

EYEWASH: Experimental Images and Sounds, 15S

**A collaboration between Film and Media Studies and Digital Musics**

**Tuesday, April 7, 7PM, VAC001:**

**DEVON DAMONTE**

A Field Guide to the Endangered Experimental Motion Graphics is a 16mm cinema-show-safari through the weirder regions of hand-crafted, camera-free direct animation made by Devon Damonte, visiting artist from Olympia, Washington State. Featuring new works: “Auroroborous,” a projection performance using photograms of snakeskin sheddings plus The Nozzle; and “Stalking the Wild Washi,” a whirlwind AV slide-film tour through the wild kingdom of animal-printed graphic tapes. Also on view is a selection of new film loops, including photograms of beach glass and agates, letterpress-on-film, “The Artifacts of Life” a group film made entirely of once living things stuck directly onto film leaders, and presenting Lustroware Lacecraft, the funcraft for all ages, now in motion!

**Tuesday, April 14, 7PM, VAC001:**

**SCOTT STARK**

Scott Stark has produced more than 75 films and videos since 1980. Additionally, he has created a number of gallery and non-gallery installations using film and video, and elaborate photographic collages using large grids of images. Born and educated in the Midwest, he has always been interested in aggressively pushing his work beyond the threshold of traditional viewing expectations, challenging the audience to question its relationship to the cinematic process; yet he also tries to build into the work elements of humor and incongruity that allow the viewer an entryway into the work while maintaining a critical distance. Both a passionate purist and a cynical skeptic, he likes to emphasize the physicality of film while cross-referencing it to the world outside the theater, attempting to lay bare the paradoxes of modern culture and the magical nature of the perceptual experience.

**Tuesday, April 21, 7pM, VAC001**

**JAIME E. OLIVIER LA ROSA**

Oliver La Rosa’s music and research explores the concept of musical instrument in electronic and computer music, designing instruments that listen, understand, remember and respond. His open source Silent Drum and MANO controllers use computer vision techniques to continuously track and classify hand gestures. His most recent research [notes] explores computer assisted notation and generative music in Pure Data and LilyPond. His work has been featured in many international festivals and conferences, collaborating with several composers, improvisers and artists in a field of action that spans sound performance and installation, composing and performing music, and programming open source software. Some recognitions include scholarships and grants from the Fulbright Commission, the University of California, Meet the Composer and the Ministry of Culture of Spain, and composition and research residencies at ZKM and IRCAM. He obtained the 1st prize in FILE PRIX LUX 2010, a GIGA-HERTZ-PREIS 2010 special prize from ZKM and the 1st prize in the 2009 Guthman Competition from the Georgia Tech Center for Music Technology.

**Tuesday, May 12, 7pm, VAC001**

**NIC COLLINS**

Born and raised in New York City, Nicolas Collins lived in Amsterdam and Berlin in the 1990s before joining the Department of Sound at the School of the Art Institute of Chicago. An early adopter of microcomputers for live performance, Collins also makes use of electronic circuitry, conventional acoustic instruments, and hybrid electro-acoustic instruments. He is editor-in-chief of the Leonardo Music Journal, and his book, Handmade Electronic Music – The Art of Hardware Hacking (Routledge), has influenced emerging electronic music worldwide. Collins has the dubious distinction of having played at both CBGB and the Concertgebouw.