

BV  97

La Biennale di Venezia

XLVII Esposizione Internazionale d'Arte

Steina Vasulka

Iceland

15 Giugno - 9 Novembre 1997

Steina Vasulka

Steina Vasulka

Iceland



FIRE
Video installation
1996

It is a special pleasure for me to welcome Steina Vasulka as Iceland's representative at the Venice Biennale. She is one of many Icelanders who have lived outside their home country for a long time, which has made her sensitive to many aspects of Icelandic nature that we who live there fail to perceive. The energy flow in nature and the primeval force of the Earth provide her with a dynamic subject in her work ORKA. An incredible energy is inherent in water and fire, and is continually changing - a creative and at the same time destructive force. All of this she captures in an enchanting rhythm with an insistent beat whose most important elements are motion and time. Steina Vasulka's works deliver us new and fresh experiences and ever-changing allusions, because they possess an indescribable magic - full of contrasts and contradictions - which leave no one who sees them unmoved.

Bera Nordal
Commissioner

Steina Vasulka si può dividere in tre fasi: registrazione, elaborazione ed installazione; l'artista stessa preferisce identificare la sua opera come arte "ambiente" e non arte "da installare". La presentazione, la cornice che circonda il suo mondo audiovisivo, reca un notevole contributo all'efficacia del suo lavoro.

In un certo senso l'opera ORKA è un'integrazione di tutte le sue precedenti trovate ed invenzioni tecniche, e sebbene le sue opere siano complesse sia nella composizione che nella produzione, tuttavia la loro presentazione nasconde abilmente il suo background altamente tecnologico. Lo spettatore è guidato in uno spazio misterioso ed oscuro, dove proiettori laser inviano le immagini delle forze primevali della natura su schermi giganti. Al fine di espandere lo spazio e moltiplicare ed intensificare l'esperienza visiva, l'artista ricorre agli specchi, e personalmente ritiene giusto identificare il proprio lavoro con l'orchestrazione. In tal modo, l'interazione dei suoni nel sistema sonoro a solchi multipli, all'interno del suo spazio d'esibizione, si può paragonare a quella degli strumenti che eseguono in armonia un brano musicale. Un esempio si riscontra quando un suono/strumento si fa da parte, per permettere ad altri suoni/strumenti di emergere.

Steina Vasulka con le sue opere circonda il visitatore della mostra tramite un'interazione multivisuale di immagine e suono; in un certo senso l'esperienza può essere accostata al sogno tanto agognato di

camminare dentro un'opera d'arte e di divenire parte di esso. In tal senso Steina Vasulka è un'artista romantica. "Molti dei miei artisti preferiti sono romantici. Come Beethoven."

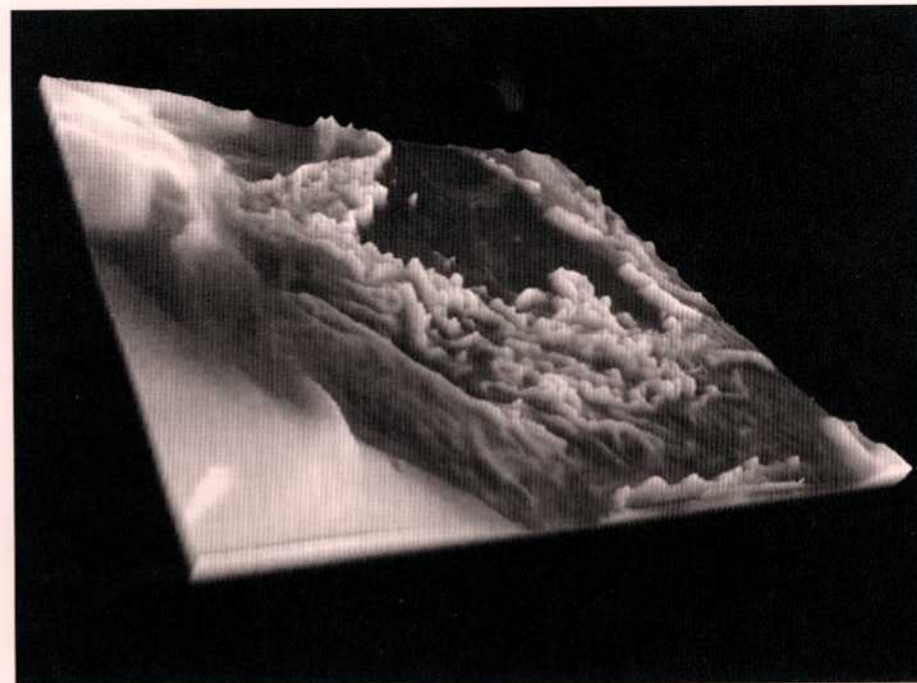
Molti in effetti rivisitano le opere di Steina Vasulka per sperimentarne la diversità. Come l'artista stessa afferma: "Non si può pretendere che la gente guardi e ascolti nel medesimo tempo. In genere io stessa non faccio mai entrambe le cose contemporaneamente."

