

T H E K I T C H E N



*The Kitchen Center for Video • Music • Dance
Performance • Film and Literature*

512 West 19th Street
(between 10th and 11th Avenues)
New York City 10011
Telephone [212] 255-5793

Audio Ballerinas and Electronic Guys

music/performance
Benoît Maubrey/DIE AUDIO GRUPPE

July 10-13
8:00pm

DIE AUDIO GRUPPE has been creating electro-acoustic clothing for performance since 1983. For these events, four performers don audio tutus and audio smoking jackets. In essence, each performer is a walking studio, able to record, mix and loop found and prerecorded sounds during the performance. The novelty, artistry and energy of this unique group broadens the concepts of the composer, the dancer and the DJ. Presented in cooperation with the Lower Manhattan Cultural Council's BUSKERS FARE.

Tickets: \$15

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The Kitchen
presents
Gordon Monahan's
MULTIPLE MACHINE MATRIX
June 27-29, 1996

Conceived and Created by
GORDON MONAHAN

Technical Assistant
STOCK

Lighting Designer/Master Rigger
ALEX KAHN

The first version of *Multiple Machine Matrix* was commissioned by the 1994 D.A.A.D. Inventionen Festival, Berlin. A second version was presented at The Kitchen last June and a third version was presented at Kampnagel, Hamburg in December 1995.

*Special Thanks to Joyce Mertz-Gilmore Foundation;
Mary Flagler Cary Charitable Trust;
Virgil Thomson Foundation, Ltd.;
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ABOUT MULTIPLE MACHINE MATRIX

In the **Multiple Machine Matrix**, electronic surplus and trash elements are transformed into viable musical-machine-instruments, forming an ensemble of computer-controlled kinetic devices that are capable of moving complex layers of acoustically-produced sound in physical space. MIDI signals, which normally provide control of an electronic music studio, control the movement of mechanical/robotic devices such as voltage modulated steel sheets of various sizes, pulse-controlled bi-directional metal sheet Doppler Spinners, and percussion-activated furniture. The system now operates with 99.9% technical reliability. Elements include water, heat, metals, skins, cardboard, & electrical charge; computers, electromagnetics, & musical instruments.

The Multiple Machine Matrix...

...shows that the 'same sound' can come from two completely different substances or actions. (The sound of ball bearings rolling on a metal surface might sound like surf flowing on a pebble beach...the sound of a water drop vaporizing on a hot metal element might sound like the synthesized percussion of a hi-hat on a drum kit.)

...montages sound imagery that requires the listener to examine the question of 'opposites' and 'contradictions' in sound and musical phenomena.

...suggests a comparison between what we consider to be 'primitive sounds' (eg. the sound of rock hitting wood, water pouring on metal, etc.) and 'technological sounds' (eg. electronic synthesizers imitating natural sounds).

...questions our assumptions about what music is and where it comes from.

The question arises as to which sounds are 'real' and which are 'imaginary'; which sounds are 'ancient' and which are 'modern'; which sounds are 'chaotic' and which are 'controlled'. The **Multiple Machine Matrix** assumes the Cagean stance that music exists in nature; we can therefore assume that music has always existed in nature, and that music predates civilization.

This work is a hybrid sound installation and music performance. The piece consists of a series of sound machines than I have been building over the past three years, while living and working in Berlin.

MIDI-to-Control-Voltage technology has been around for about ten years now. One of the most important pioneers using this technology is the sound artist Trimpin, whom I have had the privilege of working with in the past. He was the one who got me started on the technology to develop this current project. Because of the wide-ranging possibilities for application of this technology, I view this current piece as a work in progress, and I'm sure that I will see it that way for many years to come.

I also see this technology as a new form of audio, or as a mutation of the traditional audio system. MIDI-to-CV technology allows for the digital control, through standard musical programming, of the kinetic movements of sound sculptures. Here the automated sound sculpture usurps the function of the loudspeaker as it becomes the end-stage audio broadcasting element of digital signals determined in the programming of MIDI-music information. In turn, the MIDI-to-CV converter replaces the MIDI synthesizer in the electronic music studio. Thus the components of the traditional audio system are replaced. Electronic music is no longer confined to listening to sterile loudspeaker broadcasts, as new technical capabilities deliver an alternative audio processing system. Now, instead of hearing synthetic audio projecting from standard loudspeaker boxes,

we can experience it as broadcast through home-made kinetic objects. This is theoretically akin to David Tudor's *Rainforest* project from the 1970's, although the technology is digitally-based rather than analog-based.

