

SONIC CIRCUITS **ACCOMPANYING PROGRAMME TO THE EXHIBITION SOUNDS, CODES, IMAGES:** **ACOUSTIC EXPERIMENTATION IN THE VISUAL ARTS**

5 June – 13 October 2019
Stone Bell House, GHMP

concept Sonic Circuits: Miloš Vojtěchovský
exhibition curator: Jitka Hlaváčková

The accompanying programme **SONIC CIRCUITS** to the exhibition *Sounds, Codes, Images: Acoustic Experimentation in the Visual Arts* comprises a series of performances and events that take place in the lecture hall of the Stone Bell House or in public space. The programme offers visitors a unique opportunity to get familiar with the multifaceted work of Czech and foreign artists, some of whom work with sound within the context of visual arts, while others examine sound as a theme within space-time, mathematical, performative, environmental or social contexts.

SONIC CIRCUITS is an examination of the current sound art scene in the Czech Republic, as well as a chance to check out sound and audiovisual art on an international level.

organised by: GHMP (www.ghmp.cz), Agosto Foundation (www.agosto-foundation.org)
collaboration: Lom, Mappa

1/

4 June 2019, *Bells&Brass*
Prague Improvisation Orchestra
GHMP, Stone Bell House

The PIO has prepared a site-specific musical performance that responds to the architecture and surroundings of the gallery.

The Prague Improvisation Orchestra (PIO) was founded in 2012 by musicians living in Prague. It has worked with many famous artists, including dancers, visual artists and lighting designers. It follows in the footsteps of innovators such as Sun Ra, Mauricio Kagel, the Scratch Orchestra, Butch Morris, and the Splitter Orchestra. The players switch between different instrumental combinations and draw on elements of improvisation and composition, often in order to create works for a particular place and situation.

<https://www.georgecremaschi.com/pio.html>

2/

5 June 2019
Petr Válek: *Noise*
Nicolas Collins: *!Trumpet*
(guest: George Cremaschi – double bass)
GHMP, Stone Bell House

Nicolas Collins, who works with experimental musical instruments and electronic music, will introduce his new instrument to Prague. Using the electronic trumpet a player can improvise not only with other musicians but with the instrument itself. Collins has played the electronic trumpet with musicians such as Ben Neill, Adachi Tomomi, Liz Allbee, Peter Cusack and Axel Dörner. This time round he will perform in a duet with George Cremaschi.

Nicolas Collins (1954) is a musician, experimental electronic instrument designer, and teacher. He is a pioneer in the use of microcontrollers during live performance and the application of cheap electronic components when building instruments. He studied at Wesleyan University with Alvin Lucier, was artistic director of the STEIM

studio in Amsterdam, editor-in-chief of the *Leonardo Music Journal*, and lectures at the Sound Department at the School of the Art Institute of Chicago. Collins has performed several times in Prague. In 1998, he unveiled a sound installation at the festival in the Plasy Monastery, where he also appeared in a duet with George Cremaschi. He later appeared at the festival *New Music Exposition* in Brno.

<http://www.nicolascollins.com/>

Petr Válek (1976) is an artist, musician, performer and sound artist. He lives in Loučná nad Desnou in the district of Šumperk and sometimes performs under the nickname *Der Marebrechst*. His musical and artistic aesthetic is emotional and seemingly intuitive. Consumer electronics, radios, keyboards, microphones and loudspeakers are subjected to brutal experiments and combined with objects that are electronically amplified and animated. The objects rotate on old turntables while colanders, slicers, wires and springs are transformed into distinctive musical instruments and kinetic installations.

3/

11 June 2019

Tetsuya Umeda

GHMP, Stone Bell House

Tetsuya Umeda is a Japanese performer and sound artist. He interacts with the environment, architecture, sound, light and social situation. His installations are made up of everyday objects and the viewer is drawn into the performance and collaborates with the musicians and dancers. He has performed in many galleries in Japan and other countries and appeared at festivals and other events, such as *1st Aichi Triennale 2010: Arts and Cities* v Nagoya, *Double Vision: Contemporary Art From Japan* at the Moscow Museum of Modern Art and the Museum of Art in Haifa, *Simple Interactions: Sound Art from Japan* at the Museum of Contemporary Art in Roskilde, *Sounds of Us* at Trafó Gallery in Budapest, and at the Gyeonggi Museum of Modern Art.

Prepared in collaboration with mappa editions and OZ Falošný pohyb and supported by Fond na podporu umenia

<https://www.siranami.com>

<http://mappaeditions.com/>

4/

18 June 2019

Milan Guštar: Sound – Noise – Music – Image

Michal Cáb: Spectral Negatives

GHMP, Stone Bell house

Generative audiovisual works use elemental sounds as the building blocks of musical compositions and form visual structures from elementary shapes. These basic sonic and visual objects are organised in space and time using mathematical principles.