Il tempo, nelle sue forme più nude, non è solamente un'irrevocabile trasformazione, ma anche un flusso continuo, come l'acqua che scorre alla ricerca costante delle sue origini. E come l'acqua che scorre a ritroso o controcorrente, Steina Vasulka ha il controllo assoluto del concetto tempo nelle sue creazioni:

"Penso di avere il dovere di mostrare ciò che non si può vedere, come l'acqua che scorre controcorrente o in pendenza, od un mare capovolto. Collocando lo spettatore in un mondo mentale dove non ha mai dimorato, lo si può ipnotizzare".

Áuður Ólafsdóttir

¹ Tutte le citazioni di questo articolo provengono dall'intervista privata dell'autore con Steina Vasulka.



FIRE

Video installation
1996

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Video installation
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deftly conceals its hi-tech background. The spectator is led into a mysterious, darkened space where laser projectors throw images of the archetypal forces of nature onto large screens. In order to expand the space and multiply and intensify the visual experience, the artist uses mirrors. Personally, she is not opposed to her work being identified with orchestration. In this way, the interplay of sounds in the multitrack sound system in the exhibition space may be compared to that of instruments playing a piece of music together. An example is when one sound/instrument backs down in order to give other sounds/instruments more prominence.

Steina Vasulka's works surround the exhibition visitor in a multiscreen interaction of image and sound; to some extent the experience may be said to resemble the primal dream of walking into a work of art and becoming one with it. For Steina Vasulka is in one sense a romantic artist. "Many of my favourite artists are romantics. Like Beethoven."

Most people, in fact, revisit Steina Vasulka's works, to experience their diversity. As the artist herself says: "you can't insist that people watch and listen at one and the same time. In general I can never do both things simultaneously myself."

Time in its barest form is not only an irrevocable transformation, but also a continuous flux, like water which flows in constant search of its origin. And like the water flowing backwards or uphill, Steina Vasulka is in absolute control of the time



content of her creations:

"I think I have a duty to show what can't be seen, like water flowing uphill or sideways and an upside-down sea. By putting people in a mental world where they have never lived, you can hypnotize them."

Auður Ólafsdóttir
Art historian

¹ All the citations in this article are from the author's private interview with Steina Vasulka.

FIRE

Video installation

1996

Venice Biennale 1997

The Video Art of Steina Vasulka

The Work "ORKA"

Multiscreen
Nature

"It all begins with sound. And the sound leads me into image. Every image has its own sound,"¹ says video artist Steina Vasulka, whose works have been compared to symphonies of images, visual operas and musical polyphony.

Steina Vasulka was born in Iceland's capital, Reykjavik, in 1940. She trained as a musician, went to Prague for advanced violin studies in 1959 and started her artistic career as a violinist with the Iceland Symphony Orchestra before becoming, together with her husband Woody Vasulka, one of the pioneers of video art in the USA at the end of the 1960s. Today she lives in Sante Fe, New Mexico.

