. Apples, shoes, bottles, teapots come to life in surreal tableaux that suggest psychedelic Magritte paintings, as the Vasulkas transform still lifes through the inner dynamic of electronic image processing.

- ✓ Golden Voyage
by Steina and Woody Vasulka.
6 Input Keyer-Mixer/Gen-Lock System: George Brown.
Dual Colorizer: Eric Siegel.
1973, 27:36 min, color, sound. — *La Légende Dorée*

In this early work, an electronic homage to Magritte, the Vasulkas demonstrate fundamental imaging techniques. Inspired by Magritte's painting The Golden Legend, this exercise employs a three-camera set-up, with images layered through a multikeyer, to create the illusion of objects moving through spatial planes. Loaves of French bread embark on a surreal video journey through electronic landscapes, finally arriving in an abstract space. The spectacle of the animated loaves adds a playful spontaneity to this early articulation of illusory space and three-dimensionality in video.

Steina and Woody Vasulka: Selected Works I

by Steina and Woody Vasulka.

Solo For 3

4:15 min. Programmer/Multikeyer/

ⓁⓈB!!DⓁ H.D.Variable Clock: George Brown.

Dual Colorizer: Eric Siegel.

Reminiscence

4:48 min. Scan Processor: ~~Rutt/Etra~~. Steve Rutt/ Bill Etra

Colorizer: Eric Siegel.

Soundgated Images

9:22 min. Programmer/Multikeyer/

H.D.Variable Clock: George Brown.

Waveform Generators: Steven Rutt.

Scan Processor: ^{Steve}Rutt/^{Bill}Etra.

Dual Colorizer: Eric Siegel.

Noisefields

12:05 min. Sequencer/Multikeyer: George Brown.

Dual Colorizer: Eric Siegel.

Total program: 1974, 30:30 min, color, sound.

This program presents the Vasulkas' early formal experimentations with analog image processing and their investigations of multiple camera set-ups and keyers to articulate spatial, temporal and sound/image manipulation. Solo For 3 is a didactic yet playful exercise in which three cameras were trained on three different images of the number three. Image planes are layered, arranged and sequenced; the result is a multifaceted choreography of numbers.

→ Reminiscence is an otherworldly record of a Portapak walk through a farmhouse in Moravia, the site of Woody Vasulka's youth, as seen through the transformative effects of the Rutt/Etra Scan Processor, Images become eerily sculptural, fading in and out of abstraction, as if in evocation of memory. Soundgated Images is an early example of the Vasulkas' ongoing explorations of interfacing modes of simultaneously generated sound and image, in which abstract, processed images are transposed as electronic sounds.

→ Noisefields is an important example

of these early experiments, a visualization of the materiality of the electronic signal and its energy. Colorized video noise (or snow) is keyed through a circle, producing a rich static sound that is modulated by the energy content of the video.

Steina and Woody Vasulka: Selected Works II

by Steina and Woody Vasulka.

Heraldic View

4:21 min. Multikeyer: George Brown.

Waveform Generators: Steven Rutt.

Dual Colorizer: Eric Siegel.

1-2-3-4

7:46 min. Programmer/Multikeyer/

H.D.Variable Clock: George Brown.

Dual Colorizer: Eric Siegel.

Soundsizes

4:40 min. Scan Processor: Rutt/Etra. *Steve Bill*

Telc

5:10 min. Scan Processor: Rutt/Etra. *Steve Bill*

Colorizer: Eric Siegel.

~~Total program: 1974, 21:57 min, color, sound. *e*~~

Here the Vasulkas continue to develop the imaging potential of artist-designed electronic devices, as they formally analyze and deconstruct the inherent materiality of video. In Heraldic View, an oscillator-generated pattern drifts over a camera image of bricks and stone, the patterns modulated by sharp bursts of voltage generated by an audio synthesizer. 1-2-3-4 is an exercise in animating numbers, using four cameras and a multikeyer to re-order and layer the image planes. Soundsizes continues the Vasulkas' investigation into the relationship of sound and *image* image. Here a pattern of dots is modulated by sounds generated from a synthesizer, changing size and shape in a visual manifestation of electronic sound. In Telc,

a Rutt/Etra Scan Processor is used to transform portapak images from a trip to a town in Southern Bohemia. Like faded memories, images of the landscape and people are sculpted and abstracted, as the energy of the image is translated into electronic scan lines.

Progeny and In Search of the Castle
by Steina and Woody Vasulka,

Progeny

18:28 min. In collaboration with Bradford Smith.

