

Program LJUDBIO IV, 10 december 2017

Programmet spelas utan pauser.

Man kan smyga in och ut under konsertens gång.

16.00-17.00

Elsa Justel — La Radio, ça détend

Martin Q — Sjöväderrapporten

Jeanne Debarsy — Escape

Ylva Betancor — Tittytainment

Kim Hedås — Raivadiado

Ida Lod David Heikkinen — Owl Woman

Jullian Hoff — Répliques Infinies (Infinite Replies)

Jeanne Dhomont — Forêt Profonde

Michael Grunditz — Sonnet 3

17.00-18.00

Sophie Helsing — Det var vreden.

Yvette Jackson — Destination Freedom Part 1

Mario Verandi — Freude

Girilal Baars — Mother's War

Magnus Johansson — Fånga vågen

Pär Johansson — Coughing on Mars.

Bjelkeborn — Love in the Eye of Queen Mab

Jenny Sunesson — Hands Up! Jag skjuter! [Remix]

18.00-19.00

Jan Liljeqvist — Karlheinz' 57 Varieties

Thommy Wahlström — 2017 invention for EA no.11

Julie Mondor — Effractée

Gilles Gobeil — Un Cercle Hors de L'arbre

Johannes Bergmark — Vedbodens fossila lisormar.

Julia Norén — Meet A Mermaid

Pierre-Luc Senécal — Schrei

Stephen Bradley & John Sturgeon — In the Neighborhood

Lars Bröndum — Beige

Elsa Justel (Argentine-France)

La Radio, ça détend

(The Radio, it calms) (4'35) (2001)

(for bass clarinet, percussion and digital sounds)

With this piece I wanted to evoke some of the particularities of French radio programs, especially those related to culture and news. It is a kind of satirical picture of what happens in that medium. The dramatic theatrical announcement of bad news, the incoherent presentation of cultural themes, the stammering of speakers, etc. The piece obtained the Prize of Radio France Culture in the Phonurgia competition 2001.

Bio

PhD in Aesthetics, Science and Technology of the Arts at the University of Paris, Justel currently works as an independent composer and video artist. Her works have received numerous awards in international competitions and were commissioned by the French government and different European studios. In 2007 she creates the Foundation Destellos to promote electroacoustic musica and digital arts, organizing an International competition.

Martin Q Larsson

Sjöväderrapporten

En sjörapport eller sjöväderrapport är en väderprognos för vädret till havs. De gäller för de svenska farvattnen och Nordsjön. De svenska sjörapporterna började med stormvarningar från SMHI 1905. Prognoserna sänds fem gånger dagligen i Sveriges Radio P1.

Bio

Tonsättare, musiker och projektstartare. Han har bla gjort musik till Trollhättans hundraårsjubileum 2016, en stråkkvartett ön som turnerat på 6 festivaler och 6 radiokanaler runtom i Europa, samt en CD med Uppsala Vokalensemble. 2010-2017 var han ordförande för Föreningen Svenska Tonsättare.

Jeanne Debarsy

Escape

Escape is the first episode of an experimental and personal serial called "Emancipation Attempt" Directed et produced by Jeanne Debarsy, with the help of the composer Annette Van De Gorne.

Bio

Jeanne Debarsy came out of the IAD (institute of diffusion's arts) a cinema school in Belgium, in 2007 where she studied to become sound engineer. She works in various domains of sound and collaborates with many artists in entertainment, cinema, radio, music, and various arts. In 2017 she signed her first radio drama "La première fois que je suis devenu foule" (The first time I went crowdzy) marking the beginning of a more experimental period where the sound takes over the speech. She continues to develop her own sound language to refine her personal research and to serve various artists, videographers, directors, musicians...

