

The Museum of Modern Art

Department of Film

Steina and Woody Vasulka
Rte. 6, Box 100
Santa Fe, New Mexico 87501

June 5, 1987

Dear Steina and Woody,

We are pleased to inform you that your videotape, In Search of the Castle, has been chosen for inclusion in our upcoming "Selections From The Video Study Collection: 1968-87". The exhibition surveys a range of innovative work, and we feel that your videotape is an invaluable addition to the program.

The exhibition will run through the summer, from June 25 - September 15, 1987. Enclosed are copies of the press release and the schedule. A hand-out is being prepared to accompany the exhibition.

It is important that we have all up-to-date and corrected information and photos of your work for our files as well as publicity purposes. Please forward new materials as quickly as possible, due to the proximity of the exhibition opening date.

Again, we wish to express our pleasure in including your work in this exhibition.

Sincerely, xxx


Barbara London

Are you both coming to Japan?

The Museum of Modern Art

SELECTIONS FROM THE VIDEO STUDY COLLECTION: 1968-87

June 25 - September 15, 1987

LIST OF PROGRAMS AND SCHEDULE:

Program I

Global Groove, Nam June Paik. 1973. 30 min.
Sunstone, Ed Emshwiller. 1979. 3 min.
In Search of the Castle, Steina and Woody Vasulka. 1981. 12 min.
Blue Swee, Shalom Gorewitz. 1984. 3:30 min.
Black Fire, Shalom Gorewitz. 1986. 4:45 min.

Program II

Television Delivers People, Richard Serra. 1973. 6 min.
Media Burn, Ant Farm. 1975. 23 min.
Pop Pop Video: Kojak/Wang, Dara Birnbaum. 1980. 10 min.
Sensible Shoes, John Adams. 1983. 11 min.

Program III

Sugar Daddy, Ardele Lister. 1980. 26 min.
Trick or Drink, Vanalyne Green. 1984. 20 min.
Some Call It Bad Luck, Lisa Steele. 1982. 50 min.

Program IV

Lord of the Universe. TVTV. 1974. 60 min.

Program V

The Police Tapes, Susan and Alan Raymond. 1976. 90 min.

Program VI

Healthcare: Your Money or Your Life, Jon Alpert and Keiko Tsuno: Downtown Community Television Center (DCTV). 1978. 60 min.

Program VII

My Father Sold Studebakers, Skip Sweeney. 1982. 30 min.
Bright Eyes, Stuart Marshall. 1986. 90 min.

- more -

June 25 - July 31

Sunday	12 p.m.: Program I, II 2 p.m.: Program III 4 p.m.: Program IV
Monday	12 p.m.: Program V 2 p.m.: Program VII 4 p.m.: Program VI
Tuesday	12 p.m.: Program XI, VIII 2 p.m.: Program X 4 p.m.: Program IX
Thursday	12 p.m.: Program XII, XIII 2 p.m.: Program I, II 4 p.m.: Program III 6 p.m.: Program XII, XIII
Friday	12 p.m.: Program IV 2 p.m.: Program V 4 p.m.: Program VI
Saturday	12 p.m.: Program III 2 p.m.: Program VII 4 p.m.: Program VIII, XI

August 1 - September 15

Sunday	12 p.m.: Program X 2 p.m.: Program II, VIII 4 p.m.: Program XI
Monday	12 p.m.: Program X 2 p.m.: Program III 4 p.m.: Program V
Tuesday	12 p.m.: Program VII 2 p.m.: Program VI 4 p.m.: Program IV
Thursday	12 p.m.: Program XII, IX 2 p.m.: Program X 4 p.m.: Program XI 6 p.m.: Program III
Friday	12 p.m.: Program XIII, XII 2 p.m.: Program VII 4 p.m.: Program I
Saturday	12 p.m.: Program I, II 2 p.m.: Program III 4 p.m.: Program IV

The Museum of Modern Art

For Immediate Release
June 1987

SELECTIONS FROM THE VIDEO STUDY COLLECTION: 1968-87

June 25 - September 15, 1987

Surveying recent and early innovative videotapes, SELECTIONS FROM THE VIDEO STUDY COLLECTION: 1968-87 opens at The Museum of Modern Art on Thursday, June 25. The exhibition includes experimental, performance, and documentary works by more than forty artists from nine countries.

