SCREAM FESTIVAL 2011: SOUNDING IMAGES

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8:30 PM

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California Institute of the Arts

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NEWTOWN AND SCREAM PRESENT
SCREAM FESTIVAL 2011: SOUNDING IMAGES

Saturday, November 5, 2011, 8:30pm

PROGRAM

Bloomy Girls **(2007)**
João Pedro Oliveira, music; Takagi Masakatsu, video

Apres Le Feu **(2010)**
Arnaud Castagné, music; Jacques Perconte, video

White Noise **(2009)**
Dennis Miller, music and video

Song Cycle for Haruki Murakami **(2007)**
Matthew Dotson, music; Bart Woodstrup, video

Suspended Edges **(2010)**
Monty Adkins, music; Oliver Jones, video

intermission

Sisyphe **(2008)**
Francis Dhomont, music; Inés Wickmann, video

Sinus Aestum **(2009)**
Bret Battey, music and video

Pollen **(2009)**
Adam Stansbie, music; Vishal Shah, video

Mutations of Matter **(2008)**
Roque Rivas, music; Carlos Franklin, video

Arlequi **(2009)**
Brian Evans, music and video

Camet Norte **(2009)**
Elsa Justel, music and video

ABOUT THE ARTISTS AND WORK

Bloomy Girls (2007)*, Brazil/Portugal/Japan*
João Pedro Oliveira, music; Takagi Masakatsu, video
João Pedro Oliveira (www.jpoliveira.com), one of the most prominent Portuguese composers, began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he lived in the U.S. as a Fulbright Scholar, with a fellowship from Gulbenkian Foundations, and completed a Ph.D. in Music at the University of New York at Stony Brook. Recently he has been exploring the interaction between instrumental and electroacoustic sounds, and most of his recent works use both media. He is Senior Professor at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil), teaching composition, electroacoustic music and analysis.

Takagi Masakatsu (www.takagimasakatsu.com/) is a visual-music artist and musician whose work knows no aesthetic borders. He also produces music videos, as well as music for commercials and films. He has toured with musician and remix artist David Sylvain. *Res* magazine named him one of the "2005 RES 10", an annual selection of emerging artists who will influence the worlds of film, video, design, advertising, music and media art in the upcoming year and beyond.

The soundtrack for *Bloomy Girls* establishes a dialog between the music and image, in both technical and artistic ways. Technically, the type of image synthesis and transformations used in the video suggest the use of synthetic sounds (most of them created through the use of granular synthesis techniques, as well as other computer-generated sounds). These synthetic sounds are used together with recorded and subsequently transformed female voice sounds that specifically relate to the suggestions of girls in the video.

Apres Le Feu (2010), France
Arnaud Castagné, music; Jacques Perconte, video
Arnaud Castagné develops projects on the borders of electronica, ambient and field recording, through the various editions of the festival The Closet, and through collaborations with visual or multimedia artists (Muriel Rodolosse Valerie Champigny Patrick Hospital and Julien "v3ga"). He resides in Bordeaux, France, where he is a sound designer on numerous projects, working out of the innovative Splank Studios.

Jacques Perconte lives and works in Paris. He is well known as one of the pioneers of French internet art. He is among the first artists to have worked on compression codecs. His first films date from 1995 and his first Internet artworks from 1996. He frequently works with other artists, among them: Michel Herreria (painter), Didier Arnaudet (poet), Marc Em (musician), Hugo Verlinde (filmmaker). Even though his works become less and less theoretical, the relation between form and substance remains crucial.

A train is heading to the vanishing skyline; in perpetual color metamorphosis, the landscape never stays still. A train journey through a rough mountain terrain takes the experimentation with color and digital aesthetics to a fragmented deconstruction of the vista into its building blocks. The railway line splits the ground and cuts through the image in perpetual motion as it struggles to reach the vanishing point ahead. —A. Castagné & J. Perconte

White Noise (2009), USA
Dennis Miller, music and video
Dennis Miller (www.dennismiller.neu.edu) received his Doctorate in Composition from Columbia University. He currently heads the Music Technology program at Northeastern University in Boston. His mixed media works have been presented throughout the world, most recently at the deCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images

du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of Walt Disney Concert Hall in Los Angeles (2003) and at SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art of the Digital Age* (Thames and Hudson).

