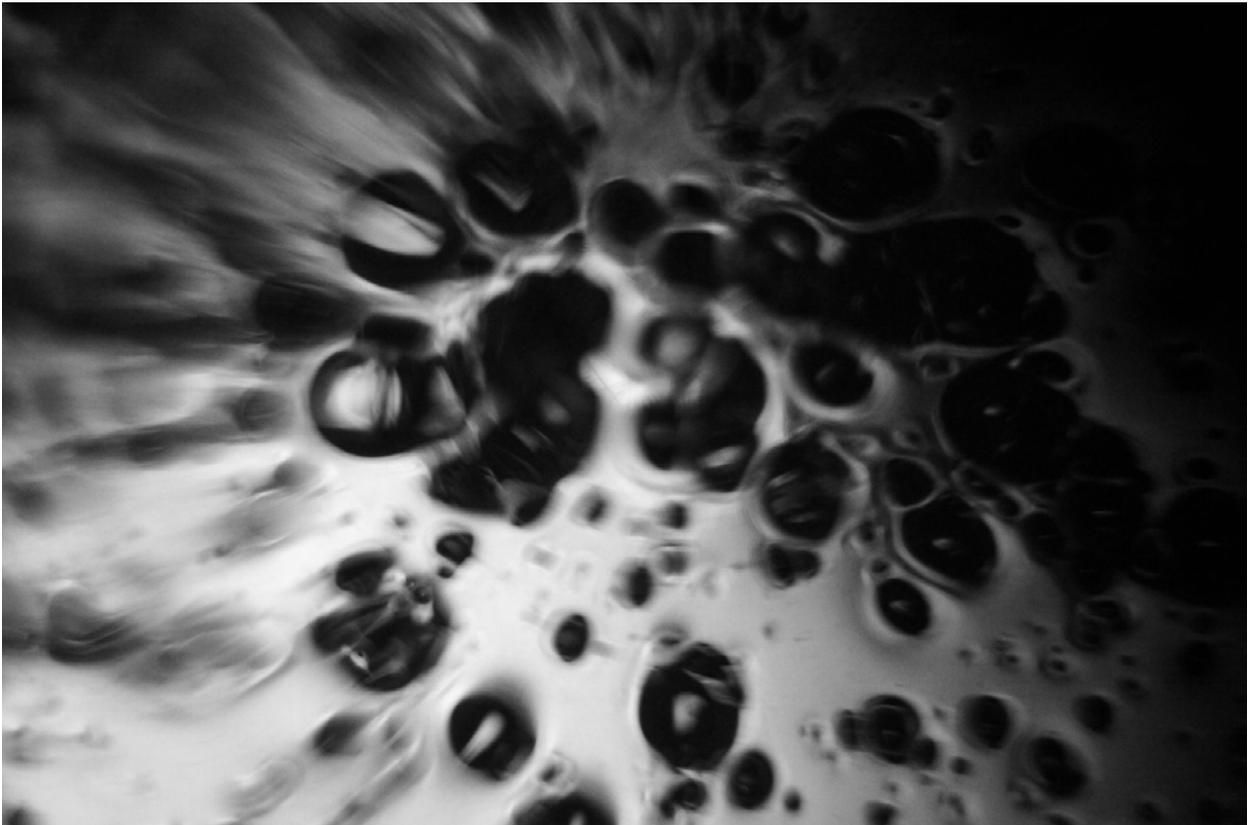


WELCOME

This event is presented by the Austin Museum of Digital Art (AMODA) and Antumbrae Intermedia. 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.



KEN JACOBS



Ken Jacobs is a central figure in post-war experimental cinema. From his first films of the late 1950s to his recent experiments with digital video, his investigations and innovations have influenced countless artists. In his activism, film, performance, and video, he has consistently expanded the practice of the avant-garde moving image. Whether undertaking archaeological journeys to the birth of cinema, or scrutinizing the interstices of new digital technologies, Jacobs' work investigates, provokes, and draws power from the mysteries of the nature of human vision.

A New Yorker by birth, Jacobs found himself in the midst of the downtown art scene of the 1960s. Although Jacobs had studied painting with Hans Hoffman, he quickly gravitated to film, finding kindred spirits in radical filmmakers such as Jonas Mekas and Hollis Frampton. He yielded several collaborations, including the seminal underground films *Blonde Cobra* (which Jonas Mekas dubbed "the masterpiece of Baudelairean cinema") and *Little Stabs at Happiness*.

