

SUBTROPICS.ORG/XXIV

2017 | MIAMI BEACH

#SUBTROPICS24

SCHEDULE CHRONOLOGY

WED JULY 5, 7-10PM

Exhibition Openings: *Listen* and *Microcosmos*

Exhibits run thru SEPTEMBER 3,2017

Gallery hours:

Mon - Fri: noon - 6PM

Sat - Sun: noon - 8PM

Project 924 & Studio 209

THU JUL 6, 9PM

Charles Recher: *Miami Ciné Dadaist*

A Mini Film-Retrospective/*Perpective*

Miami Beach Cinematheque

SAT JULY 8, 10AM-NOON & 2-4PM

Christoph Cox: *Sound Art Seminar*

ArtCenter/Downtown

SAT JUL 8, 9PM

Olivia Block: *Dissolution B*

Audiotheque

SUN JULY 9, 2-6PM

Jennie Gottschalk: *Experimental Music Workshop*

Audiotheque

SUN JULY 9, 8PM

Panel Discussion: *Experimental Music & Sound Art*

Jennie Gottschalk & Christoph Cox

Audiotheque

WED JULY 12, 9PM

Gustavo Matamoros: *20160326.OUAT-DT.WUMT*

Audiotheque

THU JULY 13, 9PM

Abbey Rader: *Spirit Percussion*

Audiotheque

FRI JULY 14, 9PM

John Driscoll: *Speaking in Tongues*

Audiotheque

SAT JULY 15, 9PM

Jack Wright: *Solo*

Audiotheque

SUN JULY 16, 2-4PM

Jack Wright: *Free Musics Workshop*

Audiotheque

WED JULY 19, 9PM

Listening Club: *Electroacoustic Music in Spain*

(Spanish Assn. for Electroacoustic Music & Sound Art)

Audiotheque

THUR JULY 20, 9PM

Richard Garet: *Sonic Construction for 4 Channels*

Audiotheque

FRI JULY 21, 9PM

Barbara Held: *Pausa*

Audiotheque

SAT JULY 22, 5PM

Subtropics XXIV Marathon

Audiotheque

VENUES

ArtCenter/Downtown

1035 N Miami Avenue #300, Miami

Audiotheque | ArtCenter/South Florida

924 Lincoln Road, Miami Beach

Miami Beach Cinematheque | Historic City Hall

1130 Washington Avenue, Miami Beach

Project 924 | ArtCenter/South Florida

924 Lincoln Road #200, Miami Beach

Studio 209 | ArtCenter/South Florida

924 Lincoln Road, Miami Beach

Please tag us **#SUBTROPICS24**

in your Subtropics related posts, photos, comments

SUBTROPICS LISTENING CLUB

LISTENING CLUB:

ANTHOLOGY: ELECTROACOUSTIC MUSIC AND SOUND ART IN SPAIN

CURATORS:

MIGUEL ÁLVAREZ-FERNÁNDEZ

AND VICTOR AGUADO MACHUCA,

WITH SKYPE PARTICIPATION

BY FERRER-MOLINA

WED JULY 19, 9PM

Audiotheque

Spanish sound artists and theoreticians **Miguel Álvarez-Fernández**, **Victor Aguado Machuca** and **Ferrer-Molina** will present an overview of the historical evolution and current situation of electroacoustic music and sound art in Spain. From pioneering figures, such as **Juan García Castillejo** and **José Val del Omar**, to the youngest generations, the works of different creators in the fields of tape music, soundscape, sound installation, performance, live electronics, sound poetry, digital and radio art will be heard and discussed.

SUBTROPICS 24 WORKSHOPS

SEMINARS AND

PANEL DISCUSSIONS

CHRISTOPH COX:

SEMINAR ON EXPERIMENTAL MUSIC,

SOUND ART AND PHILOSOPHY

JULY 8, 10AM-NOON & 2-4PM

ArtCenter/Downtown

Through a set of mini-lectures, discussions, and listening exercises, Christoph Cox will explore philosophical issues in sound art and experimental music. What is sound art and what distinguishes it from music? Is there a metaphysics of sound and music? How does sound art and experimental music expand our experience of time and temporality? How might these modes of sonic art enable us to listen better and differently? What can we learn about sound and sound art through film and video? Cox's workshops will explore these and other questions.