White Noise is a fast-paced work in which the flow of events is constantly disrupted. The title stems both from the use of noise as a means to generate the visual and musical elements, as well as to highlight the color palette in the central section of the piece. With its constantly shifting perspectives and abrupt juxtaposition of elements, *White Noise* is intended to evoke reflections on the chaos and interruptions that permeate everyday life. The overall continuity of the work is governed by the formal design of the music, which was composed in its entirety before the images were created. The abrupt, shifting phrasing in the music guides the flow of events.

   White Noise was created with Maxon's Cinema 4D 3D modeling software using a variety of custom processes developed by this author. Among these is the use of parameters drawn from sequences of preexisting bitmap images to deform the geometry of basic primitive objects.

   The musical score relies on waveshaping, often extreme, as the principal sound generating and processing method. Several custom Ensembles were created for this purpose using Native Instruments' Reaktor software. —D. Miller

Song Cycle for Haruki Murakami (2007), USA
Matthew Dotson, music; Bart Woodstrup, video
Matthew Dotson (http://www.matthewdotson.com) is a composer of electronic and acoustic concert music as well as music for dance, video, and multimedia/installation. His inspiration comes, in a large degree, from world, folk, and experimental music in addition to modern concert music. Technology is also a major focus of his work, both in creative application and societal implication. Recently he was an artist-in-residence at I-Park in East Haddam Connecticut where he finished a work for the Zzyzx Saxophone Quartet. Other instrumentalists and ensembles he has worked with include pianist Mabel Kwan, the University of Iowa Center for New Music, percussionist Greg Beyer, flutist Erin Lesser, and bassoonist Stephanie Willow-Patterson. In the past three years he has had over 60 performances across the United States, Europe, and South America. Among his teachers are David Gompper, Lawrence Fritts, John Eaton, and James Phelps.

Bart Woodstrup's (http://www.vodstrup.com/bbw/) work takes the form of traditional composition, real-time interactive audio/video performance, multimedia installation and networked experience. A formal training in the visual arts provided the underpinning of his approach to sonic composition, in essence remapping Kandinsky's studies back into sound. Symbiotically, his visual works are often articulators of sonic realizations—a synesthesia. He holds a Masters of Music from Northern Illinois University and an M.F.A. from Rensselaer Polytechnic Institute. His work is shown regularly throughout the U.S. and abroad, including at Siggraph, Inter-Society for Electronic Arts, Society for Electro Acoustic Music, Spark Music Festival of Electronic Arts, Not Still Art Festival and the Chicago Underground Film Festival.

The impetus for **Song Cycle for Haruki Murakami** was four quotes from Murakami's *The Wind-Up Bird Chronicles*. The intention was to create a kind of pseudo-narrative out of just four quotes; creating a new story out of fragments of the original story. Each quote (or movement) is markedly different, thus depending on the visual presence of the quotes to keep the work coherent. Sonically, Murakami's work made it very evident to me that, in the words of his main character, it should be "something concrete" (a phrase he often used to try and make sense out of the baffling world that surrounded him). Thus, the foundation material was derived from several ambient recordings that

took place both inside and outside of my apartment in Chicago. These recordings were used to symbolize the "inner" and "outer" worlds; the interactions and tensions between which served to be the conceptual focus of my piece as it likewise was with Murakami. Soloists (cello, drum set, flute, and clarinet) were added in order to comment on these sonic environments and lend a sense of humanity and drama to the work. —Matthew Dotson, 2007

Suspended Edges (2010), UK
Monty Adkins, music; Oliver Jones, video
Monty Adkins (http://www.montyadkins.com/) is a sound artist, currently working through the University of Huddersfield in Queensgate, England. His work is published by Empreintes Digitales, Audiobulb and Radio France/Signature. His work is characterized by slow shifting soundscapes, often from instrumental samples.

