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EVENT INFO IN BRIEF

WHEN:

TUESDAY, APRIL 5th 2011

WHAT:

UN SOUND FESTIVAL NEW YORK LABS:

((audience)) – Cinema for the Ear

PRESENTED BY:

Unsound Festival New York LABS
Walter Reade Theater – Film Society of Lincoln Center
(audience)

In cooperation with Electronic Music Foundation

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

SOUNDTRACK:

RAIME (UK), DEMDIKE STARE (UK), PETER KUTIN (Austria), FELIX KUBIN / BORIS D HEGENBART-MATSUI (Germany), CLAY GOLD (Russia / China), BRYAN JACOBS (USA) and DAMIAN VOLPE / MATT ROCKER / ROBERT EGGERS (USA) "Tell Tale Heart" / PAMELA Z (USA)

Please note:

This program will be "screened," not performed live.

WHERE:

Film Society of Lincoln Center, Walter Reade Theater,
165 West 65th St, New York, NY 10023
(212) 875-5610

TIME: 20:00

PRICE: \$12 / Discount for Film Society Members

LINKS: <http://www.filmlinc.com/>
<http://www.unsound.pl/en>

UN SOUND FESTIVAL NEW YORK LABS, ((AUDIENCE)) AND FILM SOCIETY OF LINCOLN CENTER PRESENT ((AUDIENCE)): CINEMA FOR THE EAR AT WALTER READE THEATER - A SPECIAL 5.1 SURROUND-SOUND "CINEMA IN THE DARK" PROGRAM FEATURING "HORROR" THEMED MUSIC FROM DEMDIKE STARE, RAIME, FELIX KUBIN, PAMELA Z, CLAY GOLD, BRYAN JACOBS, PETER KUTIN AND A SOUND-ONLY SCREENING OF THE ROB EGGERS SHORT "TELL TALE HEART."

UN SOUND FESTIVAL NEW YORK returns **Friday, April 1st to Sunday, April 10th** with a sub-series of exceptional events, workshop and panels being presented under the banner **UN SOUND FESTIVAL NEW YORK LABS** from **Friday, April 1st until Tuesday, April 5th**. This special 5.1 surround-sound program "cinema in the dark" LABS event **((audience)):** **Cinema for the Ear** presents a series of evocative "Horror" inspired audio works by musicians and sound artists including **Felix Kubin, Demdike Stare, Raime, Clay Gold, Peter Kutin, Rob Eggers** and **Pamela Z. Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York** and the **Goethe-Institut New York**. This event presented with additional cooperation from the **Electronic Music Foundation**.

About ((Audience)): Cinema for the Ear

Conceived in 2006 by curators Alexis Bhagat and Lauren Rosati, **((audience)): Cinema for the Ear** is an unprecedented project that explores the notion of cinema as 21st century concert hall. The centerpiece of ((audience)) is a program of 5.1 surround sound works by international artists intended for presentation in movie theaters as "cinema in the dark" – audio only, without visual accompaniment. Tonight, selected works, all related to the theme of "Horror," will be presented in a completely dark cinema environment without visual accompaniment. Note: musicians will not be appearing live – this program will be "screened," not performed live.

RAIME is a London-based electronic duo whose music is dark, minimal and haunting. Inspired by 1980's cold wave, new wave, no wave and obscure electronic bands, the duo released their debut single and a follow up on the new label Blackest Ever Black in 2010. They also made their European live debut at Unsound Festival Krakow in October 2010. Raime have produced a new piece of music for ((audience)). For more information, visit <http://blackesteverblack.blogspot.com>.

DEMDIKE STARE is the distinctly British musical project of Manchester / Lancaster duo Miles Whittaker and Sean Canty. Whittaker and Canty took their musical moniker from the name of a 17th-century witch and also serves as an indication that their music reflects their interests in the occult, mysticism, and the unknown. Their recently released second album "Tryptych" (Modern Love, 2011) is an

extensive three disc set full of soundscapes and rhythms that draw on vintage horror soundtracks, the work of Ennio Morricone, UK bass, 90's techno and their own special mix of analog gear and samples. Demdike Stare produced a new piece of music for ((audience)). For more information, visit <http://www.myspace.com/pookawig>.