Ylva Betancor

Tittytainment

Kim Hedås

Raivadiado

Våren 2007 hade Strindbergs Dödsdansen I-II premiär på Dramaten. Grundidén för Raivadiado är att musiken kopplas ihop med en text, där uttrycket betyder något – inte orden – och där rösten är som ett instrument bland flera andra i en musikalisk väv. Texterna i stycket är konsekvent vända bak och fram, därför hörs inga ord. I Raivadiado är rösten bryggan mellan två världar: den värld där orden betyder något och den värld där musiken tar över. Styckets titel Raivadiado är en sammanflätning av två portugisiska ord: raiva, som betyder ilska och adiado, som betyder uppskjuten. Raivadiado är en beställning från EMS och Rikskonserter och uruppfördes den 3 december 2008 i Casa da Musica, Porto, Portugal.

bio

Kim Hedås är tonsättare, utbildad i komposition vid Kungliga Musikhögskolan i Stockholm. Hennes musik har spelats av bl a Sveriges Radios Symfoniorkester, Göteborgs Symfoniker, NorrlandsOperans Symfoniorkester, Gageego!, Pärlor för svin, Kroumata, VOX, DalaSinfoniettan och GöteborgsOperan. 2013 disputerade Kim Hedås vid Konstnärliga fakulteten, Göteborgs universitet med doktorsavhandlingen Linjer. Musikens rörelser – komposition i förändring.

Ida Lod /David Heikkinen

Owl Woman

Bio Ida Lod

Född 1977, musik- & scenkonstnär som arbetar gränsöverskridande med sång/fiol/text/rörelse i både egna och andras produktioner. Exempel på egna föreställningar är Ofelia Reversed, Dadaistiska divan och Food of Love. Hon samarbetar regelbundet med performanceartisten/koreografen Benedikte Esperri och hösten 2017 är hon aktuell med föreställningen Guldet på Malmö Opera i regi av Charlotte Engelkes. Tillsammans med David Heikkinen utvecklar hon musikprojektet Songs of the in-between. Ida har en Master i Musikalisk gestaltning från Högskolan för Scen och Musik, Göteborgs universitet.

Bio David Heikkinen

Född 1971 är ljud- och musikskapare, improvisatör och livemusiker med bakgrund i blues- och rockscenen. Rör sig numera inom alternativ och gränsöverskridande musik, ofta med elektroniska inslag och i olika konstnärliga samarbeten. Exempel på verk: Ljudverk för videoinstallation i samarbete med Tatiana Stadnichenko (RU) i Italien, Norge, Sverige och Ryssland. Musikkomposition till The Crusade - performance av Andrej Schiller Zverev. Live-elektronik performance, Internationell art festival i Kutaisi, Georgien. Medgrundare av artistkollektivet Red Salt Collective. Utbildad på Malmö musikhögskola 1994-1998.

Jullian Hoff

Répliques Infinies (Infinite Replies)

This work was created during the Quebec student strike of 2012. known as the maple spring. A group of students and philosophers created the GROS (Groupe de Recherche en Objectivité Sociale) in order to understand the issues of the strike, and to bring elements of discussion for both the student and the political class. Répliques infinies was written to open a radio program of that period presented by some members of the GROS. By collage, I wrote my own vision of that strike, using words of mostly unknown people to me to make they say what they haven't, with a bit of humor and sarcasm.

Bio

I like to work both on fixed medias and living multimedia comprovisations. I draws my inspiration in themes like lyrical abstraction, surrealism, the role of the humans with technology, technoculture and post-humanism. My music has been awarded twice during the competition Jeu de Temps / Times Play of the Canadian Electroacoustic Community, during the Musicacousticcompetition of Beijing as well as Luigi Russolo prize. Since 1995 it has been performed in France, Canada, the USA, Italy, Brazil, Australia and China. My works also received an honorable mention at the bourse Euterke organized by the Société des Arts Technologiques (SAT) in Montreal. My main collaborative projects are [Torinói Ló](#) and SotoNaibu, Audiovisual immersive artworks.

Francis Dhomont

Forêt profonde. At the Edge of the Tale (Once upon a time), section 2 (1994-96)

For my mother.

Forêt profonde (Deep Forest) is an acousmatic melodrama, based on Bruno Bettelheim's essay The Uses of Enchantment . Forêt profonde is a work that has accompanied me for the past fifteen years, and its final production required more than two years. Begun thirteen years after Sous le regard d'un soleil noir, Forêt profonde also derives its inspiration from a psychoanalytic reflection. An adult reading of children tales that moves between the memory of my naïve wonder and the discovery of its secret mechanisms. Forêt profonde comprises 13 sections, of which the 6 "Rooms" (sections 1, 3, 6, 8, 10 and 12) constitute transit periods/areas, secret passages of sort, between the seven thematic sections (sections 2, 4, 5, 7, 9, 11 and 13). These "Rooms" contain little or no text. À l'orée du conte is the section 2.