Oliver Jones (http://www.oliart.co.uk/) is an independent filmmaker, graphic designer and web programmer. He currently resides in London where he continues to explore his urban environment.

Suspended Edges is a short film exploring the hidden aspects of our towns and cities. Inspired by urban explorers, the film creates imaginary creatures inhabiting the deserted byways of our urban spaces.

Sisyphe (2008), France
Francis Dhomont, music; Inés Wickmann, video
Francis Dhomont (http://www.electrocd.com/en/bio/dhomont_fr/) (b. 1926) studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40s, in Paris, he intuitively discovered with magnetic wire what Pierre Schaeffer would later call "musique concrète" and consequently conducted solitary experiments with the musical possibilities of sound recording. An ardent proponent of acousmatics, his work since 1963 comprised exclusively works for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create. From 1978–2005, he divided his time between France and Quebec, where he taught at the Université de Montréal. Since the fall of 2004 he has lived in Avignon (France) and regularly presents his works in France and abroad.

Inés Wickmann (http://www.iwickmann.odexpo.com/) was born in Bogotá, Colombia. She studied fine arts at the National University of Bogotá and completed an M.A. in Visual and Media Arts at the University of Quebec at Montreal. She attended workshops on animation in Paris and has also continued studying music and produced the radio transmissions of Colombian suites of contemporary music. She has been in numerous solo and group exhibitions, including Colombia, Mexico, Canada (Quebec), France, and her videos are presented in various international festivals. Currently she lives and works in France.

Lost in the middle of a labyrinth of walls, stairs and halls, a being begins his eternal ascent, evoking the mythical Sisyphus in his infinite task. In this skyless, empty space, a body moves with wavering steps.

Sinus Aestum (2009), UK
Bret Battey, music and video
Brett Battey (www.bathatmedia.com) (b. 1967) creates electronic, acoustic and multimedia concert works and installations exploring his diverse background in composition, computer programming, graphic and web design, and electronics. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concourse International de Musique Electroacoustique, Spain's Punto y Raya Festival, Rome's Abstracta Cinema and Amsterdam's Film eXperience. He is currently a Senior Lecturer at the Music,

Technology and Innovation Research Center at De Montfort University, Leicester, UK, where he pursues research in algorithmic music, digital signal processing, image and sound relationships, and expressive synthesis.

Sinus Aestum (Bay of billows) is a dark lunar plain articulated by threads of white dust, like tips of flowing and silent waves. Drawing from this image, *Sinus Aestum* presents one sound-synthesis process and nearly 12,000 individual points, which are continually transformed and warped, restrained and released, without cuts, to form compound, multi-dimensional waves of activity moving through unstable states between plateaus of pitch and noise. Mathematical processes are transformed into a contemplation of the continual ebb and flow of human experience.

This is the third in my "Luna Series" of video-music works, in which a single audio or visual process is modulated from beginning to end without cuts or splices. This was achieved with a specific custom-programmed audio technique (Compressed Feedback Synthesis), 2D and 3D rotational algorithms and Brownian noise displacement applied to masses of individual points. These works also reflect a sensibility formed by the experience of Vipassana meditation practices.

Pollen (2009), UK
Adam Stansbie, music; Vishal Shah, video
Adam Stansbie is a composer/performer specializing in electroacoustic music. His works have been presented throughout Europe, Asia, North and South America and Australasia, winning a Residency Prize at the Bourges International Competition, France (2006), First Prize in the International Acousmatic Competition "Metamorphosis", Belgium (2006) and First Prize in the Destellos Competition, Argentina (2010). He studied at the Leeds College of Music and the University of Leeds where he received an award for outstanding achievement. He was recently Guest Composer at the Leeds College of Music and will be working at EMS (Sweden) in June 2011. He has worked at a number of higher education institutions; he is currently Senior Lecturer in Music, Sound and Performance at Leeds Metropolitan University.

