

sonic blue red tracings

- KAMI

©

Ros Bandt (Melbourne, Australia)

and

Johannes S. Sistermanns. (Bornheim, Germany)

Dyed Hair Blue and Red

Divers (japanese) Paper | -rolls sheets sounds

Transducer | Piezo

Loudspeaker

Laptop

Live - | prepared sounds

Photos

Moving images

sonic blue red tracings is a collaborative work by two international award winning sound artists Ros Bandt, Australia, with German Sound Artist, Johannes S. Sistermanns.

Abstract

The piece investigates the changing identities and cross cultural influences brought, experienced and exchanged by the two artists in a foreign place, Wakayama Japan, represented in the colours of red and blue hair. Their encounters and exchanges are interpreted through a range of media, paper, red and blue hair dye, suspended paper hair paintings which are amplified, electro-acoustic spatial sound, illuminated coloured scores, digital images, installation and live action sound painting and performance.

Identity | Difference | Cultural Setting

The red and blue pigments, commonly used by the artists in hair dye, are symbols of difference and identity which can blend, contrast and fuse to transform themselves, the space and the acoustic environment into a resonant and illuminated immersive sound environment. The room becomes a place of sonic exchange, trading and sharing familiar, foreign, exotic sound gestures between cultures, a room to experience, to wonder, hear, feel the relationships of different cultures coming together through surround sound, light, illuminated coloured notations and sound performance. The sum of the parts yield a series of mutations not possible without the collaboration.

The created work will change and mutate in each cultural setting. The mediated paper and hair will render these differences in each performance as a reminder of the powerful role culture, time and place play in our daily lives.

Kami

The two artists created the piece as guests of Wakayama university working in a studio on the 6th floor of the Forte building in Wakayama Japan. This common foreign context sharpened the experience of exchange. After seven days of experimentation, photography, sound recording, filming, and amplified sound hair painting by the artists, it was found that the Japanese word for paper and hair is shared, Kami. The rendering of identities through different media had left the visual traces on the paper, and the sound in the air and memory, the hair and paper becoming one in a time space shared by two people.

Performing the piece:

1

it will tour internationally from the place of creation, premiering in Wakayama, back to the countries of origin to complete the exchange, Cologne Germany and Melbourne.

2

The created work will change and mutate in each cultural setting.

3

The mediated paper and hair will render these differences in each performance as a reminder of the powerful role culture, time and place play in our daily lives.

Artist Collaborations

Ros Bandt and Johannes S. Sistermanns have been collaborating over a 10 year period. Their first work, a satellite linked 50 minute realtime performance between Frankfurt and the Grainger Museum in Melbourne, A Global Garden for Percy was commissioned for the Melbourne International Festival, and also performed in Germany at the Moltkerei Gallery, 1997.

In 2007, they were commissioned for a radiophonic work, BYOS, Bring Your Own Sounds in Sydney for the ABC. This new work, Sonic Blue Red Tracings is their third international collaboration. All works have involved large graphic notations, sound performance, and electroacoustic music. Two have been installations with performances. Their work is also published by Cambridge Scholars Press in the book Hearing Places, 2008.

www.rosbandt.com

www.sistermanns.eu.

ACOUSTIC ARTIST ROS BANDT

is an **award winning international sound artist** from Australia who has created a star studded 30 years of **sound art, electroacoustic composition, sound installation, inventions, original instruments, books, CDs and writings**. She has made unusual environmental sculptures such as the 107 string Aeolian harps at Lake Mungo, **interactive mixed media installations** such as the coathanger installation with TVs, 1977, **interactive sensed spatial music systems, audible paintings**, sound playgrounds, permanent public art, live performance art with international artists, and **played in bands from early music to noise**. Recently she has become the **Tarhu** nomad, divining her sensitivity to place through the bowed spike fiddle, and electroacoustic site specific recordings.

She is famous for her soundings of **unusual acoustic spaces** such as wheat silos, water tank (her first vinyl, Improvisations in Acoustic Chambers, 1981), limestone quarries, (Mt Gambier 1987) swimming pools, (Florida 1989) Salt Mines (Austria 1993), Historic buildings, (Warsaw 1994), and Japanese **underwater environments** of the Ama (2005-8). She has pioneered the use of endangered sounds in her installations and **radiophonic works** since the nineties, contributing to environmental and sound culture awareness, recording and interpreting Indigenous and multi-cultural languages in change, native wild life, old machinery, lost classical languages, Goatherd songs of Crete, the endangered sound of the Isobue, Japanese Sea Whistle, and the fleeting sounds of Aeolian harps and casuarinas. Her **CD Sonic archaeologies** contains award winning works of the archaeology of the land, Mungo and the archaeology of the word, Thrausmata, ancient Greek for Fragments. These were both commissioned by the Studio of acoustic art in Cologne at the WestDeutscherRundfunk. Mungo is currently being exhibited as an installation at the Artium Gallery Japan.

