

FOR IMMEDIATE RELEASE
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Kuniko Kato, photo by Michiyuki Ohba.

**Vancouver New Music presents METAXENAKIS,
a festival celebrating the ideas and influence of Iannis Xenakis**

VNM 2022 Festival

METAXENAKIS

October 21 – 23, 2022 | 8pm each night

Artist chats at 7:15pm each night

ANNEX (823 Seymour Street, Vancouver, BC)

Tickets on sale now, available from [Eventbrite](#):

<https://www.eventbrite.ca/o/vancouver-new-music-31136078487>

Featuring **Sara Gold** (Vancouver), **Kuniko Kato** (Japan), **Giorgio Magnanensi** (Vancouver), **Novi_sad** (Greece) + **Ryoichi Kurokawa** (Japan/Germany), **Plastic Acid Orchestra + Stefan Smulovitz** (Vancouver/Roberts Creek) and **Jacob Audrey Taves** (Edmonton).

Vancouver, BC – For 2022, Vancouver New Music’s annual festival celebrates [Iannis Xenakis](#) (1922-2001), a visionary artist, architect and philosopher who made an indelible imprint on the arts in the twenty-first century. As part of a [transcontinental centenary celebration](#) of Xenakis’ life and work, this three-day festival will offer six performances by local and international artists inspired by Xenakis’ artistic and philosophical legacy.

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Festival highlights include a solo performance by Japanese percussion virtuoso **Kuniko Kato** (Oct. 23) and *Sirens*, a live audio-visual set that maps fluctuations in global economic data by Greek sound artist **Novi_sad** and collaborator **Ryoichi Kurokawa** (Japan/Germany) (Oct. 22). Local favourites **Plastic Acid Orchestra** collaborate with violist **Stefan Smulovitz** (Oct. 21) to present two brand new pieces for orchestra and electronics. Rounding out the program are solo performances by **Jacob Audrey Taves** (Oct. 21), **Sara Gold** (Oct. 22) and **Giorgio Magnanensi** (Oct. 23) that who will sculpt the performance space with electronic and electroacoustic sounds diffused through a large multi-channel speaker array.

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

FRI 21 OCT

Plastic Acid Orchestra + Stefan Smulovitz (Vancouver/Roberts Creek)

Multitopes 1&2

Inspired by the way octopus communicate with each other by changing the colour and texture of their bodies, Stefan Smulovitz developed the Mad Scientist Machine - a LED light system controlled by custom software that allows for the transmission of musical ideas via light.

Multitope 1 uses a spacialized orchestra to further explore the glissando of Xenakis's *Metastasis*. *Multitope 2* features Smulovitz' Kenaxis laptop music system soloing with the orchestra. Smulovitz cites Xenakis and his ideas as a major inspiration in the creation of all of his computer systems and thinking about space, music and form.

Plastic Acid Orchestra is a modern full symphony orchestra based in Vancouver that creates an exciting new musical experience by combining original Plastic Acid compositions, bold compositions from some of the most accomplished young Canadian composers and modern symphonic arrangements of popular music.

<http://www.plasticacid.com>

Based in Roberts Creek, BC, **Stefan Smulovitz** is a true innovator known for his creative use of technology and mastery of sound manipulation. Stefan's roots as an improviser allow him to skillfully use viola, electronics, and his game-changing software Kenaxis, to create vast sonic worlds.

www.stefansmulovitz.ca & www.kenaxis.com

Jacob Audrey Taves (Edmonton)

The Remaining Functionality of Abandoned States

Systems of organization chug along as they pass their functionality, usefulness or are proven ineffective at achieving their aims. Channeling the detritus of malignant policy and organization by pushing the fractured limits of hardware and software as a metaphoric exploratory process, *The Remaining Functionality of Abandoned States* does not necessarily make a political statement nor raise any questions in and of itself. It builds structures from debris and chewed up, half used bits and makes itself at home in negative space.

Communicating in a language of errors, hum, crackle, feedback and found sounds, composer and improviser **Jacob Audrey Taves** explores themes of alienation, post-industrial anxiety and

the push and pull between macro and micro social, political and sonic frameworks.

<https://www.jacobaudreytaves.ca/>

SAT 22 OCT

Sara Gold

Sara Gold specializes in an experimental audio engineering technique known as no input mixing. Utilizing 1970's large format console touring mixers that have been routed in various ways to create full frequency feedback tones and blips. She uses line noise cycling to create a powerful sub bass experience, sidechained with an original vintage analog TR-909 drum machine.

Sara Gold is a queer / non binary multidisciplinary artist, crafting experimental hardware techno and cinematic soundscapes with a multidisciplinary approach to altering senses through sight and sound, weaving their short conceptual films, label releases and experimental improvisational live hardware performances together with analog vintage electronic equipment.

Saragold.ca

Novi_sad + Ryoichi Kurokawa – *Sirens*

Novi_sad presents *Sirens* live AV, a project by Novi_sad + Ryoichi Kurokawa.

Ryoichi Kurokawa & Novi_sad collaborate to create *Sirens*, a collection of five audiovisual pieces which explore the aesthetics of data. Digitally rendered visual formations and sound compositions fluctuate in intensity in relation to the unfolding of the economic downturn. Tied to the fate of the global markets, the more the economy fails (as represented by data and indexes); the more developed and complex the coupled sounds and visual sequences become. *Sirens* elucidates the relationship between generative visualization and cinematic practices, as this computer generated video work transforms our understanding of the relationship between moving image, data and the cinematic.

Novi_sad is the guise for Thanasis Kaproulias who holds a degree from the Economic University of Piraeus. He lives and works in Ancient Olympia, Greece. Amplified environmental recordings, drone manipulations, structured ambient soundscapes, microtones vs overtones, all come together in a hyper structure of iconoclastic form. Novi_sad's artistic output displays a high level of technical ability, as well as a sensitivity to the nuances of location.

<http://novi-sad.net/>

Ryoichi Kurokawa is a Japanese artist who lives and works in Berlin, Germany. Kurokawa's works take on multiple forms such as installation works, recordings, and concert pieces. He composes the time sculpture with the field recordings and the digital generated structures, and reconstructs architecturally the audiovisual phenomenon.

<http://www.ryoichikurokawa.com/>

SUN 23 OCT**Kuniko Kato**

Psappha & Rebonds a. b.

To celebrate the centennial anniversary of the life and the works of Iannis Xenakis, world renowned percussion virtuoso Kuniko from Japan presents a concert program that includes his signature solo pieces in percussion, *Psappha & Rebonds a. b.*

Kuniko Kato is one of the world's leading percussion virtuosos from Japan. Her astonishing virtuosity, exquisite musical insight and expressive yet elegant performance style continues to attract not only audiences, but established conductors and composers too. She is renowned for her flawless technique when playing both keyboard and percussion instruments, which blends seamlessly with her profound musical intelligence.

<https://kuniko-kato.net>

Kuniko Kato's performance at METAXENAKIS is supported in part by the Japan Foundation.

Giorgio Magnanensi (Roberts Creek)

Hibiki-Hana-Ma plus works by Sara Gold and Jacob Audrey Taves

Giorgio Magnanensi will diffuse Xenakis' *Hibiki-Hana-Ma* for 8-channel tape, alongside pieces by festival artists Sara Gold and Jacob Audrey Taves. *Hibiki-Hana-Ma* was composed for the 1970 Osaka World's Fair, and was created with the UPIC system, a graphical input device that Xenakis invented, using recordings of an orchestra, a biwa, and a snare drum.

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, community presentations, and other sound-, art-, and new-music related community events, such as Soundwalks.

<https://newmusic.org>

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