

May 8, 1975

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina:

Got your message through Flora 2 days ago and tried to get you back several times but no luck.

First, perhaps you've forgotten but I do have your consent for "Video: The New Wave!" Big as life, it sits in the files and if you don't believe me I'll send you a Xerox.

With regard to Laurie McDonald, I'm surprised she takes the attitude she apparantly has when she talked to you. I did not accept her tapes because, frankly, I did not find them very original or very interesting. I invited her to submit any further tapes she might do and perhaps she may do something more appropriate for us.

I have often thought of trying to set up a panel to review tapes but I don't see how this could be done. While it might protect us from some artist, outraged when their tapes are not accepted, it probably would not help improve the quality of our offerings over our present method of having John and my selecting them by mutual agreement. Anyhow, thanks for the idea and certainly selection is a problem.

By the way, Flora tells me that "Three Transitions" by Peter Campus which was rented by you for the Belgium show has never been returned. Could you please look into this matter at your earliest possible convenience and get back to us with a time when we can expect to have the tape returned to us ?

Yours,



Howard Wise
President

ELECTRONIC ARTS INTERMIX, INC.
84 FIFTH AVENUE
NEW YORK, N. Y. 10011

12/3/74

Dear Steina & Woody:

I received Gerry O'Grady's letter of Nov. 29 about the
EXPRMNTL 5 Festival. Sounds like a good idea.

I Understand that you are ~~making~~ making the selection of Inte-
mix tapes--and the deadline is Dec,10 ?

Are you coming into NY for your show at the Anthology ?
Can we get toget-her then ?

I definitely want to be in on this show !!


Howard Wise

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

April 24, 1985

Dear Steina and Woody,

Now that we have settled into our new space at 10 Waverly Place, we are beginning work on a new distribution catalog for EAI's Artist Videotape Distribution Service. Planned for publication in late 1985 or early 1986, this catalog will include detailed descriptions of all of the tapes in the collection, artists' bios, photographs, and several essays.

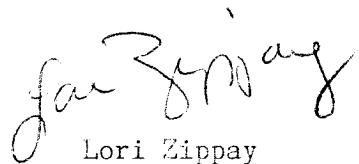
Because this catalog is a major undertaking, we want to make sure that all of the tapes are accurately described and that the information about them (date, time, color/b&w, silent/mono/stereo, credits) is correct. To best insure accuracy, and to make sure that the artists are satisfied with the tape descriptions, we are asking all of the artists represented in the collection to send us material about their tapes.

Do you have printed material, program notes, photographs, or press material on your tapes that we do not? Do you have tape descriptions that you would like us to use, or to quote from? Do you have specific photos you would like us to use? Is the information we have on your tapes accurate? What information do you want to be included in your bio? What credits do you want to have listed?

Your input is crucial in how we put this catalog together, especially if the way your tapes appear in the catalog is important to you. The sooner that any material is sent to us the better; all reasonable requests by artists in terms of their tape descriptions and bios will be honored. If we do not hear from you, we will assume that you are giving us permission to compile this information ourselves.

We will be in touch throughout the course of our research to update you on the progress of the catalog. Thank you for your cooperation in helping us to put together this important publication, and hope to hear from you soon.

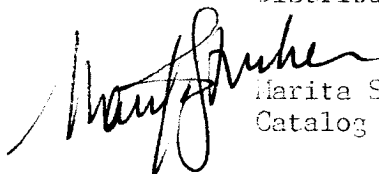
Best wishes,



Lori Zippay
Administrative Director



Bob Beck
Distribution Coordinator



Marita Sturken
Catalog Editor

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

BULK RATE
U. S. POSTAGE
PAID
New York, N. Y.
Permit No. 4261

Electronic Arts Intermix
10 Waverly Place
New York, NY 10003

Electronic Arts Intermix
Spring 1988

Electronic Arts Intermix

Videotapes by Artist/Producer

MARINA ABRAMOVIC/ULAY

City of Angels (1983) 21:37 min., color
Terra Degli Dei Madre (1984) 15:40 min., color
Terminal Garden (1986) 20:14 min., color

VITO ACCONCI

Centers (1971) 22:28 min., bw
Contacts (1971) 29:47 min., bw
Waterways: 4 Saliva Studies (1971) 22:27 min., bw
Remote Control (1971) 62:30 min., bw (2-channel)
Pryings (1971) 17:10 min., bw*
Claim Excerpts (1971) 62:11 min., bw*
Association Area (1971) 62 min., bw*
Face-Off (1972) 32:57 min., bw
Undertone (1972) 34:12 min., bw
Recording Studio From Air Time (1973) 36:49 min., bw
Command Performance (1973) 56:40 min., bw
Home Movies (1973) 32:19 min., bw
Theme Song (1973) 33:15 min., bw
Face of the Earth (1974) 22:18 min., color
Shoot (1974) 10:18 min., color
Turn On (1974) 21:52 min., color
Open Book (1974) 10:09 min., color*
The Red Tapes (1976) 141:27 min., bw
Election Tape (1984) 2:03 min., color

JOHN ADAMS

Stories (1981) 12:17 min., color
Sensible Shoes (1983) 11:10 min., color
Intellectual Properties (1985) 60 min., bw/color
It Seems Strange But It's Almost Dinner Time Margaret (1986)
60 sec., color

MERRILL ALDIGHERI/JOE TRIPICIAN

"A Little Off the Brain, Please" (1980-84) 29:30 min., color
Martian Luau (1983) 25:33 min., color
Artist Performance Profile (1984) 20:45 min., color
The Kissing Booth (1988) 28:00 min., color

MAX ALMY

Modern Times (1979) 18:56 min., color
Deadline (1981) 3:53 min., color
Leaving the 20th Century (1982) 10:17 min., color
Perfect Leader (1983) 4:11 min., color
Lost in the Pictures (1985) 4:06 min., color
Drake's Equation (1987) 3:45 min., color

MARIE ANDRE

Galerie des portraits (1982) 45 min., color
Constant (1984) 10 min., color
Repetitions (1985) 45 min., bw/color
Compositie (1985) 9 min., bw
Un ange passe (1985) 41:05 min., color
Evento (1986-87) 25:00 min., color
Bruxelles, une ville en ete (1987) 11:00 min., color*

ANT FARM

Media Burn (1975) 25:43 min., color
The Cadillac Ranch Show/Media Burn (1974-75) 30:00 min.,
color
"Off-Air" Australia (1976) 30:45 min., bw/color

CHARLES ATLAS

Secret of the Waterfall (1982-83) 28:35 min., color
Parafango (1983-84) 37:45 min., color
From an Island Summer (1983-84) 13:04 min., color
Jump (Hysterique Bouree) (1984) 14:43 min., color
Hail the New Puritan (1985-86) 84:47 min., color
Ex-Romance (1987) 48:22 min., color

JOHN BALDESSARI**

Folding Hat (1970-71) 27:00 min., bw
Art Disaster (1971) 30:00 min., bw
Baldessari Sings Lewitt (1971) 15:00 min., bw
I Am Making Art (1971) 15:00 min., bw
I Will Not Make Any More Boring Art (1971) 30:00 min., bw
Walking Forward - Running Past (1971) 15:00 min., bw
Inventory (1972) 30:00 min., bw
Teaching a Plant the Alphabet (1972) 15:00 min., bw
Three Feathers and Other Fairy Tales (1972) 30:00 min., bw
Ed Henderson Reconstructs Movie Scenarios (1973)
30:00 min., bw
How We Do Art Now (1973) 30:00 min., bw
The Meaning of Various News Photos to Ed Henderson
(1973) 15:00 min., bw
The Way We Do Art Now and Other Sacred Tales (1973)
30:00 min., bw
Ed Henderson Suggests Soundtracks for Photographs (1975)
28:00 min., bw
The Italian Tape (1975) 8:38 min., bw
*Four Minutes of Trying to Tune Two Glasses (for the Phil Glass
Sextet)* (1976) 4:00 min., bw
Two Melodies (1977) 5:30 min., color
Six Colorful Stories (1977) 17:00 min., color

BURT BARR**

The Woman Next Door (1984) 19:10 min., color
The Elevator (1985) 5:10 min., color
O Panama (1985) 27:19 min., color
With Special Thanks (1986) 5:29 min., color
Ice (1987) 4:28 min., color
Trisha and Carmen (1988) 38:45 min., color

ROS BARRON

Janine (1979) 11:27 min., color
Magritte Sur La Plage (1976) 14:20 min., color
Viva Magritte (1983) 19:13 min., color
Time With Magritte (1985) 20:45 min., color

STEPHEN BECK

Synthesis (1972-74) 28:56 min., color
Illuminated Music 2 and 3 (1973) 29:14 min., color
Video Weavings/Anima/Union (1974-76) 27:02 min., color
Voodoo Child/Are You Experienced? (1982) 14:07 min.,
color

RAYMOND BELLOUR/PHILIPPE VENAULT

l'Image du cinema (1981) 79:43 min., color

JOSEPH BEUYS/DOUGLAS DAVIS/NAM JUNE PAIK

Documenta 6 Satellite Telecast (1977) 28:56 min., color

* In progress. Inquire.