Among the experimental videomakers in this program are Michael Klier, Ian Breakwell, Woody and Steina Vasulka, and the performance and multimedia collective Ant Farm. In the 1983 Der Riese (The Giant), Mr. Klier uses surveillance cameras installed in various urban locations to capture a chillingly dehumanized vision of postmodern times. The British artist Mr. Breakwell provides social commentary and personal insight in his Continuous Diary (1984), revealing the absurdity, sadness, and wonder of urban life. In Media Burn (1975) the San Francisco-based Ant Farm parodies television's coverage of political events and one-way communication. The Vasulkas, who are based in Santa Fe, wittily apply electronic technology to a desert landscape in their 1981 In Search of a Castle.

The performance videos in the exhibition include Joan Jonas's Vertical Roll (1974), Joseph Beuys's I Like Amerika, Amerika Likes Me (1977), James Byrne's One Way (1979), and Klaus vom Bruch's Der Westen lebt (1983). In the seminal Vertical Roll, Ms. Jonas explores an intrinsic element of the television image--the vertical roll caused by a desynchronization of the electronic signal between camera and monitor.

- more -

Susan and Alan Raymond's Police Tapes (1976), Skip Sweeney's My Father Sold Studebakers (1983), and Stuart Marshall's Bright Eyes (1986) are some of the documentary videos in the exhibition. In Police Tapes, a brutal portrait of the violence suffered by families in the South Bronx, the videomakers use special light-sensitive cameras to shoot apartments and streets in the ghetto at night. My Father Sold Studebakers combines old photographs, home movies, interviews, and personal narration to create a portrait of the artist's father and an autobiographical search for Sweeney's own identity. Bright Eyes traces society's changing attitudes toward homosexuality and AIDS.

Issues regarding the mass media are addressed by a number of works in the exhibition, including Korean-born video pioneer Nam June Paik's Global Groove (1973); sculptor, filmmaker, and video artist Richard Serra's Television Delivers People (1973); and videomaker Dara Birnbaum's Pop Pop Video: Kojak/Wang (1978-82). In Global Groove Paik dynamically juxtaposes images of Korean and western dancers. He presents similar and contrasting notions of East and West and of high and popular culture. A pivotal work in demonstrating the potential of video, Global Groove is nothing less than a manifesto for universal television.

The Museum of Modern Art has documented the art of video from its inception. Today the Department of Film's Video Program has a collection of more than 450 videotapes, a permanent gallery, a Study Center, and a Circulating Videotape Library.

SELECTIONS FROM THE VIDEO STUDY COLLECTION: 1968-87 continues in the Video Gallery, first floor, through September 15 (complete schedule enclosed). The exhibition has been organized by Barbara London, assistant curator of Video in the Department of Film.

No. 50

For further press information and photographic materials, contact Howard Feinstein, film press representative, The Museum of Modern Art, 212/708-9752.

The Museum of Modern Art

Oct. 3, 1983

Steina and Woody Vasulka
Rte. 6, Box 100
Santa Fe, N.M. 87501

Dear Steina and Woody,

Today the "Video Art: A History" exhibition opens, and it promises to attract the attention of many people interested in this growing field. We have already received many inquiries concerning the show, which we expect will draw a large audience in the coming months.

We want to thank you for your help in providing valuable information for the show. Working with an area that has not been adequately documented is always a challenge. We appreciate the time and consideration you gave to the project, which could not have been done without the input of people like yourself.

All of the ephemeral material we received, including program notes, press releases, posters, and catalogues, will be maintained in the archives. These are invaluable resource materials, which will be made available upon completion of the Video Study Center later next year.

