Borgesian Zoo, **Suite No. 1** - Alessandro Perini

Three short animated pieces inspired by animals described in the *Book of imaginary beings* by Argentinian writer Jorge Luis Borges.

I - "El mono de la tinta"

"El mono de la tinta" ("The monkey of the inkpot"), according to Wang Ta-hai, is a little Chinese monkey who drinks what is left of the ink after somebody has been writing.

II – "Animales de los espejos"

The images reflected in mirrors are mere copies of our world. But what if, one day, those images will start to imperceptibly differ from the "real" ones, acquiring more an more independence and finally breaking in our reality?

III - "Á Bao A Qu"

"Á Bao A Qu" sleeps near the first steps of the stairs in the Tower of Victory, in Chitor. When someone enters the tower and starts to climb up the stairs, this invisible yet sensitive creature sticks to the visitor's heels, gaining shape and light, and comes to full essence only if the person manages to reach the top of the tower...

Alessandro Perini was born in 1983 in Italy. He studied Composition (with Luca Francesconi and Ivan Fedele among others), Electronic Music and Science of Musical Communication in Italy and Sweden. His artistic production ranges from instrumental music to audiovisual and light-based works with a particular focus on the relationship between the sonic and the visual perception. His compositions have been played in Italy and abroad in festivals such as Biennale di Venezia (Italy), Festival Futura (France), Open Spaces (Germany), Connect Festival (Sweden), Procesas (Lithuania), UNM 2012 (Iceland). As a media artist he founded in 2004 Gruppo Làbun, a multimedia research trio awarded with prizes such as the Digital Arts Award (Tokio 2006), and since 2010 he has been collaborating with Fabio Monni as gruppoGruppo, a duo based in Malmö (Sweden). His videos and installations have been exhibited or screened in festivals worldwide, broadcasted by Al Gore's Current TV and awarded at MagmArt, Premio Arte Novara, Arrivano i Corti, Marsciano Arte Giovani, Profezie Presenti, La città in fiore. Among the most prestigious group exhibitions are "A.N.G.E.L.I e tracce d'infinito" (Lugano, Switzerland), "Gameplay" (Omaha, USA), "Flow interrupted" (Chicago, USA), "La Colomba" (Venice, Italy), and "Art Cycle" (Newark, USA). He has been teaching courses in audiovisual production for the arts at the Conservatory of Como, Italy.

Stumm - Damon Lee

This piece remixes *Le locataire diabolique* (1909) from director Georges Méliès, one of the first directors in the silent film era to use stop motion techniques. In this piece, a "diabolical renter" moves into his new accommodation. He unpacks his bag, and somehow all of his possessions are crammed inside: tables, chairs, a piano, even his family. For use in my composition, I changed the speed, direction and coloring, and set it to music/sound, mostly foley. As the piece progresses, the viewer is gradually pulled into the visual space by way of sound design. The presence of the virtual space is dynamic and unfurls during the piece, beginning as a mono signal, symbolizing one-dimensionality, and suddenly expands (a tablecloth gesture triggers it) into a contrasting auditory spaciousness.

Damon Thomas Lee (b. 1975 in Lansing, Michigan), composer of instrumental, electro-acoustic, and audiovisual, multimedia works, is currently an assistant professor of digital arts and music composition at UNL. He studied at the Eastman School of Music and Cornell University with David Liptak, Christopher Rouse, Joseph Schwantner, Robert Morris, Roberto Sierrra, and Steven Stucky before going to Tokyo to complete doctoral research on Japanese Film-Music. Moving to Germany thereafter was crucial to Lee's development as a composer. After receiving a Chancellor Fellowship from the Alexander von Humboldt Foundation—considered the "Rhodes Scholarship" of Germany—he was able to work with composers Sandeep Bhagwati and Wolfgang Rihm, expert in intermedia and instrumental composition, as a research fellow. For the next ten years, he composed and taught at various institutions in Europe serving as: artist-in-residence at the KlangRaumKrems Minoritenkirche in Krems an der Donau; guest artist at ZKM (The Center for Art and Media Technology) | Institute for Music & Acoustics, Karlsruhe; lecturer in the department of Music Informatics at the University of Music Karlsruhe, the first of its kind and recipient of one of Deutsche Bank's '365 Orte im Land der Ideen' prizes; lecturer in the 'international and world-leading' ranked department of Music Technology at the University of Huddersfield, England. Now one of three professors in Lincoln developing the Digital Arts Initiative, he teaches a range of classes on media-based music composition and the use of technology in music-making, and also has a studio of composers writing acoustic and electronic concert music.

