

## Saturday Fixed Media Works

**1) Waking Helen**, 3'55" by Collin Bradford (US) explores the causal as well as the incidental relationships between language and consciousness. As the technocapitalist system creates ever more sophisticated algorithms and networks for archiving, encoding, decoding, imitating, and producing language (e.g., Google Voice, machine translation, artificial intelligence and natural language processing, machine learning, etc.) our experience of language becomes ever more charged. From the Loebner Prize (for the winner of the world's most prestigious Turing Test) to the monetization of our social relationships through the processing of personal communication (Facebook, etc.), we participate linguistically as conscious social beings on shifting and uncertain ground as profit-seeking machines decode us with increasing precision and produce ever more natural language.

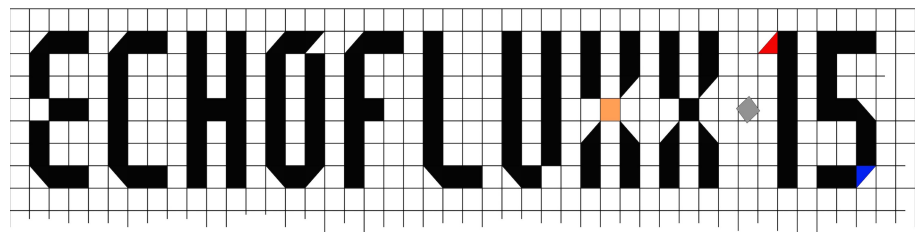
Language's key role in human consciousness and morality makes it the most powerful possible tool in decoding and capitalizing on human thoughts, relationships, and activities. Is it possible that in the pursuit of profit, our language processing machines might inadvertently illuminate the very thing they mimic? **2) Under the Bodhi Tree** for flute and electronics, 9'43" Music: Stathis Kampylis, video: Sofy Papadopoulou (Comoddor), Flute: Vangelis Stathouloupoulos. The Bodhi Tree, also known as Bo and 'peepal tree' in Nepal and Bhutan, was a large and very old Sacred Fig tree located in Bodhi Gaya, India, under which Siddhartha Gautama, the spiritual teacher later known as Guatama Buddha, is said to have achieved enlightenment, or Bodhi. In religious iconography, the Bodhi tree is recognizable by its heart-shaped leaves, which are usually prominently displayed. Bodhi trees are planted in close proximity to every Buddhist monastery. **3) The Death of Thomas Edison**, 4'22" by Katherine Hammond compels the viewer to experience the lyrical pain and anguish that is caused by an obsessive love.

That love is not of a partner, but of an obsession, which has untold consequences. **4) Flux II**, 8'40" by Daniel Cabanzo, music (FR) and Albert Bayona, video (ES) is the second version of Flux, from the Latin word "fluxus" which refers to the flow or the idea of transporting either information, materials or energy. Flux is originally on stereo format and it is inspired by the flow of life, where the idea of ??adapting images to the music becomes stronger, finally achieving an audio-visual work where the images and the music share a synergy which complements each other. Flux plays with the sensation of the coming and going flow of people and situations that are perpetually changing and in constant movement, dying and being born and finally becoming an endless cycle of transformations in a continuous movement of "eternal return." **5) Five-Second Rule**, 4'01" by Rachel Yurkovich (US). After pondering how our perspective of food changes immediately once it hits the ground... This happened. **6) A Short Song of The Shore to be Sung Daily Without Being Seen**, 3'00" by Michael Arrigo (Ohio), was originally part of a 3 channel installation. This was re-edited as a stand-alone video in 2014. SOS visualizes those brief, fleeting moments when we bump up against the shore of ourselves, when we experience passing thoughts or private reveries in which we imagine our own death, contemplate the enormity of time, empathically experience the world through another's eyes, or marvel at the strangeness of the world around us. Typically, these glimpses beyond the shores of ourselves evaporate or are banished almost as quickly as they arrive, and are rarely ever shared because we lack the language to adequately recount them, even to ourselves. This video serves as a reminder for me to make a duty of what is usually considered a distraction, to take time to court those impractical, unproductive moments when our most personal, private and incommunicable thoughts turn identity inside out and we experience, if for only an instant, a sense of the breadth of all that lies beyond our own horizon.