Jacobs has long been a cinema activist. He was an integral part of Manhattan's burgeoning alternative film scene, which included venues such as the Film-Makers' Cooperative and The Bleecker Street Cinema as well as his own loft, where the Kuchar brothers first screened their 8mm work. In 1966, he and his wife Flo founded Millennium Film Workshop, and he was a cofounder of one of the country's earliest departments of cinema, at Binghamton University.

Jacobs has always been interested primarily in the act of viewing, rather than in textual decoding or analysis. As he points out, "my work is experiential, not conceptual. I want to work with experiences all the time." In this respect, his breakthrough was *Tom, Tom the Piper's Son* (1969-71). A landmark work of appropriation, the film takes as its source material a ten-minute short from 1905.

His interest in performance has never waned, however, as evidenced by *Nervous System*, a live show incorporating two film projectors, a propeller, and individual filters through which audience members view the double image. Writes Jacobs: "The throbbing flickering is necessary to create 'eternalisms': unfrozen slices of time, sustained movements going nowhere and unlike anything in life." Jacobs' recent works, have successfully transferred the "eternalisms" effect to the digital realm.

Jacobs has received numerous awards, including the Maya Deren Award, a John Simon Guggenheim Fellowship, as well as grants from the National Endowment for the Arts, the Rockefeller Foundation, and the New York State Council on the Arts.

<http://nervousmagiclantern.com/>

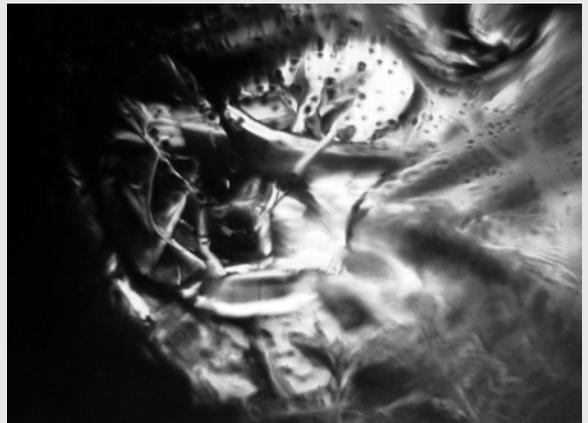
NERVOUS MAGIC LANTERN



Before the invention of celluloid, travelling showmen would mesmerise audiences with magic lantern shows, using the simple apparatus of a lamp, lens and painted slides to illustrate phantasmagorical stories or moralist tales. Far from being a novelty revival of Victorian parlour entertainment, Ken Jacobs' Nervous Magic Lantern is astonishingly radical. Projecting hand-crafted, impasto collages with a bright theatrical lamp, Jacobs sculpts light into organic, abstract forms and uses flicker to propel them into deep space, conjuring 3D illusions and unimaginable visual phenomena...performed in collaboration with experimental musicians.

"Along with magician's assistant Flo, I have presented live film-performance since 1975 but other spectacles before that, including 3D shadowplay (with shadows reaching into the audience), in an ongoing investigation of "expanded cinema". This will be a performance with the Nervous Magic Lantern, a device so elemental it puts us in the running with the very earliest inventors of cinema. You will see Abstract Expressionism in depth, monster-creations of dark and light forming and reforming without film or electronics, live! and without 3D spectacles but with 3D available to be seen even by the single-eyed. A projection of evolving and moving, twisting and turning dimensional forms that could've happened before the invention of film, though Abstract-Expressionism had to come first to prepare minds. Light will pulse throughout, not to everyone's pleasure, but no pulse/no hallucination. (Do not prepare with drugs, the Nervous Magic Lantern is the drug.)"

—Ken Jacobs, 2014



DINMACHINE



diNMachine makes amoebic dance-rock that references the twitchy funk of the no-wave movement, the glitchy textures from every era and strain of electronic music, and the compositional qualities of classical music. Their work fuses Indian, African & South American styles with jazz & avant-garde composition, employing field recordings, drones, and an urban sensibility. For this performance, diNMachine will perform an experimental set composed specifically to accompany Ken Jacobs.

<http://dinmachine.com/>

STEVE PARKER



Steve Parker is a trombonist, composer, and community arts organizer living in Austin, TX. He curates SoundSpace at the Blanton Museum of Art, is the Artistic Director of COLLIDE, is an artist of Ensemble Signal, and teaches at UTSA. Previously, he worked as a Fulbright and Harrington Scholar.