Tom Erbe - "Sweet Thunder Listening Room" curator

Tom Erbe has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. He studied computer science and music at the University of Illinois, Urbana-Champaign, and got his initial audio engineering experiences by volunteering at WEFT, WPGU, and Faithful Sound Studios. After graduating Tom became the Technical Manager of the Computer Audio Research Laboratory at the University of California, San Diego. There he was involved in the development of an electronic violin, a DSP based sound processor and an early computer music production workstation. As the Technical Director of the Center for Contemporary Music at Mills College, he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. His research work at CCM included the program SoundHack, and the design of a DSP based sound processor for use with the language HMSL. During this time he also developed a 4-channel spatial audio processor for the NASA Ames Research Center. Joining the faculty of the California Institute of the Arts as Technical Director of the computer music studios in 1993, he continued his work with SoundHack and spectral techniques, teaching courses in computer music, programming and audio engineering. Tom also directed the design and construction of CalArts' Dizzy Gillespie Recording Studios. He rejoined the faculty of UCSD in 2004 in its Department of Music and serves as Studio Director. Most recently Tom has released SoundHack Spectral Shapers, the first of a planned set of three plugin bundles to bring extreme spectral processing to the VST, AU and RTAS formats. He has recently been named the President of the International Computer Music Association.

SWEET THUNDER SCHEDULE
April 24- 27, 2014

Ongoing Free Installations:
Katharina Rosenberger's Viva Voce (2012) - Firehouse, FMC
Sweet Thunder Listening Room - Fleet Room, FMC

Thursday, April 24
6:00 pm - Festival Kick-Off/Reception - FMC Festival Pavilion
7:30 pm - JACK Quartet - FMC Festival Pavilion

Friday, April 25
7:30 pm - International Contemporary Ensemble ICE - FMC Festival Pavilion
10:00 pm – Morton Subotnick - FMC Festival Pavilion

Saturday, April 26
2:00 pm - Solos - FMC Festival Pavilion
7:30 pm - San Francisco Contemporary Music Players (and Friends) - FMC Festival Pavilion

Sunday, April 27
12:30 - Compose Yourself - FMC Festival Pavilion
2:00 pm - red fish blue fish/George Lewis/Jaime Oliver - FMC Festival Pavilion

SWEET THUNDER
Listening Room

CONCERT: V
Saturday 6pm

Terrior (0:06:46)
Teresa Connors and Shannon Harris

Cubicle Revisited (0:09:54)
Paul Riker and Anthony Angelicola

Patoises I: Blue (0:09:03)
Melody Eötvös

Concrezione (0:04:19)
Luca De Siena

Mezcal Animations #1-3 (0:04:00)
Jon Weinel

SCREEN (0:03:14)
Jay Cloidt

All things that move and breathe with toil and sound
Are born and die, revolve, subside, and swell. (0:08:36)
Gregory Lenczycki

Il Vaso di Pandora (0:08:03)
Gabriele Paolozzi

Pixel Parasites (0:08:24)
Brian Cullen

Future Creatures (0:09:24)
Alexander Sigman

Borgesian Zoo, **Suite No. 1** (0:10:00)
Alessandro Perini

Stumm (0:07:00)
Damon Lee

APRIL 24-27, 2014
Fort Mason Center, SF

TERRIOR - Teresa Connors and Shannon Harris

Terroir, which comes from the French word terre ("land") and loosely translates as "a sense of place," is an abstract portrait of personal geography as well as a formal investigation of digital media. Captured entirely on an old cell phone, the raw data used to create *Terroir* was collected by Canadian filmmaker Shannon Harris over a two-year period while commuting across Canada for various jobs. The camera records a landscape in constant motion but due to the rudimentary technology of the old cell phone the image fractures and oscillates between figurative and abstraction. Married to the painterly visuals is a sonic composition generated solely from the personal voice messages left during this time period. From this data, an allegory emerges based on the notion of communication and distance, technology and intimacy, an innate human need for community and love, and the contemporary means by which it is achieved. It is a personal journey and geography of modern life, in which people seem to be constantly "on the move," filtered through the technology of the cell phone.