Michael Grunditz

Sonnet - 3

(f. 1974) Arbetar med ljud "på många sätt, men framförallt genom elektronisk konstmusik. Michael bor och är verksam i Uppsala.

Sophie Helsing

Det var vreden (2012)

Text: Selma Lagerlöf, ur Gösta Berlings saga
Röster: Sophie Helsing, Mikael Sundin

Piano: Mikael Sundin

Bio

Dramaturg, textförfattare, musik- och litteraturvetare. Har arbetat med film, scenkonst och ljud i egna och andras verk samt skrivit libretto till operor för Kungliga Operan och Vadstenaakademien.

Yvette Janine Jackson

Destination Freedom, Part 1

Part I is the first half of the eponymous radio opera by Yvette Janine Jackson. The journey begins in the cargo hold of a tall ship transporting Africans to the Americas and transforms into a futuristic quest for freedom.

Bio

Is a composer and sound installation artist who combines electroacoustic music, improvisation, and voice to focus on historical events and contemporary social issues. Her works have recently been featured at the Tonband Fixed Media Festival in Stockholm; Organ for the Senses series at the Spreckels Organ in Balboa Park, San Diego; Stockholm's Kulturnatten 2017 festival; and the Borealis Festival in Bergen, Norway. Past projects include Party Line , a sound installation for San Diego Art Institute's "The Dead Are Not Quiet: A Group Exhibition of Macabre Art;" Duets in the Key of Dada with David Molina at the San Francisco International Arts Festival; a residency at Stockholm's Elektronmusikstudion (EMS); the premiere of This is Radio Opera at Auditorium Stockholm; Soldier , a 5-day immersive cinematic installation in collaboration with video artist Ava Porter for the Recombinant Media Lab at Qualcomm Institute in La Jolla, California; and Invisible People (A Radio Opera) . She was selected by the American Composers Orchestra for a reading of her composition Atlantic Crossing by the Naples Philharmonic (Florida) in 2016. She has contributed to Nutida Musik and is a recipient of San Francisco's Dean Goodman Choice Award for Sound Design and Theatre Bay Area's Eric Landisman Fellowship.

Mario Verandi

"Freude" (Joy)

Is a sound composition based on the sound poem of the same name by the German-Turkish poet Oya Erdogan. The poem is inspired by Karlheinz Stockhausen's "Die 24 Stunden des Tages" (The 24 Hours of the Day. "Freude" deals with the universal spirit of creation. The poem explores spoken words and utterances used in religious ceremonies of different cultures. It combines words in German, Latin, Turkish, Arabic, Persian, Hindi, Sanskrit, Hebrew and Greek. The piece was premiered during the International Poetry Festival Berlin in 2015.

Bio

is an Argentinean born composer and sound artist. He studied music in Argentina and later at the Phonos Studios in Barcelona. He continued his studies at the University of Birmingham (UK) where he completed a doctorate in electroacoustic music composition, In 2000 he moved to Berlin as a guest of the Artists-in Berlin program of the DAAD (German Academic Exchange Service). His works have been performed worldwide and featured at festivals such as the Multiphonies-GRM (Paris), Donaueschinger Musiktage, MaerzMusik (Berlin), Futura (France), Strictly Berlin-Medienkunst Festival, Kontakte (Berlin), Stockholm Electronic Art Festival, Transmedia-Rencontres Paris/Berlin and Interactive Futures (Canada).

Girilal Baars

“Mother’s War” (2017)

Mother’s War är ett work-in-progress. Den bygger på minnesbilder från andra världskrigets Holland.

Bio

är tonsättare, vokalist och musiker. Han utforskar olika aspekter av text- och röst-baserad nutida musik. Ett särskilt intresse är gränlandet mellan begriplighet och nonsens. Han avslutade nyligen sin doktorsavhandling i komposition på temat "Ballads and Ohms." De senaste åren har hans musik framförts på 4 kontinenter. Han samarbetar med en rad olika konstnärer i Sverige och utomlands och är medlem i bl.a. Äijä, Den Arkaiska Rösten och The Great Learning Orchestra.

