

## OPENING PERFORMANCE ORCHESTRA

OPO, which will be performing **Fraction Music XI** at Echofluxx 17, is a seven-member ensemble moving within a large genre span – from 20th century electronic thrusts of the musical avant-garde as far as contemporary Japanese noise music. The ensemble's own work is based on the so called fraction music, when the initial sound is digitally destroyed, fractured, and uncompromisingly rid of all its original attributes in the sense of the credo "no rhythms – no melodies – no harmonies". The results are original compositions (such as Spring Ceremony or Fraction Music, Evenfall, Creeping Waves) as well as reinterpretations of other composers' compositions that the ensemble feels to be in the same vein – like

Inspirium Primum referring to the material by Hiroshi Hasegawa, a Japanese noise music representative, Re:Broken Music based on destroyed music of a Czech Fluxus artist Milan Knížák.

Chess Show as a distinctive John Cage reminiscence, Perceived Horizons, a tribute to musique concrète, The Noise of Art and The Futuristic Soirée, originating from ideas and texts of Italian futurists and using authentic instruments called intonarumori. Peter Ferenc, of OPO, writes "When I was choosing musicians whose profiles shouldn't be missing at Artyčok.tv I placed emphasis on continuity, untriteness, self-will in beating path, so called international exchange" and effect.

OPO is a group working with conceptual digital noise originating among others from premises and a procedure of avant-garde classical music. Musically it is the only one uncompromising group in the Czech Republic whose presentation completely made its way with respect both to conception and interpretation. In the Czech Republic it is still an unrecognized group with an international potential.

Representing the groups aesthetic, OPO quotes **John Cage** —"We are living in a period in which many people have changed their mind about what the use of music is or could be for them. Something that doesn't speak or talk like a human being, that doesn't know its definition in the dictionary or its theory in the schools, that expresses itself simply by the fact of its vibrations. People paying attention to vibratory activity, not in reaction to a fixed ideal performance, but each time attentively to how it happens to be this time, not necessarily two times the same. A music that transports the listener to the moment where he is." (1989)

The **Echofluxx** festivals are rooted in the mindfulness of Cage, the interplay of risk-taking and self actualization, and the resistance to media specificity in art. As spied in the distance to the University of Illinois in Urbana in the 1960s and 70s, where collaborating composers emerged who worked graphically, sculpturally, in theatre and film (then video), in clay, and more, and then through a natural post-graduate diaspora, to produce artifacts, organizations, performances and festivals world-wide, the sum continues to grow and have an impact.

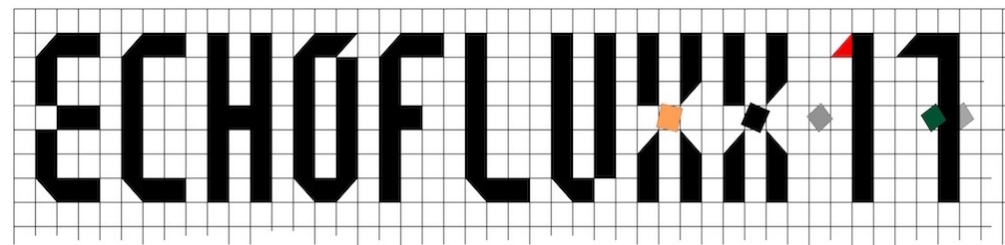
Meaning sometimes precedes art-making but more often arises out of inklings fuzzy which guide us along paths less worn, more useful and, thus, meaningful.



HIS VOICE



3. – 6. května 2017 / May 3th – 6th, 2017, Wednesday Edition  
Paralelní Polis, Praha 7, Česká republika/Czech Republic



## International Festival of Experimental Film, Music and Dance Mezinárodní festival experimentálního filmu, hudby a tanc

### Středa/Wednesday, 19:30h

Film Festival Videos by works by Jean-René Leblanc and Andy Dinh, Maximilian Marcoll, Kevin Schwenkler, Wil Pertz, Jing Wang and Harvey Goldman. Opening Performance Orchestra (CZ).

### Čtvrtek/Thursday, 19:30h

Film Festival works by Albert Bayona and Isandro Ojeda-García, Ana Paola Santillán Alcocer, Tine Surel Lange, Charles Nichols and Jay Bruns, Naren Wilks and Peder Barratt-Due. Dance and percussion performance by Susan Hefner and Michael Evans (US).

### Pátek/Friday, 19:30h

Film Festival works by Carson Rennekamp, James Cathey, David Jason Snow, Elisabeth Ajtay, and João Pedro Oliveira. Live performance by Ensemble Terrible (CZ) featuring works by Martin Klusák, Matouš Hejl, Jakub Rataj, Petr Hora, and Miroslav Thot.

### Sobota/Saturday, 19:30h

Echofluxx Ensemble with David Means, director (US), Michael Karman (ES), Oscar Kubica (CZ), and Michael Crosswell (US). Film Festival works Gabrielle Abbott, Brigid Burke, Cristobal Catalan, and Dan Senn. Live performances by Camilla Hoitenga (DE) with guest artist Lenka Kozderková (CZ).