Presently she is **collaborating** with Turkish and German sound artists, playing with the early music ensemble la Romanesca, touring with the intermedia duo Carte Blanche and recording with the Free Music Ensemble. Her music is site-specific, elegant and lush, engulfing and demanding. Her sound palette and sound art are unique, sculptural and performative, such as playing glass music to videos of jellyfish.

As well as her original work she **curates** large events such as Beaming the Theremin and Hearing Place international audiotèque. She has founded the Australian sound design project online gallery and data base of sound designs in public space in Australia. She has been **awarded** Australia's highest honours, the Don Banks Composers Award, The ABC sound artist in residence, the sound art Australia prize, and in the USA, she became the Inaugural Benjamin Cohen Peace fellow for her installation Altars of Power and Desire.

She is **published** by Wergo, New Albion, EMI, Move Records, Au Courant, L'agent des refuses, Cambridge Scholars Press, Fine Arts Press, The Australian Music Centre, Composers Autograph Limited edition and distributed by CDE Music and Indie Records.

www.rosbandt.com

r.bandt@unimelb.edu.au

ACOUSTIC ARTIST

Johannes S. Sistermanns

*1955 Cologne, Germany

stages his composition as

Electroacoustic (multi channel) SoundPerformances, SoundPlastic, Radiophonic Sound Plays, New Music Theatre and SoundImage CitySpace.

He was taught in ‚Tao of Voice method by Prof. Stephen Cheng, New York, as well as in Classical North Indian Singing at the Banares Hindu University B.H.U. and in Calcutta. 1976-84 he studied at the Musikhochschule Köln New Music Theatre with Mauricio Kagel, Piano with Klaus Runze and Rhythmik with Holmrike Leiser. Doctorate 1989 in Musicology. **Performances, exhibitions, teachings, stipends and artist/composer-in-residence** took him to Japan, China, Australia, USA and Europe. He performs/exhibits in **International Festivals**, including Knitting Factory New York 1995, Melbourne Festival 1997, Goethe-Institut Tokyo 1997/Kyoto 1998, Worldexhibition EXPO 2000 Hannover Germany, Adelaide Festival 2000, International Summercourse Darmstadt 2004 / 2006, Turning Sounds Warsaw 2005, Donaueschinger Musiktage 1996/1999/2005, 1. Shanghai International Electroacoustic Music Festival 2006, ISCM World New Music Festival Stuttgart 2006, Australasian CompMusic Conference APMC 2008 Sydney - in **Radio Stations** (WDR, SWR, HR, SR, DLR, RBB Berlin, ORF Kunstradio Vienna, ABC Radio Sydney). He received **Grants** like the Kunststiftung NRW Duesseldorf, Ministry for Culture NRW Duesseldorf, Heinrich-Strobel-Foundation/SWR Radio Freiburg, Konrad-Adenauer-Foundation Berlin, The Japan Foundation Tokyo, Filmfoundation NRW Duesseldorf, ZKM Karlsruhe, **Artist-in-Residence** CACSA Adelaide, Wakayama University Japan, **Composer-in-Residence** at VICC Visby/Gotland and EMS Stockholm/Sweden, **Awards** a.o. ‚Zeitgleich‘ Composition Award ORF Radio + TRANSIT Innsbruck 1995, Karl-Sczuka-Foerderpreis (support grant winner) SWR Radio 1997, 2. Prize Memorial Kehl/Germany and the ‚German Soundart Award 2008‘ Skulpturenmuseum Marl / WDR Radio.

2004 + 2006 he is Lecturer at the ‚International Summer Courses for New Music‘ in Darmstadt, Germany.

Published by Wergo, artistcd.de, BMG, Cybele, Edition Sistermanns, NUR/NICHT/NUR, aphasia records, Pfau-Edition Saarbruecken.

www.sistermanns.eu

Johannes@sistermanns.eu

Tour Requirements

Space	Discreet large space (see attached scetch)
Audio	provided by the performance venue: 1 Technician 1 Mixer 6 Speakers – 2 mono on the floor near to us, 4 speaker in corners we provide: 2 Piezos for Solo/Duett 2 Wirless Mikrophons 2 Laptops

Art Material

Paper	we provide: Calligraphy Paper rolls 2 Shuin cho, Accordeon books Divers sheets of paper Suspending fishing line from ceiling Paper Floor covering
Hair dye	we provide: blue + red / Spraydispenser Gloves/Suits 2 small Aluminium Spunbowls

BUDGET

VENUE takes care of:

- artist travel fares
- accomodation

- audio hire
- Lights
- 1 technician
- venue hire

PUBLICITY

postcards

posters

media

royalties

ARTIST FEE

Has to be negotiated + tax (Jss 19%, Ros 25% foreign artist tax)

ATTACHED SEE

PERFORMANCE PHOTOS

DRAFT OF PERFORMANCE SPACE AND SEQUENCES