1. *Farewell* (2006) for electronics
   
   Eunshin Jung

2. *Five Poems of Yi Sang*
   1. Self-Portrait (2013)
   3. 1 June 1933 (2013)
   4. Small Garden Sown by a Prisoner & The End (2012)

   Kevin Parks


   Lutz Garmsen


   Damir Ocko/Alexander Sigman

5. *detritus II* (2009)

   Colin Elliott/Alexander Sigman
Bios and Program Notes:

Kevin Parks

Originally from New York, Kevin Parks is an active composer and improviser currently teaching at Catholic University of Daegu, School of Music.

A graduate of Brooklyn College Conservatory of Music (CUNY), Kevin later received his M.A. from Dartmouth College. After working briefly at Rensselaer Polytechnic Institute in Troy, NY, Kevin taught computer music at the Seoul Institute of the Arts and is currently a Ph.D. candidate at the University of Virginia (Composition & Computer Music).

Kevin has studied composition with Charles Dodge, Curtis Bahn, Noah Creshevsky, Larry Polansky, Jon Appleton, Christian Wolff, Judith Shatin, Ted Coffey, and Matthew Burtner.

Website: http://www.kevinparks.net/

Five Poems of Yi Sang (15’)

These pieces are part of a series of compositions based around poems by the Korean modernist Yi Sang. There are some 16 pieces and 20 poems currently. The above is a short suite of five poems, which appear in 4 musical settings. The poems here appear in English translation. Self-Portrait, 1 June 1933, Small Garden Sown by a Prisoner, and The End were read and translated by me. Crow’s Eye View Poem XIII was read and translated by Walter K. Lew.

Lutz Garmsen

From 1992 until present making experimental animation films and media art. Group and single exhibitions of expanded media in Germany, Hungary, Great Britain, Italy, Netherlands, and Korea and various festival participations with films. Consulting media projects and working as stop motion animator, cameraman an apparatus manufacturer.

Since 1994 teaching story-development, animation, expanded cinema,
and film-history at various art academies and universities. Currently, Garmsen is Assistant Professor in the Department of Video and Animation at Keimyung University.

Website: http://oscilux.de/garmsen.html

Sirenen (8'10)

"A found footage film."

Men on the high seas. Waiting for fish. Spilling blood into the sea. More waiting. White foam...a fish. Excited, they grip their fishing rods. Enthusiastic, they pull the fish on board and beat it to death. A brief moment of embarrassment, then they wait again for new fish.

Damir Ocko

Damir Očko is a Croatian artist who was born in 1977, into a period of major political transition. The fall of the Wall and the wars in former Yugoslavia created turmoil in international politics, overturning the history of Europe, not to mention the lives of millions of people. These events and these dramas on an individual level, relating to the past, had profound repercussions on his vision of the world. In its way, the art of Damir Očko is influenced by that history.

Website: www.damirocko.com

Spring (20')

"four poems for a voice and various sounds"

SPRING is a collection of poetry, musical scores and a cinematic structure, exploring the notions of oppression and resistance.

The title SPRING doesn’t mean Spring-time, however it doesn’t exclude itself from a notion of a Spring-time. It also doesn’t exclude itself from a meanings such are Spring-the mechanical device, Spring-the political movement, Spring-the release from a constrained position, Spring-to come into being; rather it establishes itself between all those meanings.
The film follows the reading of four poems, each dwelling on a different subject, yet entangled together by their complex system of meanings. Reading of the poems itself propels another major mechanism of the SPRING: words dangerously leaning towards incomprehension, while retaining the power of their meaning by “other” means. Filmed in a black box-constructed set, scenes follow contractions, twisting, balancing and dangers in the movements of a human body. It is not about dance or choreography. It is about human voice that projects itself onto bodies, which are in some way alien, external to the voice itself. Imagine the voice that doesn’t belong to a human anymore, as if it has escaped the vocal apparatus and mouth of its owner and now, it slides through the corners of space. There, it finds contracted bodies, legs precariously balancing on the rope, hands instead of legs grappling the ground. It also finds a wide-open mouth from where a light appears. It is an image of a performer pulling the neon tube out of his throat.

Further, each poem is interrupted by a seemingly unrelated scene of a volcanic landscape. But each time the volcano reappears throughout the film it utters a different acoustic landscape: from silence to roars to language.

**Alexander Sigman**

Alexander Sigman’s award-winning instrumental, electroacoustic, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, Australia, and the US. In June 2007, Sigman was Composer-in-Residence at the Musiques Démesurées festival in Clermont-Ferrand, France. Subsequently, he was awarded residency fellowships by the Akademie Schloss Solitude (Stuttgart, Germany), the Djerassi Foundation, and the Paul Dresher Ensemble Artists Residency Center. In 2013-2014, he undertook a musical research residency at IRCAM in Paris.

Sigman completed his doctorate in Music Composition at Stanford University in 2010. Prior to Stanford, he obtained a BM in Music and a BA in Cognitive Sciences from Rice University. Further postgraduate studies were undertaken at the University for Music and the Performing Arts Vienna, as well as the Institute for Sonology of the Royal Conservatory in The Hague (Netherlands). He is currently Assistant Professor of Composition at Keimyung University in Daegu, Korea.
Colin Elliott

Colin Elliott is a writer, director, and producer with an MFA from Columbia University. He works as a producer and editor at Phoenix Media Group in Manhattan. Multifaceted at his core, Elliott has played various roles on numerous films, writing and directing GIONGO and Lucky Duck, acting as a producer on Jiboia and as an assistant to director Gregg Araki on Mysterious Skin. Outside of the production world, he is a skilled book editor, whose most recent work, Children of Wrath by Paul Grossman, earned high praise throughout the publishing world.

detritus II  (8’30)

As the final installment in an extended cycle of works entitled Nominal/Noumenal, detritus II metabolizes, recycles, distorts, contorts, erodes, and dissects audio material extracted from previous pieces in the cycle. In effect, the video is conceived as an extended, volatile act of “pulling the plug" on Nominal/Noumenal.

The mechanical treatment and raw characteristics of the audio sources are reinforced by the intrusion of sonic and visual elements derived from industrial environments. The text elements—in this case, fragments of Lautréamont’s violent, proto-Surrealist prose-poem Les Chants de Maldoror and expressive indications mined from the scores corresponding to the musical sources—are recited by various transformed and degraded computer voices. As such, while any traces of humanity—namely, vocal and instrumental sources—initially undergo mechanization, a subjective, human signature is (re)inscribed into these mechanized materials via their progressive degradation and destabilization.

The visuals—ranging from abstract images to identifiable objects, texts, and landscapes—are created by processes analogous to those used in the audio domain. The resulting sensory overload is an expression of the overloading of the means of production—which themselves are exposed periodically throughout the video. detritus II’s gleaming, saturated, and glitchy universe is navigated and filtered through the scratched lens of Lautréamont’s somnambulist narrator.