** New Artist

New Tape

DARA BIRNBAUM

Technology/Transformation: Wonder Woman (1978-79) 5:36 min., color
Kiss the Girls: Make Them Cry (1979) 6:36 min., color
Pop-Pop-Video: General Hospital/Olympic Women Speed Skaters and Kojak/Wang (1980) 5:24 min., color
Remy/Grand Central: Trains & Boats & Planes (1980) 4:18 min., color
PM Magazine/Acid Rock (1982) 4:15 min., color
Fire! (1982) 3:15 min., color
Damnation of Faust: Evocation (1983) 10:02 min., color
Damnation of Faust: Will-o'-The Wisp (1985) 5:40 min., color
Damnation of Faust: Charming Landscape (1987) 6:30 min., color

SKIP BLUMBERG

When I Was a Worker Like LaVerné (1976) 28:30 min., bw
JGLNG and The First International Whistling Show (1976-78) 30:00 min., bw
Small Town Contests (1980) 24:38 min., color
Festival of (Musical) Saws 15:00 min., color
The Ugly Dog Contest 4:10 min., color
Summer Ski Jump 5:28 min., color
For A Moment You Fly: The Big Apple Circus (1979) 28:50 min., color
Earle Murphy's Winter Olympics (1980) 29:20 min., color
Pick Up Your Feet: The Double Dutch Show (1981) 28:25 min., bw
The 21st Annual World Eskimo-Indian Olympics (1983) 27:00 min., color
Elephant Games/Flying Moming Glory (on fire) (1985) 27:42 min., color
Spalding Gray's "A Personal History of the American Theater" (1985) 26:50 min., color
Interviews with Interviewers (1985) 51:35 min., color
Art-On-Parade (1985) 24:45 min., color
New Dance (1986) 24:30 min., color
Charles Moulton's Nine Person Precision Ball Passing 8 min., color
Michael Moshen: Solos 15:30 min., color
Toward a Minimal Choreography 1:00 min., color
Seoul Brother Report (1986) 3:42 min., color
New Music America #1 (1987) 26:30 min., color
Women of the Calabash (1987) 18:58 min., color
Get Wet (1988) 5:00 min., color*

ANTE BOZANICH

Ante Bozanich: Selected Works (1974-80) 31:05 min., bw/color
Selected Short Works (1974-77) 15:32 min., bw
Alarm (1980) 10:25 min., color
Scratch (1980) 5:45 min., color
Soff Pain (1982) 9:20 min., color
Pale of Night (1986) 5:57 min., color
Valley of the Hermit (1988) 15:00 min., color*

BARBARA BUCKNER

Pictures of the Lost (1978) 22:58 min., color, silent
Barbara Buckner: Selected Works (1979-81) 23:16 min., color, silent
Hearts (1979) 11:56 min., color
Heads (1980) 5:41 min., color, silent
Millenia (1981) 5:33 min., color, silent
The Golden Pictures (1980) 6:16 min., color, silent
Greece to Jupiter: It's a Matter of Energy (1982) 4:51 min., bw, silent

CHRIS BURDEN

Documentation of Selected Works (1971-75) 34:38 min., bw/color
The Big Wrench (1979) 15:12 min., color
The Big Wheel (1980) 29:02 min., color

JAMES BYRNE

James Byrne: Selected Works (1974-78) 17:10 min., bw
Translucent (1974) 2:15 min., bw
Both (1974) 3:38 min., bw
Works For Broadcast (1977) 4:23 min., bw
I Like Mechanics Magazine (1978) 6:21 min., bw
One Way (1979) 7:54 min., bw
of Water, of Place (1980)
Solo! (1985) 28:31 min., color
Exposure (1985) 5:55 min., color
Tango (1985) 6:03 min., color
X-Ray Eyes (1985) 14:53 min., color
Lament (1986) 8:57 min., bw
Meditations on the Northern Shore (1986) 15:44 min., color
Fields (1987) 11:11 min., color
Small Distances (1987) 14:00 min., color
Regardless of the Moment (1988) 39:45 min., bw□

JOHN CAGE

Catch 44 (1971) 30:00 min., color

ROBERT CAHEN

Juste le temps (1983) 12:45 min., color
Cartes postales (1984) 16:52 min., color
Boulez-Repons (1986) 42:58 min., color
Parcelle de Ciel (1987) 17:00 min., color*

PETER CAMPUS

Double Vision (1971) 14:45 min., bw, silent
Dynamic Field Series (1971) 23:42 min., bw
Peter Campus: Selected Works I (1973-74) 29:07 min., color
Three Transitions (1973) 4:53 min., color
Set of Co-incidence (1974) 13:24 min., color, silent
R-G-B (1974) 11:30 min., color
VTR Peter Campus (1975) 28:45 min., color
Peter Campus: Selected Works II (1976) 20:49 min., color
Four Sided Tape 3:20 min., color
East Ended Tape 6:46 min., color
Third Tape 5:06 min., color
Six Fragments 5:07 min., color
An Artist of the Seventies (1977) 28:55 min., color

SHIRLEY CLARKE

Savage/Love (1982) 25:39 min., color
Tongues (1982) 20:00 min., color

WENDY CLARKE

Love Tapes: Series 18 (1981) 58:50 min., bw
Love Tapes: Series 19 (1981) 28:00 min., bw

MAXI COHEN

My Bubi, My Zada (1975) 17:28 min., bw
Happy Birthday, America (1976) 16:03 min., bw
Cape May: End of the Season (1981) 4:36 min., color
Second Grade Dreams (1982) 4:22 min., color
Las Vegas: Last Oasis of America (1982) 22:12 min., color
Ozone Stories (1983) 20:15 min., color
Edge of Life (1984) 19:07 min., color
Spalding Gray: Train Story from Swimming to Cambodia
 (1985) 6:13 min., color
Anger (1986) 20:00 min., color

CECELIA CONDIT

Beneath the Skin (1981) 12:05 min., color
Possibly in Michigan (1983) 11:40 min., color
Not a Jealous Bone (1987) 10:24 min., color

DAVID CORT

Mayday Realtime (1971) 59:45 min., color
At Maple Tree Farm and Beyond (1972-75) 27:09 min., bw
Explorations in Videospace (1974) 30:00 min., color
Focusing the Sun (1977) 26:07 min., bw

MERCÉ CUNNINGHAM

Merce by Merce by Paik (1975) 28:45 min., color

PETER D'AGOSTINO

The Walk Series (1973-74) 61:16 min., bw
comings and goings (1977-79) 28:30 min., bw/color
Paris (METRO) 5:22 min., color
San Francisco (BART) 15:00 min., bw/color
Washington (METRO) 8:08 min., color
Proposal For QUBE (1978) 10:02 min., bw/color
QUARKS (1979-80) 8:06 min., color
Suburban Strategies (1980) 15:43 min., color
Dayton MALLing (1980) 6:28 min., color
LA (Century City) (1980) 9:15 min., color
TeleTapes (1981) 27:50 min., color
DOUBLE YOU (and X, Y, Z) (1983-85) (Videotape) 18:44 min.,
 color
DOUBLE YOU (and X, Y, Z) (1983-85) (Videodisc) 18:44 min.,
 color
In the Beginning was the S: Part I (1988) 7:00 min., color □

