

# STEINA VASULKA

## VIDEO INSTALLATIONS

## ENVIRONMENTS

## & PERFORMANCES

*No form of moving-image art comes as close to musical composition as multiscreen video ... and no multiscreen work is as spectacularly musical as Steina's.* — GENE YOUNGBLOOD

## INSTALLATIONS & ENVIRONMENTS

### **ALLVISION** an electro/opto/mechanical installation, 1976

*Allvision involves exploring a way of seeing that is all-encompassing ...*

### **MACHINE VISION** an electro/opto/mechanical environment, 1978

*Automatic motions simulate all possible camera movements freeing the human eye from being the central point of the universe. Time and motion become the universe with its endless repetitive cycles ...*

### **THE WEST** a video matrix installation, 1983

*The West revels in the vastness of western spaces, the primeval quality of the landscape and ancient architecture ... emphatically a tribute to the grandeur of nature ...*

### **GEOMANIA** a video matrix installation, 1987

*There are many paradoxes in this work. ... the paradox between free-form image gathering and very rigorous presentation requirements ... the paradox between the land and the sea. ... In a way, this work seems to be a sweet autobiographical romance ...*

### **PTOLEMY** a video matrix installation, 1990

*Ptolemy borrows the cast of characters from the Machine Vision series. The sounds of motors and gears piped through various sound processors adds to the surrealistic quality of this machine performance.*

### **VOCALIZATIONS** a projected video environment, 1990

*The rifts, chants, and scat singing of Joan La Barbara's voice become a visual dance in this electronic scape ...*

### **TOKYO FOUR** a video matrix installation, 1991

*... the different channels of image and sound are equivalent to musical polyphony ... Steina works as a composer would, playing on the visual equivalents of timbre, texture, and tone. Tokyo Four is the audio-visual equivalent of a string quartet ...*

**BOREALIS** a projected video environment, 1993

*Steina takes stunningly beautiful yet turbulent clips of nature in her native Iceland, enlarges them, turns them on end literally and figuratively, so that they may be experienced as living abstractions on a scale equal to that of the human body . . .*

**PYROGLYPHS** a video matrix installation, 1995

*The initial inspiration for Pyroglyphs was the ancient art of blacksmithing but it soon became a musical treatise . . .*

**ORKA** a projected video environment, 1997

*Every image has its own sound . . . something flowing and living . . . perhaps the audience could feel a part of this creative trance, living for a moment in a mental world where they have never been . . .*

P E R F O R M A N C E

**VIOLIN POWER** an interactive performance

*Steina: "In 1991, after having experimentally interfaced my acoustic violin with a variable-speed video cassette player, I bought a MIDI violin and a Pioneer Disk Player. Interfacing these instruments with a computer gave me instant access to any frame of video on the disk as well as access to fast/slow and forward/backward movements. Violin Power is an ongoing continuous project with an ever increasing "repertoire." I change the program for every performance."*

E A R L Y I N S T A L L A T I O N S W I T H W O O D Y V A S U L K A

**MATRIX I & II** video matrix installations, 1970-72

*Here, the Vasulkas realize sound visually, generating abstract audio and visual images simultaneously. Shapes and forms skid, roll, and metamorphose across multiple screens like sound traveling through geometric space to our ear.*

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