

recorded and played with some high rollers: Laurie Anderson, Victoria Williams, Fiona Apple, Bebel Gilberto, Lou Reed, G Love and Special Sauce, Marianne Faithfull, KD Lang, Luscious Jackson, Michael Penn, Don Cherry, Brazzaville, Kid Congo Powers, Beck and Jim White, the Dakah Hip Hop Orchestra, and many more. Maybe the best thing you can say about a great musician: Danny is down for anything.

Sarah Lipstate of Brooklyn, New York made the hand-treated, converted 16-millimeter and Super 8 films that Mark Trayle will be finessing here tonight. She also makes solo instrumental guitar sound works under the guise of Noveller.

Elisabeth McMullin is a Los Angeles-area digital media artist, composer, and audio technician, whose artistic interests include instrument design, circuit bending, physical computing, improvisation, and noise. She is proficient at both repairing and creatively breaking audio equipment. Elisabeth is currently an instructor of audio electronics and music theory at the Art Institute of California Los Angeles, and has taught classes and workshops on physical computing and microcontrollers at Machine Project and CalArts. She is also an audio technician at the world-renowned Village Recorder Studios. Elisabeth holds an MFA from California Institute of the Arts in composition with a specialization in experimental sound practices, and BAs in Music and Modern Culture and Media from Brown University. She has studied with Mark Trayle, Ulrich Krieger, Michael Pisaro, Sara Roberts, Gerald "Shep" Shapiro, and Christopher Penrose.

Steve Roden is a visual and sound artist from Los Angeles. His work includes painting, drawing, sculpture, film/video, sound installation, and performance. In the sound works, singular source materials such as objects, architectural spaces, and field recordings, are abstracted through humble electronic processes to create new audio spaces, or "possible landscapes". The sound works present themselves with an aesthetic Roden describes as "lower case"—sound concerned with subtlety and the quiet activity of listening. Roden has been exhibiting and performing since the mid-1980s, including: Centre Georges Pompidou, Paris; San Diego Museum of Contemporary Art; UCLA Hammer Museum, Los Angeles; Museum of Contemporary Art EMST, Athens; the Serpentine Gallery, London; the San Francisco Museum of Modern Art; the Walker Art Center, Minneapolis; the DCA, Dundee, Scotland; Henry Museum in Seattle; the Singuhr-Hörgalerie in Parochial, Berlin; and Susanne Vielmetter LA Projects. He has also released over 20 CDs of audio works on labels worldwide, under his own name as well as on In Be Tween Noise.

David Rothbaum (synthesizers) is a Los Angeles-based composer and improviser who performs primarily on analog modular synthesizer and contralto and Bb clarinets. Both his acoustic and electronic work focus on some of the same basic principles: micro sounds, atmosphere and attempting to seamlessly blend the electronic and acoustic timbres. Some of his recent works include combining these audio elements with digital and analog video synthesis, multiple speaker arrays and Super 8 films and projectors. He also performs in various improvisational settings, mainly focusing on electro-acoustic music. He also runs a record label, experimental musical research (emr), and co-organized the weekly new and improvised music series *line space line* for three years with musicians Jeremy Drake and Chris Heenan. He has released seven recordings thus far and has numerous planned releases on various record labels, including Reify, Rasbliutto, emr and Alienation. Recent collaborations/groups/bands include: A duo with Joseph Hammer on tape loops; a duo with Bryan Eubanks on open circuits; a duo with Jessica Catron on cello; Mizzly, a duo with Mitchell Brown on analog synthesizer and various electronics; Cube of Force, a duo with Kyle Bruckmann on oboe and French horn; Gort, a duo with Jeremy Drake on guitars; DDD, a trio with David Kendall on computer and Doug Russell on electric guitar; The Kentucky Knobs, a trio with David Kendall on computer and Jonathan Zorn on modular synthesizer and The Davids. This group consists of performers named David which change for each performance, and has included David Kendall and other people named David.

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

BETTER THAN FUTURE | STEVE RODEN CARLA BOZULICH (EYES FOR EARS)

MARCH 5, 2010 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS REDCAT



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THURSDAY, MARCH 5, 2010 | 8:30PM

PROGRAM

Better Than Future: *Simple Machines*

Casey Anderson, Scott Cazan, Elisabeth McMullin

Steve Roden: *Possible Landscape (for Donald Judd)*

–Intermission–

Carla Bozulich’s Eyes for Ears: *Drowned to the Light*

with Ezra Buchla, David Rothbaum and Danny Frankel

Films by Sarah Lipstate

Please hold your applause until the end of the complete work.

CEAIT Co-Curators: Mark Trayle and Ulrich Krieger

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

PROGRAM NOTES

Better Than Future: *Simple Machines*

Simple Machines is an improvisational network piece, for live electronics, collaboratively written/designed by Better Than Future. Each player’s audio signal and control data are routed into the other two players’ computers, allowing any player to pull information from another’s current sound activity, as well as take control of another’s sound, over the network. The means by which each player produces sound, receives control information, or routes information throughout the ensemble, is left up to the discretion of each individual. The only guiding principle for each player was to prepare numerous “simple machines,” or programs which perform simple operations/transformations on incoming/outgoing sound/information over the network or on his or her own machine.

