

"Geomania".

a Video Installation by Steina

Physical Description:

-----  
The matrix is assembled from 6 number of identical and stackable color monitors (or two very large 25" diagonal monitors, and should stand on a pedestal or a table of an evelevel to the audience (ca 2 feet).

The location:

-----  
Ideally, the Matrix should stand in a space, where both, light and sound levels of the environment could be fully controlled.

The sound:

-----  
The internal sound/speaker system of the monitors should be sufficient, but if the monitors do not have a build in sound system, a single channel of sound should be distributed frontally, as coming out of the Matrix.

Cabling:

-----  
The monitors are looped through for a two channel presentation and terminated at the end of the loops.

The Program:

-----  
"Geomania" displays a composition of landscape and nature events interlaced in a dynamic interplay. Images, containing perceptual and symbolic paradoxes, evoke a mysterious and contemplative alternate to the mundane urban experience.

The program is assembled on two hours, U-Matic 3/4", NTSC Standard videotapes, and runs synchronously and continuously.

Summary of equipment requirements:

- 
- 6 - identical color monitors 19" or larger  
( or: two monitors 25" or larger)
  - 2 - U-Matic, 3/4" VCRs (the monitors and cassette players refer to NTSC standard)
  - 1 - two channel synchronizer, provided by us
  - 1 - Pedestal for viewing (evelevel)
  - 1 - monaural speaker/amplifier system



3<sup>e</sup> Semaine Internationale de Vidéo

3<sup>rd</sup> International Video Week

13-18 novembre 1989

Saint-Gervais MJC

5, rue du Temple

1201 Genève - Suisse

Tél. 41 22/732 20 60

Fax 41 22/738 42 15

Minitel 41 22/738 46 46

Geneva, June 1989

Dear Madam, dear Sir,

The **3rd International Video Week**, due to be held from the 13th to the 18th November 1989 at SAINT-GERVAIS MJC in Geneva, will feature an international competition for video works.

The deadline for the sending in of the tapes has been set on August 15th, 1989.

Enclosed you will find a copy of all competition rules and an entry form.

Under my responsibility a committee will shortlist candidates' entries as of the 15th of August; tapes will be returned to their owners only after the end of the festival (except on special request).

All the selected entries will be shown to the public and also to an international jury, directed by Mrs Ursula Perucchi, vice-director of the Kunsthaus Zurich.

A lump sum of SF 100.- (swiss francs) will be offered to the selected video artists or the equivalent of an invitation to the S.I.V., giving the right to 3 nights in a hotel and an entry to the festival (trip not included).

So as to avoid important custom taxes, please declare a value of US\$ 15.- (US dollars) per video tapes when dispatching.

Now that you have all the necessary information, we cordially invite you to send us your video tape (U'Matic 3/4') together with the completed entry form.

Truly Yours,

André ITEN  
Head of the S.I.V.

3<sup>e</sup> Semaine Internationale de Vidéo  
3<sup>rd</sup> International Video Week  
13-18 novembre 1989

Saint-Gervais MJC  
5, rue du Temple  
1201 Genève - Suisse  
Tél. 41 22/732 20 60  
Fax 41 22/738 42 15  
Minitel 41 22/738 46 46

*3 pages of printed*

Mr and Mrs  
Woody and Steina VASULKA  
RT 6 Box 100

USA-87501 SANTA FE NM

*TXT exceed 300  
NOT 55 signs / 10 pages  
Type writing*

Geneva, July 6th, 1989

Dear Steina and Woody Vasulka,

*Time schedule*

I would like to remind you some points regarding the organization of the Third International Video Week in Geneva.

As you asked it, you will find enclosed a descriptive text about one of your programs to be corrected.

We would very much appreciate if you could communicate us the names and addresses of authors that might write a text about your work for our catalogue, or if you could send us texts that are already written, but aren't yet published (at least in French). Of course, if you want to write a specific text, we would be proud to publish it. The whole catalogue will be French and English.

We will also need photographs and/or drawings to illustrate our catalogue, and we would be glad if you could send us some.

And last, could you send us your French catalogue, as we are unable to purchase it here?

Thanking you in advance for your kind collaboration, I remain  
Yours sincerely

*Lysiane*  
Lysianne Lechot

The office is closed for holliday from July 1st to August 2nd. In the meantime, please phone my private number in Geneva, 41 22/ 738 07 15, or write to my address: 27 rue Rothschild, CH-1202 GENEVE.