JENNIE GOTTSCHALK:

WORKSHOP ON IMAGINATION

AND LISTENING

JULY 9, 2PM-6PM

Audiotheque

JULY 9, 2PM-6PM

Audiotheque

AN introductory talk will explore how sound reaches the imagination and the ear, looking at examples from various mediums and historical periods. Participants will realize and discuss works in an exhibit of scores, images, and texts for sonic imagination. We'll then play pieces that explore relationships between sound and the ear through consideration of proximity, placement,motion, multiplicity, and interference, among other factors. The concluding discussion will focus on possible ways of modeling these relationships and pursuing them in creative work.

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SUBTROPICS 24 MARATHON

SAT JULY 22, 5PM-UNTIL ITS OVER

Audiotheque

This Subtropics event is our annual evening-length marathon of music by (mostly) Miami-based experimental musicians, artists and filmmakers. Come and go as you please over the course of the night.

Victor Aguado Machuca, an architect specialized in restoration and art history, a curator, and both a visual and sound artist, will present his piece, *Looping lyrics (long vowels)* (2017).

Miguel Álvarez-Fernández, a sound artist, researcher and curator, will present, *Voyelles* (2004), an electroacoustic work exploring sound poetry.

The work of **Robert Blatt** addresses his practice of interrogating the concert situation, revealing or dissolving its rituals to foreground such (sonic) concerns as site, context and situation.

Edward Bobb will present a double-feature of expanded cinema: *Blue Movie* (color, sound, 1986) is a film's 16mm "film", in which the projector provides its content and soundtrack. *All My Sorrows Could Swim* (color, silent, 1996) is a hand-made, cameraless 16mm film with live score.

Federico Bonacossa's *Second Hand* (2017) is a series of etudes for guitar, dancer, objects and electronic devices performed by Bonacossa and dancer Lazaro Godoy, involving the live performance of spontaneous gestures and improvisations captured via recording devices, naturally resulting in imperfections that distort the original.

Richard Brookens will perform his work *Lust of Eyes, Lust of Body, and Pride of Life* (2017), drawing from Olivier Messiaen's *Third Mode of Limited Transposition* as a vehicle for creating a multi-instrumental improvisational work that in real-time electronically combines the sounds of the bass clarinet, the bansuri and the soprano saxophone.

John Henry Dale's *The "Ajedrecista Algebraica" (Algebraic Chess Player)* (2017) is an algorithmic, semi-improvisational composition and performance attempting to answer the question: what do chess games sound like? by turning algebraic chess notation into music.

Dan Dickinson will perform his new and timely piece *Impeachment* (2017), a work for double bass that uses improvisation and recorded audio to explore the proactive interruption of powerful systems. However, as Dickinson states: "it is not a substitute for participation in the democratic process."

Carlos Dominguez will present *Antivalve* (2017), a work which uses found audio gear to create new musical instruments from leftover equipment. His performance will use a mixer, a switcher, optical equipment, buttons and speakers.

Frank Falestra's *Waves to Wax* (2017) is a performance which captures a set of random radio waves by recording them live into a 1939 lathe cutter and playing the etching in the polycarbonate disc back.

Ferrer-Molina is a musicologist, sound artist, conductor and critic from Spain. Subtropics will present his tape piece *Vibrato* (2009).

Richard Garet will present work focused on connecting the audience directly with listening and the physicality of audio in the space through material and processes that interact and activate sonic material, such as electromagnetic waves, treated tape, cracked media, sonification, information noise, and computer processing.

Stuart King's *Synesthesia* (2017), a composition for electroacoustic trumpet and six strings will be performed by King and Randy Nutt.

Randy Nutt's *Greedy as Fuck* (2017) consists of sound on sound bass, voice, electroacoustic cornet (MerzPix), chaos and wisdom, performed by Nutt and Stuart King.

Emi Minami's *Drumming in the Electromagnetic Field* is a dialog between acoustic drumming and the dense, chaotic field of electromagnetic noise ubiquitously generated by our constant use of electronics and captured with hand-made induction devices.

