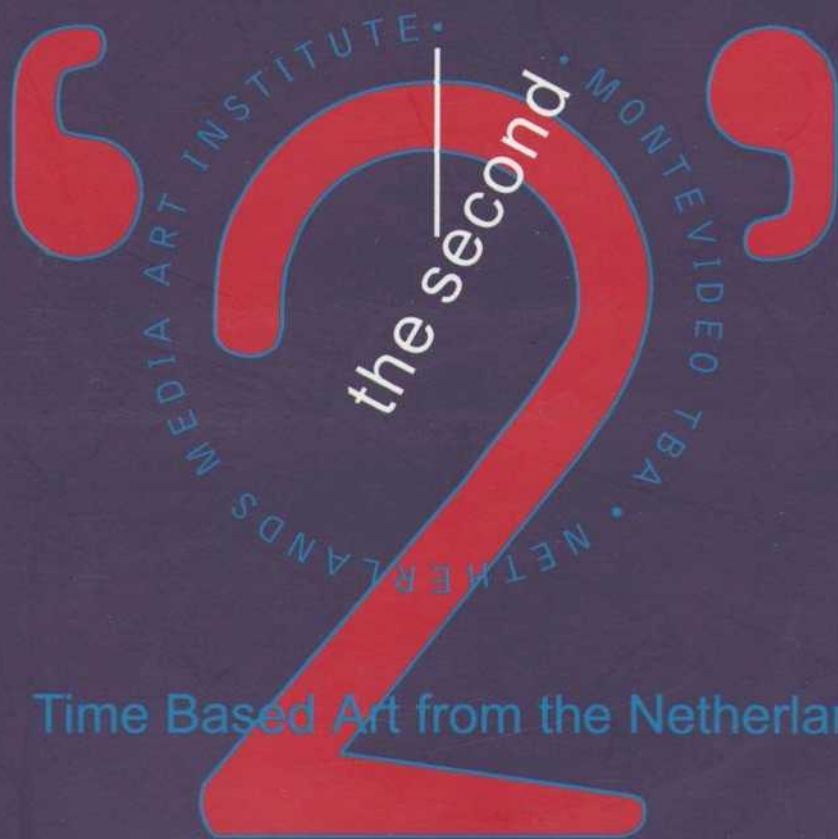


秒，荷蘭科技藝術展



Steina Vasulka

- 1940 born in Reykjavik, Iceland / Lives and works in Santa Fé, California
1959-1963 Music Conservatory Prague
1965 moved to New York City
1971 co-founded media-art theatre The Kitchen
1971 artist-in-residence at the National Center for Experiments in Television (NCET)
at KQED San Francisco
1988 artist-in-residence in Tokyo on a US / Japan Friendship Committee grant
- Exhibitions
- 1974 'Exposition de video Expérimentale' Knokke Heist Film Festival
La Cinémathèque Royale de Belgique Knokke Heist (Belgium)
1976 6e Internationaler Forum des Jungen Films Berliner Film Festival, Berlin
1977 Video Exhibition Biddick Farm Arts Centre Tyne & Wear (United Kingdom)
1979 'Recent Video of Analog and Digital Expressions' Experimental Television
Center Binghamton, New York (USA)
1980 Armory / Museum! Festival! Show / New Mexico Film and Video Festival
Rising Sun Media Center Santa Fé (USA)
1983 Women & Movies Festival Kennedy Center Washington D.C.
1984 '10 Gestir' Art Festival '84 Art Museum of Reykjavik Iceland / Ist Festival
Nacional de Video Circulo de Bellas Artes de Madrid
1984 'Kunst mit Eigen-Sinn' Museum des 20. Jahrhunderts Vienna
1986 Invitational Exhibition Roswell Museum and Art Center Roswell,
New Mexico (USA)
1987 Southwest Biennial Phoenix Museum of Art Phoenix (USA)
1988 'American Landscape The Electronic Grove' Museum of Art / Carnegie Institute
Pittsburgh (USA) / San Francisco Museum of Modern Art San Francisco (USA)
1992 'Eigenwelt der Apparate copyright Welt: Pioneers of Electronic Art' Ars
Electronica Linz (Austria)
1992 Manifestation for unstable media IV's Hertogenbosch
1993 'Borealis IV' National Gallery of Iceland Reykjavik
1993 T'Art Festival Technische Universiteit Enschede
- Bibliography
- 1978 Linda Cathcart ed. 'Vasulka, Steina: Machine Vision / Woody: Descriptions' in:
exhibition catalogue, Buffalo, New York (USA)
1983 Robert Haller 'Interview with Steina' republished in Video Texts New York
1973 Hollis Melton 'Who's Who in Film Making Video: the Vasulkas' in: Sight Line,
January / February, New York
1984 Dominique Willoughby ed. 'Steina & Woody Vasulka: Videastes 1969-1984:
Quinze années d'images électroniques' in: Cine MBXA / Cinédoc, Paris
1986 Malin Wilson, interview with Steina in: Scapes of Paradoxy: The Southwest
and Iceland Jonson Gallery, University of New Mexico, Albuquerque (USA)