For decades the work of **Milan Guštar** (1963) has been an established part of the Czech experimental film, theatre, alternative music and audiovisual art scene. It features strict logical reasoning and combinatorics while hinting at the artist's passion for the sensory, magical and eccentric.

<http://www.uvnitr.cz/>

Michal Cáb: Spectral Negatives

This improvised performance is based on computer code, using which the artist can extract any part of the audible spectrum from any sound material and carve silent templates in noise according to preset graphic scores.

Michal Cáb is involved in improvisation, synthesiser programming and sound installation. He studied theology and was a postgraduate at the Academy of Fine Arts in Prague at the Intermedia III Studio. In both his teaching and art he is interested in the possibilities of the Linux operating system and the Pure Data program, which form the basis of his works in both galleries and theatres.

5/

2 July 2019

Martin Janíček and Pavel Mrkus: Remote Similarities

GHMP, Stone Bell House

A meeting of various forms all built on similar principles: static sound, dynamic image, repetitive structures, long flowing tones. The atmospheric dialogue is based on the primary properties of sound and image and is an acoustic object and a game with light. The sounds of taut strings, frequency, timbre, sharpness and speed are interpreted by means of light areas.

Martin Janíček (1961) is an artist, musician, sound artist, sculptor and instrument maker. He lives and works in Prague. He is interested in the acoustic qualities of materials and space. He builds his own instruments and creates interactive sound objects and installations, radio projects, visual scores and spatial compositions. He studied at the Academy of Fine Arts at the Miloš Šejn Studio. With Tomáš Žižka he has undertaken many projects as part of the association mamapapa. He collaborates with a number of artists and musicians, including Petr Nikl, Petr Ferenc and Michael Delia.

<http://www.m-janicek.eu/>

Pavel Mrkus (1970) creates spatial audiovisual installations, site-specific projects and videos in which he works with the dichotomies and ambivalent links between image and sound that he shifts to new semantic levels. Recently he has been reflecting upon questions raised by the Anthropocene and exploring the links between the virtual and real-life space. In his video projections he collaborates with musicians (Pavel Fajt, Martin Švarc) and often teeters on the boundary of improvisation and audio-reactive digitally generated elements in real time. Along with Daniel Hanzlík he founded the Time-based Media Studio at the Faculty of Art and Design at UJEP in Ústí nad Labem, where he is dean.

<http://mrkus.ixode.org/>

6/

11 August 2019

**Luciano Chessa: *The Art of Noises – Intonarumori Concert (Luigi Russolo, Futurism)*
Opening Performance Orchestra**

Luciano Chessa is a composer, conductor, soloist on the saw and Vietnamese monochord, lecturer and organiser and leader of the Orchestra of Future Noise (OFNI).

One of his most recent works was the experimental opera *Cena Oltranzistanel al lago* for the Transart Festival Bolzano, which lasts more than 60 hours. He is the organiser of many projects for the *Performa Biennial* and for MOMA San Francisco. He introduced several events at Teatro Colón in Buenos Aires celebrating the 100th anniversary of the manifesto *The Art of Noises*. He is author of the first monograph in English on the art of noise entitled *Luigi Russolo, Futurist: Noise, Visual Arts, and the Occult* (University of California Press, 2012).

<http://www.o-p-o.cz/>

7/

17 September 2019

**Luboš Fidler / Veronika Svobodová
GHMP, Stone Bell House**

Luboš Fidler (1951) is one of the most important figures on the Czech alternative music, audio and art scene. He cofounded the groups *Stehlík* and *Švehlík* and played in *Kilhets* and *Amalgam*. During the 1980s, as part of the ensemble *Pestrá kráva* and later in *Vyšší Populár* he began creating and using sound objects (e.g. the Fidlerophone). At that time he also played bass guitar with the trio *Janota – Fidler – Richter* and *MCH Band*. He exhibited more extensive sound installations (*Excited Aluminium, Light Score, Birds*) at site-specific symposia in different locations in Rosenheim, Germany, and the symposium *Hermit* in Plasy. Along with Oldřich Janota and Štěpán Pečírka, as *Společenství PAN* he prepared a complex acoustic mapping performance (Dům umění Opava, the former Šternberk Monastery, Letohrádek Ostrov). In 2000, he began to participate on interactive exhibition projects prepared by Petr Nikl (*Hnízda her, Orbis pictus, Play, Labyrint světla*). In 2012, along with Zdeněk Konopásek, he founded the duo *Noční pták* with its permanent guest Štěpán Pečírka, in which he uses the sound objects Roletophone and Péro. He exhibited the interactive installation *Singing Rods* at the festival of sound art vs. *Interpretation* (Prague 2016). His latest project is called LAMA, in which Fidler on acoustic guitar and his son Matěj on hangdrum play harmonic-melodic improvised music. He lives and works in Albeř.