In Search of the Castle

9:29 min.

The Image Articulator: Jeffrey Schier

Total program: 1981, 27:57 min, color, sound.

In these two works, the Vasulkas employ imaging tools to transform physical space and alter perception. Progeny is a collaboration with sculptor Bradford Smith. Smith's organic and sensual sculptural forms are transformed by the merging of one of Steina's Machine Vision devices - a rotating, mirrored sphere with pre-programmed camera movements and optical transpositions - with Woody's digital processing. In Search of the Castle is a journey of personal, perceptual and technical transformations. ~~Driving from a city through Southwestern~~ *in the industrial wastelands of Buffalo, New York* ~~landscapes,~~ ^{and} taping through Steina's mirrored globe, the Vasulkas develop the central metaphor of a search. This work traces their odyssey from naturalistic to increasingly complex, image-processed landscapes, until they arrive at an abstract electronic environment, a synthetic space transformed by technology.

In the Land of the Elevator Girls

by Steina and Woody Vasulka.

Assistance: Hirofumi Mora, Japan-United States Friendship Commission.

Produced by IMATCO/ATANOR for Televislon Espanola S.A, El Arte del Video.

1989, 4 min, color, stereo sound.

In the Land of the Elevator Girls uses the elevator as a metaphorical vehicle to reveal an outsider's gaze into contemporary Japanese culture. The continual opening and closing of elevator doors serves as a succinct formal device, as the viewer is offered brief glimpses of a series of landscapes - natural, urban, cultural and domestic. Doors open onto doors to reveal layers of public and private vision, transporting the viewer from theatrical performances and street scenes to an elevator surveillance camera's recording of everyday life.

Woody Vasulka: Selected Works
by Woody Vasulka.

Vocabulary
1973, 4:17 min, stereo sound.
Multikeyer: George Brown.
Scan Processor: Rutt/Etra.
Dual Colorizer: Eric Siegel.

Steve/Bill

The Matter
1974, 3:56 min, sound.
Scan Processor: Rutt/Etra.
Multikeyer: George Brown.

C-Trend
1974, 9:03 min, stereo sound.
Multikeyer/H.D.Variable Clock: George Brown.
Scan Processor: Rutt/Etra.
Dual Colorizer: Eric Siegel.

Explanation
1974, 11 :45 min, sound.
Multikeyer: George Brown.
Dual Colorizer: Eric Siegel. Scan Processor: Rutt/Etra.

Total program: 1973-74, 29:01 min, color,
mono and stereo sound.

This program of early works includes
didactic explanations of Vasulka's image-making

tools, and also charts his ^{the development of} (development of) search for a "grammar" of these imaging techniques. Vocabulary is "designed to convey in a didactic form the basic energy laws in electronic imaging." Here, a hand, as a metaphor for expression and gesture, and a sphere that symbolizes form, are processed with a keyer, colorizer and scan processor. The Matter, C-Trend, and Explanation are methodical, didactic works that deconstruct the essential elements of electronic imaging and then attempt to construct a syntax from those elements. In The Matter, a generated dot pattern is re-sculpted into myriad three-dimensional forms and shapes by (waveforms, which also generate sound). In C-Trend, a view of traffic shot from a window is transformed and sculpted into permutations of abstract, three-dimensional forms. Explanation is a computer-generated cross-hatch of lines that becomes three-dimensional, defining shapes in a synthetic landscape of gradually shifting image position and size.

→ Simultaneous sound and image generating waveforms.

Artifacts
by Woody Vasulka.

The Image Articulator: Jeffrey Schier

1980, 21:20 min, b/w and color, sound.

Artifacts is a didactic demonstration of the syntax and vocabulary of the digital image, via the electronic capabilities of the Digital Image Articulator. ^{Woody} Vasulka's intent is to create a dialogue, a symbiotic relationship between artist and machine. "By (Artifacts)," he states, "I mean that I have to share the creative process with the machine. It is responsible for too many elements in this work. These images come to you as they came to me - in a spirit of exploration." Initiated by basic algorithmical procedures, the images coalesce to form an overall conception of the electronic vocabulary made possible by this technology. ~~Vasulka~~ Woody works with a spherical shape and, in an ironic reference to the "hand of the artist," studies his hand as transformed by the Imager.

The Commission

by Woody Vasulka. Camera: Steina.

With: Robert Ashley, Ernest Gusella, Cosimo Corsano,
Ben Harris, Andrea Harris, David Ossman.