2-channels video, 2 projectors, 4 projection screen, 2 mirrors, 2 laser discs,
1 discator

The Vasulkas Inc. stands for the married couple Steina & Woody Vasulka, artists who, in the world of media art and electronic music, have been well-known for more than 30 years - they are the founders of the famous New York Media Theater "The Kitchen" - and are still breaking new ground in these fields. As true pioneers in the area of the electronic media, they design and construct their own machines, such as the Vasulka Imaging System and the Digital Image Articulator, with which, in particular, they investigate the intrinsic characteristics of electronic image and sound, and explore the space 'behind' the lens and the microphone.

The Vasulkas not only make art together, but, during the course of time, have also built up substantial individual oeuvres, with their own characteristics of form and content. Steina Vasulka is more interested in the optical aspects of the electronic image and the visualization of a 'total space'. Her musical background - she originally trained as a violinist at the Music Conservatory in Prague - combined with her fascination for the natural landscape, has to a large extent determined the aesthetics and conceptual intentions of her video work.

For *Voice Windows* (1986), an interactive vocal and video work, Steina worked together with the composer and media artist Joan de la Barbara. Thanks to an interactive system developed by the Vasulkas, De la Barbara's experiments with vocal techniques could be visualized as video images. In *Voice Windows*, the sound patterns influenced the images of moving landscapes created by Steina, and image and sound intertwined into an interactive unity.

Steina's installation *Geomania* (1989) was a pyramid of ten monitors showing images of landscapes and natural phenomena, such as geysers and volcanos, filmed in her native Iceland. Steina turned these rough, uncivilized geological images of nature into a dynamic and spatial collage, in which the rhythm of the montage ensured a contemplative alternating flow, full of symbolic and perceptual variations.

For *Pyroglyphs* (1994), twelve monitors were placed in a circle in a dark area: they showed close-ups of a glowing fire and sputtering sparks, filmed at a forge, and accompanied by an earthly concert of hammers, metal saws, welding apparatus and oxyacetylene cutters.

With *Borealis*, Steina has created a 'magic environment' by means of four free-standing and vertically placed projection screens - each showing images on both sides - two video projectors, and an ingenious mirror system. The two mirror constructions duplicate the video projections, which are reflected onto the other screens. The images surrounding the viewer are close-ups of running water, seascapes from Iceland - occasionally you are also surprised by images of flowers. The images overwhelm you with their movement and their, technologically processed, sound. The water moves vertically and alternately forwards and backwards, by which Steina makes the endless, primaevally driven, flow of the natural movement of water take a different turn, and time a different direction. You become totally immersed in, and absorbed by, the rhythm of the images and the spatiality of *Borealis*. Because the only light in the room comes from the images themselves, there is virtually no 'outside world' to distract you, and you vanish temporarily into a space governed by its own order of space and time.