PETER KUTIN is a sound artist, musician, composer and producer based in Vienna. His latest release, for Film Archiv Austria, is a DVD of original music composed and arranged for silent films. His work "Lucidity," a composition for six channels, was commissioned for this program. For more information, visit <http://kutin.klingt.org>.

FELIX KUBIN is one of electronic music's most dynamic and versatile performers whose activities include futuristic pop, radio plays, electroacoustic music, and works for chamber orchestra. Kubin's music is saturated with enthusiasm for disharmonic pop, industrial noise, and 20th century avant-garde music. In the last 20 years, he has released a diverse array of albums and played over 70 electronic music festivals. Kubin was on the cover of the June 2010 issue of *Wire Magazine*. ((audience)) will present his work, "Nachtspeicher (Night storage)," a piece about night sounds – club noise, field recordings, whispering silence, encounters with strange people and drunken ghosts. Twilight talks on the edge of reality and illusion. Fading outlines. The piece premiered on WDR, Germany on December 27, 2003. For more information, visit <http://www.felixkubin.com>.

CLAY GOLD lives in Korolev, Russia and works in Macau, China. He is a recording engineer and a recording artist, contributing stereo, quadraphonic and 5.1 sound art works for SoundFjord Gallery in London, Sonic Art in Oxford and the Dragonfly Festival in Sweden. "Airtight Orange Plastic Coffin," which was commissioned for this program, is a response to the horrors of the 21st century - pollution, overcrowding and the arrogance of mankind. For more information, visit <http://soundcloud.com/clay-gold>.

BRYAN JACOBS lives in New York. His composition "Within Scenes of Hurt" was created from snippets of audio taken from movies that display various states of human, nonverbal emotional expression. Sounds of actors in scenes of extreme turmoil were captured, then stretched, frozen, and examined from many angles. This piece is part of the artist's investigations of innate understandings of the human voice.

The short film "Tell-Tale Heart," directed by **ROBERT EGGERS**, is inspired by the work of the same name by Edgar A. Poe and features the sound design of **DAMIAN VOLPE** and **MATT ROCKER**. Created as a short, it will be played as a sound-only movie for this occasion. Within the smoldering chambers of a desolate house, a solitary manservant tends to his invalid master. Tormented by constant silence and the banalities of his duties, the servant's fears gradually turn to violent obsession.

PAMELA Z is a San Francisco-based composer/performer and media artist. She has composed a large body of work, from solo voice and electronics to large-scale theatrical, multimedia and performance works that involve electroacoustic music, projected video, and movement. Her work also includes installations, fixed media works (or "tape music"), and commissioned works for chamber ensembles. ((audience)) will present her work, "De-Star Spangled

Banner" which features samples of Z's voice singing a bel canto rendition of "The Star Spangled Banner." The samples are processed to varied lengths and then densely layered. Pitch correction is consistently used whenever the time is expanded or compressed, resulting in a palate of sounds that remains completely within the pitch range of the original melody. Embedded in the texture are passages of the anthem stretched to as much as 35 times its original length; in other samples, the entire anthem is compressed to only five and half seconds.

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In Cooperation With *The Trust For Mutual Understanding, The Adam Mickiewicz Institute, City of Krakow, Krakow Festival Office, 6 Senses, Austrian Cultural Forum in New York, Instituto Cervantes de New York, Consulate General of Finland in New York, Royal Consulate of Norway New York, Pro Helvetia*

BAMcinématek, Backspin Promotions, Bedroom Community, The Blackened Music Series, Beyond Booking, The Bunker, The David Rubenstein Atrium at Lincoln Center, Electronic Music Foundation, European Cities of Advanced Sound, International Cities of Advanced Sound, Film Comment Selects, ISSUE Project Room, Kiss&Tell, (le) Poisson Rouge, Littlefield, No Fun Productions, RVNG Intl /FRKWYS, Goethe-Institut Wyoming Building.