Set Design: Bradford Smith. Editor: Peter Kirby.

Audio Mix: Baird Banner. Vocoder: Harald Bode.

Scan Processor: Rutt/Etra.

Digital Articulator: Jeffrey Schier.

1983, 44:55 min, color, stereo sound.

Image Applying his electronic imaging codes *Woody*
to narrative in The Commission, Vasulka
develops a metaphorical image language to
envision an epic electronic opera. The text,
which is based on the relationship of violinist
Niccolo Paganini (played by video artist Ernest
Gusella) and composer Hector Berlioz (composer/
performer Robert Ashley), confronts myths
of Romanticism, history and art-making.
Constructing a fantastic video theater, Vasulka *Woody*
stages a narrative of transformation, an intricately
crafted blend of figuration and abstraction,
in which imaging techniques serve as
expressive visual syntax. Specific video effects
are assigned interpretive meaning; reframed
images proliferate within images in re-compositions
that propel the narrative progression.
Stat The Commission is a pivotal work in the articulation
of narrative strategies through all electronic image language.

Art of Memory

by Woody Vasulka. With: Daniel Nagrin, Klein.

Voices: Doris Cross. Videotools: Rutt/Etra,

Jeffrey Schier. Collaboration: Bradford Smith,

Penelope Place, Steina, David Aubrey.

1987, 36 min, color, stereo sound.

*Image Articulator
Rutt/Etra Scan Processor*

mono?

Woody's Art of Memory is one of the major works
in video, an astonishingly original and mature
articulation of Vasulka's inquiry into the
meaning of recorded images. Constructing a
haunted theater of memory from a spectacle of
filmic and electronic images, Vasulka collapses *Woody*
and transforms collective memory and history
in an enigmatic space and time. The monumental
landscape of the American Southwest

is the mythic site onto which he inscribes
newsreel footage of war - ghostly images
that become malleable, sculptural forms
through constant electronic transmutations.
In this metaphorical vision, the recorded image
becomes a monument to the past; history becomes
cultural memory through photography
and cinema. ~~Vasulka~~ *Woody* locates the trauma of
20th-century history in filmic images of violent
events, including the Spanish Civil War, the
Russian Revolution, World War II and the
advent of the nuclear bomb. Presided over by
a winged creature of conscience, history and
memory are seen to be manipulated by the
history and memory of images. In a breathtaking
conjoinment of the apparatuses of war,
history and the media, ~~Vasulka~~ *Woody* achieves a
poignant, ultimately tragic memory theater.

Best,
Minoru

HATANAKA, minoru
Assistant Curator
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The National Endowment for the Arts

In A So Desu Ka a musical syntax emerges from the visual point/counterpoint organized around duration, interval, rhythm, repetition, and series. This tape is organized around two categories of imagery: A selection of camera zooms, taken on travels in Japan, with progressive acceleration in speed and direction, and an emotionally charged meta-choreography of a dance troupe's performance and curtain call. Her compositional devices include flipping or reversing an image and playing it at imperceptibly different speeds on different screens, which gradually all synchronize at the same speed. These strategies are especially effective when the female dancer is bowing. The Lehar's waltz the dancers use would be banal without the manipulations of Steina's spectacular visual matrix, which transforms it into something at once exotic and poignant." _ Gene Youngblood

Pyroglyphs _ 1997

In close collaboration with Tom Joyce

In 1994 Steina spent long hours with blacksmith Tom Joyce video taping the process of building an iron gate. "I found iron gates a little too concrete, so I closed in on the intense and violent nature of materials being manipulated by torches, files and anvils - the rapid flicker of flames." The initial inspiration for Pyroglyphs was the ancient art of blacksmithing, but soon became a musical treatise of hammering and welding, blowtorches and metal saws. Those images and the sounds they made in turn inspired Tom to torch wood, paper, metal and liquids specifically for the camera. The processed sounds,

became a guide for arranging the work into a composition. The images are often slowed down, backwards or upside down.

Orka_ 1997

My background is in music. For me, it is the sound that leads me into the image. Every image has its own sound and in it I attempt to capture something flowing and living. I apply the same principle to art as to playing the violin: with the same attitude of continuous practice, the same concept of composition.

Since my art schooling was in music, I do not think of images as stills, but always as motion. My video images primarily hinge upon an undefined sense of time with no earth gravity. It is like a duty to show what can not be seen except with the eye of media: water flowing uphill or sideways, upside down rolling seas or a weather beaten drop of a glacier melt.