DOUGLAS DAVIS

Video Against Video (1975) 28:50 min., bw/color
Post-Video (1981) 29:06 min., bw/color
Double Entendre (1981) 31:32 min., color
Menage a Trois (1986) 59:45 min., color

CARA DeVITO

Amma L'Uomo Tuo (Always Love Your Man) (1975)
 19:00 min., bw

DIMITRI DEVYATKIN

Suggestopedia, a Science of Learning (1971) 26:48 min., bw
Media Shuttle: New York/Moscow (1978) 30:00 min., bw
 color
Video From Russia: The People Speak (1984) 53:10 min.,
 color

JUAN DOWNEY

Moving (1974) 27:00 min., color
Las Meninas (Maidens of Honor) (1975) 20:34 min., color
Guahibos (1976) 25:10 min., bw/color
Yanomani Healing One (1977) 51:27 min., bw
The Laughing Alligator (1979) 27:00 min., color
The Looking Glass (1981) 28:49 min., color
Information Withheld (1983) 28:27 min., color
Shifters (1984) 28:10 min., color
J.S. Bach (1986) 28:25 min., color
The Motherland (1986) 7:04 min., color

DOWNTOWN COMMUNITY TELEVISION CENTER (DCTV)
(JON ALPERT & KEIKO TSUNO)

Cuba: The People, Part I (1974) 58:14 min.
VTR: Downtown Community Television Center (1975)
Chinatown: Immigrants in America (1976) 57:55 min., color
Health Care: Your Money or Your Life (1977) 58:10 min.,
 color
Vietnam: Picking Up the Pieces (1978) 58:06 min., color
Third Avenue: Only the Strong Survive (1980) 58:10 min.,
 color
El Salvador: Nowhere To Run (1981) 24:58 min.
Invisible Citizens: Japanese Americans (1983) 56:48 min.,
 color
Hard Metals Disease (1984) 27:44 min., color
The Philippines: Life, Death and Revolution (1987) 32:21 min.,
 color

ED EMSHWILLER

Scape-mates (1972) 28:16 min., color
Thermogenesis (1972) 11:55 min., color
Pilobolus And Joan (1973) 57:40 min., color
Crossings and Meetings (1974) 27:33 min., color
Family Focus (1975) 57:53 min., color
Sur Faces (1977) 58:00 min., color
Dubs (1978) 24:00 min., color
Sunstone (1979) 2:57 min., color
Skin Matrix (1984) 16:57 min., color, *Skin Matrix S* (1984)
 8:46 min., color
Hungers (1988) 27:58 min., color □

KEN FEINGOLD

*Water Falling From One World to Another/Purely Human
 Sleep* (1980) 64:43 min., color
Allegory of Oblivion (1981) 168:30 min., color, silent
Relays That Destroy Instants (1981-83) 35:15 min., color
5 dim/MIND (1983) 29:00 min., color
The Double (1984) 29:00 min., color
Irony (The Abyss of Speech) (1985) 28:50 min., color
The Smallest Particle (1987) 7:53 min., color
India Time (1987) 45:54 min., color

KIT FITZGERALD/JOHN SANBORN

- Exchange in Three Parts* (1977) 27:14 min., color
Paris a la Carte (1978) 28:15 min., color
Interpolation (1979) 28:15 min., color
Resolution of the Eye (1980) 40:15 min., color
Olympic Fragments (1980) 10:35 min., color
Still Life (1981) (Static/Don't Ask/Episode/Black and White) 7:30 min., color
Antarctica (1981) (*Ear to the Ground/Wayne Hays Blues Siberia/The Long Island/And Now This . . .*) 19:28 min., color
A Tribute to Nam June Paik (1982) 27:58 min., color
Heartbeat (1982) 4:03 min., color
Wild Thing (1982) 3:27 min., color
Big Electric Cat (1982) 5:12 min., color

KIT FITZGERALD

- To Sorrow . . .* (1984) 5:38 min., color
Video Drawings (1985-86) 6:35 min., color
Holy Cross (1985) 3:21 min., color
Romance (1986) 6:28 min., color
Adelic Penguins (1986) 32:39 min., color
Live Video Dance (1987) *In collaboration with Stephanie Woodard*. 6:20 min., color

RICHARD FOREMAN

- Out of the Body Travel* (1976) 42:00 min., bw
City Archives (1978) 28:16 min., color

TERRY FOX

- Children's Tapes* (1974) 150:00 min., bw

MATTHEW GELLER

- Matthew Geller: Selected Works* (1979) 31:08 min., bw
Struction 2:20 min., bw
Constructs 4:18 min., bw
Location 'A' (Position 'A') 14:30 min., bw
True Cross Fire (1980) 56:42 min., color
Spots (1980-84) 8:49 min., color
Times Square Show (1980) 6:30 min., color
The Ritz (1983) 00:29 min., color
Postage Paid (1984) 00:53 min., color
In Case of Nuclear Attack (1982) 1:37 min., color
Windfalls (1982) 22:06 min., color
Everglades City (1985) 91:50 min., color
Bees & Thoroughbreds (1987) 28:26 min., color
Spill Britches (1988) 58:00 min., color*

DAVIDSON GIGLIOTTI

- Chant a Capella* (1978) 31:07 min., color
After Montgolfier (1980) 10:35 min., color
Difficult Music (1981) 26:59 min., color

FRANK GILLETTE

- Hark! Hork!* (1972-73) 19:25 min., bw
Rituals for a Still Life (1974-75) 24:54 min., bw
Quidditas (1975) 19:00 min., color
Mecox (1976-77) 18:06 min., color
Maul Cycle (1977) 45:40 min., color
Symptomatic Syntax (1981) 20:00 min., color
In the Creeks (1984) 59:27 min., color
The Tempest (1984) 8:11 min., color
Cannon 1/Cannon 2 (1984) 12:02 min., color

ARTHUR GINSBERG

- The Continuing Story of Carel and Ferd* (1970-75) 58:35 min., color/bw

JEAN-LUC GODARD/ANNE MARIE MIEVILLE

- Six Fois Deux (6 parts)* (1976) 100:00 min. each, color
France/Tour/Detour/Deux/Enfants (12 movements) (1978) 26:00 min. each
Scenario du film Passion (1982) 54:00 min., color
Soft and Hard (1985) 48:11 min., color
(All in French with English subtitles)

SHALOM GOREWITZ

- Travels* (1978-79) 28:05 min., color
Measures of Volatility (1979) 6:00 min., color
El Corandero (1979) 5:33 min., color
Excavations (1979) 4:48 min., color
Autumn Floods (1979) 6:10 min., color
Delta Visions (1980) 4:24 min., color
U.S. Sweat/Sign Off (1981-82) 16:10 min., color
Melehi (1984) 25:10 min., color
A Conversation With Robert Longo (1984) 11:17 min., color
Selected Works (1984-87) 26:25 min., color
A Small Jubilee (1987) 7:04 min., color
Subatomic Babies (1983) 8:07 min., color
Blue Sweet (1984) 3:32 min., color
Run (1985) 3:41 min., color
Black Fire (1986) 4:41 min., color
After the Storm (1988) 10:00 min., color □

DAN GRAHAM

- Past Future Split Attention* (1972) 17:03 min., bw
Performance/Audience/Mirror (1975) 22:52 min., bw
Westkunst (Modern Period): Dan Graham Segment (1980) 7:10 min., color
Minor Threat (1983) 38:18 min., color
Performance and Stage-Set (1983) 45:45 min., bw
Rock My Religion (1982-84) 55:27 min., bw/color

JULIE GUSTAFSON

- The Politics of Intimacy* (1974) 52:23 min., color

DOUG HALL

- The Amarillo News Tapes* (1980) 25:52 min., color
The Speech (1982) 3:34 min., color
This is the Truth (1982) 3:30 min., color
Songs of the 80's (1983) 15:53 min., color
Almost Like a Dance (1984) 4:25 min., color
Prelude to the Tempest (1985) 14:51 min., color
Storm and Stress (1986) 47:52 min., bw/color

