

**FOR IMMEDIATE RELEASE**

Thursday, October 7, 2021



**Vancouver New Music announces Electric Fields,  
an online music festival exploring intersections of body and technology**

**VNM E-Fest 2021**

**Electric Fields – gestural sonic expansions**

**Videos-on-Demand available October 28 to November 10, 2021**

**Live Online artist chat – November 6, 2021; 2PM PST**

**By donation**

**Tickets on sale starting Friday, October 15, 2021.**

*Featuring exclusive, video-on-demand performances by...*

**HAI Trio** (Italy/Austria/Korea)

**Aiyun Huang** (Toronto)

**Mari Kimura** (US/Japan)

**Suzanne Kite** (Oglála Lakǰóta)

**Laetitia Sonami** (US)

**Vancouver, BC** – For 2021 Vancouver New Music will set aside our traditional festival format for one more year in favour of a virtual “E-Fest” of streaming video-performances-on-demand that will be available by donation from October 28 to November 10.

*Electric Fields* is a series of five new performances created specially for this festival. All of the featured artists experiment in their own ways with intersections of body and technology, exploring and transforming the blurred boundaries that define autonomy and creative agency. Each of the performances blend motion and sound - some using custom-built technology that extends the body as instrument; some using devices that become ‘performers’ in their own right.

These on-demand performance videos will be available online to watch in your own time, by donation between **October 28 and November 10**. Tickets will go on sale on Friday, October 15 and will be available worldwide.

On **November 6 at 2PM PST** we invite you to join Artistic Director Giorgio Magnanensi and the festival artists for an online roundtable discussion.

More information can be found on our website at <https://newmusic.org/electric-fields>

**...cont'd p.2/**

**PERFORMANCES BY****HAI Trio (Italy/Austria/Korea)*****introverture to monopolyglottism (2021)***

The main actors in the introverture to monopolyglottism are Isak, Alberto and Hannes and their more and less autonomous, or intelligent?, music machines. Most of these diverse devices – they range from acoustic to electroacoustic, analogue and fully digital – are self built or coded.

Without defining a prior protocol to orchestrate all these agents' behaviour in tandem, the goal of the game is to merge digital, electric, telematic and telepathic codes so that a common language evolves, which lets the actual flow and structure of the piece emerge in the moment of its creation.

**Aiyun Huang (Toronto)**

Using gesture as the connecting tissue and active ingredient integrating percussion and technology, Aiyun will take you on a journey exploring how gesture is used to trigger sound, enact dance choreography and tell a story about a little man who lives inside the bass drum!

The program will feature: *Windward* (2018) by David Bithell, *Iron Bird* (2021) by Mari Kimura, and *Aphasia* (2009) by Mark Applebaum.

**Mari Kimura (US/Japan)*****Listen to the MUGIC® (2021)***

Mari Kimura will present the history of her work for more than 10 years using a motion sensor in performance, which she started back in 2009 with the Sound Music Movement team at IRCAM. She just released her own motion sensor MUGIC® last year, which is now used by musicians, artists, dancers, actors around the world, and by universities such as Harvard, University of Toronto, Miami Bowling Green, Peabody Institute and Juilliard.

**Suzanne Kite (Oglála Lakḥóta)*****Take Care, My Boy (2021)***

A newly developed A.I. hair-braid interface performance, created with a collage of text and field recordings taken over the past six months. This piece includes experiments with A.I. text and machine learning interactions.

**Laetitia Sonami (US)*****Magnetic Memories: Song of Tsar (2021)***

**20 min**

Song of Tsar is a new work belonging to the *Magnetic Memories* cycle.

The cycle started in 2017 as an exploration of the Spring Spyre, the instrument Sonami built following the *lady's glove*.

The focus in *Song of Tsar* is on the emptiness of the circle, which is crossed by three long springs. What comes out of this emptiness as its surface vibrates? The title refers to the Tsar Bell bell in Moscow, completed in 1735 and which has never been rung. The sound has since been “re-created” through analysis and synthesis. This led Sonami to imagine the sound of objects and places which were never sounded, or which were silenced.

Three thin springs are attached to spring reverb pick-ups on the metal wheel and generate audio signals when touched, rubbed or plucked. While not heard, the features extracted from these audio signals are sent to the Machine Learning software which controls the audio synthesis in real time.

*Camera work: Dustin Schultz*

### **ABOUT VANCOUVER NEW MUSIC**

Supporting creativity, innovation, curiosity and a multiplicity of voices and ideas, Vancouver New Music is committed to curating practices, not only works, and embracing the rhizomatic expansion of current modes of sound and music creation. Founded in 1973, Vancouver New Music regularly commissions and premieres new works by Canadian and international composers, presents an annual festival that focuses each year on a theme within the new music landscape and explores the interaction of contemporary music with other disciplines such as theatre, installation, and media arts. Other activities include lectures and workshops with visiting artists, ensemble workshops and presentations open to the community, and other sound-, art-, and new-music related community events, such as Soundwalks.

An annual/biannual series, Parallels, brings internationally renowned artists together with local musicians to create new works that are specific to the time, places, and people involved in their creation. <https://newmusic.org>

### **MEDIA CONTACT**

**Heather McDermid**, [heather@newmusic.org](mailto:heather@newmusic.org) | T: 604.633.0861 C: 778.885.9443

*Vancouver New Music gratefully acknowledges the support of The Canada Council for the Arts, Canadian Heritage through Arts Presentation Canada, The Province of British Columbia through the British Columbia Arts Council and Gaming Policy and Enforcement Branch, The City of Vancouver, Tom Lee Music, Holiday Inn Downtown and Stir Vancouver.*