*1) Photograph 2 kinds to illustrate atrol  
2) Tape already → 1/4" compact mine woody  
3) catalog in french ~~card~~ # 505-473-0614-2999  
4) Biography of Duvfee latest 12 nov  
5) text on fax 11 nov*

Mr and Mrs  
Woody and Steina VASULKA  
RT 6 Box 100



2<sup>e</sup> Semaine Internationale de Vidéo

16-21 novembre 1987

St-Gervais MJC

5, rue du Temple, 1201

Genève-Suisse

Tél. 022/32 20 60

Genève, mai 1987

Cher(e) vidéaste,

La 2<sup>e</sup>me Semaine Internationale de Vidéo de Genève, aura lieu du 16 au 22 novembre prochain, à St-Gervais Maison des Jeunes et de la Culture de Genève et comprendra une compétition internationale de bandes vidéo.

Le délai limite d'envoi des bandes est fixé au 15 août 1987.

Vous trouverez ci-joint le règlement complet de cette compétition.

Sous la responsabilité du comité d'organisation, un comité procédera à une sélection dès la date limite du 15 août. Les bandes non retenues seront renvoyées à leurs auteurs.

Les bandes sélectionnées seront diffusées en public et devant le jury de la compétition. Une rétribution forfaitaire de SFR 100.- sera offerte à toute bande sélectionnée.

Le jury international sera composé de cinq personnes, à savoir :

**Thomas PFISTER, Président** - Suisse

- Responsable vidéo et cinéma du Kunstmuseum de Berne

**Andrée DUCHAINE** - Canada

- Distributrice

- Organisatrice du Festival Vidéo 84 - Montréal

**Wolfgang PREIKSCHAT** - Allemagne

- Critique d'art et de médias - Curateur indépendant

- Coordinateur de la section d'Art Vidéo de la 8<sup>e</sup>me  
Dokumenta de Kassel

**Georges REY** - France

- Responsable de la programmation vidéo et cinéma à  
l'Espace Lyonnais d'Art Contemporain (ELAC) - Lyon

- Responsable de la collection vidéo du "Magasin",  
Centre National d'Art Contemporain de Grenoble

**Anna RIDLEY** - Grande-Bretagne

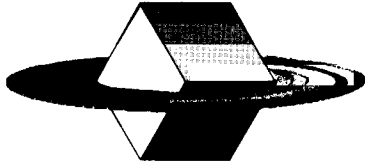
- Productrice à Channel 4

- Directrice d'Annalogue LTD

Nous vous convions donc, à l'aide de ces informations, à nous envoyer votre bande vidéo (U'Matic 3/4") et la fiche d'inscription annexée dûment remplie.

Le comité d'organisation

André ITEN, Simon LAMUNIERE, Eric LANZ, Emmanuelle MACK



Mr and Mrs  
Woody and Steina VASULKA  
RT 6 Box 100

USA - 87501 SANTA FE, NM

Geneva, December 13th, 1988

Dear Steina and Woody Vasulka,

The **3rd INTERNATIONAL VIDEO WEEK** will take place in Geneva from November 13th to 18th, 1989. This is a biennial festival and it will include several aspects :

- An international competition
- Artist's retrospects
- Selections of video works
- A Seminar
- A catalogue

On the occasion of this new edition, we would like to invite you to introduce a retrospect of your whole video work. At the time of the past two festivals; Bill Viola, Gary Hill and Marcel Odenbach came in Geneva to present the all of their video works.

We would really like to show the varied logics of video, because if the competition helps to feel the current tendencies and the temporary state of the video creation whereas retrospects give an idea of the evolution, and to emphasize the connection of the works in an artistical process.

Concerning the seminar we will try to open the debate on esthetical influences of the image numerotation, its transformation and/or of its synthesis by computer. Some specialists will propose a few selections of works and of articles for the catalogue that will contribute to describe the situation of this field.

You are certainly among the first artist explorers of the electronical image and for this reason you are fairly into the questions this topic suggests.

011 - 41 - 22

*Saint Gervais*

MAISON DES JEUNES ET DE LA CULTURE

5, rue du Temple · 1201 Genève · Suisse · Téléphone 022/32 20 60  
Fax 38 42 15 · RELAIS - réseau télématique (Minitel) 324 818

We offer an amount of US\$ 1'500.- to each of you for your participation to the whole week, that is : US\$ 3'000.- for both. We will assume all the extra cost : travel, hôtél and food. The US\$ 3'000.- include the rent of all the videos featured in the festival.

A special place will be made for your work in our catalogue (critical articles and a complete videography).

We hope very much that you will accept our invitation to come to Geneva. Please let us know, as soon as possible your intentions. If you agree to come, could you urgently send us a complete documentation on your work (texts, photos, catalogues...), so that we can make a press release.

I had the pleasure to meet Woody at the time of the VIDEONALE prizegiving in Bonn, where I was a Jury member with Fujiko Nakaya. One of the reason of the invitation is certainly your last work "Art of Memory" which I really enjoyed.

For any further information I will be at your disposal, and I'm open for any other propositions.

Looking forward to hearing from you soon.