"Video Art: A History" will be on view through January 3, 1984. We hope you will be in our neighborhood in the coming months and will stop by to see the exhibition.

On behalf of the Museum, I want to thank you for your cooperation.

Sincerely,


Barbara J. London

*I will return your photos and archival
things once you are back.
Give a call - I am eager to hear about
you, Sebastian, etc.*

The Museum of Modern Art

Department of Film
Circulating Film Library
(212) 708-9530

March 8, 1985

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

Dear Steina and Woody Vasulka

Last October our Finance Department sent out a form letter requesting social security numbers for tax purposes. As of today we have no response from you. Now, because of a ruling by the Internal Revenue Service we cannot pay out any future royalties without your social security number.

Please use the enclosed form and send it back to our Finance Department.

Thank you,



R. David Van Bibber
Financial Specialist
Circulating Film Library

The Museum of Modern Art

June 28, 1983

Steina Vasulka/Woody Vasulka
Rte. 6, Box 100
Santa Fe, New Mexico 87501

Dear Steina & Woody:

I hope this letter finds you well and enjoying the first days of summer.

As you know, your videotape is part of "American Video: Twenty Works," the exhibition currently circulating through Japan under the auspices of the International Program of the Museum.

We wanted to keep you up-to-date on the financial aspects of this tour. The exhibition is being presented in the smaller, regional museums of Japan. Because of this and the fact that there are twenty artists in the show, each will receive an honorarium of only \$150. A check for this amount will be forwarded to you next month. I should add that there is a possibility that the exhibition will be shown in New Zealand museums. In that case, we plan to send you another modest honorarium.

We appreciate your participation in making the tour of "American Video: Twenty Works" possible. It is important that exhibitions like this be shown in Japan where there are audiences interested in contemporary art.

Sincerely,



Barbara J. London

*It was nice seeing you in
Minneapolis. I will come visit you in
Santa Fe this summer/fall.*

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Film
Circulating Film Program
(212) 956-4204

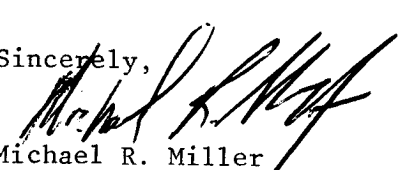
27 June 1983

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

Dear Steina,

I'm sorry that the first contract seemed to have lost its way in the New Mexico wilderness but here is another. Please sign both pages of both copies if the terms are agreeable to you. If you have any questions, please call me collect at (212) 956-4205. I look forward to receiving the photograph from ARTIFACTS so that we may proceed with the publication of the catalog. Thank you for all of your trouble. I am

Sincerely,



Michael R. Miller
Assistant Librarian

708-9689

The Museum of Modern Art

528-995-1234
12/3/84
015
Department of Film

November 10, 1984

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

Dear Steina Vasulka:

The Museum is pleased to be presenting "WNET/Thirteen TV Lab: A Survey" from November 23, 1984 through January 1, 1985 in the first floor Video Gallery. We recognize the significance of the Lab as producer of artists' video for broadcast for more than ten years. From an historical perspective, the show will include breakthrough works in the narrative, performance, and image process areas.

We would like to show your videotape Cantaloup and we hope you will agree to be part of the exhibition. WNET and Electronic Arts Intermix have agreed to supply us with copies.

Please send updated biographical materials and a photo still from the work as soon as possible.

With best wishes,

XX *Barbara*

Barbara J. London

THE MUSEUM OF MODERN ART

SCHEDULE OF Steina and Woody Vasulka

7/1/84 - 12/31/84

ITEMS	12/31/84	3153-0001	#8019
Total income: due 50%	\$275.00		\$137.50

The Museum of Modern Art

Department of Film
Circulating Film Library
(212) 708-9530

Steina Vasulka
Rte. 6, Box 100
Santa Fe, NM 87501

January 8, 1985

Dear Steina,

Several people have inquired about the STEINA & WOODY VASULKA PROGRAM (CANTALOUPE, ARTIFACTS, AND in search of the castle...) and I'm hoping they will rent it. Can you send me a vhs and a 3/4" rental copy, or send me a master and I'll have copies made? Perhaps sending a master would be best, then if there are sales, I can fill the orders directly.