As a soloist, he has performed throughout the US, Europe, Asia, and South America. Additionally, he has appeared at many notable festivals and venues, including Spoleto, Lucerne, Bowerbird, and BACKFABRIK. He has commissioned or premiered over 100 new works, working closely with many leading figures of contemporary music, including David Lang, Pierre Boulez, and Helmut Lachenmann.

Steve is particularly interested in art projects that serve as community building tools. To this end, he has organized performances for 80 carhorns, honeybees, 100 marching tubas, pedicab drivers, 80 trombones, 99 percussionists, and installed large interactive instrument sculptures in parking garages and alleyways. His compositions have been featured at the Crystal Bridges Museum of American Art, Ballet Austin, the Fusebox Festival, thirdbird, the Asian Arts Initiative, and in numerous public elevators in Chinatown Philadelphia.

Steve's work has been awarded the "Best of Austin" award by Austin Chronicle and recognized by the the Austin Critics' Table Award in various categories (Chamber Music, Instrumental Soloist, Composer, and Public Art Project). His work has been sponsored by the National Endowment for the Arts, New Music USA, and ArtPlace. He can be heard on NPR's Performance Today, seen on PBS's Newshour and Arts in Context, at the SXSW music conference, and in numerous print publications. He holds degrees in Math and Music from Oberlin, Rice, and UT Austin.

<http://www.steve-parker.net/>

RICK REED

Rick Reed (b. 1957) has been creating audio compositions since 1982. His recent works are intuitive studies of electricity, frequency fluctuations, and improvised 'on the fly' solutions to symmetry problems in electronic sound. Over the past decade he has centered his live work on using short wave radio, synthesizers, and sine wave generators to create otherworldly synthetic sounds with a surface of aesthetic elegance and beauty. Reed lives in Austin, Texas, and has performed throughout the United States and Europe.

His music has been used by filmmaker Ken Jacobs in three of his experiential magic lantern films, *Spiral Nebula*, *Mountaineer Spinning*, *Capitalism: Child Labor*. In addition to his solo work, he's been a member of Austin groups such as *Fear and Tension Corporation*, *The Abrasion Ensemble*, *Frequency Curtain*, *SIRSIT*, as well as international group, *The Voltage Spooks* (w/ Keith Rowe). Along with Brent Fariss, he is currently a member of the world's only CM von Hauswolff cover band in existence, *The House of Wolves*. You can hear his work on such records as *Dreamz/Blue Polz*, *The Way Things Go*, and *Dark Skies at Noon*, to name but a few.

<https://www.discogs.com/artist/75307-Rick-Reed>

NAYANTARA (TARA) BHATTACHARYA

Nayantara (Tara) Bhattacharya is film curator at Experimental Response Cinema in Austin, TX and director of *Antumbrae Intermedia Events + Installations*, a sound and new media organization in Austin, TX and an international audiovisual artist. Her alma mater is Hunter College, City University of New York where she graduated with a degree in Art History and Asian American Studies.

Her musical oeuvre encompasses a wide variety of different genres including improvisation, electronic composition, chamber music, indian classical music and Bengali folk songs. Her film idols include Stan Brakage, Len Lye, Takahiko Limura and Pratibha Parmar and Joyce Wieland. Performance art idols include such luminaries as Leif Elggren, Lynda Bengalis, Martha Rosler, Carolee Schneemann and Alison Knowles. Her audiovisual performances often reflect upon the ideas, politics, images and soundtracks of esteemed Bengali filmmaker, Satyjit Ray.

Past performances include a live sound composition/ art performance piece at The Blanton Museum as part of *Wildly Strange: The Photographs of Ralph Eugene Meatyard*, an experimental music concert at New York's Secret Project Robot with venerable 60's filmmaker Ken Jacobs, psychedelic pop group *dINMachine*, and *Foetus' JG Thirlwell*, plus, participating in *844 Souls Under The Seas: The Eastland Disaster Centennial Memorial*, a multimedia art performance at Chicago's National Bohemian Cemetery. She has screened her work in India and the US most recently for *Screen Compositions* at Experimental Intermedia in NYC. Musical performances have also included *Kingdoms of Elgaland- Vargaland* at Cabaret Voltaire, Zurich, Switzerland.

THANK YOU



**This project is supported in part by the Cultural Arts
Division of the City of Austin Economic Development
Department.**

WWW.AMODA.ORG