

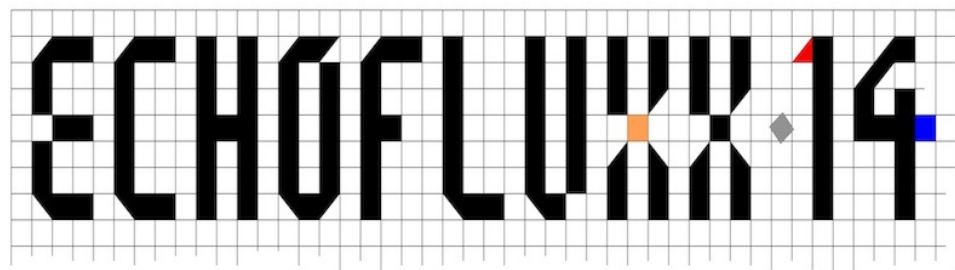
CONTRIBUTORS: Nicholas Croft, Greg A. Steinke, David Means, Mary Garvie, David Drexler, Caroline Senn, and Carol and John Ruffin.

PRODUCTION: Dan Senn (US), Tereza Kučerová (CZ), Diana Winklerová (CZ), Petra Vlachynská (CZ), Jiří Sovenec (CZ), Diana Winklerová (CZ), David Means (US); Michael Karman (US). *With special thanks to Aleš Zemene at Trafačka for technical assistance.*

Echofluxx.org

David Means (Minneapolis) graphic scores, installations and performance systems have been exhibited and presented by the Walker Art Center, IRCAM, Documenta IX, the Xi An Conservatory of Music (China), Het Stroomhuis (Holland), Logos Foundation (Belgium) and the Arts Council of Great Britain. He is currently an Associate Professor of Media and Fine Arts and producer of the Strange Attractors Festival of Experimental Intermedia Art at Metropolitan State University. David contributed greatly to Echofluxx 12 as a technician, performer, U-Stream interviewer and video-photo documentarian for Echofluxx 12 and 13. **Michael Karman** (Portland) is the publisher, editor, and chief writer of Asymmetry Music Magazine, an online magazine that is devoted to contemporary music. Karman lives in Europe and Oregon after many years living in the Los Angeles area. He trained as a musician, is a novelist, and has taught writing for many years at university. **Dan Senn** (Wisconsin) is an intermedia artist working in music composition, kinetic sound sculpture, experimental and documentary film. In the 1980s and 90s he was a professor of music and art in the United States and Australia. Dr. Senn travels internationally as a lecturer, performer and installation artist and lives in Prague, where he directs the Echofluxx media art festivals, and in Watertown, Wisconsin, the USA, with his partner/collaborator Caroline Senn. He studied music and art at the University of Wisconsin-LaCrosse with Truman Daniel Hayes and Leonard Stach, and at the University of Illinois, Urbana, with Salvatore Martirano, Ben Johnston and Herbert Brün. His music is published by Smith Publications of Baltimore. He cofounded Roulette Intermedium of Brooklyn and is artistic director of Efemera of Prague. **Brigid Burke** (Melbourne) is an Australian composer, clarinetist, visual artist and video-maker. She has had works performed extensively both nationally and internationally. Most recently, she has performed in the Generative Arts Festivals in Rome & Milan Italy, Asian Music Festivals, The Melbourne International Arts Festival, Futura Music Festival Paris France, Mona Foma Festival Hobart, The International Clarinet Festivals in Japan and Canada also Seoul and Australian International Computer Music Festivals. She was Artist in Residence at ADM NTU Singapore. She has been a recipient of an Australia Council Performing Arts Music Project Fellowship. She also curates Seensound Visual/Music series at LOOP Bar Melbourne Australia. For her E14, Brigid will present an audiovisual composition Instinct and Episodes for bass clarinet, live electronics/laptop and live and pre-recorded video projection. The creative process evolves from reflection upon glass buildings. **Markéta Mazourová** (Prague) is percussionist and composer. Her creative output includes music for percussion and incidental music. She graduated of the Academy of Performing Arts in Prague—percussions (2001-2006), Conservatory of Prague—percussions, piano, composition (1994-2000). She followed Master classes withh Marina Čeremuchyna, Kevi Bobo Run Martinsen, Hans Treselt. She works and plays with flutist Lenka Kozderkova, famous Czech artist. She has recorded for Universal, Sony Music, Popron, ArcoDiva. She has performed in Egypt, Rumania, Bulgaria, Malta, USA, Czech Republic (Prague Symphony Orchestra, Prague Philharmonia, Agon Orchestra, etc). Selected works: The Flash of Dark, for flute and small percussion (shakers, cabasa, bongos, templeblocs, log drum). Awards: 2nd prize of the International Evaluation Children's Note Mladá Boleslav 2004; 1st prize Zlíntalent 2003; 1st prize of the YMFE-Scholarship Competition 2001.