SOS is shot using a technique called RGBD video. For me this involves shooting with a rig that combines a Canon 60D/Sigma EX 17-50mm F/2.8 lens with a Kinect depth sensor. Specialized software maps the color data provided by the dslr onto the 3D depth information provided by the Kinect sensor. **7) video 65**, 5'13" by Christopher Arrell (US) and dextro.org (Austria). The sound and image for this piece both result from computer coding, but this coding is complemented by the incorporation of physical movement into the creative process, track-pads, keystrokes, and hacked game controllers all engaged to add real-time spontaneity. The resulting choreography is both controlled and free, image and sound dancing an improvisation of shimmering bifurcations and whirling, luminous tones. **8) Passahhdi**, 9'05" by Jing Wang and Harvey Goldman (US). Lost in tranquility, the ethereal sounds and imagery of the inner mind struggle to maintain their primal elegance, as turbulence from the world beyond begins to infringe on their domain. The transcendent inner soundscapes of the imagination are ever vigilant as they rumble with the vestiges of human endeavor. Passahhdi is an abstract experimental animation. A melding of sound and image that explores both the emotional relationships and the commonality of their formal language. The manner in which the elemental components of the underlying structure, such as line, shape, color/timbre and form, as well as principals, such as harmony, balance, rhythm, and counterpoint, translate between the auditory and visual experience is a primary concern. **9) Et Ignis Involvens**, 11'30" by Joao Pedro Oliveira (Portugal). This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4): "et vidi et ecce ventus turbinis veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis" "And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire". This piece was commissioned by Gulbenkian Foundation, and was composed in the composer's personal studio and at the University of Keele Electronic Music Studio. The audio part of his piece received the first prize at Metamorphoses 2006 Competition (Belgium). The video part was made at the composers personal studio. **10) Gloss**, 15'01" Brigid Burke (Melbourne). This work is a series of 9 short connected movements. 1. Bb clarinet, bass clarinet, flute, piano and electronics. 2. Electronics. 3. Bb clarinet, flute, double bass and electronics. 4. Bass clarinet, piano, electronics and flute. 5.

Electronics. 6. Piano, double bass and electronics. 7. Bass clarinet, Bb clarinet, double bass, flute and electronics. 8. Eb clarinet, bass clarinet, flute, piano, double bass and electronics. 9. Bass clarinet, bass clarinet, flute, double bass, piano and electronics. **Gloss** was inspired by a series of nine pen and ink drawings, which were used as graphic notation for the different instrumental combinations and live electronics. The nine graphics were then integrated into the video art work which shows glimpses of the graphics in superimposed layers in conjunction with pencil drawings of squiggles depicting wire. These were then photographed. The depiction of wire glosses the image with a superficial lustre.

6. – 9. května 2015 / May 6th – 9th, 2015  
Paralelní Polís, Praha 7, Česká republika/Czech Republic



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

**Středa/Wednesday, 20h**

Phill Niblock (New York); Bob Ostertag (San Francisco).

**Čtvrtek/Thursday, 20h**

Jaap Blonk (Holland); Joanna Hoffmann (Poznan).

**Pátek/Friday, 20h**

David Danel (Prague); Jakub Rataj (Prague) with Markéta Jandová (Prague) and Helena Štávová (Prague).

**Sobota/Saturday, 20h**

Echofluxx Ensemble with David Means (Minneapolis), Michael Karman (Spain), Oscar Kubica (Prague) and others; Selected video and sound works from Rachel Yurkovich (US), Efstathios Kampylis (UK), Brigid Burke (AU), Joao Pedro Oliveira (PT), Albert Bayona and Daniel Cabanzo (ES), Jing Wang and Harvey Goldman (US), Michael Arrigo (US), Collin Bradford (US), dextro.org and Christopher Arrell (US), and Katherine Hammond (US)

**PRODUCTION:** Dan and Caroline Senn (WI), Tereza Kučerová (CZ), Diana Winklerová (CZ), Petra Vlachynská (CZ), Diana Winklerová (CZ), David Means (MN), Michael Karman (ES), Terezie Honsová (Prague) with **Special thanks to Jiří Sovinec & Petra Vlachynská equipment transportation. Monika Hanková housing assistance, Saša Dlouhý sound system donation.**