Julio Roloff's *Transparent Noises* (2016) is a Solo Tape Music and Pink Noise Etude.

Kerry Ware will perform *Buddha Box*, an improvisation using live electricity and effects boxes.

José Ignacio Hernández Sánchez's *Broken English* (2017), is a four-channel computer music piece that combines and juxtaposes different types of musical expression, such as disparate musical styles and sound materials.

Jorge Gomez Abrante will present *Cycling* (2017), a work for video, skateboard and ukulele.

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SPECIAL THANKS TO

Luis Colina, Gary Farmer,

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and Maria Del Valle

POSTER IMAGE:

photo by Eric Vontillius property of the estate of Charles Recher



SFCA [isaw+subtropics.org] is the leading proponent of experimental music and sound art in the southeast.

Our 2016-17 season of events is possible with funding from City of Miami Beach, the Cultural Affairs Program and the Cultural Arts Council; Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council; the Miami-Dade County Mayor and Board of County Commissioners; State of Florida Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture; with support from Acción Cultural Española, the Estate of Charles Recher, Sennheiser, and from our co-presenting partner ArtCenter South Florida

XXIV SUBTROPICS

miami's experimental biennial of music and sound art

30 ARTISTS • GUEST ARTISTS : OLIVIA BLOCK (IL) | CHRISTOPH COX (MA) | JOHN DRISCOLL (NY) | RICHARD GARET (NY) | JENNIE GOTTSCHALK (MA) | BARBARA HELD (SPAIN) | ABBEY RADER (MA) | JACK WRIGHT (PA) | AMEE (SPAIN) • FILMS: CHARLES RECHER • INSTALLATIONS: ALBA TRIANA (MA) | FREDDY JOUWAYED (MA) | • MARATHON: VICTOR AGUADO MACHUCA (SPAIN) | MIGUEL ÁLVAREZ-FERNÁNDEZ (SPAIN) | ROBERT BLATT (MA) | EDWARD BOBB (MA) | FEDERICO BONACOSSA (MA) | RICHARD BROOKENS (FL) | JOHN HENRY DALE (MA) | DAN DICKINSON (MA) | FRANK FALESTRA (MA) | FERRER-MOLINA (SPAIN) | RICHARD GARET (NYC) | JORGE GOMEZ ABRANTE (MA) | STUART KING (MA) | JOSÉ IGNACIO HERNÁNDEZ- SÁNCHEZ (MA) | EMI MINAMI (MA) | RANDY NUTT (MA) | JULIO ROLOFF (MA) | KERRY WARE (MA) • THE MUSIC OF: ALVIN LUCIER | YASUNAO TONE | CARLES SANTOS • WORKSHOPS AND SEMINARS ON THE SUBJECTS OF: EXPERIMENTAL MUSIC | FREE MUSICS | SOUND ART VENUES: AUDIOTHEQUE | ARTCENTER/SOUTH FLORIDA | MIAMI BEACH CINEMA • SPONSORS: CITY OF MIAMI BEACH | MIAMI-DADE COUNTY | ACCIÓN CULTURAL ESPAÑOLA | STATE OF FLORIDA | BLANK FOUNDATION

SUBTROPICS 24 DEDICATION

From the Artistic Director

Won't you close your eyes a moment and bring to mind the memory of a sound—one in which the experience was most rewarding to you? Now, think deeper and consider whether that memory matches your actual experience of that sound. If not, can you use your imagination to hear in your mind's ear any real sound? Personally, I prefer to hear it, given that I have only been able to vividly experience imaginary sounds in dreams when I did not will it to happen. However, there is no denying the power of imagination in humans.

Following this line of thought, two questions come to mind: What are the qualities of a sound that happens in our mind? How do such qualities compare to those of an actual sound? As I think about these questions, I begin to feel a tremendous need for the sound-world equivalent of "imagination." If it exists, I don't know it. Imagination is a visual word, the

part when, as we play, we get

sound of which is discarded once we engage in the act of imagining.