BIOGRAPHIES

GORDON MONAHAN, born 1956, in Kingston, Ontario, Canada, won First Prize at the 1984 CBC National Radio Competition for Young Composers, as well as commissions from the Vancouver New Music Society; CBC Radio; Dade County Art in Public Places, Miami; The Kitchen, New York; and the DAAD Inventionen Festival, Berlin. His controversial commission for the Dade County MetroRail transit system was banned during the 1988 New Music America Festival in Miami. That same year, Monahan was chosen as CBC Radio's entry to the International Rostrum of Composers in Paris. Monahan has been Artist-in-Residence at the Banff Centre for the Arts (1990), the Exploratorium in San Francisco (1991), D.A.A.D., Berlin (1992-93), and a fellow with the New York Foundation for the Arts (1991). His work *Piano Mechanics* was performed by pianist Anthony de Mare at the ISCM 1995 World Music Days in Essen, Germany.

Since 1978, Monahan has performed and exhibited at numerous performance spaces, galleries, and festivals, including seven appearances at *New Music America* from 1983-92, five appearances at the *Newfoundland Sound Symposium* from 1983-90, the *Holland Festival* in 1985, the *New York Days in Rotterdam* in 1988, the *Ars Electronica* in Linz, Austria, 1989, the *Tone und Gegentone* Festival in Vienna, 1991, the *Inventionen* Festival in Berlin, 1992 & 1994, and the *Musiques Submergides* Festival in Barcelona, 1993, and the *Donauschingen Muziktage* in 1994. During the 1989-90 season, he toured the United States under the auspices of The Kitchen. His installation work exploring the acoustical aspects of whirlpools was exhibited at the New York Hall of Science in the Spring of 1990. In 1992, he presented an exhibition of his sound sculptures at Het Apollohuis, The Netherlands, and Kunstwerke, Berlin. In 1993 he established, with Laura Kikauka and Bastiaan Maris, *The Glowing Pickle*, an electronic surplus store-bar in East Berlin. He is artistic director of the KBZ 200, a group that realizes 18-hour 'Vexations-style' events of 50's exotica songs. Under the persona *El Gordo*, he performs *irritainment* on the Hammond organ at selected venues.

Monahan has independently released several LPs, CDs, and videotapes of his work. He also appears on the Electra/Nonesuch CD compilation *Imaginary Landscapes: New Electronic Music*. His first solo CD was released on Swerve Editions (Zone Books) in 1992. His videotapes are distributed through V-Tape (Toronto), The Kitchen (NY), and V2 ('s-Hertogenbosch, The Netherlands).

Gordon Monahan's works for piano, loudspeakers, video, and kinetic machine sculpture span various genres from avant-garde concert music to multi-media installation and sound art. The renowned composer John Cage once said, "At the piano, Gordon Monahan produces sounds we haven't heard before."

STOCK has been working as a computer programmer and electronics technician since 1986 (he was 13 at the time). He now specializes in media and electronic arts. He has worked as technical assistant to such artists as Stan Douglas, Erik Hobijn, George Homsy, Laura Kikauka, Chico MacMurtrie, Gordon Monahan, Bastiaan Maris, and Barry Schwartz. He has participated in projects for 2B and De Effenaar (Eindhoven), Galerie 0-Zwei (Berlin), Marstall Theater (Bavarian State Opera, Munich), Absolute Threshold (Amsterdam), D.A.A.D. (Berlin), and Steirischer Herbst (Graz, Austria). He collaborated with Gordon Monahan to create the computer motion-control system for *The Sandman*, a film project by Stan Douglas, commissioned for the 1995

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ALEX KAHN is currently resident lighting designer at The Kitchen, where he has designed the lighting for RoseAnne Spradlin, The Kitchen's Dance In Progress series, and the Dance Improv Festival, as well as music/performance works by Gordon Monahan, Mikel Rouse, Ken Butler, and Paul Panhuysen. Outside The Kitchen, he has designed for The Roches at Town Hall, and for Compost West, a Japanese Noh Theatre ensemble, at the Ohio Theatre. His fabrications of puppets, masks, and other scenic elements have appeared in works by Meredith Monk, Tony Kushner, Ed Sanders, and in The Greenwich Village Halloween Parade.

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The Kitchen would like to thank Jennifer Tipton for her gift of the first floor repertory light plot.

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