Echofluxx.org



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## BIOGRAPHIES

**Phill Niblock** (New York) a minimalist composer and multi-media musician and director of Experimental Intermedia, a foundation born in the flames of 1968's barricade-hopping. He has been a maverick presence on the fringes of the avant garde ever since. After an early period studying economics (BA, Indiana University, 1956) Niblock came to New York in 1958. and worked as a photographer and filmmaker. Much of this activity centered around photographing and filming jazz musicians. Thereafter he made a number of films in a series titled The Movement of People Working. Filmed in primarily rural environments in many countries (China, Brazil, Portugal, Lesotho, Puerto Rico, Hong Kong, the Arctic, Mexico, Hungary, the Adirondacks, Peru), the films look at everyday work, frequently agrarian or marine labor. These films are remarkable for their realistic quality and absence of artifice, their use of long takes in high resolution and their supposedly artless juxtaposition of compelling images in vivid colors. These scenes of the movement of human manual labor are treated abstractly without explicit anthropological or sociological meaning. As in the music, a surface slowness is countered by an active, varied texture of rhythm and form of body motion within the frame; this is what Niblock himself considers the ultimate subject matter of his films. **Bob Ostertag** (San Francisco) is a composer, performer, instrument builder, journalist, activist, historian, kayak instructor—Bob's work cannot easily be summarized or pigeon-holed. He has published 21 CDs of music, 2 films, and 3 books, and appeared at music, film, and multimedia festivals around the globe. As a journalist, his writings on contemporary politics have been published in many languages. Electronic instruments of his own design are at the cutting edge of both music and video performance technology. Born in Albuquerque in 1957, he dropped out of the Oberlin Conservatory after two years, settled in New York City in 1978 and immersed himself in the "downtown" music scene of the period. He left music in 1980/81 to work in Central America, and became an expert on the region, with writings published in Asia, Africa, Latin America, Europe, and the U.S. In 1988 he moved to San Francisco and resumed his musical activity. His radically diverse collaborators have included the Kronos Quartet, avant garders John Zorn and Fred Frith, heavy metal star Mike Patton, jazz great Anthony Braxton, dyke punk rocker Lynn Breedlove, drag diva Justin Bond, film maker Pierre Hébert, and others. He is rumored to have connections to the shadowy media guerrilla group The Yes Men. Bob is a professor of Cinema and Technocultural Studies at UC-Davis. **Jaap Blonk** (Holland) a self-taught composer, performer and poet. He went to university for mathematics and musicology but did not finish those studies. In the late 1970s he took up saxophone and started to compose music. A few years later he discovered his potential as a vocal performer, at first in reciting poetry and later on in improvisations and his own compositions. For almost two decades the voice was his main means for the discovery and development of new sounds. From around the year 2000 on Blonk started work with electronics, at first using samples of his own voice, then extending the field to include pure sound synthesis as well. He took a year off of performing in 2006. As a result, his renewed interest in mathematics made him start a research of the possibilities of algorithmic composition for the creation of music, visual animation and poetry. As a vocalist, Jaap Blonk is unique for his powerful stage presence and almost childlike freedom in improvisation, combined with a keen grasp of structure. He has performed around the world, on all continents. With the use of live electronics the scope and range of his concerts has acquired a considerable extension. Besides working as a soloist, he collaborated with many musicians and ensembles in the field of contemporary and improvised music, like Maja Ratkje, Mats Gustafsson, Joan La Barbara, The Ex, the Netherlands Wind Ensemble and the Ebony Band. He premiered several compositions by the German composer Carola Bauckholt, including a piece for voice and orchestra. A solo voice piece was commissioned by the Donaueschinger Musiktage 2002. On several occasions he collaborated with visual computer artist Golan Levin. Blonk's work for radio and television includes several commissioned radio plays. He also makes larger-scale drawings of his scores, which are being exhibited.