Vishal Shah, (www.vishalshah.co.uk) (b. 1976 Mumbai, India) lives and works in London, where, in 2002 he received an M.A. in Fine Art from Royal College of Art. His video art has been exhibited throughout Europe and the Americas. He is currently Moving Image visiting lecturer, Royal College of Art and Adjunct Associate Professor, Richmond, The American International University in London.

Pollen: a visual music experience structured around a series of thematic contrasts; light and dark, organic and synthetic, certainty and ambiguity, existence and emptiness. Perhaps the most important of these is an exploration of movement and stasis, since this central contrast is used to divide the film into three episodic moments; *Pollen* opens with the gradual unfolding of an image, thus enabling the viewer to explore its form and detail. However, this almost static moment is soon replaced by vigorous pulses of energy and motion that drive the film onwards. The sound-world enhances these contrasts; references to the elements—wind, water and metallic objects—tally with the title of the film and are in discourse with the images that *Pollen* presents. —V. Shah

Mutations of Matter (2008), Chile/Colombia
Roque Rivas, music; Carlos Franklin, video
Produced by Le Fresnoy Studio national des arts contemporain, and
IRCAM–Centre Pompidou. Sponsored by Fondation Lagardère.
Roque Rivas (http://brahms.ircam.fr/roque-rivas), born in 1975 in Santiago, Chile, studied electroacoustic composition and computer music at the Conservatoire National Superieur de Lyon music and dance before entering the advanced class in composition at the National Conservatory of Music and Dance of Paris. In 2005 he was awarded the "Francis et Mica Salabert" for the department of composition at the Conservatoire National Superieur de Lyon music and dance. In 2006–2008, he attended the two-year Curriculum composition and computer music at IRCAM. The play *Cursus*

2 Mutations of Matter for five voices, electronics and video, was created June 7, 2008 at the Agora festival.

Carlos Franklin's (www.mistercarrot.org/) work is about foreignness: being abroad, being out of the discipline's borders, being peripheral. I'm inspired often by the meanings of traveling: travel as evasion and/or escape, travel to meet and to reach other cultures—at the same time the subconscious refuses its own—and finally, being foreigner to stay being an OTHER. This condition allows me to hybridize histories, languages, landscapes, architectures, cultures, as well as techniques, arts and crafts. I use journeys to un-define myself, to lose my words in other languages, to be in perpetual motion, to get lost, as Robert Smithson says in his writings.

Drawing and video take a usual place in my projects, even though my flat work tends to the three-dimensionality. Usually in installation—and lately in performance—sculpture proposes itself as articulations between the objects and the space. It could be done by a co-existence relationship or by a reactivation process in the architecture. Through the study of Rem Koolhaas' and other architectural theoreticians' texts, as well as other records, and after having made referential researches in music and files, a musician and an artist have been able to develop a shape-shifting play. Their complementary contributions, in words of media and personal universes, enabled to elaborate an audiovisual performance which mingles electro-acoustic music, video, architecture and voice. These items rebuild the mixing, the coincidence, the variety and the accumulation one can find in New York City. The spectator wanders through a city—already imaginary—thanks to a ringing spatialization, a witness to depth and traveling, as well as a visual editing upon two screens where verticality asserts itself and, from time to time, anamorphosis oppose itself. —C. Franklin

Arlequi (2009), USA
Brian Evans, music and video
For 25 years, **Brian Evans** (www.brianevans.net) has been experimenting with integration of image and sound. His artwork and music animations are exhibited and screened internationally, including recent performances at The Visual Music Marathon in New York, The Bridges Conference in Banff, the Siggraph Computer Animation Festival in New Orleans and ICMC in Montreal. He publishes and presents extensively on his research, including the article "Foundation of a Visual Music" in *Computer Music Journal*, and "Loop Theory" in *The Wig: Journal of Experimental Scholarship*. He was recently awarded a research grant from the Creative IT program of the National Science Foundation for his work in creativity and emergent learning. He holds a D.M.A. from the University of Illinois and M.F.A. from CalArts. He studied music composition with Earle Brown, Mel Powell, Morton Subotnick and Paul Martin Zonn. He directs the program in digital media in the Department of Art and Art History at the University of Alabama.