Teresa Connors is active in many aspects of music: acoustic / electroacoustic composer, film scorer, multimedia installations and opera singer. She collaborates with a multitude of artists from diverse backgrounds and sensibilities. Originally from the musically rich island of Newfoundland, Teresa studied both composition and opera singing at Dalhousie University as well as the Banff Centre for the Arts, and has a Master of Music degree (first class honours) in composition from the University of Waikato in New Zealand. Her current PhD research at Waikato includes developing new methodologies and techniques for multimedia collaborations. http://www.divatproductions.com

Cubicle Revisited - Paul Riker and Anthony Angelicola

Cubicle, in its original audio version, is the second in a series of pieces that deals with the transformation of real-world soundscapes into musical environments. In this work, the listener is inserted into an office. Certain sounds begin to take on unrealistic characteristics before the entire scene is transformed into a more abstract musical space. In *Cubicle Revisited*, Anthony Angelicola incorporates his own visual realization of the sonic landscape.

Paul Riker creates music and sounds for instruments, electronics, and multimedia. His works have been presented recently by the VideoX Experimental Video and Film Festival (Zurich), the European Media Art Festival (Onasbruck, Germany), 12 Nights (Miami), FEMF, SEAMUS, SCI, Black Mariah Film Festival, and others, with performances by ensembles including Cygnus and ICE.

Anthony Angelicola received his BFA from the university of the arts in 2008. His work in film and videohas been shown both nationally and internationally. He is also the founder of milling furniture, producing heirloom quality handmade furniture using a variety of reclaimed materials and sustainable practices Anthony lives and works in Philadelphia.

Patoises I: Blue - Melody Eötvös

This work began with three film clips I took of the water of the eastern most cliff in Byron Bay, Australia. There were three distinguishable patches of water within the one camera view: a silvery, calm but choppy swell; a deep black-blue rising every few seconds with an occasional foam-kissed wave; and one which fell in between these two. These clips were the beginning of the process, especially the music. The final film clip which I added was a result of an animal like presence I injected into the sound - I recalled a day a dear friend and I found a remarkable little creature, tiny as it was, on the shore of a favourite QLD beach. It had arms and legs, presumably something that resembled a head and tail proportionally, but its body was coloured silver with lines of vibrant blue stretching down its sides and metallic-feathery limbs. We were completely fascinated with it - and never found out what the little thing really was (even with the aid of google).

Melody Eötvös is an Australian composer currently in the final year of her DM at the Indiana University Jacobs School of Music, where she also serves as an Associate Instructor in Composition and as the Music Coordinator for the Composition Department. She has studied with a variety of composers across the globe, including Dr. Gerardo Dirié, Simon Bainbridge and David Dzubay, and has been the recipient of various awards including the 3MBS National Composers Award (2009), an APRA PDA (2009), & the Soundstream National Composer Award (2012). She has had her music performed by ensembles/orchestras such as the London Sinfonietta, BBC Singers, Tasmanian Symphony Orchestra, and the Australian String Quartet. Previous education includes BMus(hon) at the Queensland Conservatorium of Music, Australia (2006); MMus & LRAM at the Royal Academy of Music, London (2008); MA(phil) at the University of Queensland (2009). melodyeotvos.com.au

Concrezione - Luca De Siena

Concrezione is an attempt of human exploration of the depths generable within a cathodic domain. We are surrounded by a universe of architectures, materials concretions of thoughts that should be the extensions of our senses. This work uses abstraction as a sum not immediately identifiable shapes even though still human in the way of being assembled and perceived. These audio-visual landscapes are microscopically explored, unraveled, untangled and subsequently re-established.

Luca De Siena graduated cum laude in Electronic Music at the Conservatory "L. Refice" of Frosinone under the guidance of prof. Alessandro Cipriani. The questions underlying his research are about the relationship between tradition and innovation and between art's functionality and rituality in modern society.

He attended workshops and master classes with Alvise Vidolin, Leigh Landy, Mary Castro. He studied inter medial art with Alba D'Urbano at the HGB Leipzig (Germany). His acousmatic pieces have been selected in several festivals and concerts in Italy (Sassari, Bari, Salerno) and abroad (Poland, Denmark, England, South Korea). His audiovisual work "Concrezione" (video by Antonello Belgrano) has been selected for many international festivals including the International Computer Music Festival 2012 of Ljubljana (Slovenia) and the WOCMAT of Taiwan. Together with other five composers is a founding member of HEKA whose electroacoustic soundtrack for the silent film *Kinoglaz* by D. Vertov was presented during the 47th Festival of Nuova Consonanza in Rome and performed in many festivals abroad including Cybersound, a festival at Temple University in Philadelphia (USA). Together with HEKA he is also the author of electroacoustic soundtrack for the silent film *Il Piccolo Garibaldino* commissioned by Nuova Consonanza as a part of the celebrations for the 150th anniversary of the unification of Italy, and which was premiered at the 48th festival of music of Nuova Consonanza.