GUSTAV HAMOS

- Selected Works* (1981-87) 26:00 min., color
Commercial (1981) 10:06 min., color
Superman (1982-87) 6:29 min., color
Snow White (1983) 3:07 min., color
Le Dernier Jour (1984) 6:01 min., color
Seins Fiction II: The Invincible (1983-87) 21:05 min., color
Cheri, mir ist schlecht (Cherie, I Feel Bad) (1984) 57:28 min., color
Der Unbesiegbare (The Invincible) Parts I and II (1985) 87:00 min., color
Killer (1986) 8:10 min., color

GARY HILL

- Gary Hill: Selected Works I* (1975-78) 25:00 min., color
Mirror Road (1975-76) 6:26 min., color, silent
Bits (1976-77) 2:59 min., color, silent
Bathing (1977) 4:30 min., color
Windows (1978) 8:28 min., color
Objects With Destinations (1979) 3:57 min., color
Gary Hill: Selected Works II (1977-78) 19:26 min., color
Electronic Linguistics (1977) 3:39 min., bw
Sums & Differences (1978) 8:24 min., bw
Black/White/Text (1980) 7:23 min., bw
Gary Hill: Selected Works III (1978-79) 17:23 min., color
Full Circle (1978) 3:38 min., color
Mouthpiece (1978) 1:07 min., color
Elements (1978) 2:13 min., color
Picture Story (1979) 6:26 min., color
Equal Time (1979) 4:39 min., color
Soundings (1979) 18:03 min., color
Around & About (1980) 5:00 min., color
Videograms (1980-81) 13:27 min., color
Processual Video (1980) 11:13 min., color
Primarily Speaking (1983) 19:23 min., color
Happenstance (Part One of Many Parts) (1983) 6:47 min., color
Why Do Things Get In a Muddle? (Come on Petunia) (1984) 33:09 min., color
URA ARU (the backside exists) (1985-86) 28:30 min., color
Tale Enclosure (1986) 5:50 min., color
Mediations (1986) 4:17 min., color □
Incidence of Catastrophe (1988) 30:00 min., color*

NAN HOOVER

- Nan Hoover: Selected Works* (1978-79) 47:55 min., color
Impressions (1978) 9:45 min., color
Primary Colors (1980) 6:35 min., color
Color Pieces (1980) 11:55 min., color, silent
Light and Object (1982) 20:20 min., color
Nan Hoover: Selected Works II (1983-85) 45:05 min., color
Returning To Fuji (1984) 5:10 min., color
Desert (1985) 10:30 min., color
Landscape (1983) 6:00 min., color
Halfsleep (1984) 16:43 min., color
Eye Watching (1984) 7:22 min., color
Flora/Watching Out (1985-86) 22:11 min., color/bw

MAKO IDEMITSU

- HIDEO II's Me, MAMA* (1983) 26:49 min., color
Great Mother (HARUMI) (1983) 13:03 min., color
Great Mother (YUMIKO) (1983) 24:30 min., color
Great Mother (SACHIKO) (1984) 18:45 min., color
The Marriage of YASUSHI (1986) 23:20 min., color
Yoji, What's Wrong With You? (1987) 17:50 min., color

JOAN JONAS

- Left Side Right Side* (1972) 7:00 min., bw
Vertical Roll (1972) 19:38 min., bw
Organic Honey's Visual Telepathy (1972) 17:24 min., bw
Barking/Three Returns (1973) 15:34 min., bw
Glass Puzzle (1973) 17:27 min., bw
Disturbances (1974) 11:00 min., bw
Good Night Good Morning (1976) 11:38 min., bw
I Want to Live in the Country (1976) 24:06 min., color
Upside Down and Backwards (1979) 29:03 min., color
He Saw Her Burning (1983) 19:32 min., color
Double Lunar Dogs (1984) 24:04 min., color
Big Market (1984) 23:36 min., bw/color

LAURA KIPNIS

- Your Money or Your Life* (1982) 46:37 min., color
Ecstasy Unlimited: The Interpenetrations of Sex Capital (1985) 59:54 min., color
A Man's Woman (1987) 52:00 min., color □

SHIGEKO KUBOTA

- Europe on 1/2 Inch a Day* (1972) 30:48 min., bw/color
Marcel Duchamp and John Cage (1972) 28:27 min., bw
Video Girls and Video Songs for Navajo Sky (1973) 31:56 min., bw/color
My Father (1974) 15:24 min., bw
Trip to Korea (1984) 9:05 min., color
Video Installations 1970-86 (1986) 12:36 min., color
Soho Soap/Rain Damage (1986) 8:25 min., color
Rock Video: Cherry Blossom (1986) 12:54 min., color, silent

TONY LABAT

- Babalu* (1980) 10:10 min., color
Room Service (1980) 7:37 min., color
Ñ (1982) 8:03 min., color
Kikiriki (1983) 11:57 min., color
Lost in the Translation (1984) 8:35 min., color
La Jungla (1985) 13:32 min., bw
Mayami: Between Cut and Action (1986) 13:54 min., color

JOAN LOGUE

- Video Portraits: Silent Words for Installation* (1973-83) 19:49 min., color
30 Second Spots: New York (1982) 14:45 min., color
30 Second Spots: Paris (1983) 12:21 min., color
Rene and Georgette Magritte (1984) 3:42 min., color
30 Second Spots: San Francisco (1984) 2:54 min., color
Portraits: New England Fishermen (1985) 14:55 min., color
Video Portraits: French Writers (1987) 7:46 min., color

LONDON VIDEO ARTS

- Post Modern/Post Script Program: New British Video - Program I* (1985) 61:22 min., color
Post Modern/Post Script Program: New British Video - Program II (1985) 59:14 min., color

CHIP LORD

- Selected Works* (1977-84) 25:35 min., color
Celebrity Author (1977) 1:52 min., color
Executive Air Traveler (1979) 2:43 min., color
Abscam (Framed) (1981) 10:17 min., bw/color
Get Ready To March (1981) 1:21 min., color
Three Drugs (1983) 2:20 min., color
Bi-Coastal (1983) 00:40 min., color
AUTO FIRE LIFE (1984) 7:02 min., color
Easy Living (1984) 18:15 min., color
Ballplayer (1986) 13:13 min., color
Not Top Gun (1987) 26:00 min., color □

CHIP LORD/BRANDA MILLER/ANTONIO MUNTADAS

- Media Hostages* (1985) 25:20 min., color

MARY LUCIER

- Bird's Eye* (1978) 23:00 min., bw
Ohio at Giverny (Two-channel split-screen composite) (1983) 17:00 min., color
Ohio to Giverny: Memory of Light (1983) 18:25 min., color
Wintergarden (Two-channel split-screen composite) (1984) 11:11 min., color
Amphibian (Two-channel split-screen composite) (1985) 9:44 min., color
In the Blink of an eye (amphibian dreams) "If I Could Fly I Would Fly" (1987) 25:11 min., color

EVA MAIER

- Eva Maier: Selected Works* (1977-82) 37:04 min., bw/color
Pink Beans (1977-78)
Two (1980)
Green Line (1981) 3:17 min., bw
Larry's Toe (1982) 3:34 min., color
The Four Seasons (1983) 12:41 min., color

ESTI GALILI MARPET

- The West Bank: Whose Promised Land?* (1984) 28:02 min., color

PIER MARTON

- Performance For Video* (1978-82) 23:29 min., color
Guitar Piece 2:33 min., color
Tapes 15:35 min., color
Telepathos 2:10 min., color
Hope You Croak Before Me 3:11 min., color
heaven is what I've done (for my fellow beings) (1984) 2:36 min., color
Unity Through Strength (1981-82) 6:30 min., color
SAY I'M A JEW (1985) 28:21 min., color
are we and/or do we LIKE MEN (1986) 16:42 min., color

MEDIA BUS

- Probably The World's Smallest TV Station* (1975) 60:00 min., bw/color
Greetings From Lanesville (1976) 28:42 min., bw/color

MICA-TV (CAROLE ANN KLONARIDES AND MICHAEL OWEN)

- Cindy Sherman: An Interview* (1980-81) 10:20 min., color
Richard Prince: Editions (1982) 6:47 min., color
R.M. Fischer: An Industrial (1983) 3:30 min., color
John Torreano: Art World Wizard (1986) 4:14 min., bw/color
Cascade (1988) 6:30 min., color □

