

David Toop, Christian Marclay, Jad Fair & Half Japanese, Oren Ambarchi, Keiji Haino, Max Eastley, ROVA, Jim Fox, John Duncan, Mark Trayle, Smegma, Carl Stone and The Boredoms, to name a few, and plays in Extended Organ with Paul McCarthy, Fredrik Nilsen, Joe Potts and Mike Kelley. He's created works for choreographers, performance artists, video and filmmakers. He occasionally writes for *Wire* magazine and has many recordings released. Recchion has recently completed a commission for the Kronos Quartet. His remixes include Jim Thirwell and the Electric Company. During the day, he is creative director at Capitol Records

Marina Rosenfeld is a composer based in New York. Her work has deployed both musical and visual media, including a noted series of large-scale performance works, installation, video projection, photography and hybrid forms drawing on these. In recent years, her work has been commissioned by the Whitney Biennial 2008 and 2002, Creative Time, Tate Modern, The Kitchen, Artists Space, Contemporary Jewish Museum, Electronic Music Foundation, Merce Cunningham Dance Company and festivals from Warsaw to Vancouver, including Wien Modern, Donaueschingen, Ars Electronica, Musikprotokoll/Steirische Herbst, Pro Musica Nova, MaerzMusik, Mutek and Taktlos Bern, among others.

Frequent collaborators include Christian Marclay, Lee Ranaldo, George Lewis, DJ Olive, Christof Kurzmann, Ikue Mori and Kaffe Matthews. Rosenfeld has recorded for Charhizma, Softl Music and Room 40. In 2009, Rosenfeld will create works for the Holland Festival/Stedelijke Museum, the MAPA festival (Spain) and, for the Innova label, a new collaboration with George Lewis. Rosenfeld is a member of the faculty and co-chair of the department of Music/Sound at the Avery Graduate School of the Arts at Bard College.

The **Center for Experiments in Art, Information and Technology (CEAIT)** is an interdisciplinary research facility for developing new applications in interactive performance and arts information processing. In connection with CEAIT, CalArts faculty and students have undertaken major projects involving computer music software, performance interface technology and telecommunications arts, many of which have been disseminated outside CalArts.

CEAIT Festival

Curator: Mark Trayle

Co-Producers: Mark Trayle and Lauren Pratt

Thanks to Solutions (at Elliott Smith Memorial Wall), Los Angeles, for electronics gear.

UPCOMING PERFORMANCES AT REDCAT

February 7: The CEAIT Festival: Yasunao Tone, Clay Chaplin, Laura Steenberge

February 14: Penderecki String Quartet

February 19: The Necks

THE CEAIT FESTIVAL

(CENTER FOR EXPERIMENTS IN ART, INFORMATION,
AND TECHNOLOGY)

February 6, 2009

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS



THE CEAIT FESTIVAL

(CENTER FOR EXPERIMENTS IN ART, INFORMATION,
AND TECHNOLOGY)

Friday, February 6, 2009, 8:30pm

PROGRAM

MAX LUX for Max Neuhaus and Lux Interior (2009) *World première* Tom Recchion

turtle (2009) *World première*

K. Atchley

3 pieces, intersecting and in variable order, at 33 and a third, 45 and occasionally 78 r.p.m., for phonographic speaker, dub plates, computer and turntables

(2009) *World première*

Marina Rosenfeld

Funded in part with generous support from Abby Sher and Native Instruments



PROGRAM NOTES

MAX LUX for Max Neuhaus and Lux Interior (2009) *World première* Tom Recchion

Tonight's untitled work comes from many different sources, times, points of realization and techniques. I have developed several of the pieces using sounds submitted to me from fellow composers David Toop, Max Eastley, Jim Thirwell, Oren Ambarchi, Rick & Jackie Stewart and Aaron Moore from *Volcano the Bear*. Some of the pieces are from my new yet-to-be-released LPs *Oaxaca Don* and *Japanese Cassette* and the CD *Nude-In*. The projections were developed with my longtime collaborator, artist Jonathon Rosen, through conversations and sharing sounds.