Mezcal Animations #1-3 - Jon Weinel

Mezcal Animations is a piece of visual music with electroacoustic sound. I use a technique called 'direct animation', which involves applying paint, ink and other materials directly to standard 8mm film. While continuing to explore similar altered states of consciousness aesthetics as my previous works, in my own way, the piece is a tribute to Oaxaca's International Mezcal Festival of 2012.

    I. Mezcal Reposado / Pensamiento (0:13)
    II.: Mezcal Tobala / El Golpe (2:30)
    III. Sal de Gusano (3:44)

Jon Weinel is a sonic artist and researcher. He completed his PhD at Keele University with supervisor Rajmil Fischman, which explored the composition of sonic artworks (electroacoustic music and related projects) based on altered states of consciousness. His research interests include computer music composition, interactive performance systems, visual music, video games, electronic dance music, biofeedback technology and altered states of consciousness. A central theme is the geometric forms seen in hallucinations, and how these can be reflected using computer sound and graphics. He has taught at Keele University, Manchester Metropolitan University, and is currently a Postdoctoral Researcher at Glyndwr University. For further details of his compositions and writings, please see: http://www.jonweinel.com.

SCREEN - Jay Cloidt

SCREEN: Audio (by Jay Cloidt) and video processing (by Mark Palmer) are all derived from a single source: the motorized projection screen at Hertz Hall at UC Berkeley being raised over the course of 3 minutes and 14 seconds.

Jay Cloidt is a composer and sound designer based in the San Francisco Bay Area. Jay has composed for many notable ensembles, including the Paul Dresher Ensemble, the Margaret Jenkins Dance Company, ODC/San Francisco, Joe Goode Performance Group and Kronos Quartet. His works have been performed extensively by these groups and others in the U.S., Europe, and Asia. A CD of string quartets performed by the Cypress String Quartet, Spectral Evidence, is available on MinMax Records (MM015). Sequenza/21 described the recording as "… subtle, moody, sensitive, and immensely listenable … engaging, attractive, and extremely crafty." A CD of songs from the theater work *D'Arc: Woman on Fire*, with vocalist Amanda Moody, is also available on MinMax (MM016).

All things that move and breathe with toil and sound
Are born and die, revolve, subside, and swell. - Gregory Lenczycki

The title of this piece, two lines from Shelley's 1817 poem "Mont Blanc", is a near tautological statement regarding existence, be it anthropomorphic or human in kind or creation, and one that offers a cyclic continuity to this act of being that is suggested. Existence here is not something that withers away forever without notice, but a phenomenon of purpose and power. In my composition and video, I was looking to reflect upon being from a 21st century vantage, that of looking towards the cosmos and questioning the purpose and power of efforts to define ourselves now. Shelley wrote his poem when he and Mary were living at the base of Mont Blanc while she was writing her novel Frankenstein. For Percy the power of nature personified in Mont Blanc leads to his assessment of what it means to exist, while for Mary the purpose of science fosters her own existential conclusions as meted out in Frankenstein. As a response to their texts I took the juxtaposition of technology and the imagination as a response to the process of creation to examine the purposefulness of what exists beyond our realm of control. With Mont Blanc being an ecstatic and terrifying expression of the Romantic sublime and Frankenstein considered the first work of science fiction in Western literature, taken together they embody particular forces that the Romantics were reacting to as well as those they were striving to preserve. As the Romantics were turning to nature as a healthier way of living than in the city, questioning and shunning technology, industrialization and modernization, they were anticipating current concerns about the environment and its destruction. My piece directly addresses the transformation of nature through its own destruction and at our hands while, at the same time, locating and exploring a parallel transformation of the human. Like the Shelleys, I wish to put a dialectic in play in which the role of human technologic influence and development is thrust against Romantic notions of ecstatic wonderment and nostalgic loss all spun together in a cauldron of destruction and awe. When we anthropomorphize the outer world it is done with an imagination borne of equal anthropomorphic weight and proportions. The pursuit of discovery, the power and purpose of science, the forces of nature are all beholden to the regenerative properties of imagination and its desire to create "The everlasting universe of things." The music was created on analog synthesizers, processed with SoundHack and mixed in Pro Tools. The video sources were drawn from the public NASA archives online, processed and edited in Final Cut Pro.