PRODUCTION TEAM: Dan Senn (US), Jue Wang (CN), Nicholas Senn (US), Oskar Kubica (CZ), David Means (US), Michael Karman (ES), and Brigid Burke (AU). Special thanks to Martin Šíp, Miša Rýygrová, Patrik Repka at Paralelní Polis.

echofluxx.org  
efemera-ephemera.org

Wednesday **Film Festival Works** - Program notes are projected.

**Smoke** by **Jean-René Leblanc** and **Andy Van Dinh**. Jean-René is an Associate professor of digital arts at the University of Calgary in Canada. He is president of the board of Emmedia Gallery and Production Society and co-founder of the Sensorium Lab a cross-disciplinary research group focusing on research that develops systems of interaction that encourage kinesthetic perception and interpretation. He was born in Montréal in 1967, and attended Concordia University, which he left in 1993 with a Bachelor degree in Studio Arts. In 1996, he graduated from the University of Windsor Ontario with a Masters of Fine Art in Multimedia and Photography and in 2006, completed a PhD in study and practice of art from the Université du Québec à Montréal. His artworks have been presented in exhibitions in Canada, the United States of America, Europe, Asia and Australia. **Andy Van Dinh** was born in Medicine Hat and raised in Calgary, Alberta, Canada. He graduated with a BFA at the University of Calgary, and is currently enrolled in the MFA program at Hunter College in New York City, USA. His artworks have been selected to be included in exhibitions internationally and include a special commission for Nike's 25th anniversary of the Air Max '95 shoes.

**PERSONAL DATA** by **Maximilian Marcelo**. Maximilian studied percussion, instrumental and electronic composition in Lübeck and Essen, Germany. His work focuses on the political potential of music and sound. M.Marcoll is a member of the artist group stock11. He lives and teaches in Berlin.

**Cenotaph** by **Kevin Schwenkler** - **Kevin** read music before words. He sang in church choir and was trained on the piano from an early age. This training was probably his most formative; much of his work as a composer stems from piano improvisation. As a teenager, Kevin trained on the clarinet, cello, and as a baritone. As much as his pieces explicitly reference all this classical training, they also reference his studies in mathematics, physics, and pedagogy. He pursued these in addition to music while getting his Bachelors at Hampshire College. During this time, he began to see a common thread of openness, experimentation, and subversion running through all compositional and performance practice. It is this thread which he wishes to continue to elaborate.

**Spring** by **Wil Pertz** - Wil is an American freelance composer currently residing and performing in South Korea. His music seeks to push the limits of expectation by mixing elements of tradition in classical music with current forms of technology. Much of his music falls into the category of 'moment form' and tends to blur the line between departure and arrival that is so common in musics of the past. In this way, the music may be considered to be a journey in time and space, where each moment of the journey is undifferentiated from the previous or next moment.

Wednesday **Film Festival Works**

**Sky Pacers** by **Harvey Goldman** and **Jing Wang**. Harvey has created critically acclaimed work in the fields of ceramics, digital imaging, animation and music. He is founder of the Digital Media program at the University of Massachusetts Dartmouth. His work has been exhibited widely throughout the United States, Europe and Asia. He has received grants from the National Endowment for the Arts, The Ford Foundation and the Massachusetts Council on the Arts and Humanities. Goldman's work is included in numerous private and public collections including the Iota Center for Visual Music, Boston Museum of Fine Arts, Everson Museum of Art, Decordova Museum, Currier Museum of Art, and the Crocker Art Museum. His animations have been screened throughout the world including, the Smithsonian's Hirshhorn Museum, the Corcoran Gallery of Art and the White Box Museum, Beijing, China. His interests include gardening, storytelling, world music, sound exploration, language development, writing systems and basketball. He resides in Dartmouth, Massachusetts with his wife and fellow artist, Deborah Coolidge.

**Jing Wang** is a composer and virtuoso erhu artist born in China. She has participated in numerous musical communities, as a composer and a performer of diverse styles of music. Her compositions have been selected and presented in China, Spain, France, Italy, Serbia, Turkey, Romania, Russia, Australia, Japan, Argentina, and throughout the United States. They have also been recognized by the American Society of Composers, Authors, and Publishers and Electro-acoustic Miniatures International Contest Spain. She was the winner of 2006 Pauline Oliveros Prize given by the International Alliance for Women in Music and has been awarded the MacDowell Colony Fellowship, the Vilcek Foundation Fellowship, and the Omi International Musicians Residency Fellowship. As an active erhu performer, she has introduced the Chinese indigenous erhu into Western contemporary music scene with her wide array of compositions for chamber ensemble, avant-garde jazz improvisations and multicultural ensembles. She has also successfully performed erhu concertos with several symphony orchestras in the United States. Ms. Wang is currently an Assistant Professor of Music at the University of Massachusetts Dartmouth where she teaches electroacoustic music, composition, and music theory.