Kæra Steina,


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
Frú Steinunn

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

Þetta bréf er með þornum og ænum og önum, 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 tök máttarvöld hér í húsinu tíu ár að nálægast nútíman, þannig að nú fær fréttastafan tölur, sem eru orðnar úreltar, og er verið að henda á örum deildum. Ég á ekkert erindi við þig, er bara að prófa vélina.

Eftir samtal okkar í gær fletti ég upp í grænlensku 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 för með strandferðaskipi til Herjólfsness allra syðst í Grønlandi, og sennilega eru daglegar skipaferðir milli Nuuk og Kakortok.

Í Kaupmannahöfn er ferðaskrifstofan Arctic Adventure
símfj (45) 3325 3221
Reventlowsgade 30
651 Kbh V Danmark
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 artist "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 particularly I think a relationship based on the extra-ordinary nature.

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

Spanning from prehistoric lunar like planetaria 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 country 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 met, by trying to get a sense of what the institutions role in this show is. It might seem more critical than 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 addressing. 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 use 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 vibes - 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 disappering sample of branequid. - 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 - squat the museum and the surrounding city with our ideas.

With a project going in this direction, I would be looking forward to work with such great artist as Björk and Steinas.
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 inquiere about the possibility of an assitance 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 expences.

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

[Signature]
Reykjavík, 22. júní 1998

Til Steina Vasulka

Qaortoq Aka Hoegh, Prinsesse Benediktesvej B 297 sími
38500

Narsaq
Helgi Jónasson, Punkthusvæj B 228 sími 31049

Nuuk
Thorsteinsson
Benedikte og Guðmundur sími 27450

Qaortoq
Hjönnin eiga hús í Qaortoq
og Benedikta er attuð ú Vatnahverfi
Bröðir hennar raktar hreindyr með
Stefáni Magnússyni í Isortoq.
Stefán er orginall, á farþíma og er
með talstöð heima

Nuuk
Motzfeldt, Jonathan, forsatisræðherra í
heimastjórnininni minnir mig; kona hans er
Kristjana Guðmundsdóttir, og þau giftu sig í
kirkjurústunum í
Hvalsøyjarsundi, Hvalsö-kirke sími 21350

Kristjana er náttúrfræðingur, hórkuðona,
vinkona Dórs og Fríðu.