Gregory Lenczycki's work explores the rhythms of space and the architecture of sound. His music is often self-referential, drawing from a personal archive of borrowed code, irregular sequences and obscure melodies that are weaved together in lyric cycles. Lenczycki received his MFA from Mills College where he studied composition with Alvin Curran and Maryanne Amacher. He has worked with Curran, Amacher, Naut Humon, Joe Potts, Doug Henry, Anna Homler, and Ted Byrnes, among many others. Most recently he premiered his setting of Percy Bysshe Shelley's 1817 poem "Mont Blanc" for soprano, clarinet, tuba and live electronics at Automata, his opera *Brainchild II* at Human Resources in Los Angeles and his symphonic tone poem *Things I am not fully aware of* at Mills College in Oakland. Lenczycki's collaborations include *Light Show* with Fluxus artist Jeff Perkins, *Still Life with Bomb* with drummer Ted Byrnes and accordionist Ari DeSano, and *Small Liberties* (2006, Whitney Museum) with artists Andrea Zittel and Giovanni Jance. Lenczycki's work has received Meet the composer and the NEA support, and his music is available at: http://gregorylenczycki.bandcamp.com/.

Il Vaso di Pandora - Gabriele Paolozzi

Il Vaso di Pandora is an audiovisual work inspired by the myth of Pandora's box. The work in fact is built on altering the state of purity, or evils-free, and exploits the interconnection between the recorded performance of the "pre-textual" poet Gianni Fontana, the original music of Gabriele Paolozzi, and the original triptych video of Diego Capoccitti.

Gabriele Paolozzi graduated in Electronic Music in March 2011 at the Conservatory of Frosinone, where he recently got the second level academic degree in digital audio-visual composition. Meanwhile, he obtained several selections with his compositions: *Vocal Mutations* (2010), which ranks third in Premio Nazionale delle Arti 2010, then with the electroacoustic soundtracks for silent films *Kinoglaz* (2011) and *Il Piccolo Garibaldino* (2012) (commissioned by the Ass.Nuova Consonanza), both composed with the collective Heka.

Pixel Parasites - Brian Cullen

Pixel Parasites cross wires real and 'virtually' constructed information. Recordings of real spaces and real sounds were digitized and re-configured to incorporate purely imagined virtual entities. The final result is a Frankenstein's Monster of audiovisual interaction where associations are stitched together and where the normative perceptual traits of everyday experience are 'incorrectly' re-interpreted.

Brian Cullen graduated in Fine Art from the National College of Art and Design Dublin in 2000 where his interests included video and sound installation. He received an M.Phil in Music and Media Technologies from Trinity College Dublin in 2004 focusing on audio-visual composition. His PhD research at the Sonic Arts Research Centre Belfast explored experimental animation and sound design techniques. He recently completed a postdoctoral position at University of Ontario Institute of Technology, Ontario, examining spatial audio and stereoscopic 3D in videogames, and is currently working as a project researcher for the Game Institute at University of Waterloo, also in Ontario.

Future Creatures - Alexander Sigman

Future Creatures was realised in collaboration with animation artist Eunjung Hwang. In each frenetic environment, characters/objects are tied to specific events, which lead to changes in state. The final polyphony of states of each scene predicts the state of the subsequent scene, resulting in a complex and convoluted network of relations among objects and actions. The audio captures and augments both the state-changes and character interactions specifically, and the frenzied nature of the video's emergent environment in general. Although the visual-audio interactions were tightly controlled, it is intended that slight modifications or additions to the vast audio fabric trigger unexpected shifts of focus of the viewer in the visual domain, and vice versa. The audio samples employed in *Future Creatures* are derived from numerous sources. Given the Korean context of the project (my collaborator is Korean, and I am currently based in Korea), certain samples have been mined from K-Pop hits of the past year.

Alexander Sigman's award-winning instrumental, electroacoustic, film, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, and the US. In June 2007, Sigman was Composer-in-Residence at the Musiques Démesurées festival in Clermont-Ferrand, France. Subsequently, he was awarded residency fellowships by the Akademie Schloss Solitude (Stuttgart, Germany), the Djerassi Foundation, and the Paul Dresher Ensemble Artists Residency Center. In 2013 and 2014, he is undertaking a musical research residency at IRCAM. Since 2008, Sigman has been Co-Editor of the *Search Journal for New Music and Culture* and Managing Director of Ensemble Modelo62, an 11-member Dutch contemporary music ensemble. Sigman completed his doctorate in Music Composition at Stanford University in 2010. Prior to Stanford, he obtained a BM in Music and a BA in Cognitive Sciences from Rice University. Further postgraduate studies were undertaken at the University for Music and the Performing Arts Vienna, as well as the Institute for Sonology of the Royal Conservatory in The Hague (Netherlands). He is currently Assistant Professor of Composition at Keimyung University in Daegu, South Korea. More information may be found here: www.lxsigman.com.