Please let me know about how long it will take to put the program together and get something to me so I can begin to take bookings.

Best,



Elyse Dayton
Ass't Media Coordinator

The Museum of Modern Art

September 4, 1984


Dear Woody and Steina,

I hope this letter finds you well. I will look forward to seeing you both again this month - in different ends of the earth...

In looking back over these production shots, I decided that I do not want any from these. If it is alright with you, I will ask Kira Perov to shoot directly from The Commission. The quality she is able to obtain is the best I have seen.

Steina, I would like to have a series of shots from your recent installation works for the archive. You can invoice me at the Museum for these.

For now, lots of love,

A handwritten signature in black ink, appearing to read "Barbara", with a long horizontal flourish extending to the right.



MIDDLEBURY COLLEGE

PURCHASING DEPT • SERVICE BUILDING

Middlebury, Vermont 05753

PHONE 802-388-3711 EXT. 2461

PURCHASE ORDER

No. 70514

This number MUST appear on ALL Invoices, Shipping papers, Labels, Correspondence, etc.

Page of Pages

Date of issue: 6/29/84	Ship via:	Terms:	Date de vers. rec. req. 11/20/84	Requisition number: 02952
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Vendor: Museum of Modern Art
Dept. of Film, Video Circulation
21 West 53rd St.
New York, N.Y. 10019

SHIP TO

MIDDLEBURY COLLEGE
SERVICE BUILDING
MIDDLEBURY, VERMONT 05753

SPECIAL SHIP TO INSTRUCTIONS:

PLEASE ACKNOWLEDGE WITHIN 48 HOURS • INVOICE IN DUPLICATE

Item	Qty. Ordered	Unit	Description	Unit Price	Total
a	1	ea	Sunstone (1979) by Ed Emshwiller	150.00	
b	1	ea	Steina & Woody Vasulka Program (1980-81)	275.00	
<p>Note: These are videotapes, not films. We wish to purchase these films. Please send in VHS Format if possible, if not, that's okay.</p>					
				<p>Gail Smith Howard Brush</p>	

TERMS

1. COMPLIANCE WITH OSHA STATEMENT, ON REVERSE SIDE COMPLIANCE WITH LIABILITY STATEMENT, ON REVERSE SIDE

2. THIS ORDER CANNOT BE FILLED AT PRICES HIGHER THAN SHOWN, UNLESS AUTHORIZATION IN WRITING HAS BEEN OBTAINED.
3. MIDDLEBURY COLLEGE RESERVES THE RIGHT TO CANCEL THIS ORDER DUE TO DELIVERY OR PERFORMANCE FAILURE BY VENDOR.
4. DRAFTS WILL NOT BE HONORED AT ANY TIME.
5. TERMS: AS STATED ON ORDER OR AS PREVIOUSLY ARRANGED.
6. F.O.B. MIDDLEBURY COLLEGE, UNLESS OTHERWISE STATED.

7. PATENTS: UNLESS OTHERWISE AGREED IN WRITING, THE SELLER OF THE GOODS STATED ON THIS PURCHASE ORDER, AGREES TO ASSUME THE DEFENSE OF ANY SUIT FOR INFRINGEMENT OF PATENTS BROUGHT AGAINST MIDDLEBURY COLLEGE, BY REASON OF THE USE OF SUCH GOODS AND TO INDEMNIFY MIDDLEBURY COLLEGE AGAINST ANY DEGREE OF COSTS OF SUCH SUIT.