Magnus Johansson

Fånga vågen

Internationella radiosändningar över kortvåg är i avtagande, men ännu kan man sitta på sin balkong med en världsradio och höra vad som sägs på andra sidan jordklotet. I detta stycke hörs vågfångster från långvågs-, mellanvågs-, kortvågs- och FM-banden inspelade i Stockholm i november 2017, tillsammans med fältinspelningar gjorda runt radiomasten i Lakihegy utanför Budapest, samt en kontaktkmikrofonsupptagning av radiomasten Eiffeltornet i Paris. Formen av Lakihegy radiomast - en 314 meter hög mast av den diamantformade Blaw-Knox-typen, uppförd 1933 - utgör utgångspunkt för verkets form och styr mixningen av ljudkällorna. Stycket är realiserat i EMS kringljudstudior med de fria datorprogrammen Iannix och SuperCollider.

Bio

är verksam som tonsättare och öppen-källkods-apostel på Elektronmusikstudion (EMS) i Stockholm.

Pär Johansson

Coughing on Mars (1999)

Utan att vara programmusik försöker Coughing on Mars beskriva en dröm och ett uppvaknande. Verket är alltså narrativt, men följer inte något fastslaget program – det är ljuden själva och deras samspel som utgör berättelsen. Formen är tredelad, med överlappande delar som skiljs åt genom stämvävens varierande täthet. Coughing on Mars var specialskrivet för Elektrofonen, en ljudskulptur med 12 oberoende ljudkanaler, men uppförs nu i en version för åtta kanaler, som för denna konsert har reducerats till fem. De olika kanalerna har främst utnyttjats till att låta flera självständiga processer samspela i rummet och bara undantagsvis till dynamisk panorering och tredimensionella effekter. Ljudmaterialet utgörs av konkreta, syntetiska och digitalt bearbetade konkreta ljud. Några av ljuden är ursprungligen radioastronomiska data.

Bio

Pär Johansson (f. 1972) komponerar elektronmusik och arbetar som musikbibliotekarie.

Thomas Bjelkeborn

Love in the eye of queen Mab

In this piece Thomas Bjelkeborn reforms the old Swedish text-sound tradition in an exciting exploration of Shakespeare. This is the second piece in a cycle of six pieces with inspiration from the play *Romeo and Julia* by William Shakespeare. Again the composer collaborates with the renowned Swedish actress Therese Brunnander of the Royal Theatre Dramaten in Stockholm Sweden. In this piece the focus is on the Celtic myth about Queen Mab who is the "fairies' midwife" in combination with the instant when Romeo and Julia falls in love at first sight. The music tries to balance the trembling anxiety for losing yourself in an intense love at first sight. Somehow the air of Queen Mab obscures *Romeo and Julia* and the music enters a mystical world of dilution. Maybe Queen Mab visits us through this music to tempt us to endure our love for her, a love on the verge between fear and joy. The music was created in 2008 during an artistic residency in Visby International Composers Center in Sweden with the support of a grant from Helge Ax:son Johnson Foundation. The first performance appeared at ElektroMediaWorks08 in Athens Greece and the work has since then been performed at many art music festivals on all continents.

Bio

Thomas Bjelkeborn is a composer, musician and sound artist. He is the initiator of IDKA, PUSH Festival and has curated concerts since 1988 at Fylkingen Stockholm. He often collaborates with international institutions and internationally active composer / musician at residences in UK, Spain, France and other countries, and tours frequently in Europe with live electronic ensemble SQ / Sound Quartet.

Jenny Sunesson

Hands up! Jag skjuter! (2007) Remix

Verket är ett beställningsverk från Sveriges Radio P1, Radioteatern. Det är en del av "*Den vita triologin*" – tre text-ljudverk – och en video – om "*Staden, Hemmet och Människan*" som Sunesson gjorde under åren 2004–2008. Serien behandlar det nyliberala samhällets tematiker som utanförskap/drogmissbruk/hemlöshet – trygghet/rädsla/rasism samt individualism/kapitalism/materialism/konsumtion. I flera av verken medverkar olika politiska makthavare som berättare eller karaktärer. Personer i verket *Hands up! Jag skjuter!* är folk i tunnelbanan och styrande landstingspolitiker. Berättaren är dåvarande säkerhetschefen på Stockholms lokaltrafik (SL). Vid den här tiden drevs Stockholms lokaltrafik av företaget Connex som drev en allt hårdare linje mot tiggare och udda existenser i tunnelbanan.