BRANDA MILLER

- L.A. Nickel* (1983) 8:33 min., color
Auto Olympia (1984) 26:10 min., color
That's It, Forget It (1985) 4:50 min., color
I Want Some Insecticide (1986) 3:53 min., color
?What's Up? (1987) 33:11 min., color

ANTONIO MUNTADAS

- Between the Lines* (1979) 23:27 min., color
Media Ecology Ads (1982) 12:22 min., color
Watching the Press/Reading Television (1981) 11:20 min., color
Between the Frames - Chapter 5: The Docents (1983) 12:20 min., color
Credits (1984) 27:02 min., color
Political Advertisement: 1954-84 (1984) With Marshall Reese. 34:46 min., bw/color
Muntadas: Portrait and Installations (1982-85)
Artists' Portraits: Antonio Muntadas (1982) 4:14 min., color
This is not an Advertisement (1985) 5:05 min., color
Between the Frames - Chapter 1: The Dealers and Chapter 3: The Galleries (1986) 36:51 min., color
Slogans (1986) 8:35 min., color

RITA MYERS

- Installation Documentation I* (1977-81) 65:00 min., color
Barricade to Blue (1977) 30:00 min., color
Dancing in the Land Where Children are the Light (1981) 35:00 min., color 3-channel
Installation Documentation II (1983) 20:00 min., color
The Forms that Begin at the Outer Rim 10:00 min., color
The Eye of the Beast is Red 10:00 min., color
In the Planet of the Eye (1984) 5:15 min., color
The Allure of the Concentric: Installation Documentation (1985) 5:00 min., color
Riff/Rise: Installation Documentation (1986) 5:00 min., color

JACQUES-LOUIS NYST

- Theresa Plane* (1983) 13:47 min., color
J'ai La Tête Qui Toume (1984) 15:48 min., color
Hyalolde (1985) 27:08 min., color
l'Image (1987) With Danlele Nyst. 42:00 min., bw/color □

MARCEL ODENBACH

- To Stay in a Good Mood* (1977-78) 12:51 min., color
Die Distance Zwischen Mir und Meinen Verlusten (The Distance Between Myself and My Losses) (1983) 10:11 min., color
Vorurteile (Prejudices) (1984) 8:22 min., color
I Do the Pain Test (1984) 6:25 min., color
As if Memories Could Deceive Me (1986) 17:29 min., bw/color
Die Einen den Anderen (1986) 21:13 min., bw/color
Dans la vision peripherique du temoin (1986) 13:33 min., bw/color
Die glückliche Begegnung (1987) 6:00 min., color*

TONY OURSLER

- Tony Oursler: Selected Works* (1979) 34:20 min., bw/color
Life 9:17 min., bw
Diamond (Head) 13:52 min., bw
Good Things and Bad Things 11:51 min., bw/color
The Weak Bullet (1980) 12:41 min., color
The Loner (1980) 29:56 min., color
Grand Mal (1981) 22:36 min., color
Son of Oil (1982) 16:08 min., color
Spinout (1983) 16:02 min., color
EVOL (1984) 28:58 min., color
Diamond: The 8 Lights (Spheres of Influence) (1985)
 53:47 min., color
Sucker (1987) 5:33 min., color
Joyride™ (1988) With Constance DeJong. 14:23 min., color □

NAM JUNE PAIK

- Global Groove* (1973) 28:30 min., color
A Tribute to John Cage (1973) 60:00 min., color
Nam June Paik Edited for Television (1975) 28:14 min., bw/
 color
Merce By Merce By Paik (1975) 13:05 min., color
Suite 212 (1977) 150:00 min., color. Also available in
 30:00 min. format.
You Can't Lick Stamps in China (1978) 28:34 min., color
Media Shuttle: Moscow/New York (1978) 28:11 min., bw/
 color
Guadalcanal Requiem (1979) 28:33 min., color
Lake Placid '80 (1980) 3:49 min., color
My Mix '81 (1981) 24:50 min., color
Allan 'N Allen's Complaint (1982) With Shigeko Kubota.
 28:33 min., color
Vusac — NY (1984) 27:10 min., color
Butterfly (1986) 2:03 min., color
Two Channel Music Tape: Spring/Fall (1987) 32:20 min.,
 color

CHARLEMAGNE PALESTINE

- Body Music I and II* (1973) 12:39 min., bw/7:51 min., bw
Snake (1974) 10:43 min., bw
Four Motion Studies (1974) 13:24 min., bw
Running Outburst (1975) 5:56 min., bw
Internal Tantrum (1975) 7:35 min., bw
You Should Never Forget The Jungle/St. Vitus Dance (1975)
 11:09 min., color
Andros (1975-76) 57:13 min., bw
Island Song/Island Monologue (1976) 31:34 min., bw
Where It's Coming From (1977) 56:50 min., bw
Dark Into Dark (1979) 19:28 min., color

RAINDANCE

- The Rays* (1970) 23:08 min., bw
Proto Media Primer (1970) 16:05 min., bw
Interview With Buckminster Fuller (1970) 33:49 min., bw
Media Primer (Schneider) (1970) 23:07 min., bw
Media Primer (Shamberg) (1971) 16:29 min., bw

DANIEL REEVES

- Daniel Reeves: Selected Works* (1979-82) 21:17 min., color
Thousands Watch (1979) 6:29 min., color
Body Count (1980) 9:58 min., color
Arches (1982) 5:30 min., color
Smothering Dreams (1981) 22:05 min., color
Amida (1983) 8:30 min., color
Sabda (1984) 14:55 min., color
A Mosaic for the Kali Yuga (1986) 5:05 min., color
Ganapati/A Spirit in the Bush (1986) 45:00 min., color
Sombra a Sombra (Shadow to Shadow) (1988) 15:00 min.,
 color*

JOHN REILLY/JULIE GUSTAFSON

- Giving Birth: Four Portraits* (1976) 58:45 min., bw/color
Home (1979) 88:05 min., bw/color
Pursuit of Happiness (1983) 58:45 min., color
The Trial of the AVCO Plowshares (1986) 75:03 min., color

JOHN REILLY/STEFAN MOORE

- The Irish Tapes* (1974) 44:35 min., bw

ULRIKE ROSENBACH

- Glauben Sie nicht, dass ich eine Amazone bin (Don't
 Believe That I am a Amazon)* 15:00 min., bw
*Reflexionen über die Geburt der Venus (Reflections on the
 Birth of Venus)* (1976) 15:00 min., color
Das Feenband (The Visual Gong) (1983) 15:00 min., color
Aufwärts zum Mount Everest (Upwards to Mount Everest)
 (1983) 7:00 min., color
Alle lieben Carmen (Everybody Loves Carmen) (1983-84)
 5:00 min., color
*Begegnung mit Ewa und Adam (Meeting With Adam and
 Eve)* (1984) 30:00 min., color
Die eulenspielerin (The Female Fool) (1985) 17:30 min.,
 color

MARTHA ROSLER

- Semiotics of the Kitchen* (1975) 6:09 min., bw
Losing: A Conservation with the Parents (1977) 18:39 min.,
 color
The East is Red, The West is Bending (1977) 19:57 min., color
Vital Statistics of a Citizen, Simply Obtained (1977)
 39:20 min., color
Domination and the Everyday (1979) 32:07 min., color
Secrets from the Street: No Disclosure (1980) 12:20 min.,
 color
A Simple Case for Torture (1983) 61:46 min., color
If It's Too Bad to be True, It Could Be DISINFORMATION
 (1985) 16:26 min., color

PAUL RYAN

- Video Wake for My Father* (1976) 12 hrs, bw
Ritual of Triadic Relationships (1984) 30:00 min., bw/color
Ecochannel Design (1985-86) 33:28 min., color
Coast of Cape Ann (1985) 17:21 min., color

JOHN SANBORN

- The Last Videotapes of Marcel Duchamp* (1976) 32:03 min.,
 bw/color
A Gentleman's Honor (1983) 3:11 min., color

JOHN SANBORN/DEAN WINKLER**John Sanborn/Dean Winkler: Selected Works (1983-85)**

- Act III* (1983) 6:30 min., color
Renaissance (1984) 5:38 min., color
Luminare (1985) 6:51 min., color

