

## WELCOME

The Austin Museum of Digital Art (AMODA) is a nonprofit organization whose mission is to engage the public and artists in the creation, understanding, and appreciation of digital art. The Performance Series is focused on presenting experimental music and digital performance art in a contemplative setting.

## PROGRAM

**Cory Allen**

(Quiet Design / Austin, TX)

----- *Intermission* -----

**Tim Hecker**

(Kranky / Montreal, Canada)

# MUSICIANS

## Cory Allen



Cory Allen [b. 1982] is a composer and mastering engineer living in Austin, Texas. His highly-produced and often subtle work focuses on the manipulation of human perception. Implementing self-organizing structures, set pitch classes, processed electronic sounds, acoustic instruments, field recordings and degraded analog sources, he actualizes eloquent sonic architectures diffused with precise aural artifacts.

Allen co-owns and operates the Quiet Design label on which he has curated and produced releases featuring artists such as Alvin Lucier, Tetuzi Akiyama, Jandek, Keith Rowe, Sebastien Roux, Erdem Helvacioğlu, Duane Pitre, Yoshio Machida, Kim Myhr, Mark Cetilia and more. As of 2011, Quiet Design has released works by more than 35 artists in over 10 countries.

Cory's work has been broadcast across the globe and featured by the BBC, American Music Center, WDR3 Germany, Australia's ABC Radio National, Wire Magazine, Fluid Radio, Alarm Press, Tokafi, and numerous others. His work has been presented by the Austin Museum of Art, MTV, SXSW Film Festival, Houston Museum of Fine Arts, and more. For his work *Exedra*, Allen was awarded a residency at the Atlantic Center for the Arts.

<http://www.cory-allen.com/>

## Tim Hecker



Tim Hecker is a Canadian musician and sound artist, born in Vancouver. Since 1996, he has produced a range of audio works for labels like Kranky, Alien8, Mille Plateaux, Room40, Force Inc, Staalplaat, and Fat Cat. His works have been described as “structured ambient”, “tectonic color plates” and “cathedral electronic music”. He has focused on exploring the intersection of noise, dissonance and melody, fostering an approach to songcraft that is both physical and emotive. The New York Times has described his work as “foreboding, abstract pieces in which static and sub-bass rumbles open up around slow moving notes and chords, like fissures in the earth waiting to swallow them whole”.

Tim’s albums have received critical praise from publications like Pitchfork, Wire Magazine, and many others. His work has also included commissions for contemporary dance, sound-art installations, as well as various writings.

His latest album, *Ravedeath, 1972*, approaches a form of secular musical transcendentalism from within the battered temple of spirituality. Recorded in a church in Reykjavik, Iceland and using a pipe organ as the primary sound source, this new piece is essentially a live recording. In reality, it exists in a nether world between captured live performance and meticulous studio work, melding the two approaches to sonic artifice as a unity. It is in parts a document of air circulating within a wooden room, and also a pagan work of physical resonance within a space once reserved for the hallowed breath of the divine.

While the title of the piece “Hatred of Music” might be a clue, the album is also partly an attempt to confront a pervasive negativity surrounding music. Historical rituals of destroying pianos, mountains of pirated CDRs pushed by bulldozers in Eastern Europe, or the melancholy of the digital music era began as sideline motifs which quickly informed the work on this record. They also really didn’t at all.

Despite that the context is wide open in such a form of musical abstraction, the substance of these immersive compositions showcases Hecker’s continued mastery of organizing sound into a visceral near entity. It is an almost physical presence that the listener feels as much as hears. This work is a significant contribution to Hecker’s oeuvre, one which spans over ten years of musical production. *Ravedeath* is an enigmatic document of beauty and force.

<http://www.sunblind.net/>

**THANK YOU**



**This project is funded and supported in part by the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at [NowPlayingAustin.com](http://NowPlayingAustin.com).**



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