Sincerely Yours,



André ITEN  
Responsible of the Video Dept

Enclosed : 1 catalogue of the "2nd International Video Week"  
1 press release of the "2nd International Video Week"

Vasulka Catalogue, program notes, 2

Time/Journey

- Evolution, 1970, by Steina and Woody Vasulka, 16 min., b&w
- Golden Voyage, 1973, by Steina and Woody Vasulka, 28 min., color
- In Search of the Castle, 1981, by Steina and Woody Vasulka, 12 min., color

Total: 56 min.

Many of the Vasulkas' early experiments with video employ the use of horizontal drift, a technique in which the video frame is released from the confines of the monitor screen (by altering the timing pulse of the video signal) and allowed to drift horizontally. This technique has been a primary visual motif in their work and is important to their conceptualization of the video image as unrestricted by the frame (in contrast to the cinematic frame). Evolution, one of their first uses of this technique, deals with notions about the development of humankind and imaging technology--the standard evolutionary chart of human development is set into motion horizontally across the screen so that it appears to rewind in time. Golden Voyage also reflects this playful and experimental quality. Inspired by Rene Magritte's painting The Golden Legend, the tape was remarkable at the time for its integration of a three-camera setup with horizontal drift to create the impression of objects moving through a landscape: one camera was focused on the landscape, one on the moving frame through which the landscape was inserted, and one on the object. The Vasulkas humorously animate loaves of French bread as they embark on a journey through various cities and landscapes, and take on numerous metaphoric roles. In Search of the Castle concludes this symbolic journey. Driving

Vasulka Catalogue, program notes, 3

in their car, the Vasulkas travel through various landscapes using different (and increasingly complicated) imaging techniques until they arrive at a highly digitized, abstract electronic space--in effect, tracing their own journey through electronic media.



Vasulka Catalogue, program notes, 2

*included* { the Vasulkas were excitedly discovering the possibilities of electronic imaging.

Note: This program contains several scenes with nudity.

Violin Power, 1970-78, by Steina, 10 min., b&w and color

Bad, 1979, by Steina, 2 min., color

Voice Windows, 1986, by Steina and Woody Vasulka in collaboration with Joan La Barbara, 8 min., color

Violin Power, her "demo tape on how to play video on the violin." The tape begins with a straightforward black-and-white image of Steina playing the violin and progresses over time toward her increasing use of the violin in conjunction with video tools. Steina's eventual replacement of the violin with the video camera as her primary instrument, results in the violin becoming an image-generating machine. Rigged up to imaging devices, the violin transforms the camera image, rendering it a surface onto which "music" moves as a kinetic force. In Bad, these sound/image experiments are extended to a digital context. In this work, Steina weaves rhythmic sound and image to examine the up/down, right/left movement, and squeezing/ stretching of the image in digital technology, using her face as the image material. Finally, Voice Windows is an integration of sound and image in which the singing voice of Joan La Barbara produces energetic permutations in a grid of lines (reminiscent of a musical scale) that forms a window onto images of moving landscape. The rifts, chants, and scat singing of La Barbara's voice become a visual dance in this electronic scape.

Finally, in Lilith, Steina adds an elusive narrative element to her landscapes, modifying and manipulating the face of painter Doris Cross in an eerie reference to female icons (Lilith is a biblical figure--in some texts she was the first wife of Adam--who represents a witch, or a woman with mystical powers). Cross' face is submerged within the landscape, and with her haunting, slowed speech she appears to reach out from the earth in a primordial gesture.

There is a land where the elevator girls live. Their task is to deliver, to inform, but above all to insure consumer delight in this gleaming castle of mercantile glory. In this minefield of mercantile entrapments these guardian angels lend us assurance. But the observer, aided by the tools of media, can at will escape the drudgery of the elevator shaft, the sliding doors must lead to other realities, other worlds, must oppose the narrow mercantile thrust. Many do not find elusive freedom there but at least one of its cousins, Melancholia.

The theme is constructed from the footage of Japanese Department Stores (shot by Steina last year in Tokyo) where a well-trained crew of elevator attendants ferry the customers between floors. Continuous horizontal openings of mechanical doors, vertical movements of elevators, the mechanically-influenced performances of the attendants; these elements provide the basic stylistic and pictorial syntax, extended by electronically generated masking and matting devices.

Both The Commission and Art of Memory are pivotal works in Woody's project to use electronic effects to construct a visual language and represent a new visual code. Art of Memory is concerned with the violent events that have shaped the 20th century and the textures and nuances of memory. Structured into seven acts that touch on particular themes--among them, the Spanish Civil War, the Russian Revolution, the war in the Pacific, and the nuclear bomb--the tape is visually composed of three-dimensional image forms into which Woody inserted moving archival film clips and photographs of the war. Set against the landscape of the American Southwest, these image forms symbolize the passage of time and the nature of film as history subsumed within electronic space. Art of Memory reflects on the cultural loss of memory in the 20th century, and the role of the camera in both creating and effacing memory.