6. – 10. května 2014 / May 6th – 10th, 2014
Trafačka Arena, Praha 9, Česká republika/Czech Republic



Festival experimentální hudby a nových médií
Experimental music and new media festival

Úterý-/Tuesday, Gallery Opening, 18:00
Puppenklinik Installation by Diana Winklerová (Prague) and Dan Senn (Wisconsin).

Úterý/Tuesday, 20.00
Phaerentz (Prague); Lucie Vítková (Brno).

Středa/Wednesday, 20.00
John Keston (Minneapolis); Michal Kindernay (Prague).

Čtvrtek/Thursday, 20.00
Mark Zanter (West Virginia); Dariusz Mazurowski (Gdansk).

Pátek/Friday, 20.00
Brigid Burke (Melbourne, Australia); Lenka Kozderková (Prague) and Markéta Mazourová (Prague).

Sobota/Saturday, 20.00
Echofluxx Ensemble with David Means, John Keston, Brigid Burke, Mark Zanter, Lucie Vítková, Michael Karman and others; Hana Železná (Prague); Agnus Kutas (Prague).

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BIOGRAPHIES

Phaerentz (Prague) (aka Petr Ferenc) is a Prague-based electronic musician, promoter and music journalist. Phaerentz focuses on physical qualities of sound and its reaction with space and listeners' bodies and minds. By phase shifting of short loops he creates surprising acoustic and polyrhythmic phenomena that cannot be fully anticipated beforehand. The result is a psycho-acoustic minimalist experience that focuses on extended repetition as a means to discovering motion in static. It's psychophysical! Minimalism. Pulse. Throbbing spaces. Repetition is the strongest variation possible. Slow development and living through every single second. We do not want to skip the time of our lives, do we? Better be real than postmodern. **Lucie Vítková** (Brno) is a composer, performer and improviser of accordion, harmonica, voice and dance from the Czech Republic. She graduated in accordion performance at Brno Conservatory in 2010 and composition at Janáček Academy of Music and Performing Arts in Brno (CZ) in 2013. During her Master Degree, she studied at Royal Conservatory in The Hague (NL) and at California Institute of the Arts in Valencia (USA). She has studied with Martin Smolka, Jaroslav Štátný, Martijn Padding, Gillius van Bergijk and Michael Pisaro. Along with her study of music she used to teach tap dance at the Faculty of Theatre of JAMU. She is member of the Dust in the Groove, Ensemble Marijan, Dunami, Brno Improvising Unit and Prague Improvisation Orchestra. At the festival Echofluxx 14, she will introduce her new album Ideas and Techniques, released by Chicago label pan y rosas (2014). It is solo accordion album which gathers the ideas and techniques which Lucie Vítková collected through her practice as an improviser. In every piece I tried to portray certain phenomena in their pure, concentrated form to make their individual characters clear. Every song is like a mechanism with a specific kind of natural behavior, which determines its musical structure **John Keston** (Minneapolis) is a musician, composer, sound artist, and developer exploring the synesthetic relationships between auditory and optical landscapes. His work evokes stochastic behaviors in compositional structures by translating visual or gestural input into music. Among the instruments he has created is the Gestural Music Sequencer or GMS, an application that analyzes video input and converts it into a sequence of musical information in real-time. Originally from the United Kingdom, John is currently based in Minneapolis, Minnesota where he is an instructor of interactive media. He founded the sound design resource, AudioCookbook.org, where you will find articles and documentation about his projects and research. John has spoken, performed, or exhibited original work at Northern Spark, the Weisman Art Museum, the Montreal Jazz Festival, the Burnet Gallery, Walker's Point Center for the Arts, the Minnesota Institute of Art, the In/Out Festival of Digital Performance, the Eyeo Festival, INST-INT, and Moogfest. He produced and performed in the piece Instant Cinema: Teleportation Platform X, a featured project at Northern Spark 2013. He composed and performed the music for In Habit: Life in Patterns (2012) and Words to Dead Lips (2011) in collaboration with the dance company Aniccha Arts. John's performance was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation. John's presentation at Echofluxx is titled "Vocalise Sintetica" and has 4 movements: I. Machines, II. Liquid, III. Vocalise, and, IV. Sintetica. He describes these in this way "Each movement is a playlist of five audiovisual objects that are instantly available to be projected and amplified while being granulated in real-time by a performer using a multitouch interface. The performer may loop their gestures applied to the audiovisual objects in order to bring in additional synthesized sound layers that contrast or mimic the audiovisual objects. **Michal Kindernay** (Prague) is interested in the interactive connections of sound, image and natural atmospheric processes. He works primarily with visual programming and environmental applications. His works include video performances and interactive installations, intermedia and documentary projects as well as musical compositions. He also invents tools and software solutions that can be used for audiovisual production in performance. In this sense, his work inextricably combines research, software development and tool design, the work itself being result of implementation in different forms. "Eye-catching" is an ecological aspect of Kindernay's work which is extensively engaged with various forms of pollution and only sometimes in the position of direct visualization (Art Pollution Kit, Camera Altera) and more through a creative perspective. **Agnes Kutás** (Budapest-Prague) is a singer and violonist from Budapest, Hungary, of extraordinary depth, range and talent. Her violin playing is rich and warm as is her voice and absolute directness. She performs her own original compositions in addition to arranged Hungarian folk songs. She has been living in Prague for a long time.

