

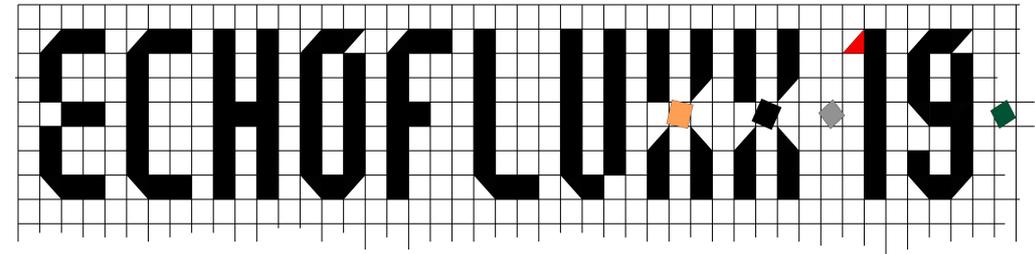
**Ensemble Terrible** is composed mainly of students and graduates of the Music and Dance Faculty of the Academy of Performing Arts in Prague. The ensemble focuses on new music of the 21st Century and was introduced to Prague audiences in the autumn of 2016 at a MeetFactory concert. An important social and aesthetic concern of the group is to assist bringing new audiences together by the simple selection of the presentation space. This was the case with recent concerts at Venus in Švehlovec, Píanka Dalibor, and Paralelní Polis for last year's Echofluxx, an interdisciplinary art festival. This effectively links the academic environment with related forms of contemporary art. Ensemble Terrible rejects the division of art genres as well as judgments such as "high and low art," or even "good or bad art." What may now seem terrible, in time, may become terribly beautiful.

### ET Program

- 1 "miniatures from Insulae" (premiere)  
by J-T Vesikkala Wittmacher
- 2 "KUBA" for tenor sax and electronics by Ravi Kittappa
- 3 "Blue-green Colors of Light" (premiere) by Soňa Vetchá
- 4 "The Misty Morning" (premiere) by Barry Wan Yuk Bun
- 5 "Seja marginal, seja herói for solo bass & electronics" (premiere) by Bruno Cunha

*The Echofluxx festivals are rooted in the mindfulness of Cage, the interplay of risk-taking and self actualization, and a 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, algorithmically, sculpturally, in theatre and film, in clay, and more, and then through a natural post-graduate diaspora, to produce artifacts, organizations, performances and festivals world-wide, the of sum which continues to grow and have an impact.*

1. – 4. května 2019 / May 1st – 4th, 2019, Wednesday Edition  
Paralelní Polis, Praha 7, Česká republika / Czech Republic



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

#### Středa/Wednesday, 19:30h

**Film Festival** works by Jenny E. Balisle, Lynn Bianchi, Ben Lieberman & Bradley Turner, William A. Brown, and Young Shin-Choi, followed "Instinct Primal" by **Jan Kruml**, and **Ensemble Terrible** performing works by J-T Vesikkala Wittmacher, Ravi Kittappa, Soňa Vetchá, Barry Wan Yuk Bun, and Bruno Cunha.

#### Čtvrtek/Thursday, 19:30h

**Film Festival** works by Dan Senn, Brigid Burke, Diego Ratto & Hans Richter, Nicola Frattegiani, and Nathan Corder followed by a special video work by **Jana Babincová & Pavlá Zábbranská**. Next up is Phaerentz with live electronic improvisations followed by Brigid Burke with electronics and video.

#### Pátek/Friday, 19:30h

**Film Festival** offerings by Edward Ramsay-Morin, Jacek J. Kolasiński & Orlando Jacinto Garcia, Sonja Mutić, and Harvey Goldman & Jing Wang; a new film by **Phill Niblock & William Hooker** followed by poetry written and read by the artist **James Sutherland-Smith**, and ending with **Hearn Gadbois** on drums.

#### Sobota/Saturday, 19:30h

**Film Festival** works by Dong Zhou & Liz Yi Sun, Charles Peck, Anthony Almodárez, Lana Z Caplan, Talksong Lee & Jee Seo, followed by the **Echofluxx Ensemble** performing "Perfect" with David Means as director followed by **Bruno Cunha** wielding his magic clarinet accompanied by live electronics.