—Tom Recchion

turtle (2009) *World première*

K. Atchley

turtle is a new laptop concert work that the composer recently adapted from an installation. The primary sound is generated by six sine wave tones forming a chord (in equal temperament) sustained throughout the piece. The performer plays by modifying the amplitude and spatial placement of the six tones to produce harmonic and timbral changes that vary depending on the listener's position in the hall. The performer also draws on distortion, reverberation, and delay to create variations on the elegantly limited set of materials. Attending video landscapes are generated by defining sets of points within a single, germinal image and interpolating and displaying those sets as new images. As the point sets are redefined, new views and new landscapes are discovered, defined, and projected. The title is an homage to an afternoon spent absorbed in observing a solitary turtle on a rock, in a small pond, in the midst of a city garden.

—K. Atchley

3 pieces, intersecting and in variable order, at 33 and a third, 45 and occasionally 78 r.p.m., for phonographic speaker, dub plates, computer and turntables

(2009) *World première*

Marina Rosenfeld

Rosenfeld's first "phonographic speaker" was created, from a prototype by Bob Bielecki, for the Whitney Biennial 2008 exhibition, for which Rosenfeld presented *Teenage Lontano*, a cover version, with interpolated electronics, of György Ligeti's 1968 orchestral composition *Lontano* that Rosenfeld transcribed for 34-voice teenage choir. The work's score was transmitted to the choir using MP3 players and ear-bud headphones; the speaker hung on a 170-foot-long truss 25 feet overhead in the Drill Hall of the Park Avenue Armory. For tonight's program, Rosenfeld explores new sounds for the horn, whose arcs of electro-acoustic sound, as they move past a seated audience, should recall the graceful, leisurely pace of a long-playing record.

ABOUT THE ARTISTS

Kenneth Atchley (K. Atchley) is an artist who performs sound, video, and installation works ranging from pure-tone and noise hymns of the abstract to distortion-studded, richly harmonic, electro-acoustic sound and video devotionals to absorbed, immersed attention. In the winter of 2006–07, Atchley composed a set of works for strings titled *7 stillnesses*. The title refers not to a determinable number of "stillnesses"; more to the mythic use of number to refer to subjective experiences of stillness and quietude. The writing extends techniques that Atchley developed in his electronic work. In this composition the combined harmonics of an ensemble of string instruments create pared down, absorbing, tonal sound-planes. Since 1997, Atchley has used fountains as sound-sources, sculptures, environmental and metaphorical elements. His work continues to be influenced and informed by that work, study, and listening.

K. Atchley's music and installations have been featured in venues ranging from U.S. hardcore-noise clubs and New York dance lofts, to the art galleries and performance cellar circuits of Europe. Recent repertoire has included *de Quincey Levitation*, for laptop electronics, vocals (performed by Dean Santomieri and Kattt Sammon) and video. He also performs the assisted-installation fountain *14251* and *Valhalla Chill*, a multi-movement composition for laptop electronics and musique concrète.

Atchley's CD of solo, electro-acoustic-noise works, *Fountains*, was released by Auscultare Research. The CD is available through Amazon.com. His duet with John Bischoff has been released on Bischoff's 23Five CD *Aperture*. The score for fountain *14521* was included in *SoundVisions* (published by PFAU Neue Musik, Germany, 2005). A profile of his work was included in the June 2005 issue (# 256) of *Wire* magazine.

Tom Recchion is an experimental musician and visual artist. He co-created the legendary Los Angeles Free Music Society (LAFMS). He has for 30 years been researching various sonic explorations including record manipulation, live tape loops, free improvisation, found and invented instruments, the 'one-man-band,' installation, etc. He's been a member of the following bands: The Doo-Dooettes, AIRWAY, Bpeople, the Sleepers, Steaming Coils, Dinosaurs With Horns, and Stilllife. He's collaborated or performed with