Gail M. Smith

AUTHORIZED SIGNATURE

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel: 956-6100 Cable: Modernart

Department of Film
Circulating Film Program
(212) 956-4204

June 29, 1984

This is to confirm the agreement between you and The Museum of Modern Art for the distribution of the videotape THE COMMISSION on the following conditions:

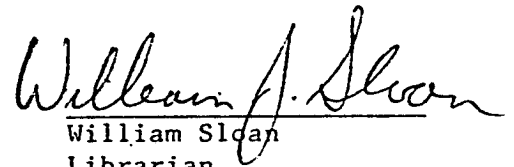
1. You represent that you have the right to license distribution of the abov named videotape, and agree to indemnify the Museum against an inconsistent claim by any third party.
2. You give the Museum the right to sell and rent tapes for nontheatrical use in the United States on a nonexclusive basis in United States. Rental rates will be: 3/4" \$75 - \$150, VHS \$65 - \$140. Sale rates will be: 3/4" \$500, VHS \$475.
(\$150 in catalog) (\$140 in catalog)
3. Royalties and income are shared on a 50% split. When there are lab costs, these are shared qually between the Museum and you.

Illustration: Income from rentals or sales = \$100. Lab costs euqal \$10.
Royalty to videomaker is \$45.

4. This agreement excludes television, cable, theaters and other uses that fall outside nontheatrical use.
5. The Museum shall report to you on a semi-annual basis if any royalties are due, the report to be mailed within 60 days following June 30th and December 31, and shall pay you within 60 days after the end of each date.
6. The terms of this agreement shall be 5 years from the date herof, but shall continue for additional one year periods unless terminated by either party by written notice received no later than 6 months before the anniversary date.

If the foregoing accords with your understanding, please sign below and return one signed copy to the Museum.

Woody Vasulka


William Sloan
Librarian
Circulating Film Library

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Film
Circulating Film Program
(212) 956-4204

June 29, 1984

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(\$150 in catalog) (\$140 in catalog)
3. Royalties and income are shared on a 50% split. When there are lab costs, these are shared equally between the Museum and you.

Illustration: Income from rentals or sales = \$100. Lab costs equal \$10.
Royalty to videomaker is \$45.

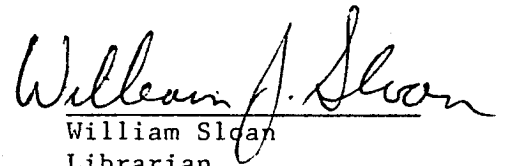
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If the foregoing accords with your understanding, please sign below and return one signed copy to the Museum.

Woody Vasulka

OK

M.L.T. 10. 84


William Sloan
Librarian
Circulating Film Library

The Museum of Modern Art

Department of
The Museum of Modern Art
11th Floor

June 29, 1984

Mr. Woody Vasulka
Rt 6
Box 100
Santa Fe
New Mexico
87501

Dear Woody,

Here is a contract for THE COMMISSION. If you make changes,
please initial and send your copy back to me for my initial.
I hope we can do some business.

Sincerely,



William Sloan
Librarian
Circulating Film Library

The Museum of Modern Art

May 4, 1984

Dear Woody Vasulka,

We are all very pleased to be presenting your recent work in the "Video: Recent Acquisitions Exhibition". The program schedule which lists the other included videotapes is enclosed. As you will see, there is a broad geographic range in the selections.

With very best wishes and thanks for your help in the show,

Barbara London

Hi! The pictures arrived.
I will show them to Chuck Hagen
in the next week.

Love
B.

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

No. 11

FOR IMMEDIATE RELEASE

MoMA TO INAUGURATE NEW VIDEO GALLERY WITH EXHIBITION OF RECENT ACQUISITIONS

With the re-opening of The Museum of Modern Art on May 17, the Video Program will present an exhibition of some 40 recent videotapes in its new first-floor gallery, just off the Museum's Garden Hall. The series, titled VIDEO: RECENT ACQUISITIONS, will be on view through September 3.

