



**WED August 15, 8:30 pm**

## **NEW VISUAL MUSIC**

**Michal Levy**, *Giant Steps*, 2002, Israel, 2:15 min

A music animated short film to John Coltrane's masterpiece. When I listen to music I see colors and shapes and when I watch visual art I hear sounds. In *Giant Steps*, I attempted to visualize Coltrane's complex harmonic structure that has challenged many musicians and performers. I took the challenge in a somewhat different manner. In the film's preliminary design and analysis, I felt there was no need to invent something new in order to visualize the music. I discovered that all the answers to my questions were in the music itself. I just had to listen over and over again until I found them.

**Sean Capone**, *Async*, 2017, US, 2:50 min

This work was made as part of an open-call competition to design music videos for *async*, the 2017 experimental album by renowned composer Ryuichi Sakamoto. I used a combination of live footage and realtime 3D software directly inside the video editing program in order to 'paint' and 'sculpt' displacement-mapped forms directly onto 3D objects. This method allows for a more intuitive approach to animation, one that is more structural and improvisatory, rather than narrative or cinematic.

**Richard Baily & John Buchanan**, *Aura*, 2007, US, 5:35 min

Finished posthumously after Baily's death by his assistant Buchanan. *Aura* was made with Baily's SPORE program, which he describes as a "software/aesthetic development project that has grown out of a proprietary ultra high-speed particle renderer." His CGI and visual effects work can be seen in numerous feature film title sequences, commercials and music videos, including *Solaris*, *Fight Club*, *Tron*, *Superman Returns*, and others.

**Paul Prudence**, *Parhelia*, 2011, 4:32 min

Sample based mechanical sounds are used to orchestrate a family of concentric forms in space. A Parhelion (plural Parhelia, from "beside the sun", also called a 'Mock Sun') is an atmospheric phenomenon that creates bright spots of light in the sky, often on a luminous ring or halo on either side of the sun.

**Bret Battey**, *Clonal Colonies I: Fresh Runners*, 2011, UK, 7 min

*Fresh Runners*, is a romp of densely interlocked textures, thrilling in the process of transformation itself. A "clonal colony" is a group of genetically identical plants. Child plants are propagated by "runners" that emerge from a parent plant. Thus colony members may appear as individual plants above the ground, but are interconnected underground. The environment for each plant, which includes neighboring colony members, shapes the unique appearance of that plant. This is analogous to the computer algorithms used in the creation of the music. Each musical phrase can be thought of as the disposition of a single plant. All instrumental parts share the same underlying "genetic code". But each instrumental behavior influences and is influenced by the others'.

**George O. Stadnik**, *Slider* (excerpt), 2012, US, 2:15 min. Intentionally silent.

Digital Lumia composition using commercial physics simulation software. This silent piece is inspired by Thomas Wilfred, the inventor of Lumia. I combine optically reactive materials to create personal interactive Lumia experiences without computers or electricity.

**Sabina Gross**, *Objects*, 2014, Germany, 2:15 min

The focus of the stop motion clip OBJECTS is on the geometric shapes of the circle and square and their abstract battle with each other. The electro-acoustic music gives the shapes their own character; acoustic piano sounds are associated with the circle while the synthetic, digitally generated sound for the square provides a contrast. A drama full of longing, power, conflict and change. Circle versus square. Acoustic versus synthetic.

**Steve Woloshen**, *Shimmer Box Drive*, 2007, Canada, 3:45 min

Thoughts and reflections are common occurrences when driving in traffic. SHIMMER BOX DRIVE, created in a small wood and glass box installed in my car catalogs four years of impressions, desires and thoughts about the road ahead.

**Steve Wood**, *Optical Audio*, 2015, US, 3 min

If you draw or scratch or make patterns that extend into the optical audio area of 16mm film, then run it through a projector, the images will produce distinctive sounds as they pass through the optical soundtrack reader. This film is an edited composition of such experiments, with some archival footage bits from a military instructional film to help get the idea across. All of the patterns on the film were drawn, scratched, colored or ink-jet transferred and applied by hand. Every sound in the film is simultaneously accompanied by the picture that produced it (Wood).

**Greta Macri**, *Visuals for symurgie* (M.E.R.S & LBH Di Vegas), 2016, Germany, 4:30

These visuals were made using a circuit bent Vj-Ave 5. The mixer's hardware modification allows to make video effects such glitches, blockiness, color changes and many kinds of corrupted video artifacts, that would be otherwise, impossible to get (Macri).

**Max Hattler**, *Matter and Motion*, 2018, Hong Kong, 2:15 min

US premiere. Motion creation, energy transmission, matter and motion. Audiovisual collaboration between composer Lux Prima, director Max Hattler, and a group of animators from the School of Creative Media at City University of Hong Kong.

**Scott Draves** – *Firebird*, 2007, US, 4:15 min.

Visuals by Scott Draves and the Electric Sheep, music by Kenji Williams. An homage to Stravinsky, the Firebird is the light that illuminates all of us from within. Our quest is to capture it. Instead of a journey we must close our eyes.

**Paul Fletcher**, *Blackhole Mandala*, 2018, Australia, 4 min

World premiere. Recursive patterns within and around us. Everyday, dreams, trance and Imagination, of ocular, technological, philosophical and ethical visions

---

**Program is approx. 1 hour.** Curated by Cindy Keefer of CVM.

CVM thanks all the artists for the films in these programs. Thanks to Film Studies at SSU, David Magness, Kit Basquin, Timothy Finn, Chris Harvey, Marco Ferraro, Mark Rowan-Hull, James Middleton, Anonymous, Jackson Family Wines, Oliver's Market, Creative Sonoma, and Sonoma Film Institute. CVM gratefully thanks its Members and its Founders Circle for their continuing support.

**Center for Visual Music**

[www.centerforvisualmusic.org](http://www.centerforvisualmusic.org)