<http://nocniptak.cz/>

Veronika Svobodová: *Ror-bu*

Ror-bu is a sonic reminiscence of time spent in the Kråkeslottet fishing lodge on the coast of the Norwegian island of Senja. In Norwegian the word "bu" can be both a sharp interjection and a space for storing junk. *Ror-bu* is also a place for living and relaxing. In *Ror-bu* we hear field recordings accompanied by two sound machines. Delicate eruptions and hazy noises are released by a simple mechanism of slate boards, sand, stones, electronics and contact microphones.

Veronika Svobodová's approach to sound reveals her links to theatre design, installation and performance. She studied at the Department of Alternative and Puppet Theatre of the Theatre Faculty of the Academy of Performing Arts in Prague. She combines space, time and situation in her work. Not only the sound itself is important, but also the way it is created in situ. This will often involve an immediate response to the specific place in the landscape or architecture.

8/

24 September 2019

Roi Vaara: *Grounding*

public space, Old Town, Prague

A site and situation specific performance *Grounding* is based on interdisciplinary approach and on integration of various matters formally in a simple way. It is an artistic ritual-like performance where a brand new musical instrument is sacrificed as it's been played. The performer in black suit walks in a ceremonially slow pace. He drags a guitar amp on hand truck followed by an iconic electric guitar, Fender Stratocaster, sliding along the ground a few meters behind. Its strings facing the ground are played by the surface of the ground. The loud amplified sound varies on every step. It is calling people to join the procession. At the end of the performance the guitar is worn out.

Roi Vaara (1953) is a Finnish performer, sound and visual artist. He studied at the School of Art and Design (now Aalto University) in Helsinki and at Jyväskylä University. He lives and works in Helsinki and Budapest. He is well known internationally in the sphere of performance, though his background is fine art and sound improvisation. He has been involved in performance since 1978. Since 1988 he has been a member of the *Black Market International*. He has undertaken hundreds of experimental performances and participated at international exhibitions and festivals around the world. He is one of the founders of *MUURY* (1987), the association for interdisciplinary art in Finland. He writes about art and is a visiting lecturer at many universities and art schools around the world. He has also curated and organised many art programmes.

9/

1 October 2019

Towards the Unsecure Horizon

Panel discussion and presentations

The act of listening reveals the dissonance of the approaching age of climate changes in the Anthropocene. On the upcoming international conference in Ústí nad Labem (2.-5.10.) focused on topics of acoustic ecology, a number of guests from various fields, such as ecology, sociology, art or philosophy will reflect the symptoms of the deep changes that have taken place in recent years, which become part of our thinking about the future. Speaking and performing: Maja Ristič, Jonáš Gruska, Tomáš Šenkyřík, Peter Cusack, Slávek Kwi, Jan Krtička, among others.

<https://cense.earth/>

10/

8 October 2019

Aki Onda: *Cassette Memories*

GHMP, Stone Bell House (tbc)

A site-specific performance with audiocassettes and field recordings.

Aki Onda is a musician, performer and curator who was born in Japan and lives in New York. He will introduce his long-term project *Cassette Memories*, a work made up of audio diaries, i.e. field recordings made on cassette recorder over the last thirty years while travelling around the world. Onda combines compositions, performances and audiovisual installations from his archive. He collaborates with filmmakers, artists, musicians and choreographers such as Ken Jacobs, Michael Snow, Paul Clipson, Raha Raissnia, Takashi Makino, Daisuke Yokota, Maxime Rossi, Annea Lockwood, Loren Connors, Alan Licht, MV Carbon, Che Chen, Tashi Dorji, Noël Akchoté, Jean-François Pauvros, Jac Berrocal, David Toop, Rie Nakajima, Akio Suzuki, Nao



Nishihira, Toshio Kajiwara and Takao Kawaguchi. He has appeared at The Kitchen, MoMA, PS1 MOMA, ISSUE Project Room, Blankforms, ICA Philadelphia, REDCAT, the Time-Based Art Festival, the Image Festival, Novas Frequências, dokumenta 14 and at the Musée du Louvre, Palais de Tokyo, Fondation Cartier and Présences électronique.

<https://akionda.net>

11/

13 October 2019

Christina Della Giustina, *you are variations, version 08*

Spruce and Beech at Ore Mountains

GHMP, Stone Bell House

2 × 24 minutes

Christina Della Giustina (Amsterdam) with students of the Janáček Academy of Music and Performing Arts in Brno and the Academy of Fine Arts in Prague

concept: Miloš Vojtěchovský, Jitka Hlaváčková

A musical and visual performance by Christina Della Giustina with students of two Czech art schools. The compositions presented interpret biological data mapping the 24-hour cycle of the life of a spruce and a beech on 11 May 2017.

Christina Della Giustina (Schaffhausen, Switzerland) is an artist who lives and works in Amsterdam. She studied philosophy, art history and linguistics at the University of Zurich and pursued postgraduate studies into art and political science at Jan van Eyck Academy in Maastricht.

<http://www.dg-c.org/>