One of the main points of departure of her first works was to explore and expand the visual language possibilities of video art and define the separate nature of this new medium within the visual arts. "Compared to the mechanism of film, video is almost organic. It's flexible, so much softer than film. But the same principle applies to the technique of video art and playing the violin: you have to practice."

The basic concept underlying Steina Vasulka's works has always involved the interaction of sound and image: how to create image from sound and sounds from image, how to translate a video image into sound and vice versa. The artist works exclusively with her own recordings, and the sound is a dominant factor in the structure. Every single frame is handled with a view to sound. "It may be the fact that I have a musical background but never went to art

college which means that I never think of an image as a static surface but rather as motion. And motion is time. My videos primarily hinge upon time and attempts to capture something flowing and living."

Her work ORKA (Icelandic = "Force") juxtaposes two of the archetypal forces of transformation, water and fire. It is scarcely possible to imagine a more appropriate subject for the artist's contemplation upon the flux of time than the two forces which are virtually synonymous with the unbridled flow of natural energy in Iceland: water and fire, subglacial eruptions, glacier bursts cascading over black sands, waterfalls, glacial rivers.

Steina Vasulka has collected video recordings of Iceland on her travels around the country over the past twenty years. She tends to stand with her video camera on bridges, above waterfalls or on top of sheer cliffs, pointing it down into the swirling waters. Her angle of vision is the bird's eye view. Among the simple but effective camera techniques which she uses are turning the camera upside down, shooting with a moving camera, or using two cameras simultaneously.

The fruits of such "video hunting trips" are the raw material which the artist works from in her Santa Fe studio. Almost every single frame in ORKA is manipulated in one way or another, by increasing or decreasing the recording speed, flipping images, shifting colours, changing direction. By playing images in reverse, the artist breaks up the linear progress of time.

So time is inherent not only in the subjects of Steina Vasulka's works of video art, but no less in their forms and presentation. One of her main technical characteristics is soft edge keying, which involves creating a rich or soft texture in merging the images, so that it is impossible to say where one ends and another begins. The continuous loop ORKA therefore has no definite end and no beginning.

Steina Vasulka's works are never dubbed with external sounds. The sounds are processed from what the microphone picks up at the same time as the video image is recorded, and even though the soundtrack is processed no less than the image, each image still has its own "natural" sound or cadence.

When image and tone have been "purified" and processed, which includes removing all kind of temporal and topographical references and even the erasure of the horizon itself, the spectator stands face to face with a sublimated still-life in motion, multichanneled nature.

The creation of Steina Vasulka's video art works can be divided into three phases: recording, processing and installation; the artist herself prefers to identify her work as "environment" not "installation" art. The presentation, the framework around her audiovisual world, makes a major contribution to the effectiveness of her work.

To a certain extent ORKA is a kind of integration of all preceding technical inventions, and although her works are complex in composition and production, the presentation

Born 1940 in Reykjavík, Iceland.
 Studied violin and music theory and joined the Icelandic Symphony Orchestra in 1964. Moved to New York with her husband Woody Vasulka in 1965 and became one of the pioneers of video art in USA, together with Woody Vasulka at the end of the 1960s.
 Lives and works in Santa Fe, New Mexico since 1980.

Selected Private Exhibitions

1971
 Max's Kansas City, New York, THE VASULKAS.
 Global Village, New York, JACKIE CURTIS' FIRST AND SECOND TELEVISION SPECIAL.
 Judson Hall Church, New York, CONTINUOUS VIDEO ENVIRONMENT.
 Experimental television center, Binghamton, New York, TRANSMITTED ENVIRONMENT.
 The Kitchen, New York, SYSTEMATIC SCREENING AND PERFORMANCES.
 1973
 The Kitchen, New York, GOLDEN VOYAGE.
 1974
 Norton Hall, State University of New York, Buffalo, VIDEO ENVIRONMENT.
 1975
 Cathedral Park, Buffalo, New York, ENVIRONMENT.
 The Kitchen, New York, VIDEO BY THE VASULKAS.
 1976
 Hallwalls Contemporary Arts center, Buffalo, New York, ALLVISION.
 Everson Museum of Art, Syracuse,

