

THE VASULKAS

Steina was born Steinunn Briem Bjarnadottir in Reykjavik, Iceland, in 1940. She studied violin and music theory and in 1959 received a scholarship from the Czechoslovak Ministry of Culture to attend the State Music Conservatory in Prague. Woody and Steina married in Prague in 1964, and shortly thereafter she joined the Icelandic Symphony Orchestra. After moving to the United States in 1965 she worked in New York as a freelance musician. The Vasulkas began working with video in 1969 and in 1971, with Andres Mannik, they founded The Kitchen, an electronic media theater. Since 1980 they live in Santa Fe, New Mexico. In 1992, the Vasulkas co-curated "Eigenwelt der Apparate Welt: Pioneers of Electronic Art", an exhibition of early electronic tools for Ars Electronica, Linz, Austria, and published a video laserdisk interactive catalogue.

With Woody, Steina has been an artist in residence at the National Center for Experiments in Television (NCET) at KQED in San Francisco and at WNET/Thirteen in New York. She has received funding from the New York State Council on the Arts (NYSCA), the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting (CPB), the Guggenheim Foundation, the Rockefeller Foundation, the American Film Institute and the New Mexico Arts Division. In 1988 she was an artist-in-residence in Tokyo on a U.S./Japan Friendship Committee grant. She received the AFI Maya Deren Award in 1992 and the Siemens Media Art Prize in 1995. She has taught at the Center for Media Study, State University of New York, Buffalo, the Academy for Applied Arts, Vienna, Austria, the Institute for New Media at the Staedelschule, Frankfurt Germany, and the College of Arts and Crafts, Reykjavik, Iceland.

Steina Vasulka 스테이나 바술카(1940~)

Iceland-American

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Exhibitions

- 1987 "Effetto Arcimboldo," Palazzo Grassi, Venice
"Techno Bop '87," The Kitchen, New York City, New York
- 1986 "Best of the West," Brooklyn Museum, Brooklyn, New York City, New York
"Video Installed," New Langton Arts, San Francisco, California
- 1985 "Kunst mit Eigen-Sinn," Museum des 20. Jahrhunderts, Vienna, Austria
"Sao Paulo Festival," Sao Paulo, Brazil
"Stockholm International Video Festival," Stockholm, Sweden
- 1984 "5e Festival International d'Art Video," Locarno, Switzerland
"2e Manifestation Internationale de Video," Montbeliard, France
- 1983 "Women & Movies Festival," Kennedy Center, Washington, D.C.
"Art Video," La Biennale de Venezia, Venice, Italy
- 1982 "World-Wide Video Festival," Kijkhuis, The Hague, Holland
"No Mountains, No Mesas," The Armory, Taos
"Video Roma Festival," Rome
- 1981 "New York Video 1981", Stadtische Galerie im Lenbachhaus, Munich, Germany
- 1980 "Video '80 Festival," San Francisco
"Videowochen Essen '79," Museum Volkwang, Essen, Germany
"Image Processing," The Kitchen, New York
- 1978 "Digital Images," Video Free America, San Francisco
- 1977 "Video Exhibition," Biddick Farm Arts Centre, Tyne & Wear, England

VOLIN POWER

interactive video installation and performance

History

In 1991 I bought a MIDI violin after having successfully interfaced my acoustic violin and a variable speed videotape player. The tapeplayer got upgraded to a Pioneer diskplayer and the initial software, written by Russel Gritzko was further developed and improved by Bill Heckel. *Violin Power* is an ongoing continuous project with an ever increasing "repertoire." So far I have made five videodisks and I change the program for every performance.

Media Concept

The ZETA Violin is a five stringed electric violin with a MIDI output. The assignment at the moment is that stops on A and E string point to frame locations on the disk. The D and G strings control speed and direction and the C string is a master controller assigned to segments of the disks. In another programming scheme the C string controls which upper strings get assigned their function, as I experiment to make the performance more musical.

〈바이올린 파워〉 스테이나 바슬카

역사

1991년 나는 내 전자 바이올린과 다양한 속도로 돌아가는 비디오테이프 플레이어가 성공적으로 조화되는 것을 보고 MIDI(디지털 인터랙티브 악기) 바이올린을 샀다. 테이프 플레이어는 파이오니어로 수준을 높이고 루셀 그리츠코가 만든 기본적인 소프트웨어는 빌 헤켈에 의해 보강, 발전시켰다. 〈바이올린 파워〉는 증가하는 레퍼토리에 의해 끊임없이 지속되는 연속작업이다. 나는 지금까지 5개의 비디오디스크를 만들었고 매 공연을 위해 프로그램을 바꾼다.

미디어 개념

'제타' 바이올린은 MIDI로 출력되는 5현의 전자 바이올린이다. A현과 E현을 누를 때 디스크의 지정위치와 연결되는 것이 요점이며, D현과 G현은 속도와 방향을 조절하고 C현은 디스크의 각 부위들을 조정하는 마스터 컨트롤러이다. 어떤 프로그램에서는 C현이 그보다 더 높은 음의 현들이 기능을 수행하도록 도와준다. 그러면 공연이 더욱 음악적이 되는 것을 느낄 수 있다.

Artist's Statement

"CREATIVITY AND COMMUNICATION"

The creative process, for me, is a tremendous pleasure, even when it is painful, such as when I feel inadequate for the task. People perceive this pleasure in my work and often object, "But you are just playing." This comment gives me tremendous pleasure.

The motivation to make art seems to come from in deep desire to communicate : for some artists, it comes from a desire to communicate on a massive scale— something that there not particularly interest me. I see no qualitative difference in more people versus one person if I am communicating. Our whole existence seems to be about communication. It cuts through cultures, languages and continents. It also cuts through time. We spend so much time with people we have never met — often, with people who are long dead. But the primary motivation for all art is the desire to communicate with oneself. This is a spiritual idea.

"창조력과 소통" 스테이나 바술카

나에게 창조과정은 창조가 나에게 어울리지 않는 일이라고 느껴져 고통스러울 때조차도 커다란 기쁨이다. 사람들은 내 작업에서 그러한 기쁨을 간과하고 "당신은 너무 즐기고 있는 것 같아요"하고 반박하기도 한다. 이러한 한마디가 내게는 또한 큰 기쁨이다.

예술을 창조하는 동기는 소통을 위한 깊은 욕망으로부터 흘러나온다. 어떤 예술가들은 대중적 차원의 소통을 위해 작업하지만 나는 그것에는 별로 흥미가 없다. 나는 '일 대 다수'의 소통에서는 질적인 차이를 느끼지 못한다. 우리는 모두 소통적 존재이며, 문화, 언어, 대륙을 통하여 또한 시간을 통하여 소통이 이루어지지 않는다. 우리는 한번도 보지 못한 사람, 또는 오래 전에 죽은 사람들과 소통하기 위하여 수많은 시간을 보낸다. 그러나 예술의 우선적인 동기는 자신과 소통하려는 욕망이다. 이것은 실로 정신적인 아이디어이다.