Shown in collaboration with the Museum's inaugural exhibition, AN INTERNATIONAL SURVEY OF RECENT PAINTING AND SCULPTURE, the video exhibition will feature contemporary works (all executed since 1981) by artists from eleven countries: England, France, Canada, West Germany, Belgium, Austria, The Netherlands, Yugoslavia, Chile, Japan, and the United States. The emphasis throughout is on narrative work, though not necessarily the sorts of narratives that proceed from beginning to end. In some, the narrative serves as the occasion for a luxuriant play of imagery (as in Bill Viola's Anthem) or for the evocation of settings (as in Michael Klier's Der Riese [The Giant], with its portrayal of Berlin as seen through surveillance cameras). Mako Idemitsu exemplifies video narrative at its most personal with her tape Hideo, It's Me, Mama, a depiction of a mother's difficulties in letting go of her son. In Tony Oursler's Spinout, we see the deliberately rough approach of many younger video artists; and in Perfect Leader, by Max Almy, we have an acute commentary on broadcast television, one that makes use of that medium's own technical sophistication. Finally, there is a group of narratives emphasizing language and music, including a new work by Laurie Anderson, Sharky's Day.

The Museum's Video Program is directed by Barbara London and is made possible by funding from the National Endowment for the Arts and the New York State Council on the Arts.

For further information, the public may call (212) 708-9500.

COMPLETE SCHEDULE IS ATTACHED

April 1984

For further PRESS information, please contact Stuart Klawans, Film Press Representative, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (212) 708-9752.

VIDEO: RECENT ACQUISITIONS

PROGRAM I:

- Marcel Odenbach, The Distance Between Myself and My Losses. 1983. 9 min.
(12:00-12:10; repeated 2:45-2:55)
- Elsa Cayo, Qui Vole Un Oeuf Vole Un Oeuf. (Who Steals an Egg Steals an Egg).
1982. 15 min.
(12:15-12:30; repeated 3:00-3:15)
- Tony Oursler, Spinout. 1983. 12 min.
(12:30-12:42; repeated 3:15-3:30)
- Edward Rankus, Naked Doom. 1983. 17 min.
(12:50-1:10; repeated 3:30-3:50)
- Danielle Jaeggi, Mon Tout Premier Baiser. (My Very First Kiss). 1984. 15 min.
(1:15-1:30; repeated 3:50-4:05)
- Tony Labat, Kikiriki. 1983. 27 min.
(1:30-2:00; repeated 4:05-4:35)
- Woody Vasulka, The Commission. 1983. 45 min.
(2:00-2:45; repeated 4:40-5:25)

PROGRAM II:

- Bill Viola, Anthem. 1983. 11 min.
(12:00-12:11; repeated 2:30-2:41, 4:45-4:56)
- Yasuo Shinohara, Cubist's Fantasy II. 1982. 20 min.
(12:15-12:35; repeated 2:45-3:05, 5:00-5:20)
- Naoko Kurotsuka, Between Daydream and... 1983. 5 min.
(12:40-12:45; repeated 3:05-3:10, 5:25-5:30)
- Robert Cahen, Juste le Temps. (Enough Time). 1983. 13 min.
(12:45-1:00; repeated 3:15-3:30)
- Marina Abramovic and F. Uwe Laysiepen (Ulay), City of Angels. 1983. 22 min.
(1:05-1:30; repeated 3:30-3:52)
- Madelon Hooykaas and Elsa Stansfield, The Force Behind Its Movement. 1984. 17 min.
(1:35-1:55; repeated 4:00-4:17)
- Ulrike Rosenbach, Das Feenband. (Visual Gong). 1983. 15 min.
(2:00-2:15; repeated 4:20-4:35)
- Branda Miller, L.A. Nickel. 1983. 10 min.
(2:15-2:25; repeated 4:35-4:45)

PROGRAM III:

- John Adams, Sensible Shoes. 1983. 11 min.
(12:00-12:11; repeated 3:15-3:30)
- Klaus vom Bruch, Der Westen Lebt. 1983. 30 min.
(12:15-12:45; repeated 3:30-4:00)
- Sanja Ivekovic and Dalibor Martinis, Chanoyu. 1983. 20 min.
(12:45-1:05; repeated 4:00-4:20)
- Juan Downey, Information Withheld. 1983. 30 min.
(1:10-1:40; repeated 4:30-5:00)
- Claudia von Alemann, Das Frauenzimmer. (The Women's Room). 1981. 75 min.
(1:45-3:15)