JOHN SANBORN/MARY PERILLO

- Complication Shakedown* (1984) 4:57 min., color
Ear-Responsibility (1985) 7:33 min., color
Sister Suzie Cinema (1985) 22:33 min., color
Dance ex Machina (1986) 2:20 min., color
Fractured Variations/Visual Shuffle (1986) 14:08 min., color
Galaxy (1987) 5:20 min., color
Geography and Metabolism (1987) 23:30 min., color
The Accountant (1987) 6:00 min., color □
Duet (1987) from "Dance in America". In collaboration with David Gordon. 14:00 min., color □
Cause and Effect (1988) 6:00 min., color □
Endance (1988) In collaboration with Tim Buckley 8:30 min., color*
My Folks (1988) In collaboration with David Gordon 25:50 min., color*

DAN SANDIN

- How TV Works* (1977) 27:48 min., color
Sister's Bay/Water, Water, Water, Ice (1978) 24:26 min., color
Wandawega Waters Spiral/PTL (1980-81) 23:10 min., color
The Video Artist: Dan Sandin (1982) 14:47 min., color

IRA SCHNEIDER

- TV as a Creative Medium* (1969) 12:08 min., bw
The Fourth to July in Saugerties (1972) 16:20 min., bw
Manhattan Is An Island (Composite Tape) (1974) bw
Time Zones: Documentation of an Installation (1980) 33:40 min., color

BILL SEAMAN

- S.he* (1983) 11:02 min., color
The Water Catalogue (1984) 27:30 min., color
Telling Motions (1985-86) 20:10 min., color
Boxer's Puzzle (1987) 6:23 min., color □
Shear (1987) 3:22 min., color □

WILLOUGHBY SHARP

- Joseph Beuys: Videoviewed by Willoughby Sharp* (1972) 27:06 min., bw
Vito Acconci: Videoviewed by Willoughby Sharp (1973) 62:07 min., bw
Chris Burden: Videoviewed by Willoughby Sharp (1973) 27:45 min., bw
Fragments From Willoughby's Video Performance: Part I (1973-74)
Joseph Beuys' Public Dialogue (1974) 120:28 min., bw

ERIC SIEGEL

- Einstein/Symphony of the Planets/Tomorrow Never Knows* (1968-69) 19:11 min., color

MICHAEL SMITH

- Down in the Rec Room* (1979) 13:38 min., color
Secret Horror (1980) 13:15 min., color
It Starts at Home (1982) 24:58 min., color
Go For It, Mike (1984) 4:40 min., color
Mike Builds a Shelter (1985) 23:55 min., color
Mike (1987) 2:43 min., bw/color

MICHAEL SMITH/WILLIAM WEGMAN

- The World of Photography* (1986) 24:35 min., color

GEORGE STONEY

- Family Planning Is No Private Matter* (1978) 31:42 min., bw
Acupuncture and Herbal Medicine (1978) 22:07 min., bw
Southern Voices (1985) 58:11 min., color

SKIP SWEENEY

- Illuminatin' Sweeney* (1975) 28:38 min., bw/color
My Father Sold Studebakers (1983) 27:00 min., bw/color
My Mother Married Wilbur Stump (1985) 27:34 min., bw/color
Walking on Eggs (1988) 28:00 min., color*

BARBARA SYKES-DIETZE

- Selected Works I* (1976-79) 29:34 min., color
Electronic Masks (1978) 4:04 min., color
Circle 9 Sunrise (1976) 12:39 min., color
By Crimson Bands of Cyfforak (1978) 7:05 min., color
Emanations (1979) 5:46 min., color
Selected Works II (1979-86) 24:36 min., color
Kalyian (1986) 9:46 min., bw/color
Electronic Masks (1978) 4:04 min., color
Video Haiku (1979-81) (*Witness, I Dream of Dreaming, Sketching a Motion, Waking*) 10:46 min., color

JANICE TANAKA

- Janice Tanaka: Selected Works* (1980-81) 25:46 min., color
Dual Duplicity (1980) 6:08 min., color
Manpower (1980) 5:22 min., bw/color
Beaver Valley (1980) 6:45 min., color
Mute (1981) 2:35 min., bw/color/silent
Ontogenesis (1981) 5:36 min., color
Superhuman Flights of Submoronic Fancies (1982) 10:09 min., bw/color
Grass (1985) 5:25 min., bw/color
An American Serenade (1986) 6:11 min., color
Helsenberg Uncertainty Principle (1987) 16:30 min., color □

ANITA THACHER

- Sea Travels* (1978) 10:57 min., color
The Breakfast Table (1979) 13:46 min., color
Loose Corner (1986) 9:36 min., color

T.R. UTHCO (DOUG HALL, JODY PROCTER, DIANE HALL)

- The Etemal Frame* (1975) 23:50 min., color
The Game of the Week (1977) 16:20 min., color

TVTV (TOP VALUE TELEVISION)

Four More Years (1972) 61:28 min., bw
The World's Largest TV Studio (1972) 59:04 min., bw
Adland (1973) 58:25 min., bw/color
Lord of the Universe (1974) 58:27 min., bw/color
The Good Times are Killing Me (1975) 57:50 min., bw/color
Gerald Ford's America: WIN (1975) 28:00 min., color
Gerald Ford's America: Chic to Sheik (1975) 28:00 min., bw/color
VTR: TVTV (1975) 28:30 min., bw/color

TWIN ART

Twin Art: Selected Works (1978-85) 10:50 min., color
Instant this: Instant That (1978) 3:53 min., color
Double Date (1984) 3:35 min., color
Shake 'n' Bake (1985) 1:40 min., color
Search Zero (1985) 2:22 min., color

STAN VANDERBEEK

A Newsreel of Dreams 1-3 (1976) 28:00 min. each, color
Strobe Ode Vanishing Point (1977) 11:00 min., color
Stan VanDerBeeK: Selected Works I (1977-81) 35:21 min., color
Color Fields (1977) 14:47 min., color
Mirrored Reason (1980) 9:22 min., color
Face Concert (1981) 11:54 min., color
After Laughter (1981) 7:28 min., color
Stan VanDerBeeK: Selected Works II (1983) 21:22 min., color
Reeling in TV Time 3:40 min., color
Self-Poured Traits 4:52 min., color
Sonia and Stan Paint a Portrait of Ronnie 13:30 min., color
Drawn Conclusions (Parts 1-2) (1983) 56:40 min., color
Micro Cosmos 1-5 (1983) 16:35 min., color

STEINA AND WOODY VASULKA

Golden Voyage (1973) 27:37 min., color
Home (1973) 16:47 min., color
Steina and Woody Vasulka: Selected Works I (1974) 30:39 min., color
Solo For 3 4:17 min., color
Reminiscence 4:45 min., color
Soundgated Images 9:22 min., color
Noisefields 12:05 min., color
Steina and Woody Vasulka: Selected Works II (1974) 21:20 min., color
Heraldic View 4:22 min., color
1-2-3-4 7:46 min., color
Soundsize 4:40 min., color
Tele 5:12 min., color
Steina and Woody Vasulka: Selected Works III (1981) 27:57 min., color
Progeny 18:28 min., color
In Search of the Castle 9:29 min., color
Voice Windows (1986) 8:10 min., color

STEINA

Violin Power (1978) 10:04 min., bw/color
Steina: Selected Works (1979-82) 29:37 min., color
Bad (1979) 2:14 min., color
Urban Episodes (1980) 8:35 min., color
Summer Salt (1982) 18:48 min., color
Selected Treecuts (1980) 8:11 min., color
Cantaloup (1981) 27:47 min., color
Voice Windows (1986)

WOODY VASULKA

Woody Vaskula: Selected Works (1973-74) 28:31 min., color
Vocabulary (1973) 4:20 min., color
Explanation (1974) 11:50 min., color
C-Trend (1974) 9:03 min., color
The Matter (1974) 3:58 min., color
Artifacts (1980) 21:20 min., color
The Commission (1983) 44:55 min., color
Art of Memory: The Legend (1987) 36:00 min., color

EDIN VELEZ

TULE, The Cuna Indians of San Blas (1978) 27:35 min., color
Meta Mayan II (1981) 20:02 min., color
Oblique Strategist Too (1984) 12:33 min., color
As Is: (1984) 13:20 min., color
Meaning of the Interval (1987) 18:40 min., color