Mark Zanter (West Virginia) is composer/performer, has received commissions from the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, Due East, Solen Dikener, Rick Kurasz, Cetin Aydar, Ankara University Soloists, Lindsey Goodman, Trifecta!, Awea Duo and many others. He has appeared as a composer and performer on NPR's Live at the Landmark, WILL, IPR, Second Sunday concerts, on WVPN In Touch With The Arts, is published by Les Productions d'OZ, Schott European American and MJIC Music publishing, his works have been performed nationally and internationally at festivals including, MUSIC X, June in Buffalo, The Cortona Contemporary Music Festival, NYCEMF, the Atlantic Center for the Arts. He is the recipient of grants/awards from The American Society of Composers and Publishers (ASCAP), The American Music Center (AMC), The American Composers Forum (ACF), Meet the Composer, The West Virginia Division of Culture and History, WV Music Teachers Association; in 2014 Lament and dream for string orchestra, piano and percussion received special distinction for the ASCAP Rudolph Nissim Award. Dr. Zanter is equally at home performing standard repertoire, creative music, and jazz and has appeared with orchestras, chamber groups, and improvisers, including the Huntington Symphony Orchestra, the Ohio Valley Orchestra, Sinfonia Da Camera, Anthony Braxton, Roscoe Mitchell, Leroy Jenkins, Vinko Globokar, George Lewis, Butch Morris, and Alphonse Mouzon. He has recorded with Deborah Richtmeyer, Vinko Globokar, and his recording of Composition 165 with Anthony Braxton received special mention in Downbeat Magazine. Zanter's Echofluxx 14 program will feature new compositions for electric guitar and live processing **Dariusz Mazurowski** (Gdańsk) is a Polish classical electroacoustic music composer, born in Gdańsk. In his works he combines traditional analog instruments with the sonic potential of digital technology and microphone recordings. Also active as a visual artist (graphics, drawings, photography and video) and as a journalist (publishing texts mainly devoted to contemporary music : history, perspectives, theory, technical aspects and studio technology). He spent the 90s mostly in Prague, since the end of that decade back in his hometown again. Since mid 90s he's built his own analog experimental instruments (including synthesizers) and collected various, often strange, sound objects (such as stones, pieces of wood, old mechanisms etc.), regarded as a source of acoustic material for further transformations. His musical works have been aired by various radio stations, played live at festivals and other events – in Europe (Germany, Poland, Czech Republic, Russia, United Kingdom to name a few) and outside (USA, Canada and China for example). His installations, visual works and graphics have been exhibited in numerous galleries around the world. Dariusz Mazurowski is a member of Polish Society of Electroacoustic Music (PSeME). Inspired by experimental art forms using a mix of sound – noise – silence, they specialize mainly in sound performances and installations. The group's structure is fluctuating with a stable core. **Lenka Kozderková** (Prague) is graduate of State Conservatory in Ostrava, Janacek's Academy of Music and Performing Arts. She took part in several international courses of interpretation lead by Severino Gazzelloni, Maurice Bourgh, Sandor Vegh, Zuzana Ruzickova, Eli Eban. In 1994/95 she gained the annual scholarship of French government for the study at Ecole Normale de Musique de Paris Alfred Cortot at professor Christian Lardé. Since 1994 she has been a member of the Czech-French experimental group „Theatre Ensemble“ and of the musical-stage duo Goelan. Since 1995 she has been a member of the contemporary music ensemble Moens. She is a known interpreter of contemporary music. She premiered many compositions of composers such as: Alois Piňos, Peter Graham, Jan Klusák, Ivana Loudová, Miroslav Pudlák, Hanuš Bartoň, Roman Zdeněk Novák, Arnošt Parsch, Michal Nejtek, Miroslav Srnka, Michal Rataj, Martin Marek, Sylva Smejkalová, Jaroslav Rybář, Pavel Zemek, Kateřina Růžičková, Lenka Kilic and some works were dedicated to her. She performs in the Czech Republic and abroad – France, Italy, USA, Germany, Spain, Hungary, Sweden, England. In 2007 she performed the Zeitmasse of Karlheinz Stockhausen at Carnegie Hall in New York. Since 1999 she has cooperated with the Foundation VIZE 97 of Dagmar and Václav Havel. She teaches at the Prague International Conservatory, International Mastercourse in Prague - Zbraslav and International Mastercourse in Teplice /Music without borders.