

the
KITCHEN
59 WOOSTER ST. NEW YORK CITY

Dear Woody -

I'm sorry I didn't see you at the David Ross extravaganza this weekend. I didn't get up until Saturday at about 1:30 because I had some other business to do, but more about that....

The show David had up was really quite great, and it did me a lot of good to see how it was presented in that auspicious context. Nam June's pieces, especially T.V. Sea was spectacular there and much better than at Bonino. Ira Schneider's was too cramped and we hope to overcome that problem when we present it here next week. All seems to be set for that. "Manhattan is an Island" will be here pretty much through the auspices of the Everson as by coincidence they're covering most of the expenses. I'm wire to a new channel of tape to relate it directly to this space within Manhattan. We're getting excited about the final potentials at this point.

The Peter Campus show in May will be a major undertaking for us. Peter is quite a person and personality to deal with. We're not settled on the works to be shown, but hoping for "Negative Crossing" as well as "Shadow Projection" which is without doubt the central focus. I have raised private backing to pay most of the expenses, and that in itself seems a major triumph. But we'll see how it all comes together.

I'm glad you had a chance to meet Carlota in Syracuse at the Everson. I have much respect for her capabilities. She is a very different person from Shridhar and works beautifully in the more disciplined environment that, I hope prevails. She is very clear as to her desires, but respects the needs of everyone around her. I hope you were able to pick this up from her.

She did mention, however, a comment from you in regard to the disproportionate amount of time devoted to video and music and that you had critical observations. Lydia has also mentioned this and there have been other folks who have chattered at the feeling. "let me say this about that": remember, that there were virtually no performance oriented and no-music oriented events until the major video/music event of The Cage presentation on Dec 7-8; and that, though

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you don't have such advance info, the music program ends by May 30, though video continues through June 30, when we take a much needed vacation. Even so, during the major months of January, February, March, April and, as I remember, May, the proportion of video to music events is 60% to 40% (actually maybe 58-42%). This includes time for set ups and run throughs which we have judiciously attempted to schedule as a requirement for any presenting artist. The feeling about the service here has been phenomenal and the scheduled set up time, or our complete attention to it, has largely been the reason.

There has been a major reassessment of the nature of the Kitchen as an institution involved in the medium of video - that has largely in the area of video/performance, something I find very interesting. ?

(that obscure reference in the first paragraph)

It's been a tough year, fielding the hassles of a necessary new space, and our commitments to it - resulting in a situation (proceeding in process) as you read this which I am fighting with everything I know best. (We all knew it would come to this, some a minute, yet the only thing that would save us another, abominably inspiring space, (that is, the emergency of the situation and impending doom which spur you on to new heights of endeavor)

We've been showing a lot of tape privately - daytime showings for individuals and friends, critics, and writers and the like.

I don't like to feel depressed, but I guess that is the result. The year's quota, if it comes down to that, is certainly in line with the amount of funding from appropriate funding. Because it is my nature, here goes:

26,000	Film/TV	57.6 %	V
5,000	perf. A to.	21.9 %	M
5,000	Water Foundation Series	1.6 %	V
700	Water Foundation Video	1.5 %	M
6,100	membership	.9 %	V
1,000	private funding for		
	Robt. Whitman perf. (V)(Film)	4.5 %	V
750	Dutton Fund for "Endurable" perf.	1.0 %	M
6,100	gate receipts	5 %	M
40,650	to date.	73 %	V
		71.9 %	V
		29 %	M
		± 72 %	V + 29 % M = 100 % of funding

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This 70-30 split very much approximates the time spent on the various performances ~~in~~ during this year ⁱⁿ relation to their funding. These are rough and incomplete, but the point is, I'm tired of hearing complaints of our proportionate scheduling of video and music time that are based on a lack of knowledge of who and what are being presented. No, the old crew aren't getting the attention they used to because we know and feel there is a lot of other work out there which, I think of different types, needs to be presented and ~~was~~ has or has been presented this year. The familiar names aren't there, but that is, in the end, the most important thing - present those who aren't known, or not known in this context.

By the way, we'd like to show some of your new work next year - if we push through this year - but you'd better start working and let us know when you'd like to show because next year's schedule

is, believe it or not, already shaping up.

Best wishes to you both, I hope you're doing well in the hinterlands and growing in a way that is important to you.

Did you see the May issue of Popular Photography? If not, please look up the video column about the Kitchen. The April 77 issue of ArtForum has a double page spread about Joan Jonas' piece here, but no credit to the Kitchen. That will take specific attack to rectify, but that is the kind of world we're dealing with. It's much tougher now than 3 years ago and you can't get away with what used to go.

We need all the help we can get, but we're giving all the help we can give; and we're still learning.

I had intended to end with the paragraph before the last, but it's that kind of evening.

Good luck, and do write.

Best,
Bob.