

UPCOMING PERFORMANCES AT REDCAT

March 5:

CEAIT Festival: Better Than Future | Steve Roden | Carla Bozulich (Eyes for Ears)

March 18–27:

Rosanna Gamson/World Wide: *Tov*

March 30:

Ross Lipman: Urban Ruins, Found Moments

April 2:

Michiko Hirayama Sings Scelsi: *Canti del Capricorno*

April 3:

Pandit Swapan Chaudhuri and Ustad Aashish Khan: Classical Hindustani Music

April 5:

Light Echoes Dark: The Films of Julie Murray

April 11–12:

Studio: Spring 2010

April 14–18:

John Jasperse Company: *Truth, Revised Histories, Wishful Thinking, and Flat-Out Lies*

CEAIT (CENTER FOR EXPERIMENTS IN ART, INFORMATION, AND TECHNOLOGY) FESTIVAL 2010:

JOHN WIESE | MARIA CHAVEZ | MARCUS SCHMICKLER

MARCH 4, 2010 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CEAIT (CENTER FOR EXPERIMENTS IN ART, INFORMATION, AND TECHNOLOGY) FESTIVAL 2010:

JOHN WIESE | MARIA CHAVEZ | MARCUS SCHMICKLER

THURSDAY, MARCH 4, 2010 | 8:30PM

PROGRAM

John Wiese: *Circle Snare*

Maria Chavez

– *Intermission* –

Marcus Schmickler: *Altars of Science*

Please seat yourself as close as possible to the center of the audience seating for the maximum effect of this surround-sound work.

CEAIT Co-Curators: Mark Trayle and Ulrich Krieger

Funded in part with generous support from Goethe-Institut Los Angeles

PROGRAM NOTES

Marcus Schmickler: *Altars of Science*

Marcus Schmickler will present new versions of his computer music pieces “Bonn Patternization” and “Altars of Science”, which are based on sonification of astrophysical data. For composition with data, a form must be found or invented that is as consistent as possible. On the other hand, much more fundamental questions arise concerning the relationship between data and reality of the observed objects, whose “own nature”, if there is one, is at first unknown. How does one come from a complex series of numbers to an understanding of the objects or even to a consistent phenomenology of the cosmos, and what role could sound play in this? Conversely there is an appeal in deriving interesting acoustic events and musical structures from complex theoretical models of particle physics and astrophysics. A fundamental prerequisite of composition on the basis of scientific data lies in understanding the objects and phenomena underlying the data. The understanding of the data and objects in these dimensions is problematic: even the raw data are deeply dependent on a theoretical model of the world on which the measuring procedure is based. To make it more difficult, some observed or calculated phenomena in astrophysics behave counter-intuitively and not infrequently run contrary to the ideas of physics we experience day-to-day.

ABOUT THE ARTISTS

John Wiese (b. 1977) is an artist and composer from Los Angeles, California. His recorded sound works are a highly personal development of process and practice, with recent works having a focus on installation and multi-channel diffusions, as well as scoring for large ensembles. He has toured extensively throughout the world, in the U.S., U.K., Europe, Scandinavia, Japan, Australia, and New Zealand. He is also a founding member of the concrète grindcore band Sissy Spacek.

Born in Peru, avant-turntablist **Maria Chavez** currently resides in Brooklyn, New York. With a collection of new and broken needles that she calls “pencils of sound” and a selection of records, she creates electroacoustic sound pieces. Chavez made her New York City debut in a duet with Thurston Moore, collaborated with Otomo Yoshihide as part of the 2007 Wien Modern Festival, and recently shared a stage with Pauline Oliveros and Lydia Lunch during Vienna’s Phonofemme Festival 2009. Having also performed at such internationally acclaimed venues as STEIM (Amsterdam) and Sonoteca (Lima, Peru), she was awarded a Jerome Foundation Emerging Artist Grant by New York’s Roulette Intermedium in 2008 and was recently selected to be a recipient of the Van Lier Fellowship which is generously offered to young sound artists by The Edward and Sally Van Lier Fund of the New York Community Trust. In June and July, 2008, she was selected to be part of the Merce Cunningham Dance Company as an artist in residence for a series of performances in and around Richard Serra’s *Torqued Ellipses* sculptures at DIA: Beacon. In an ambulatory fall season, Chavez found herself performing at San Francisco’s Electronic Music Festival; The International Turntable Orchestra Festival in Berlin; Gdansk and Krakow, Poland; Ostrava, Czech Republic; and at the NY Sound Festival at CAPC and the Musée d’Art Contemporain de Bordeaux, France with Phil Niblock and Alan Licht.

Marcus Schmickler lives and works in Cologne. He is a classically trained composer and electronic musician, a versatile artist of many faces. His compositions contribute to the tradition of German academic electronic and electroacoustic music, and at the same time relate to the latest trends in today’s electronic avant-garde. He is also an active improviser, working in different configurations with other improvising instrumentalists, in this context mainly using computer. His interest in more conventional forms of music is reflected in his activity with the Pluramon project with Julee Cruise, as well as scoring for film and theater.