I make maps. The maps loop in time and in the moment. There is synchrony in the sensory horizontal and the temporal vertical. Image and audio derive from the same numeric source. Each maps the other in the movement and through time. Its visual music is a synaesthetic counterpoint. Perhaps it's abstract expressionism, true to its digital materials, founded in music traditions and Modernist formalism. But it's loosened a bit. It's meant to be fun. It's jazz in color, shape, sound and computation. Relax. Hear the colors. Listen with your eyes. —B. Evans

Camet Norte (2009), Argentina
Elsa Justel, music and video
Elsa Justel (www.ymxmedia.com/en/createurs/fiches/j/justel_el.php), currently living in Mar del Plata, Argentina, obtained a Professor Diploma in Music Education and Choral conducting at the Conservatory of Mar del Plata. She studied composition at the University of Rosario with Virtú Maragno and electroacoustic music in Buenos Aires with José Maranzano and Francisco Kröpfl. Since 1980, she taught avant-garde music at the Conservatory of Mar del Plata. In 1998 she moved to

France where she graduated with a Doctorate in Esthetics, Sciences and Technologies of Arts at the Université de Paris VIII, under the direction of Horacio Vaggione.

Her music has received awards at several competitions: Prix Ton-Bruynèl (The Netherlands, 2005); Concours de musique radiophonique de La Muse en Circuit (France, 2003); Concours Phonurgia (France, 2001); Tribunas de música contemporánea et electroacústica (Argentina, 1987, 89, 2000); Prix Ars Electronica (Linz, Austria, 1992); Stipendienpreis (Darmstadt, Germany, 1990); Concours international de musique électroacoustique de Bourges (France, 1989); and Juventudes musicales (Argentina, 1986). Elsa Justel has also realized audiovisual projects and music for films and the stage. Her videomusic *Destellos* won prizes at the Video Evento d'Arte competition (Italy, 2002), and the Bourges competition (France, 2002).

Camet Norte is a little village of 1,500 people, 490 km south of Buenos Aires. Facing the Atlantic Ocean, the settlers have found in that place a refuge of calmness, far from the noisy vortex of the great city. In that ambience, these people have put a touch of colour and originality into their houses.

—E. Justel

About NewTown

NewTown (www.newtownarts.org) strives to make people aware of innovative visual, media and performing arts as accessible, enjoyable necessities in an enlightened society. NewTown is often "a laboratory for new and unusual presentational formats." These formats best fulfill our goals: to bring new audiences to today's cutting-edge art, while providing artists with unique and challenging contexts in which to make new art. As an organization run by working artists, NewTown is also committed to advancing regional alternative arts through advocacy for funding, access to venues and, most importantly, payment to artists.

From 2000 through 2011, NewTown:
· Produced 49 events presenting OVER 600 artists, including:
  201 visual artists
  176 experimental and alternative media artists
  13 spoken word & literary artists
  50 performance artists and dancers
  131 musicians
  30 interdisciplinary artists
· Brought new art forms to over 395,000 people, many new to "experimental" art;
· Fulfilled a mandate to pay all artists, at or above prevailing rates;
· Has been a leading advocate for small to mid-size, grassroots arts organizations.

NewTown's participation in Sounding Images is funded, in part, by a grant from Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

About SCREAM

SCREAM, the Southern California Resource for Electro-Acoustic Music, was created by Barry Schrader in 1986 and began as a loose consortium of colleges and universities in the Los Angeles area that offered programs in electro-acoustic music. The purpose of SCREAM is to present annual concerts of new electro-acoustic music. Over the years, the membership and the nature of the consortium changed, but, at one time or another, it included California Institute of the Arts, California State University Dominguez Hills, California State University Long Beach, Los Angeles Harbor College, Pomona College, and the University of California Los Angeles. There was also a yearly series of radio presentations over KPFK-FM under the direction of Jeannie Pool during the 1990s. After many reorganizations, SCREAM became a curated series under Schrader's direction in 2003, presenting yearly programs at REDCAT. SCREAM is funded by an ongoing grant from California Institute of the Arts, which makes these concerts possible.