Steve Roden: *Possible Landscape (for Donald Judd)*

Possible Landscape (for Donald Judd) began with the gathering of sound and video materials in and around Marfa, Texas, during an artist’s residency at the Chinati Foundation. I spent a great deal of time making recordings in various “resonant” locations, such as the large former barracks now holding 100 of Donald Judd’s aluminum works.

In these spaces, I recorded video of myself performing mostly simple repetitive sound actions with the idea that I could use them as parts within an improvisational performance—where I would work live with the recordings, essentially improvising in the present with myself in the past.

Along with the video, I recorded various natural and manmade sounds within the landscape, using a decent quality digital recorder, a microcassette recorder, and well as my cellphone.

The resulting visual and audio field recordings are part of a larger array of sounding things that are brought together in the form of an improvisation, which also includes the use of objects, electronics, instruments, and my voice.

Some of the recorded activities, such as the playing of a small old battery-powered synthesizer, were done using scores based on the vowel structure and/or the letters A–G in a short text by Donald Judd related to the idea of site-specific work. These scores will also participate in the performance.

Special thanks to the Chinati Foundation for the production of this work.

Carla Bozulich’s Eyes for Ears: *Drowned to the Light*

Carla Bozulich’s *Eyes for Ears* series continues. She is joined by fellow Los Angeles adventurers David Rothbaum, Ezra Buchla and Danny Frankel, with treated films created by Brooklyn sound and visual artist, Sarah Lipstate. Original songs composed for this performance interwoven with loosely guided improvisation, *Drowned to the Light* combines multi-media solutions of composition, improvisation and quizzical, vertebral purrings. Short breath will be seeking an incidental re-routing (water—body temp, no eye contact until immersion, and then go). Amanda Millett: Production Manager. Thanks to Stefan Scott Nelson.

ABOUT THE ARTISTS

Casey Thomas Anderson is an artist working with sound in a number of media, including composition, improvisation, electronic music, saxophone, and installations. anderson has composed works for the California E.A.R. Unit (LA), the CalArts New Century Players (LA), and TRANSIT (NY). He has performed with Ishmael Wadada Leo Smith, Michael Pisaro, Ulrich Krieger, Mark Trayle, Famoudou Don Moye, the CalArts New Century Players, and as part of Michael Pisaro’s Dogstar Orchestra. Recent residencies include STEIM, Atlantic Center for the Arts, and at the Bang on a Can Summer Music Festival. Anderson holds a Bachelor’s degree in Music Composition and Philosophy from the University of Wisconsin-Eau Claire, and a Master of Fine Arts in Music Composition from the California Institute of the Arts. Anderson has studied with Mark Trayle, Ulrich Krieger, Michael Pisaro, Ishmael Wadada Leo Smith, Art Jarvinen, and Vinny Golia. He currently lives in Los Angeles, California.

Better Than Future is a Los Angeles-based digital media ensemble featuring Casey Anderson, Scott Cazan, and Elisabeth McMullin. With an emphasis on testing the plasticity of current conceptions of sound as art, Anderson, Cazan, and McMullin wildly embrace various methodologies from improvisation to installations, sound art to live electronic music, and video to hardware-hacking (to name a few).

Carla Bozulich (voice, guitar, toys, manipulated sounds) travels to play music a lot but always comes back to Los Angeles (where the heart is). Her central project at this time is Evangelista, some sort of Gospel Noise or a semi-controlled, looping car-wreck shrouded in intricately knitted spider dust. Other structural projects include The Geraldine Fibbers and Scarnella.

Ezra Buchla was born in California in 1981. He plays the viola, sings, and deploys music technology in a wide variety of creative contexts.

Scott Cazan is a performer and sound artist specializing in the composition of works for chamber ensembles and the performance of live electronic music where he explores human relations with technology, the act of listening and the physicality of sound. Scott has performed and shown his installation work in various parts of the United States, France and Germany, most recently acting as an artist in residence with Le CENTQUATRE (France), PACT Zollverein (Germany) and CalArts. Scott holds a BFA from the University of California, Santa Barbara and an MFA from the California Institute of the Arts where he studied with Mark Trayle, Michael Pisaro, Sara Roberts, Ulrich Krieger, Clay Chaplin, Julio Estrada, Zbigniew Karkowski and Dick Hebidge among others. He is currently on faculty at the University of California, Santa Barbara in the College of Creative Studies and performs regularly in the Los Angeles area where he is based. His music can be heard on Khalija Records.

Danny Frankel is a Los Angeles-based drummer/percussionist. He’s been everywhere from Poop Alley to Pompeii in the pursuit of his craft. Besides the lesser-known music and all the sound/art projects he’s involved with he has