## Film Festival Program Notes

**“Line”** 2019, 5:19, by **Jenny E. Balisle**: “Fascinated by flight or disorientation, I merge together disparate experiences to establish new narratives. The video explores how line can be skewed and altered through intention and thought. The artwork mimics a human nervous system in which a synapse permits a neuron to relay an electrical signal. LINE investigates the cognitive ability to learn, adjust, and impact behavior by exposing new and repurposed intention.”

**“UNDIVINE COMEDY”** 2018, 1:46, by **Lynn Bianchi**: Today’s world feels angrier and harder than ever before; an addiction to “plugging in” adds to a sense of acceleration, a hamster wheel of crisis and panic. Wouldn’t we all like to unplug? Wouldn’t we all like to take a deep breath? Wouldn’t we all like to fly to the moon? When I originally made this video, the idea was pure escape – better than a bathtub, better than a feather bed, better than any massage or fluffy set of slippers. I wanted to watch the woman in the cloud and really feel for a minute or two what it would be like to rise above the corporeal problems on the ground, stretch my body, close my eyes, and drift away. And for a while, that was enough. But soon I realized the woman separate from the world wasn’t sufficient for what we’re experiencing today. I started searching news sites and YouTube for clips of politicians duking it out on solid ground, so wedded to their egos and positions they’ve lost sight of the bigger picture. It didn’t take long to find many examples – more than I could use – from all over the world. We humans seem to have lost sight of the fact that we have a choice – life can be sweet, we can fly to the moon, we can close our mouths and eyes and just feel what it is to be alive. If only the politicians, the pundits, the money makers, the social climbers could take a breath and remember how the warm wind feels against the skin.

**“Aftergrowth”** 2018, 6:27, by **Ben Lieberman & Bradley Turner**, is a study in the connectivity of materials. Walking with my partner, Emily, along the Hudson River near the Cold Spring train station, on our way back to NYC from our friends’ house upstate, I was enjoying the sounds of crunching seed pods under my feet. I picked up a few of these black, barbed pods, enchanted by the sound they made rustling together in my hand, thinking I might like to record them. I had also acquired on this trip a metal spatula that our friends no longer wanted, captivated by the swirling bending sounds it made when shaken: an unintended mini “thunder sheet” waiting to be repurposed. Armed with my spatula and my seed pods, I started recording the raw materials of the piece. To stop our cats from attacking the pile of seed pods sitting on my desk, Emily placed the seed pods in a tin creamer, the type you might see in an old tea set.

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## Film Festival Program Notes *(continued)*

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Shaken in the tin creamer, the seed pods rang out — gentle homemade jingle bells. It was in recording these sounds that I found the opening bell-tones of the piece. Eventually, I recorded some guitar, and with additional processing, submerged the guitar into the same sound world as the other elements of the piece — masked, time-warped, re-pitched and re-contextualized. In their “after growth,” then, these materials took on new meanings and functions, their coherence intrinsic to the nature of their sources: seed pods, a spatula, a trip upstate and a walk along the Hudson River. Bradley Turner’s animation for Aftergrowth stayed true to this spirit: a visual fabric woven from the simplest of fractals, mutated and recast, dancing along in dialogue with the music.

**“Slowly Showing”** 2019, 5:00, by **William A. Brown**: I’ve been shooting people in groups since the 1970s. Recently, with the useful advent of inexpensive high definition camera equipment, I’ve been able to get high resolution moving images of people in public spaces. Slowly Showing consists of six 12 second recordings that were slowed down by a factor of 7.5. For me this work exists somewhere between still photography and film. The slow presentation of an image shot as a still photograph reveals something different than motion pictures. The flow of time without narrative or expository purpose forces viewers to find meaning in the usually hidden. My subjects are dancers at a wedding party in Charleston, S.C., fans at a football game in Atlanta, GA., Mardi Gras celebrants in Pensacola, Florida, pedestrians outside Saks on Fifth Avenue, N.Y.C, and escalator riders in Las Vegas, Nevada.

**“Sigan”** 2019, 6:38, by **Young Shin-Choi**: This work is originally written for the Global Climate Change Project, a musical project participated by 193 composers from 193 countries of the UN members. The piece is a voice for the global warming issue. Relatively short (and mostly from Korean instrument) sound samples and pictures are manipulated in abstract ways using various DSP. The fragments and segments are linked to one another as if it is a single organically connected being. As the “Gaia Hypothesis” (the earth is essentially a living thing, all of whose components have a dynamic relationship with other systems.) suggests, the piece explores an organic connection and balance between nature and human.

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