The idea is that perhaps the audience could feel a part of this creative trance, living for a moment in a mental world where they have never been. —
Steina

Thank you
Minoru

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Interface, 1970, 3:30 min., b/w
Jackie Curtis' First Television Special, 1970,
45 min., b/w
Sexmachine, 1970, 6 min., b/w
Sketches, 1970, 27 min., b/w
Tissues, 1970, 6 min., b/w
Black Sunrise, 1971, 21 min., color
Contrapoint, 1971, 3 min., b/w
Discs, 1971, 6 min., b/w
Elements, 1971, 9 min., color
Keysnow, 1971, 12 min., color
Shapes, 1971, 13 min., b/w
Swan Lake, 1971, 7 min., b/w
Distant Activities, 1972, 6 min., color
Soundprints, 1972, endless loops, color
Spaces 1, 1972, 15 min., b/w
Spaces 2, 1972, 15 min., b/w
Home, 1973, 16 min., color *
Golden Voyage, 1973, 15 min., color *
Solo For 3, 1974, 5 min., color *
Soundgated Images, 1974, 10 min., color *
Noisefields, 1974, 13 min., color *
1-2-3-4, 1974, 8 min., color *
Soundsize, 1974, 5 min., color *
Telc, 1974, 5 min., color *
Heraldic View, 1974, 5 min., color *
Six Programs For Television, Matrix, Vocabulary,
Transformations, Objects, Steina, Digital Images,
1979, 174 min. total (29 min. each), color
Progeny, 1981, 19 min., color (in collaboration with
Bradford Smith) *
In Search of the Castle, 1981, 12 min., color *
In the Land of the Elevator Girls, 1989, 4 min., color *

STEINA
VIDEOTAPES

Let It Be, 1970, 4 min., b/w
Violin Power, 1970-78, 10 min., b/w *
>From Cheektowaga to Tonawanda, 1975, 36 min., color
Signifying Nothing, 1975, 15 min., b/w
Sound and Fury, 1975, 15 min., b/w
Orbital Obsessions, 1975-77, revised 1988, 25 min., b/w
Switch! Monitor! Drift!, 1976, 50 min., b/w
Flux, 1977. 9 min., b/w *

Snowed Tapes, 1977, 15 min., b/w
Land of Timoteus, 1977, 15 min., color
Bad, 1979, 2 min., color *
Stasto, 1979, 6 min., b/w
Cantaloup, 1980, 25 min., color *
Exor, 1980, 4 min., color
Selected Treecuts, 1980, 8 min., color *
Urban Episodes, 1980, 9 min., color *
Summer Salt, 1982, 18 min., color *
Voice Windows, 1986, 8 min., color *
Lilith, 1987, 9 min., color *
Vocalization One, 1988, 12 min., color
A So Desu Ka, 1993, 10 min., color *
Pyroglyphs, 1995, 27 min., color *
Orka, 1997, 15 min., color *

WOODY VASULKA
VIDEOTAPES

Vocabulary, 1973, 5 min., color *
Explanation, 1974, 12 min., color *
Reminiscence, 1974, 5 min., color *
C-Trend, 1974, 10 min., color *
The Matter, 1974, 4 min., color *
Artifacts, 1980, 22 min., color *
The Commission, 1983, 40 min., color *
Art of Memory, 1987, 36 min., color *

Time is approximate
* is showing in exhibition

VASULKAS -

GREETINGS & APOLOGIES, ENCLOSED IS
¥40,000 AS A PARTIAL PHONE PAYMENT.

SUZAN & I ARE HAVING QUOTE A TIME ADJUSTING
TO THE RURAL LIFESTYLE... WE ARE BOTH
TEACHING FULL-TIME & SPENDING OFF HOURS
CLEANING THE HOUSE. IT WAS AN INCREDIBLE
MESS BUT WE ARE MAKING PROGRESS. WE WILL
BE IN TOKYO JUNE 3 & 4 FOR SUZAN'S GRE.
EXAMS. HOPE TO SEE YOU & HAND DELIVER
THE BALANCE OF OUR PHONE DEBT AT THAT
TIME. THE BLOOD OF MY ~~MY~~ ANCESTORS IS
AWASH IN SHAME.

WITH PROFUSE BOWING,

MARK

MARK McLOUGHLIN / SUZAN HAMILTON
SUWA ENGLISH ACADEMY
1-5-16 SUWA, SUWA-SH1
NAGANO - KEN F 392