SCHEDULE, continued

PROGRAM IV:

- Hans Breder, Pictura Minuta: Portrait of the Urban Poor, Oaxaca, Mexico. 1981-83. 28 min.
(12:00-12:30; repeated 3:00-3:30)
- Eugenio Dittborn, Historia de la Fisica. (History of Physics). 1983. 11 min.
(12:30-12:41; repeated 3:30-3:41)
- Nancy Buchanan, California Stories. 1983. 10 min.
(12:45-12:55; repeated 3:45-3:55)
- Michael Klier, Der Riese. (The Giant). 1983. 82 min.
(1:00-2:12; repeated 4:00-5:12)
- Gusztav Hamos, The Invincible. 1983. 30 min.
(2:15-2:45; repeated 5:15-5:45)

PROGRAM V:

- Jacques Louis Nyst, J'ai la Tête Qui Tourne. (My Head Is Spinning). 1984. 15 min.
(12:00-12:15; repeated 3:45-4:00)
- Joelle de la Casinière, Grimoire Magnétique. 1983. 40 min.
(12:15-12:55; repeated 4:00-4:40)
- Ros Barron, Viva Magritte. 1983. 19 min.
(1:00-1:19; repeated 4:40-5:10)
- Max Almy, Perfect Leader. 1983. 4 min.
(1:20-1:24; repeated 5:10-5:14)
- Doug Hall, Songs of the Eighties. 1983. 11 min.
(1:35-1:46; repeated 5:15-5:26)
- Peter Weibel, Casablanca II. 1983. 1 min.
(1:37-1:38)
- Laurie Anderson, Sharky's Day. 1983. 5 min.
(1:40-1:45)
- Ernest Gusella, What Under the Sun. 1984. 60 min.
(2:45-3:45)

PROGRAM VI:

- Hank Bull and Eric Metcalfe, Sax Island. 1984. 12 min.
(12:00-12:12; repeated 3:50-4:00)
- Cecelia Condit, Possibly in Michigan. 1983. 12 min.
(12:15-12:30; repeated 4:05-4:20)
- Mako Idemitsu, Hideo, It's Me, Mama. 1983. 20 min.
(12:30-12:50; repeated 4:20-4:40)
- Bruce and Norman Yonemoto, Green Card: An American Romance. 1982. 80 min.
(1:00-2:10)
- Colin Campbell, Conundrum Clinique. 1981. 15 min.
(2:15-2:30; repeated 4:45-5:00)
- Dimitrije Martinovic, My Mother Makes Soup Noodles...My Father Cuts a Simple Thread. 1983. 11 min.
(2:30-2:41; repeated 5:00-5:15)
- Lisa Steele, Some Call It Bad Luck. 1982. 60 min.
(2:45-3:45)

more/

SCHEDULE, continued

- PROGRAM I: Mondays in May, Thursdays in June, Fridays in July, Saturdays in August
- PROGRAM II: Tuesdays in May, Sundays in June, Thursdays in July, Mondays in August
- PROGRAM III: Thursdays in May, Tuesdays in June, Saturdays in July, Fridays in August
- PROGRAM IV: Fridays in May, Saturdays in June, Tuesdays in July, Sundays in August
- PROGRAM V: Saturdays in May, Mondays in June, Sundays in July, Thursdays in August
- PROGRAM VI: Sundays in May, Fridays in June, Mondays in July, Tuesdays in August

All programs are shown in the Museum's Video Gallery, First Floor.