Unsound Festival New York Labs is a unique series of events taking at various venues around New York between **Friday April 1st** and **Tuesday April 5th 2011**. These Labs events, workshops and panels precede **Unsound Festival New York 2011** which takes place Wednesday April 6th to Sunday April 10th 2011. Unsound Festival New York Labs explores the idea of "Festival as Lab." Or, to say it in other words, the concept of a festival as a place where artists can explore creativity in new ways. For some of the artists appearing during Labs events this is their standard, day-to-day practice. For others this will be a time to try something they never have. Some of the artists performing together have met each other before, some haven't. Some will be doing new work, some won't. There's no tried and tested rule for Labs events. Given how adventurous Unsound Festival New York is overall, you may also be forgiven for not always being able to distinguish between a Labs event and those that follow on April 6th – 10th. After all, a general sense of adventure always applies to all Unsound Festival events. Whatever happens, we hope you'll open your ears to something new during the ten days of Labs and non-Labs events taking place during Unsound Festival's second year in New York.

The theme "Festival as Lab" is inspired by the FutureEverything festival, which was conceived and designed as a "living lab" for prototyping the future. It was developed by **European Cities of Advanced Sound (ECAS)** and will also be presented this year at CTM – Club Transmediale (Berlin, February 2011), FutureEverything (Manchester, May 2011), Today's Art (The Hague, September 2011), CYNERTART (Dresden, November 2011), as well as at

International Cities of Advanced Sound (ICAS) festivals MUTEK (Montreal, June 2011) and New Forms (Vancouver, September 2011).

Fundacja Tone is a non-profit, non-governmental organization established in 2008, to promote new forms of art – sonic and visual, initiating intercultural dialogue by fostering international collaborations. Based in Krakow, Fundacja Tone organizes **Unsound Festival** in Krakow. Like Unsound, Fundacja Tone is committed to promoting music and artists from the eastern side of the EU and creating bonds between the East and West of Europe. Fundacja Tone has realized various cultural projects thanks to support of, and in collaboration with, major Polish and international public institutions and partners.

The Polish Cultural Institute in New York, established in 2000, is a diplomatic mission dedicated to nurturing and promoting cultural ties between the United States and Poland. The Institute initiates, organizes, promotes, and produces a broad range of cultural events in theater, music, film, literature, and the fine arts. It has collaborated with such cultural institutions as Lincoln Center Festival, BAM, Film Society of Lincoln Center, The Museum of Modern Art, Jewish Museum, PEN World Voices Festival, Yale University, and many more. For more information visit <http://www.PolishCulture-NYC.org>

The Goethe-Institut New York is a branch of the Federal Republic of Germany's global cultural institute, established to promote the study of German and German culture abroad, encourage international cultural exchange, and provide information on Germany's culture, society, and politics. For more information visit <http://www.goethe.de/newyork>

((audience)) is dedicated to the advancement of aural arts by providing wide distribution and new contexts for works by emerging and established sound artists and composers. It is an unprecedented project that explores the cinema as a 21st century concert hall. Currently, sound artists must "perform" what are essentially multi-track recordings, interpreting the playback of their compositions to account for technical and acoustic variations in different sites. ((audience)) bypasses this problem by considering the cinema-hall as a standard technical and acoustic platform and site. The centerpiece of ((audience)) is its biennial festival, a program of 5.1 surround sound works by international artists presented in movie theaters in the dark. This "cinema for the ear" travels to partnering organizations worldwide accompanied by curatorial lectures, performances, exhibitions and screenings on a city-by-city basis. ((audience)) is a sponsored project of Harvestworks, a non-profit organization founded in 1977 that supports the creation and presentation of art works achieved through the use of new and evolving technologies. For more information visit <http://au.dience.org>.

Film Society of Lincoln Center is an independent constituent of the world's foremost performing arts center, the Film Society of Lincoln Center presents a 363-day season that includes premieres of new films from an international roster of established and emerging directors; major retrospectives; in-depth symposia and high profile events. The Film Society is one of those rare institutions whose stature is matched by its popularity, each year welcoming an aggregate audience

of more than 200,000 film aficionados, filmmakers and industry leaders of every nationality, age, economic and ethnic group. The organization has been a pioneer among film institutions and one of the film world's most respected and influential arbiters of cinematic trends and discoveries. The Film Society is best known for two world-class international festivals – the New York Film Festival (the most famous and prestigious in the country), and New Directors/New Films (celebrating new cinematic artists). It runs a state-of-the-art year-round cinema, the Walter Reade Theater (capacity: 268), and publishes the country's most respected cinematic journal, *Film Comment*.



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