VOICE WINDOWS
work for interactive voice &
video (1986)

The collaborative work between video artist
Steina and I (Joan La Barbara) began early this
year when Steina and her husband and
partner, Woody Vasulka, developed an
interactive system that allowed my voice to
intercut and pass secondary video images into
a primary one. The specific sounds made by
my voice affect the shapes and patterns of the
bleed-through. This work will eventually be
extended and performed in real time, i.e.,
live.

Joan La Barbara, dubbed "the reigning vocal
wizard of the avant-garde," is a composer,
performer, media artist, writer and pioneer in
experimental and extended vocal techniques. She
has won numerous awards and honors for her
work including four National Endowment for the
Arts fellowships (in Visual Arts, Music
Composition, Solo Recitalist, and Inter-Arts
programs), radio commissions in Europe and
America, and a composer-in-residency from the
DAAD Berliner Künstler program. Her career
began in the early 70s as the vocalist of choice for
major contemporary composers, including John
Cage, Philip Glass and Steve Reich. She has
premiered numerous works especially composed
for her unique vocal qualities. La Barbara has
produced five albums with her own compositions:
Voice is the Original Instrument, Tapesongs,
Reluctant Gypsy, as lightning comes, in flashes and
The Art of Joan La Barbara. In recent years, she
has appeared with the Houston Symphony, the Los
Angeles Philharmonic's New Music Group, on the
San Francisco Symphony's New and Unusual
Music series and the New York Philharmonic's
Horizons '84 Festival.

Woody Vasulka was born in Brno, Czechoslovakia
and studied metal technologies and hydraulic mechanics
at the School of Industrial Engineering there. He then
entered the Academy of Performing Arts, Faculty of Film
and Television in Prague, where he began to direct and
produce short films. He emigrated to the United States
in 1965, and freelanced in New York City as a film edi-
tor for the next few years.

In 1967, he began experiments with electronic
sounds, stroboscopic lights and (two years later) with
video. In 1974 he became a faculty member of the Center
for Media Study at State University of New York, Buffa-
lo and began his investigations into computer control-
ed video, building "The Vasulka Imaging System", a
personal imaging facility.

With Steina, he founded "The Kitchen", a New
York Media Theater, and has participated in many major
video shows in the States and abroad, given lectures,
published articles, composed music and made numerous
video tapes. He is a 1979 Guggenheim fellow currently
residing in Santa Fe, New Mexico. Since his move, he
has produced two video tapes, "Artifacts" and "The
Commission", an operatic work based on the legend of
Paganini and Hector Berlioz.

Steina Vasulka was born in Iceland, attended the
Music Conservatory in Prague from 1959 to 1963,
and joined the Icelandic Symphony Orchestra in
1964. The following year she moved to the U.S.
and has since been a seminal force in the
development of the electronic arts 1970, both as
co-founder of The Kitchen (a major exhibition
center in New York City), and as a continuing
explorer of the possibilities for the generation and
manipulation of the electronic image through a
broad range of technological tools and aesthetic
concerns. Her videos have been exhibited and
broadcast extensively in the U.S. and Europe. In
1978, she had an exhibit Machine Vision at the
Albright-Knox Art Gallery in Buffalo, N.Y.
Since moving to Santa Fe, New Mexico in 1980,
she has produced a series of video tapes relating
to the land, and an installation entitled The West.
Named a Guggenheim Fellow in 1976, Vasulka is
the recipient of numerous grants.