



KJARVALSSTAÐIR

LISTASAFN REYKJAVÍKUR
THE REYKJAVÍK MUNICIPAL ART MUSEUM

Steina Vasulka
E STEIM@xs4all.nl

Reykjavík, 22. 10. 96.

Kæra Steina,

Fyrir nokkrum vikum síðan hafi ég samband við þig varðandi samsýningu á verkum eftir íslenska myndlistarmenn í Nútímalistasafninu í Vilnías. Þátttakendur verða: Birgir Andrésson, Jóhann Eyfells, Georg Guðni, Steina Vasulka, Finnbogi Pétursson og Ólafur Gíslason. Ráðgert var að opna sýninguna í seinni hluta nóvember 1996. Nú hefur verið ákveðið að fresta sýningunni og er áætlað að hún opni í júlí 1997.

Ég mun hafa samband við þig varðandi nánari undirbúning sýningarinnar í byrjun næsta árs.

Virðingarfyllst,

Gunnar B. Kvaran.

E-mail adressan mín er: GKvaran@centrum is

Hildur Bjarnad\stti, 01:29 PM 5/5/98 +, No Subject

Return-Path: <hildurb@ruv.is>
Sender: hildurb@ruv.is
Date: Tue, 05 May 1998 13:29:51 +0000
To: woodyv@santafe.edu
From: Hildur Bjarnad\sttir <hildurb@ruv.is>
Subject:
X-Mailserver: Eureka! Silver Internet Server (v2.4)
Organization: Icelandic National Broadcasting, Efstaleiti 1 , 150
Reykjavik Iceland

Frú Steinunn

Ég fékk bréfið "Emil" á báðar vélarnar, mína og Oddrúnar
hún hjálpaði mér að flytja adressuna þína í aðessubók mína, en
ekki tókst
betur til en svo að ég deletaði henni út aftur.

Þetta bréf er með þornum og æum og öum, komnum yfir sérhjóðum og
öllu.
Það kemur þá í ljós hvort ekki er allt í lagi.

Í bréfinu sem þú fékkst ekki hafði ég skrifað: það tók máttarvöld
hér í
húsinu tíu ár að nálgast nútímann, þannig að nú fær fréttastofan
tölvur,
sem eru orðnar úreltar, og er verið að henda á öðrum deildum.
Ég á ekkert erdindi við þig, er bara að prófa vélina.

Eftir samtal okkar í gær fletti ég upp í grænlenzku símaskránni

Þar finn ég Thorsteinsson Benedikte tlf. 27450
Niels Hammekensvej 41
Nuuk

Maðurinn hennar, Guðmundur og börnin, garfa í ferðamálum, hafa
búið í
Kakortok -Julianehaab og vita allt um hvað hægt er að gera.

Jónas Kristjánsson í Árnasafni fór með strandferðaskipi til
Herjólfssness
allra syðst í Grænlandi, og sennilega eru daglegar skipaferðir
milli Nuuk
og Kakortok.

Í Kaupmannahöfn er ferðaskrifstofan Arctic Adventure
sími (45) 3325 3221
Reventlowsgade 30
651 Kbh V Danmark

07 JAN '98 14:23 KJARVALASTADIR. 354 567 6191

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Fax to Adalstein from Olafur

Reykjavik 6/1 1998

Hi Adalstein

Thanks for last, - as you know my Icelandic spelling is even worse than my English so this will follow in English.
 - if you want, you can enclose this letter, to your resume of our meeting at the "Gray Cat"...

After we met - I tried to think a little more about the show focusing on what, in my opinion, can be the strength and what can be a problem in a show like this.

I was thinking about were the artists "us" in this project overlap, - what we have in common. And one thing that obviously is in common is that we all have a personally distinct relationship to Iceland. - and in particular I think a relationship based on the extra-ordinary nature.

It seems to me that the nature here has made an effort to specialize in ... everything.

Spanning from prehistorical lunar like planateria landscapes over realistic ancient chinese meditative gardens to fast forwarding natural hybrid sci-fi exteriors, and all this with a grace not measured in physical scale but in the expansion of the mind.

I think if this project has to go beyond an other normal exhibition and take part in formulating new ideas. We could use our strong relation to the land as measurement of the intensity the show should have in order to be something totally unique and honest.

I believe if we, with the right ambitions; - mix our different works, or make new corresponding works, or even make works collaborative - we should be able to escape the usual setting of a show with 3 guests invited to a hosting contry as an exotic entertaining circus coming to town. Instead we could promote the intimacy and sensibility we know from our own relation to Iceland and thereby offer the viewer of the show a much more personal and strong experience.