BILL VIOLA

Information (1973) 30:00 min., color
Red Tape (1975) 30:00 min., color
Playing Soul Music to My Freckles/A Non-Dairy Creamer/The Semi-Circular Canals/A Million Other Things (2)/Return
Migration (1976) 7:00 min., color
Four Songs (1976) 33:00 min., color
Junkyard Levitation/Songs of Innocence/The Space Between the Teeth/Truth through Mass Individuation
Memory Surfaces and Mental Prayers (1977) 29:06 min., color
The Wheel to Becoming/Morning After the Night of Power/Sweet Light
Memories of Ancestral Power — The Moro Movement in the Solomon Islands (1976-78) 35:19 min., color
Palm Trees on the Moon (1976-78) 26:06 min., color
Chott el-Djerid (A Portrait in Light and Heat) (1979) 28:00 min., color
Sodium Vapor (1979) 15:14 min., color
The Reflecting Pool (1977-80) 62:00 min., color
The Reflecting Pool (1977-79) 7:00 min., color
Moonblood (1977-79) 12:48 min.
Silent Life (1979) 13:14 min.
Ancient of Days (1979-80) 12:21 min.
Vegetable Memory (1978-80) 15:13 min., color
Hatsu Yume (First Dream) (1981) 50:00 min., color
Reasons For Knocking at an Empty House (1983) 19:00 min., bw
Anthem (1983) 11:30 min., color
Reverse Television - Portraits of Viewers (1984) 15:00 min., color
I Do Not Know What It Is I Am Like (1986) 89:00 min., color

KLAUS VOM BRUCH

Propellorband (Propeller Tape) (1979) 31:52 min., color
Das Duracellband (The Duracell Tape) (1980) 10:04 min., color
Lufteister (Air Spirits) (1981) 8:10 min., color
Das Alliertenband (The Allies' Tape) (1982) 10:29 min., color
Relativ Romantisch (Relatively Romantic) (1983-84) 21:46 min., color
Der Westen Lebt (The West is Alive) (1983-84) 4:30 min., color
Jeder Schuss ein Treffer (Every Shot a Hit) (1984) 9:30 min., color
Azimut (1985) 7:02 min., color
Kobolds' Gesange (Kobolds' Songs) (1986) 5:10 min., color

WILLIAM WEGMAN

- Spit Sandwich* (1970) 16:38 min., bw
Selections from 1970-78 (1970-78) 19:11 min., bw/color
Selected Works, Reel 1 (1970-72) 30:08 min., bw
Selected Works, Reel 2 (1972) 14:19 min., bw
Selected Works, Reel 3 (1973) 17:54 min., bw
Selected Works, Reel 4 (1974) 20:57 min., bw
Selected Works, Reel 5 (1975) 26:38 min., bw
Selected Works, Reel 6 (1975-76) 18:35 min., bw/color
World History (1976) 16:20 min.
Man Ray, Man Ray/Accident/Gray Hairs (1976-79)
 14:50 min., color
Selected Works, Reel 7 (1977) 17:54 min., color
How to Draw (1983) 5:41 min., color
The World of Photography (1986) With Michael Smith
 24:35 min., color
Dog Baseball (1986) 3:26 min., color

ROBERT WILSON

- Video 50* (1978) 51:40 min., color
Deafman Gance (1981) 26:53 min., color
Stations (1982) 56:19 min., color

JUD YALKUT

- 26'1.1499 For String Player and The Whirling Ecstasy* (1973)
 39:45 min., color
The Chocolate Cello (1973) 29:36 min., bw

BRUCE AND NORMAN YONEMOTO

- Based of Romance* (1979) 24:15 min., color
An Imponent Metaphor (1980) 42:54 min., color
Green Card: an American Romance (1982) 79:15 min., color
Spalding Gray's Map of L.A. (1984) 27:40 min., color
Vault (1984) 11:45 min., color
Kappa (1986) 26:00 min., color

VIDEO PORTRAITS

- Marcel Breuer: Interviewed by Howard Wise* (1973-74)
 31:03 min., bw
Marcel Duchamp: Interviewed by Russell Connor (1964)
 29:02 min., bw
Alfred Jensen (1973) 30:00 min., bw
Jack Tworok: Interviewed by Howard Wise (1974)
 26:20 min., bw
Joseph Beuys: Videoviewed by Willoughby Sharp (1972)
 27:06 min., bw
Vito Acconci: Videoviewed by Willoughby Sharp (1973)
 62:07 min., bw
Chris Burden: Videoviewed by Willoughby Sharp (1973)
 27:45 min., bw
- The Pritikin Way* (1979) 28:38 min., color
The Medical Implications of Nuclear Energy (1979) (Helen
 Caldicott) 36:50 min., color

PRODUCTIONS BY TV STATIONS AND INSTITUTIONS**KUTV**

- Clouds of Doubt* (1979) 51:35 min., color

INTERNATIONAL FILM SEMINARS/ERIC BARNOUW

- Hiroshima/Nagasaki, August 1945: The Case of the A-Bomb
 Footage* (1982) 29:41 min., bw/color

NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION

- Don Hallock: Good Time Charlie Mars* (1973)
The Father (1972)
William Roarty: See is Never All the Way Up (1973) 13:52
 min., color
Passage . . . A Life Drawing (1973) 12:27 min., color
William Rosenquist: Lostine (1974) 27:21 min., color

NHK (JAPAN BROADCASTING COMPANY)

- The People's Legacy* (1975) 45:20 min., color. 2-channel
 (International/English)

WGBH

- The Medium is the Medium* (1969) 27:50 min., color
Video Variations (1972) (With the Boston Symphony
 Orchestra) 57:53 min., color
Video: The New Wave (1974) 58:27 min., bw/color
Music Image (1973) By Ron Hays. 19:20 min., color
Tzaddik (1974) By Eliot Feld. 28:45 min., color
Space For Head and Hands (1976) By Ron Hays. 20:16 min.,
 color
District 1 (1976) By Rudy Perez. 12:29 min., color

WNET

- VTR Series:*
The Tube and Eye (1975) by Bill & Louise Etra with Peter
 Crown

Electronic Arts Intermix is a pioneering media arts center that is recognized as a leading international resource for artists' video. The Artists' Videotape Distribution Service houses over 800 titles by 130 major artists from the United States, Europe and Japan

EAI is supported by public funds from the New York State Council on the arts; the National Endowment for the Arts; the New York City Department of Cultural Affairs; and the Robert Sterling Clark Foundation; the John D. and Catherine T. MacArthur Foundation; and the New York Community Trust.

For further information, rental/purchase fees, and screening room, contact:

Electronic Arts Intermix
10 Waverly Place
New York, NY 10003
(212) 473-6822



Date _____ Phone _____ P.O.# _____

Name _____ Institution _____

Department _____ Billing Address _____

Shipping Address _____

Tape(s) _____

Screening Date(s) _____ Format _____

Videotapes are available for rental or purchase on 3/4" or 1/2" VHS.
Tapes are sent via UPS and carry a shipping charge of \$4 per tape.
Requests can be made on institutional letterhead or by purchase order.

April 26, 1976

To: The Committee on Film and Television Resources and Services
Peter Feinstein
Jonas Mekas
Gerald O'Grady

The April 9th meeting at the Donnell Library called by the Committee to consider the "draft" Preliminary Report raised many doubts and questions on the part of the few video persons who attended. These sprung from the following considerations:

- 1.) The "draft" purported to deal with the problems of the video community, yet, in fact there was no report on video;
- 2.) The "draft" gave the impression that it was based equally on questioning of film and video persons (p.2, "questionnaires were mailed to 1000 persons engaged in film and video study"), yet none of the handful of video persons at the meeting or a number of others polled afterwards had received this questionnaire;
- 3.) The fear that this report would go in substantially in "draft" form to the three agencies which funded the Committee and its work, as well as other funding agencies, and would give these agencies the impression that the views of the video community was represented by the report, and that these views were the result of input on the part of the video community.

