

in the Fluxus movement in 1962, and has been in events and shows in numerous places.

His first concert, "One Man Show by a Composer," was held at the Miami Gallery in Tokyo in 1962. He then became an organizer as well as contributor to various avant-garde groups. These activities encompassed happenings, experimental music, performance and "art and technology." Some of the Tokyo groups involved were the Hi-Red Center, a happening group founded in 1963; Sweet Sixteen, an event festival in 1963; the Team Random's "Biogode Process Music Festival" in 1966 (the first computer art festival in Japan, including Tone's "Theater Piece for Computer"); Intermedia Festival in 1969 and the late Tatsumi Hijikata and his Ankoku Butoh troupe. Tone also composed a great deal of experimental music for use in films, theater and dance pieces.

Since coming to the United States in 1972, he has composed four scores for the Merce Cunningham Dance Company, and has given solo concerts at the Kitchen, the Experimental Intermedia Foundation, Roulette, P.S.1, and other places, and participated in numerous Fluxus concerts. Since 1976, Tone has been designing musical compositions as a compound of cultural studies which have been ideas based on post-structuralist theories and audio visual materials compiled with ancient Oriental texts and musical sounds generated by electronic means. One of these works, *Geography and Music*, was commissioned by the American Dance Festival for Merce Cunningham's dance *Roadrunners*. It was part of the Cunningham Dance Company repertory between 1979 and 1986 and was heard in many festivals, including the Festival d'Automne à Paris, the John Cage Festival in San Juan and the Berlin Festival.

In 1990, Tone was commissioned to create a collaborative piece for the Westdeutscher Rundfunk's Hörspiel Festival in Cologne, and to participate in the Audio Art Festival at the Whitney Museum of American Art with Alison Knowles. He was included in the Fluxus Exhibition at the Venice Biennale in 1990, where his visual works were exhibited and he gave performances.

Tone has been awarded a CAPS Grant in multi-media, a New York State Council on the Arts commission grant for flutist Barbara Held, a National Endowment for the Arts grant through the Just Above Midtown Gallery for a collaborative work with Blondell Cummings and Senga Nengdi, and a New York Foundation for the Arts Fellowship in performance/emerging forms.

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.

THE CEAIT FESTIVAL

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

February 7, 2009

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

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THE CEAIT FESTIVAL

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

Saturday, February 7, 2009, 8:30pm

PROGRAM

Surge the Purge (2009) *World première*

Clay Chaplin

Lecture on Words (2009) *World première*

Laura Steenberge

Paramedia Mix '08 (2008) *World première*

Yasunao Tone

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



PROGRAM NOTES

Surge the Purge (2009) *World première*

Clay Chaplin

Surge the Purge is a structured improvisation using well-known sound bites as the only sound source. The desire is to put forth something positive and creative using materials that were once weighted and heinous in their original context. The sound bites are presented in their original form and then slowly deconstructed leaving behind only traces of what once was.

—Clay Chaplin

Lecture on Words (2009) *World première*

Laura Steenberge

We are trapped by language to such a degree that every attempt to formulate insight is a play on words.

—Niels Bohr

Paramedia Mix '08 (2008) *World première*

Yasunao Tone

In the Paramedia Mix series are pieces of different electronic music combined by an electronic device built by Stephen Giordano of NYIT: a system which combines a frequency-to-voltage converter and logical circuits whereby the sounds are sorted out by frequency range, varied by an attenuator and divided into eight frequency bands. The device never sends to more than one speaker at a time. The changing frequency of the input signal makes the sounds change speakers very quickly, possibly giving the illusion that all speakers are sounding at once.

This results in an immersive sound field in which the audience hears different sounds from the nearest speaker, in close proximity, and from the furthest speaker, more distant. The sounds from each speaker of eight channels form an indeterminate collage and of course the effect differs with the location of the listener. The piece is drastically different each time performed.

—Yasunao Tone

ABOUT THE ARTISTS

Clay Chaplin is a composer, improviser, curator, and audio engineer from Los Angeles who explores the realms of audio-visual improvisation, sound synthesis, field recording, electronics, and computer synthesis for creative sonic expression. Throughout his career he has worked on many projects involving experimental music performance, digital video, sound installation, audio recording, and interactive computer systems.

Clay's works have been performed internationally including performances at the San Francisco Electronic Music Festival, the Bent Festival, the Pusan International Computer Music Festival, the Deutsche Gesellschaft für Elektroakustische Musik (DEGEM) studios, the Studio for Electro-Instrumental Music (STEIM), the New Interfaces for Musical Expression (NIME) conferences, the Center for Contemporary Music at Mills College (CCM), the Lincoln Center Out-of-Doors Festival, the Olympia Experimental Music Festival, the Korean Electro-Acoustic Society Festival, the Sonic Circuits Festivals, the Santa Fe Electronic Music Festival and many others.

Clay has been composer in residence at STEIM and the Center for Contemporary Music at Mills College. He has given talks about experimental sound practices for the American Composer's Forum, the Machine Project gallery, the Sea and Space Explorations gallery, the Telic gallery, Otis College, and the Center for Research in the Computing Arts (CRCA) at UCSD. He currently serves on the board of directors for The Society for the Activation of Social Space through Art and Sound (SASSAS) and The Sea and Space Explorations Gallery.

Clay recently co-curated a month-long series of experimental sound events called the Sound in Space Festival which will feature an extremely diverse range of composers, musicians, improvisers, and artists from the Los Angeles area. Clay is currently the Director of the Computer Music and Experimental Media studios at the Herb Alpert School of Music at CalArts, where he is also a member of the composition/experimental sound practices faculty.

Laura Steenberge is a performing artist living in Los Angeles. She received a BA in Music and a BA in Linguistics from the University of Southern California, as well as an MFA in composition/performance from CalArts. She usually performs by playing contrabass, vocalizing, or both. She is interested in music, language, insects, plants, nebulae, metaphors, and origins. Recently she has been growing tiny plants while dreaming of tall trees.

Yasunao Tone was one of the first Japanese artists active in composing "events" and in improvisational music. He has been active in the Fluxus movement since 1962 and has also been an organizer and participant in many important music and performance groups such as Group Ongaku, Hi-Red Center, and Team Random (the first computer art group organized in Japan). Primarily a composer, Tone has worked in many media, creating pieces for electronics, computer systems, film, radio and television, as well as environmental art.

Tone was born in Tokyo in 1935 and graduated from Chiba Japanese National University in 1957 with a major in Japanese literature. Subsequently, he audited a program in musicology at Tokyo University of Arts. Here he founded the Group Ongaku in 1960, a group devoted to creating "event music" and improvisational music. He began participating