New York, MATRIX 1, ELECTRONIC MATERIALS.
 1978
 The Kitchen, New York, ALLVISION NO. 2.
 Albright-Knox Art Gallery, Buffalo, New York, VASULKA, STEINA-MACHINE VISION / WOODY-DESCRIPTIONS.
 1982
 Museum of Art, Carnegie Institute, Pittsburgh, ALLVISION.
 C. B. Rein Gallery, Santa Fe, THE WEST.
 1985
 Montevideo Gallery, Amsterdam, THE WEST.
 Institute of Contemporary Art, Boston, FOCUS, THE VASULKAS.
 1986
 Jonson Gallery, University Art Museum, Albuquerque, SCAPES OF PARADOXY; THE SOUTHWEST OF ICELAND.
 1988
 Vassar Collage Art Gallery, Poughkeepsie, New York, GEOMANIA.
 Hiatchi Showroom, Tokyo, STEINA AND WOODY VASULKA.
 1990
 Rene Coelho Gallery, Amsterdam, GEOMANIA.
 1992
 Museum of Contemporary Art, Helsinki, TOKYO FOUR.
 Denver Art Museum, Denver, STEINA & WOODY VASULKA.
 1993
 Hallwalls Contemporary Art Center Buffalo, New York, TOKYO FOUR.
 1994
 Rene Coelho Gallery, Amsterdam, PYROGLYPH AND BOREALIS.

Los Angeles Contemporary Exhibitions, Los Angeles, BOREALIS AND THE BROTHERHOOD TABLE III.
 1995
 Center for Contemporary Art, Santa Fe, Steina Vasulka: FOUR VIDEO INSTALLATIONS.
 Palazzo delle Esposizione, Rome, 6 INSTALLATIONS.
 1996
 San Francisco Museum of Modern Art, Kjarvalsstaðir, Reykjavík, PYROGLYPHS.
 Budapest, The Butterfly effect, MIDI VIOLIN PRESENTATION.
 Stroomgeist, Haarlem, Holland, PARIAH INSTALLATION.
 The City gallery of Brno, 6 INSTALLATIONS.
Selected Group Exhibitions
 1988
 Museum of Art, Carnegie Institute, Pittsburgh, and San Francisco Museum of Modern Art, San Francisco, AMERICAN LANDSCAPE, THE ELECTRONIC GROVE.
 Tokyo, TOKYO FILM & VIDEO FESTIVAL.
 1989
 Whitney Museum of American Art, New York, WHITNEY BIENNIAL.
 1990
 Linz, Austria, ARS ELECTRONICA.
 1992
 Linz, Austria, EIGENWELT DER APPARTE-WELT; PIONEERS OF ELECTRONIC ART (Co-curator).
 Hertogenbosch, Holland, MANIFESTATION FOR UNSTABLE MEDIA IV.
 1993
 The Gallery at the Rep, Santa Fe,

Architectural Space, TOKYO 4.
 The National Gallery of Iceland, Reykjavík, Borealis IV, BOREALIS.
 1994
 Enchede, Holland, T'art Festival, PTOLEMY.
 Riksstallningar, Stockholm, ART AND REALITY.
 1995
 Kwangju, Korea, MIDI VIOLIN PRESENTATION, at a concert with Nam June Paik.
 Kwangju, Korea, Kwangju Biennale, INSTALLATION.
 Lyon, France, 3e Biennale de Lyon, MACHINE VISION.
 1996
 Guggenheim Museum, New York, Media Scapes, BOREALIS.
 National Gallery, Prague, Dawn of the Magician, BOREALIS.
 Chicago Art Institute, Total Museum Conference, MIDI VIOLIN PRESENTATION.
 Sao Paulo, VideoBrazil Festival, MIDI VIOLIN PRESENTATION.
 1997
 Wood Street Gallery, Pittsburgh, BOREALIS.

 Bera Nordal Commissioner
 Auður Ólafsdóttir Deputy commissioner