Bio

(f. Göteborg 1973) är en konstnär som ofta använder konkret ljud i sitt arbete. Hon verkar inom områden som field recording, konceptuell text- och ljudkonst, live collage och video. Jenny arbetar med platsen som scen för sitt mörka, tragiska ibland humoristiska arbete där verkliga och påhittade karaktärer och urartade stereotyper samsas kring den perifera historien om nutidssamhällets hierarkier maktstrukturer, sociala och tekniska utanförskap. Hon arbetar ofta med långa processer där stora research ligger till grund för att skapa alternativa speglingar av politiska situationer och verkligheter via live-flöden och fixed media. Jenny har fått ett stort antal verkbeställningar och stipendier från bl a Konstnärsnämnden, Sveriges Radio och Rikskonserter.

Hennes verk har spelats i konsert- och gallerisammanhang både i Sverige och utomlands. 2008 tilldelades hon Åke Hodell-stipendiet för sin politiska, egensinnigt skarpa berättarstil.

Jan Liljeqvist

Karlheinz' 57 Varieties

Thommy Wahlström

2017 invention for EA no.11

A piece based on excerpts from two poems by Pär Lagerkvist.

Bio

is a composer in Uppsala, Sweden. Educated in Composition/EAM at Gotlands tonsättarskola and the Royal College of music in Stockholm. Teachers Bill Brunson, Karin Rehnkvist, Henrik Strindberg, Lars Ekström, Johan Hammerth, Per Mårtensson. His music has been performed in several places in Sweden, Estonia, Germany, Ireland, India and USA. The music of Wahlström is often a combination between acoustic and electroacoustic and can be described as multi fassetted and multi structured.

Julie Mondor

Effractée

My acousmatic composition "effractée" has been selected: for the festival « Futura » 2015 (FR) and in ICMC 2015. 1st International Computer Music Conference (USA). In 2016: « Oracle suspendu » in Festival Futura, « Astre de la gorge » in festival Butoh & acousmatic music and also in Symposium University of Greenwich (GB), « Mala Ma » composition in 4.0 in Uppsala (SE) and festival "Résonances Electriques" (FR)

Bio

I have started lessons in classical cello at the age of 10 and have been trained during 12 years. Then I've explored the contemporary music creations (like JL Hervé ; T.Blondeau) to be in contact with the composition and virgin territory. After I've specialized in baroque music where improvisation and rhetoric are a specific and fundamental language. I am doing several concerts with the «Concert Spirituel », « Concerto Köln » « La symphonie du marais ».In order to have a vision of the baroque music, not coming from my culture of Nineteenth century but appearing from previous times, I followed for three years "medieval writing and counter-point ». I practised (singing and composed It's just like watching) and deciphered the manuscripts of Gregorian period to G. de Machaut. In parallel I always had a taste for world music and their different manners to create silence, tension and emotion and more particularly the " Dhrupad " style of North India. I took classes with my master U.Sayeeduddin Dagar since 2001 and following him in concert. Then, between 2003 and 2012 I've created performances collectively combining contemporary circus, music and dance as a composer and actress.

Gilles Gobeil

Un cercle hors de l'arbre (2014–15 / 10m30s)

To Flo Menezes

"Un cercle hors de l'arbre" is loosely inspired by "La Jetée" a short science fiction film from 1962 by Chris Marker about time travel from a future post-apocalyptic world. The idea behind the composition was to transpose into sound only the impressions experienced during the first viewing of the Marker's "photo novel". Some sounds from the film were transformed and used alongside new recordings made for the piece, with everything organized in a way that could possibly evoke one's first impressions upon viewing the film, while nevertheless endeavouring to respect the spirit of this masterpiece. "Un cercle hors de l'arbre" was composed in Studio PANaroma de Música Eletroacústica da Unesp (São Paulo, Brazil) with the support of the Canada Council for the Arts, and in the composer's personal studio. In 2015, "Un cercle hors de l'arbre" was awarded the Second Prize in the 8th Concours de composition électroacoustique Destellos (Mar Del Plata, Argentina).