Following I have sketched briefly some notes on, what I on our first meeting ment, by trying to get a sense of what the institutions role in this show is. It might seem more critical then it actually is but I think it is necessary to have straight lines on these things in order to afterwards be able to free more energy and power to work with.

It always first confuses me, when a the setup of a show - is more or less based on the nationality of the artist - on a form - instead of the content and issues that the artists are adresssing.

I am in my work (and in my life) deeply inspired by Iceland, but the thing is that - I do not consider what I make is particularly Icelandic - in the sense that it is not relevant for the spectator to know were I, or my work are from, in order to experience my work.

In short - it is about what I am doing and not were I come from - Like with everybody else - banal as it is - It's about; who you are, instead of where you come from.

(The same could be said about the media - It is true that I/we work with a certain media but for me it is not important what kind of media is used, - It is important what is said with the media.)

Since I hope to focus on the relationship between the work and the spectator - I try to handle the (institutional) context in such a way that it supports, or at least not works against the ideas that are important to the work.

I hope to - purpose - an experience of some sort, but I want to avoid the moralist role of telling the audience -how- to experience... and this is in my opinion what somehow happens when the "institutional" setup is based on nationality, rather than individuality.

If we can turn the setting to our ideas benefit - I am sure there is a flying potential.

Ideas could be about doing something partly inside - and partly outside (in the city-space). Partly in the air - partly under the ground.

A part of the show could be a certain type of plants in a local park, - a part could be a foggy streetcorner with tense green light, - a part could be sound-samples played on a F.M. radio frequency opened for this purpose, - a part could be to make the floor shake or shiver in one space in the museum (or in a empty store rented for the purpose) with a earthquake machine under the floor simulating an small quake as its being walked on, - a part could be that the museum (or our show) is only open in the night to evoke the wished emotional state, - a part could be headphones with sound maybe placed in airports or bakeries to encounter and isolate airport/baker wives, - a part could be making an real ice-glacier in the whole museum - a glacier full of caves with sound, video, lights and real icicles to be given away as a soon disapering sample of brainliquid. - Frozen air, breath, lungs, the mind, a show only existing inside the (mind of the) spectator...

Everything is possible. Inside out and upside down (and the other side).

This is just different ideas for inspirational purposes and I say this more to show; how I would like to be thinking about this project. Not as a typical art exhibition but rather as an idea or project that will - in a sense - squatter the museum and the surrounding city with our ideas.

With a project going in this direktion, I would be looking forward to work with such great artist as Björk and Steina.

FAX



Moving Image Centre
Deborah Lawler-Dorner
27 Napier Street
Freemans Bay Auckland
New Zealand

MENNTAMÁLARÁÐUNEYTIÐ
Ministry of Education, Science and Culture

Solvhólgata 4, IS-150 Reykjavík, Iceland,
tel.: (354) 560 9500, fax: (354) 562 3068,
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homepage: <http://frod.stjr.is/mnt>

Reykjavík, June 16, 1998
Ref: 98060013/32.220 ÁAI/-

Reference is made to your letter, dated 21 May 1998, where you introduce your interest in having Mrs. Steina Vasulka participating in the performance/video festival entitled "Interdigitate" later this year and inquirer about the possibility of an assistance with the airfare for Mrs. Steina Vasulka.

The ministry has decided to support Mrs. Steina Vasulka's participation in the festival by a grant of 75.000 ISK / 1040 USD for travelling expenses.

Please inform the Ministry of how you would like the payment of the grant to be arranged.

Kindly note that the Ministry request to receive a written report on the expenditure of the subsidy prior to February 1st 1999.

Yours sincerely

Reykjavík, 22. júní 1998

Til Steina Vasulka

Qaqortoq Aka Hoegh, Prinsesse Benedictsvej B 297 sími

38500

Narsaq Helgi Jónasson, Punkthusvej B 228 sími 31049

Nuuk Thorsteinsson

Benedikte og Guðmundur sími 27450

Qaqortoq Hjónin eiga hús í Qaqortoq
og Benedikta er attuð ú Vatnahverfi
Bróðir hennar ræktar hreindýr með
Stefáni Magnússyni í Isortoq.
Stefán er orginall, á farsíma og er
með talstöð heima

Nuuk Motzfeldt, Jonathan, forsætisráðherra í
heimastjórninni minnir mig; kona hans er
Kristjana Guðmundsdóttir, og þau giftu sig í
kirkjurústunum í
Hvalseyjarsundi, Hvalsö-kerke sími 21350

Kristjana er náttúrfræðingur, hörkukona,
vinkona Þórs og Fríðu.