As a result, a meeting of video persons was called on April 24th, and the following resolution was adopted:

- 1.) That the Final Report of the Committee on Film and Television Resources and Services contain an indication at the beginning of the report that insufficient information that included video and its concerns was collected and incorporated in the report to deal with video, and therefore the report does not address itself to video;
- 2.) If such a disclaimer is not included in the beginning of the Report, then the undernamed will send a statement to this effect to the funding agencies concerned.

Howard Wise
84 Fifth Avenue
N.Y.,N.Y. 10011 989-2316

Arnie Klein
Soho Performing Artists
72 Wooster St.
N.Y.,N.Y. 10012 258-0800

Douglas Davis
80 Wooster St.
N.Y.,N.Y. 10012 431-6585

Ernest Gusella
118 Forsyth St.
N.Y.,N.Y. 10012 925-9095

Steina Vasulka
Buffalo, N.Y.

Shigeko Kubota. Shridhar Bapat.
Anthology Film Archives
80 Wooster St.
N.Y.,N.Y. 10012 226-0010

Robert Stearns
The Kitchen
484 Broome St.
N.Y.,N.Y. 10012 925-3615

Mary Feldstein
Donnell Film Library
20 W. 53rd St.
N.Y.,N.Y. 790-6418

A NOT FOR PROFIT CORPORATION ORGANIZED UNDER THE LAWS OF NEW YORK STATE

John Sanborn
534 East Sixth St.
N.Y.,N.Y. 10003 982-6836

Arnold Dreyblatt
P.O. Box 190
Canal St. Station
N.Y.,N.Y. 966-4089

Tomiyo Sasaki
118 Forsyth St.
N.Y.,N.Y. 10002 925-9095

Louise Etra
165 8th Avenue
N.Y.,N.Y. 10011 790-4646

Kit Fitzgerald
Electronic Arts Intermix
84 Fifth Avenue
N.Y.,N.Y. 10011 989-2316

John Trayna
Electronic Arts Intermix
84 Fifth Avenue
N.Y.,N.Y. 10011 989-2316

Susan Milano

303 East Houston Street
New York, New York 10002
August 17, 1974

Dear Steina and Woody,

Good to get the xerox of your letter to Johanna Grill... things like that are a pain in the neck to keep track of but unfortunately I've come to realize that it's really easy for writers to get their information mixed up even with the best intentions.

Anyway, I've wanted to write to you for the longest time but up until the show at the Center that you attended I was pretty busy. Finally in June, I spent most of my time taking care of stuff that really was overdue and preparing to go to the country in July. Some people that we know in Connecticut were going to Europe for the month and wanted someone to house-sit for them. Well I lost my job at Queens College when the federal government decided not to refund the project and now I am happily collecting unemployment. Ann and I are scheduling the Women's Video Festival 3 for April '75 so we are not too rushed on that thing.

Generally it has been a good summer...rejuvenating and such. I've enclosed the form you asked me for from the NYSCA. That whole matter was finally settled but not before Stearns accused me of running off with \$850 somehow and in return I hired a certified public accountant who went over Festival records and prepared a five page document which I then sent to Lydia and Stearns. Finally he sent what he wanted to and she had the Foundation send me a check. I stated in an earlier letter to her that I was appreciative for her efforts to reconcile the differences and the money through the New York Foundation for the Arts so that everything I was involved in was above board for the record and now I simply feel relieved that it is all over. Thanks for your comfort and advice all along...you two are really good friends.

Also, Ann and I finally sent Donald Foresta a letter as per your suggestion. We also sent him a proposal that looks pretty impressive...I hope something happens.

Aside from all of this I would love to hear what you two have been up to. I may be seeing you if you are around in early September since Shirley Clarke has asked me if I will go up to Buffalo as a Troupe member for the show she's involved in at the University. Looking forward to catching up on everything. Love... Susan

New York Foundation for the Arts

60 East 42nd Street, New York, N.Y. 10017 (212) 693-8143

NEW YORK FOUNDATION FOR THE ARTS, INC. NEW YORK FOUNDATION FOR THE ARTS, INC.

FILM/VIDEO SPEAKER ASSIGNMENT MAY 19 1994

SPONSORING ORGANIZATION:
 NAME NYC Council on the Arts
 ADDRESS 100 W. 42nd St.
 TEL. # 212-312-2300

SPEAKER'S TOPIC Music in the City
 DATE, TIME, PLACE OF APPEARANCE June 10, 1994

	BY SPONSOR	BY NYFA	TOTAL
FEE TO BE PAID	\$ <u>-0-</u>	\$ <u>250</u>	\$ <u>250</u>
EXPENSES TO BE PAID	\$ _____	\$ _____	\$ _____
TOTALS	\$ <u>-0-</u>	\$ <u>250</u>	\$ <u>250</u>

SPEAKER:
 NAME Steve Lasker
 ADDRESS 700 1st Avenue S.
 TEL. # _____

NYCOCA STAFF APPROVAL BY [Signature] DATE 5/10/94
 (signature)

FOR NYFA USE ONLY



PRESS RELEASE

ELECTRONIC ARTS INTERMIX, INC.

84 FIFTH AVENUE NEW YORK, N.Y. 10011

TELEPHONE: 212-989-2316

For Immediate Release

ARTIFACTS

by

WOODY VASULKA

"The Dean of Computer Manipulated Imagery"
(quote from Merle Ginsberg, Soho Weekly News, 5/5/81)

Vasulka describes ARTIFACTS as "A collection of Images initiated by Basic Algorithmical Procedures to Verify the Functional operation of a newly created Video Tool":

The Digital Image Articulator

This is a program which will be of interest to Video Artists everywhere, demonstrating a whole new vocabulary of visual effects which may be achieved by the use of the digital computer in conjunction with the video screen. In his narration on the tape, Vasulka describes his image manipulations in personal philosophic terms.

The artist's humanity shines through the mechanistic manifestations of the computer to form a program which is a true blend of Art and Technology. The images he creates possess a mystical beauty comparable to those scenes newly revealed by the electron microscope.

Woody Vasulka came to the U.S. in 1965 after graduating from the Brno School of Engineering and the Film Academy in Prague in Czechoslovakia, his native land. After making several films, in 1970 he began his "Exploration of Image and Sound" in which he is still engaged.

In 1971, together with his Icelandic-born wife and collaborator, Steina, he founded "The Kitchen," New York's Electronic Media Theatre.

Since 1972 he has been engaged in the development of "Video Tools."

The Digital Image Articulator, developed by Vasulka in collaboration with Jeffy Schier, is the latest of these.

In 1974 Vasulka joined the Media Art Center of SUNY at Buffalo, N.Y.

A 1979 Guggenheim Fellow, he has recently taken up residence in New Mexico.

ARTIFACTS, 1980, 21½ min.

Available from Electronic Arts Intermix to Educational and Cultural Institutions.

Lease for the life of the tape: Fee \$175

Rental for one-time showing: Fee \$ 50

For Information/Photos and Press Preview Tape, Contact:
Eric Trigg (212) 989-2316
Electronic Arts Intermix
84 Fifth Avenue, New York, N.Y. 10011

SPECIAL INTRODUCTORY OFFER:

The lease or rental of ARTIFACTS will entitle the receiving institution to a free five-day preview of any one of EAI's five Video Sampler Tapes, for which there is normally a fee of \$25.

- 1) THE PATHFINDERS: Excerpts from 14 programs by pioneers of the Video movement;
- 2) CULTURAL EXPLORATIONS: 18 excerpts from programs exploring little known aspects of cultures at home and abroad;
- 3) VIDEO ARTWORKS: Excerpts from 18 video art works;
- 4) CHANGING TIMES: Excerpts from 18 programs portending the future;
- 5) VIDEO UPDATE 1981: Excerpts from 11 programs released from Jan. 1, 1981 through March 31, 1981.

10 May, 1976

Woody and Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

ROYALTY STATEMENT (12/1/75-3/31/76)

From rental of the following tapes:

"Golden Voyage"	2/20/76	Walnut Street Theater	\$ 18.75
	2/16/76	University of Massachusetts	70.00
"Program II"	12/1/75	University of Bridgeport	18.75
"Program III"	11/24/75	Wisconsin Video Theater	37.50
"Video: The New Wave" (your share)			<u>45.91</u>
	Total		\$190.91
		Credited against advance of	44.10
		Total amount due artists	\$146.81

Check enclosed