Bio

After studies in music theory, Gilles Gobeil completed his Master's in composition at Université de Montréal. Since 1985 he has concentrated on the creation of acousmatic and mixed works. His compositions approach what is known as "cinéma pour l'oreille" (cinema for the ear); many of them are inspired by literary works and seek to "visualize" them through the medium of sound. Winner of numerous prizes in Canada and abroad, Gobeil has been Composer-in-Residence at The Banff Centre, Bourges, EMS Stockholm, GRM, Hochschule Franz Liszt, PANaroma, ZKM and was Guest Composer of the DAAD's Artists-in-Berlin Programme in 2008. Gobeil is currently a professor of music technology at Drummondville CEGEP, and has been Guest Professor of electroacoustics at the Université de Montréal and at the Montréal Conservatory. He is a member of the Canadian Electroacoustic Community (CEC) and co-founder of Réseaux, an association dedicated to the production of Media Art events.

Johannes Bergmark

Vedbodens fossila livsormar

Text: Gösta Kriland (1917-1989)

Musik: Johannes Bergmark

Instrument: Plattformar, kontaktmikade föremål

Inspelat på EMS, Stockholm 2011.

Röster: Johannes Bergmark, Lily Bigestans, Magnus Johansson, Hanna Olivegren Wessblad, Marie Selander, Kent Tankred

Uruppförande: fredag 4 november 2011 på festivalen VINDÖGA 11, Sandvikens konsthall och Folkbibliotek

Bio

Makes, among many other things, surrealist musical object theatre with an evolutionary meta-instrument or amplified stage called the Platform. With his main activity as an improvising musician, experimental musical instruments-, sound sculptures-/installations/- environments maker, writer and electroacoustic- and text-sound-composer, he has developed over butoh, sound poetry, jester theatre and performance art into a kind of audiovisual object theatre performed as a concert but with a setting as a surrealist puppet play. JB has been an increasingly touring free lance musician since he graduated as a piano builder in 1996. He also lectures, makes pedagogical projects and workshops, usually focusing on untraditional acoustics, using also traditional crafts and basic sound technology, hoping to unfold a world where knowledge, skill,

inspiration and surprise can meet and develop together and to inspire people to create their own poor man's utopias out of available resources. In his attitude a surrealist as well as a skeptic, rather than an artist. He resides in Göteborg and Stockholm, where he has been active in the association for radical and experimental art, Fylkingen (chairman twice), at the Electronic Music Studio, in the swedish skeptics' association Vetenskap och Folkbildning and The Surrealist Group in Stockholm.

Julia Norén

Meet A Mermaid

A stereo text/sound composition from November 2017.

Bio

24 year old Swedish girl composing electronic music and sound art.

Pierre-Luc Senécal

Schrei

Schrei is an electroacoustic piece on the theme of World War II. Recordings of voices, breaths, national-socialists anthems and large metal objects have been assembled and spatialized on 8 speakers in an attempt to evoke a metaphorical scream, as if all the victims of this war had shrieked at once. The voice recordings were taken mostly, with the novelist's consent, from *The Kindly Ones* written by Jonathan Littell.

Bio

Composer and sound designer, Pierre-Luc Senécal is piecing together his reputation as curious and dashingy passionate about sound. His compositions for concert, theater, dance and film bear his fondness for rock, pop, heavy metal and electronic music. His masters degree at Université de Montréal under the supervision of Robert Normandeau focuses on the mixing of acousmatic music. His work has been presented in the United States, Canada, Monaco, Germany, Russia and South Korea. His piece, *Schrei*, a composition on the thematic of the Nazi genocide, has been presented during the San Francisco Tape Music Festival 2014 and the soundLAB – soundCollective exhibition project. His latest work, *Urban Gardens*, has been awarded the JTTP 2017 3rd prize, and will be presented during the MA/IN Festival 2017.