## BIOGRAPHIES

**Joanna Hoffmann** (Poznan-Berlin) studied at the Academy of Fine Arts in Poznań in 1987-1992. She lives and works in Poznań and Berlin. Artist, educator, researcher, Professor (Dr hab) of the University of Arts in Poznań (Leader of Studio for Transdisciplinary Projects & Research) and Chair of Art & Science Node in Berlin. She does multimedia installation, experimental video and book art. She presented her works at numerous solo and group exhibition, festivals, symposia i.e.: at the Centre of Contemporary Art in Warsaw; DANA Centre/Science Museum in London; European Patent Office Berlin; Transmediale Berlin; WRO Biennale in Wrocław; MUSE Centre of Photography and the Moving Image, New York; ISEA International Symposia on Electronic Arts in Singapore/ Istanbul/Sydney. "Mutamorphosis" CIANT Prague; Awarded twice by the Fellowship of Polish Minister of Culture Art residencies include: DKFZ/Eilslabs Heidelberg, Academy of Film and Television Potsdam-Babelsberg, DE; KHOJ Kolkata, KHOJ & ICGEB New Delhi; CEMA & NCBS in Bangalore, India; Art Omi NY USA; Kulturkontakt Vienna, AT. **David Danel** (Prague) a violinist of Prague Philharmonic with a significant career also as a soloist. He has appeared with Janacek Philharmonic Orchestra, Ostrava Orchestra, Capella Istropolitana in Slovakia, Prague Philharmonic Chamber Soloists and Talich Chamber Orchestra in Prague. He has made many recordings of solo and chamber music for the Czech Radio and Slovart Records. He has received prizes in several national and international competitions including the Ludwig van Beethoven International Violin Competition and the Leos Janacek Violin Competition. He enjoys looking for ways to bring the violin into new mediums, and often cooperates with dancers, choreographers, visual artists and narrators, and frequently premieres new works by Czech composers. Beside his artistic career he teaches at the University of Ostrava. *David's program follows, to which he refers as "historical/past pre-portraits," will be punctuated by improvisational works of his own.* **Jakub Rataj** (Prague) is a Czech composer of orchestral, chamber and electro-acoustic music. His work includes interactive sound installations and performances inspired by the human body, movement, breath, pulse and gesture. Jakub is a member of O.E.M. ARTS – a Czech art group comprising of and connecting contemporary artists from the fields of sound performance, animation, and light design – where he's playing electric guitar and processing sound by using sensors. His compositions have been performed on many concerts and festivals (Czech Rep., France, Germany, Sweden, Austria, China etc.), he was commissioned by ensembles such as Orchestr Berg, Prague Modern, MoEns and has worked with various choreographers, film directors and animators. In 2014 he was awarded the main prize Nuberg for the piece Proraketon (for Raketon and chamber orchestra) commissioned by the Orchestr Berg. **Markéta Jandová** (Prague) studied at the Dance Conservatory of Prague and at the moment she is studying choreography at HAMU in Prague (Music and Dance Faculty of the Academy of Performing Arts). She gained dance experience in frame of studies at the Dance Conservatory where she danced, for example, in the Sleeping Beauty. Soon after her studies she became part of the Dance for Camera project under the management of David Hinton. She has also shot several dance films (Ballerina, Life of the Bird) with the production of company Cineaste. Her choreographic work includes films *Andělská pěna* (Angels foam) and *Vzdálení prachu* (Away from the dust). She has participated in international dance competitions in Canada, Norway and Germany. Her choreography also includes (*Mám, nemám / Should I, should I not*, *Away from the Dust*, *Duet/Duel*, *Deep Down*, among other dances. **Helena Šťávoňá** (Prague) studied at the Conservatory Duncan Centre in Prague receiving a bachelor degree choreography at the Music Academy. She completed an internship abroad at a dance school Escola Superior de Danca in Lisbon and is currently completing a master's degree at the Academy of Music. He works as a dancer and choreographer in the contemporary dance scene. Her choreography seeks a deeper connection to music and dance, where the individual components do not lose their own individuality and expressiveness leading to a synthesis and integrity of the work. During her study she has worked with students on site specific performances and interactive projects. choreographed performances with the music group OEM Arts [objects 'electronics' music].