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The Museum of Modern Art

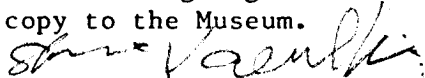
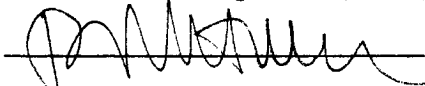
11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Film
Circulating Film Program
(212) 956-4204

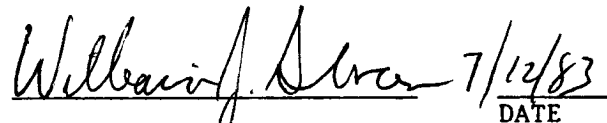
This is to confirm the agreement between you and The Museum of Modern Art for the distribution of the videotapes on EXHIBIT A on the following terms.

1. You represent that you have the right to license distribution of the above named videotape and agree to indemnify the Museum against an inconsistent claim by any third party.
2. You give the Museum the right to rent and sell videotapes at the rental price of \$75.00 for single non-commercial showings where no admission is charged and at the sale price of \$275.00. Rentals and sales are held on a non-exclusive basis.
3. You will provide the Museum with access to pre-print material for the purpose of manufacturing, at the Museum's expense, copies for rental of one cassette in each format.
4. For television usage the Museum will consult with you and obtain your written permission in advance, and the proceeds from such usage, after possible lab costs, shall be shared by the Museum and you, 25% and 75% respectively.
5. The Museum shall retain 50% of rental and sales receipts. The Museum shall deduct the cost of any copies which are necessary to manufacture subsequent to those described described in article 3 above, from the other 50% of rental and sales receipts, and shall pay over to you the remaining balance.
6. The Museum shall report to you on a semi-annual basis if any royalties are due, the report, and payment in full, to be mailed within 60 days following June 30th and December 31st.
7. The term of this agreement shall be 5 years from the date hereof, but shall continue for additional one year periods unless terminated by either party by written notice received no later than 6 months before the anniversary date. Upon termination of this agreement and a clearing of any expenses incurred by the royalty account, videotapes will be turned over to you.

If the foregoing accords with your understanding, please sign below and return one signed copy to the Museum.

 7-1-83
 7-1-83
DATE

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

 7/12/83
DATE

William J. Sloan
Librarian
Circulating Video Library
THE MUSEUM OF MODERN ART
11 West 53 Street
New York, NY 10019

--EXHIBIT A--

	<u>Rental</u>	<u>Sale</u>
STEINA AND WOODY VASULKA PROGRAM:	\$75	\$275
CANTALOUPE (1980)	NA*	NA
ARTIFACTS (1980)	NA	NA
<u>in search of the Castle ... (1981)</u>	NA	NA

*Not Available.

March 22, 1984

Department of Film

Mr. Woody Vasulka
Route 6, Box 100
Santa Fe, New Mexico 87501

Dear Woody Vasulka:

As part of the inaugural celebration of the Museum's recently expanded facilities, "New Narrative: Recent Video Acquisitions" opens May 7. On view through August, the show consists of 30 videotapes made by artists from the United States, Canada, Europe, Japan, and Latin America.

We are pleased to be including your work The Commission in this exhibition. As I may already have mentioned in previous correspondence, we will purchase your videotape for our permanent video collection. We will need three copies. Due to the length of the show, we must have one copy for back-up. Then, because the exhibition will also be shown at the National Video Festival at the American Film Institute (AFI) in Los Angeles from September 20 - 23 (for which the AFI will pay you \$75), we will need to have a third copy. We ask that you send the three copies of the tape by April 13, with an invoice to cover the purchase price, and duplication charge for the extra dubs. We have budgeted in the vicinity of \$300 for the purchase of each tape.

We ask that right away you send photographs, including both color and black-and-white. Any updated biographical material would be helpful, as well as articles that may have appeared on your work.

Several Australian museums have expressed interest in "New Narrative," so there is the possibility of the show being sent to the Pacific. Again there would be a fee to each artist with each additional showing.

I look forward to hearing from you soon.

With best wishes,



Barbara J. London

It was great seeing you both in France.
Do you have any color photos? We have a
strong chance for magazine coverage.
I will call next week.