Stephen Bradley/John Sturgeon

In the Neighborhood

A subtly urgent tom-tom beat underscores an evolving narrative beginning with a plaintive sense of coming late to change, or fear of some essential part of Self is - lost at sea, through a growing awareness that forms the impetus for seeking the unknowns that lie ahead. The conciseness of vocals and spiraling acoustics combine implying clear resolve for self-knowledge that surges forth with exuberant buzz.

bio Stephen Bradley

As a trans-disciplinary phonographer and media artist, Stephen Bradley's primary practice maps and traces our relationship to place through field recordings, landscape photography, video and recorded stories juxtaposed with artifacts discarded or lost in the landscape. Currently as artist-in-residence at the Chesapeake Arts Center adjacent to this community collaborates with stakeholders involved in civic engagement. Bradley created seven video works for music composed for Lisa Cella, flautist, that will be released and distributed by Chen Li Music label, Spring 2018.

Bradley has received solo commissions, awards and fellowships from the National Endowment for the Arts, Maryland State Arts Council, Sonic Circuits VII: Walker Art Center, Inter-Society for the Electronic Arts (ISEA), Museum of Contemporary Art Kiasma – Helsinki, Blauschimmel Atelier – Oldenberg, Germany, Biental de Arte Contemporaneo de Sevilla, Biacs3 – Spain, Wave Hill – Bronx, NY, and Hull Time-Based Arts – UK. His sound performances, media installations, and site-specific art works have been exhibited and presented nationally and internationally venues such as the National Trash Summit – Nationals Stadium – Washington D.C., Sandao Gallery, Xiamen University and VArts Center – Shanghai, China, radioCona FM – Ljubljana, Slovenia, InterAizoni Festival – Sardinia, Italy, Kunstradio ORF1 – Vienna, Austria, (((NOMUSIC))) – Strasbourg, France, 2006 Soundscape – Zürich, Switzerland, Transmission 003.3:

bio John Sturgeon

John Sturgeon is a digital media artist-poet, practicing in video, installation and performance as well as acoustic and interactive forms. Since 1970, Sturgeon consistently utilized emerging forms of electronic media to articulate a quest for a spiritual persona. His work questions the role of electronic media in the process of self-creation/ discovery and community formation, while creating a unique space for the contemplation of these issues. Collaborations, performances and installations often feature socio-political and/or environmental content. For almost five decades, Sturgeon has exhibited, screened and lectured about his work both nationally and internationally, including solo commissions at The Museum of Modern Art, NY, the Los Angeles County Museum of Art and a retrospective at ICA-Boston. His work has been featured in cablecasts and PBS's New Television Series as well as represented in the collections of major museums worldwide. Sturgeon has maintained a history of awards and fellowships including a Guggenheim Fellowship, several NEA Individual Artist Fellowships and Media Arts awards and two Fulbright Scholar appointments.

Lars Bröndum

Beige

Beige kommer från albumet "The Text and Sound Project" (2017). Texten på Beige är en iakttagelse av konformism. Musiken är komponerad och framförd av Lars Bröndum och texten är skriven och framförd av Barbara Bröndum. Beige komponerades 2016. I arbetet med Beige samarbetade Lars och Barbara med videokonstnären Crystal Beiersdorfer (USA). Filmen och kompositionen har uppförts i Stockholm, Youngstown, Chicago och New Jersey.

Bio

Lars Bröndum är tonsättare, live-elektronik musiker och gitarrist. Lars har varit aktiv på den experimentella musikscenen sedan tidigt 2000-tal i Sverige och hans musik har spelats runtom i världen. Tidigare album av Lars: Fallout (2016) och Chain.

Barbara Bröndum debuterade med "spoken word" på kompositionen "id10t-error 2013 och har sedan dess samarbetat med Lars på flera text-/ljudkompositioner.

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Sophie Helsing - Det var vreden.

Yvette Jackson - Destination Freedom Part 1

Mario Verandi - Freude

Girilal Baars - Mother's War

Magnus Johansson - Fånga vågen

Pär Johansson - Coughing on Mars.

Bjelkeborn - Love in the Eye of Queen Mab

Jenny Sunesson - Hands Up! Jag skjuter! [Remix]

18.00-19.00

Jan Liljeqvist - Karlheinz' 57 Varieties

Thommy Wahlström - 2017 invention for EA no.11

Julie Mondor - Efractée

Gilles Gobeil - Un Cercle Hors de L'arbre

Johannes Bergmark - Vedbodens fossila lisormar.

Julia Norén - Meet A Mermaid

Pierre-Luc Senécal - Schrei

Stephen Bradley + John Sturgeon - In the Neighborhood

Lars Bröndum - Beige