"Pzzzz! Gustavo, wake up!", I hear these words in my head and realize where I am. I am standing, staring out the window, holding his hand, hoping for a hint of presence and not finding it. There lying on a hospital bed is my dear friend Charles, present in body by way of electrical beeping machines, yet absent to the touch as I hold his hand. In general, the scene brings back the memory of two things, the Dalai Lama's visit to Miami—when I learned about the awareness milestones Buddhists must achieve to prepare to lead their Buddhist way of life—, and how much this moment in the hospital resonates with what I understand to be the life of a sound.

In particular, I am thinking about the stage in the life of an evolving sound we musicians call "sustain," the part when, as we play, we get

SUBTROPICS 24 EXHIBITIONS

GUSTAVO MATAMOROS: LISTEN

WED JULY 5, 7-10PM

THROUGH SEP 3, 2017

Project 924

LISTEN is an exhibition compiled by artist Gustavo Matamoros from material—experiments, adaptations and collaborations—originally created for the outdoor sound art project the Listening Gallery and adapted to fit the acoustic character of ArtCenter's Project 924 space.

The exhibition is a collaboration with artist **Freddy Jouwayed**, who created its visual aesthetic.

LISTEN was commissioned by ArtCenter/South Florida as part of Subtropics 24. You can read more about sound art and a full description of this exhibition in the Summer 2017 issue of **Small Format** published by ArtCenter/South Florida.

Visit subtropics.org for a link to the complete exhibition content

ALBA TRIANA: MICROCOSMOS

WED JULY 5, 7-10PM

THROUGH SEP 3, 2017

Studio 209

Microcosmos is an installation by Miami-based sound artist Alba Triana. The work embodies her notion of vibrational sculpture, where in this work the resonant modes of a cymbal are carefully amplified over time, creating a sonic and visual composition derived from the object itself.

Additionally, the shadow of the physically present cymbal is cast on a luminous circle, reinforcing the multidimensionality of the installation: a musical piece taking the form of a sculpture reflected in a two-dimensional plane, encompassing the temporal, the visual and the spatial.

disorienting audible textures that originate from shortwave radio, municipal broadcasts, fragments of found microcassette tapes and organ tones. *Dissolution B* responds differently to the dimensions and acoustics of each space, as such viewers should anticipate a performance specifically designed for the Audiotheque.

Words cannot begin to describe an artwork by Charles Recher, who embraced his practice with a child-like wonder that was tempered not only by his engagement with the performative aspects of cinema but with the audience's reception of the projected image.

Much of his work was made for surprise encounters, projecting on obscure screens at strange locations, yet balanced with massive large-scale public installations and performances that directly engaged viewers. In between, he embraced the movie theater experience characteristic of this event. Sometimes phantasmagorical but always directed towards the soul, his work playfully straddles a schism between two worlds—one very real and hard, the physical world that we all share, and the other a fantastic mythological interior journey of creatures encountered in dreams.

This event celebrates the work of Miami Beach filmmaker Charles Recher, to whom the memory of this festival is dedicated. Festival posters will be available.

SUBTROPICS 24 FILMS

CHARLES RECHER:

MIAMI CINÉ DADAIST

THU JULY 6, 9PM

Miami Beach Cinematheque

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MIAMI'S EXPERIMENTAL BIENNIAL OF MUSIC & SOUND ART

JUL 6 - JUL 22 2017 | GUSTAVO MATAMOROS ARTISTIC DIRECTOR
PRODUCED & PRESENTED BY SFCA [ISAW + SUBTROPICS]
in collaboration with ArtCenter/South Florida

SUBTROPICS XXXIV

"HOT AIR BALLOON" — STILL FROM THE FILM BY CHARLES RECHER

photo credit: eric vontillius
property of the estate of charles recher

"A CHANCE TO TEST AND RELEARN
THE ART OF LISTENING"

artburstmiami.com

"WHO WOULD HAVE KNOWN MIAMI HAD SUCH A WIDE RANGE OF TALENT! I'VE GROWN TO EXPECT WORLD-CLASS EVENTS FROM YOUR INTERNATIONALLY PICKED ARTISTS
BUT I WAS DELIGHTED TO SEE THE WEALTH OF LOCAL TALENT TOO. YOUR EVENTS AT AUDIOTHEQUE MAKE LIVING HERE SPECIAL" - Charles Recher (1950-2017)

