IDEAS PERFORMANCE SERIES 2014

Michael Trigilio - T2ERU
Thursday, February 20, 2014
5pm-7pm
Calit2 Auditorium/VROOM/NexCAVE

Samuel Dunscombe - Cartography Event
Thursday, March 20, 2014
5pm-7pm
Calit2 Theater

Yvette Jackson and Ava Porter - Soldier
Thursday, April 17, 2014
5pm-7pm
Calit2 Recombinant Media Lab

Sam Doshier - Sampling for Your Soul
Thursday, May 15, 2014
6pm-7pm
Calit2 Auditorium

Kristin Idaszak and Sarah Wansley - Radiance (a witch hunt)
Thursday, June 19, 2014
5pm-7pm
Calit2 Theater/VROOM

Elmira Mohebali - Epic of Gilgamesh: A Tale of Love and Revenge
Thursday, August 21, 2014
5pm-7pm
Calit2 Theater/VROOM

Jon Forshee and Jonathan Hepfer - IMAGE | TEXT | MUSIC
Thursday, September 18, 2014
5pm-7pm
Calit2 Auditorium

Chris Golinski - HYDRA: A New Model of Live Processing and Real-Time Distributed Creativity
Thursday, October 9, 2014
5pm-7pm
Calit2 Theater/VROOM

Aiyun Huang - Tacoma Narrows Monochord
Thursday, November 6, 2014
5pm-7pm
Calit2 Theater/VROOM

CARTOGRAPHY EVENT

By Samuel Dunscombe, Miyuki Inoue, Judith Hamann, Kouhei Harada, Chris Golinski, and Michiko Ogawa

Thursday, March 20, 2014
5pm-7pm
Calit2 Theater/VROOM
Atkinson Hall, UC San Diego

AGENDA:
5:00 Calit2 Theater- Welcome, with Anthony Burr
5:15 Performance *Cartography Event* with Samuel Dunsombe
6:15 Q&A

DESCRIPTION/ABSTRACT:
This immersive sound performance organized by Music grad student Samuel Dunscombe is the second in a series of nine events staged as part of the 2014 season of the Qualcomm Institute IDEAS series.

Cartography Event is an immersive sound performance piece devised by Samuel Dunscombe and realized by a collective of musicians from Japan, Australia and the United States. It will be presented at the end of a three-day working residency in the Qualcomm Institute. The event will be both for acoustic performance and live electronics. The piece examines the use of gesture -- both physical (the micro and macro movements required to play an instrument, as well as movement and positioning throughout the performance space), and hypothetical (musical gestures, sound objects, live processing) – as a means to articulate, or map out, a space. The process of mapping is multi-modal, and it includes the use of sound, sight, touch, and the obfuscation and problematization of these sensory experiences. Communication of the score will be achieved via wireless-networked cell phones. The score itself will not be a traditionally notated work, but rather, a combination of text instruction, graphic symbol, and notated pitch, that will grant more freedom of movement (literally and figuratively) to the performers. Three performers (clarinetist Michiko Ogawa, computer programmer and audio engineer Kouhei Harada and visual artist/vocalist Miyuki Inoue) will appear telematically from Tokyo, Japan, while the other three members (Dunscombe on clarinet, cellist Judith Hamann, and percussionist Chris Golinski), will perform live in San Diego.

SPEAKER BIO:
Samuel Dunscombe arrived in Fall 2011 at UC San Diego, where he is working toward a Doctor of Musical Arts (DMA) degree from the Department of Music. He was born in Melbourne, Australia, where he lived most of his life. Dunscombe attended the now-defunct Victorian College of the Arts, receiving a Bachelor of Music Performance: Clarinet, with honors. He earned a Master of Music Performance degree in composition and computer music from the University of Melbourne, as well as a Bachelor of Fine Art (Sound) at RMIT University. In his artistic practice, Dunscombe explores the tension between Western traditions of contemporary classical music, sound art, free improvisation, and electronic music performance. He uses clarinets and the graphic programming environment MaxMSP, in conjunction with abstracted, real-world sounds (field recordings). In work that is highly exploratory in nature, both sonically and conceptually, Dunscombe takes real-world, real-instrument, and electronically-generated sounds which twist and morph into each other, creating an unstable sonic terrain that challenges traditional boundaries between music, the real world, and the electronic interference (noise) that has become so ubiquitous in the modern age.

www.samueldunscombe.com