

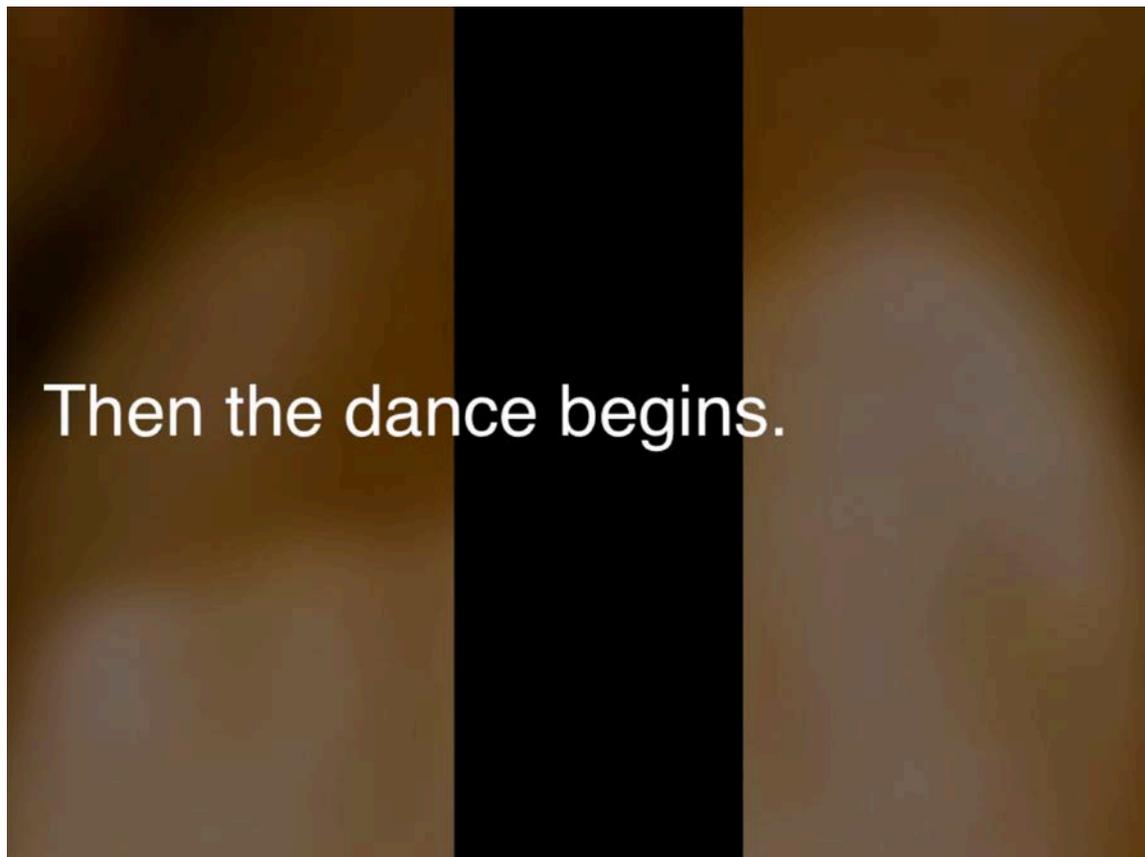
institut für elektronische musik und akustik



CUBE Lecture & Open CUBE

Yannis Kyriakides

Audiovisual Works



Montag, 07.12.2015, 19:00 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

Yannis Kyriakides

19h00 Concert

RE: Mad Masters

for violin, electric violin, electronics and video duration: ca. 25'

Barbara Lüneburg – violin and electric violin

Yannis Kyriakides – electronics

RE: mad masters is a piece for violin, soundtrack, live electronics and video text based on Jean Rouch's famous legendary film "Les Maîtres Fous". It plays with the colonial subtext of the film and the relation between music and possession. One of the many things that have been said about this film is that it forces the viewer to 'de-colonize' his mind. The viewer is forced to make sense of the confusing images he is seeing by imagining something beyond their own 'European' mentality. Even the apparent satirization of the British colonial masters seems to have a totally different weight in the Hauka ceremony than it does in the film, and subsequently in our minds. But it's difficult to fathom that weight, only by the way it explodes in front of our eyes can we have a hint of the emotional catharsis that is at stake.

Other than the mystery of the possession ritual the main aspect that fascinated me by Rouch's films was the music. Music is often a sub-theme in Rouch's films simply because of the function musicians have in the societies and rituals he is filming. The musicians in his films seem to be mediums by which spirit possession occurs, they seem to sense the flow of spirit traffic. When the musicians play the repertory connected to that particular spirit, they are drawn to the bodies of the mediums.

In the piece RE: mad masters, I use only the texts describing what we are supposed to be seeing, text that are originally Rouch's commentary on the film. The violinist takes on different roles, as if she is at times the possessed, the master of ceremonies or even a symbol of the colonial power. Her sound changes throughout the piece as if her violin has been possessed by a medium far more powerful than its original body. I took inspiration from the way the 'spirit' replaces its 'double' in the possession ceremonies to find a way for the electronic music to transform and displace the 'real' of what we hear both in the soundtrack of the original film and the acoustic sound of the violin. This displacement of the 'real' soundtrack is a tool by which music can focus on the inner space rather than the outward one captured on film. The objective is to create something with a powerful rhythmic drive, yet with all the multi-layered complexity and contradictions that the Hauka ritual suggested. The animist spirits colliding with the colonial military machine.

Varosha – from Resorts and Ruins

for electronics, video and voice duration: ca. 40'

Yannis Kyriakides – electronics and voice

Varosha is the name of the abandoned tourist suburb of Famagusta in Northern Cyprus. It was left uninhabited since the summer of 1974, evacuated at the time of the Turkish invasion; a ghost town inaccessible to anybody except military personnel. In its heyday Varosha was one of the most popular holiday destinations in Cyprus and the Eastern Mediterranean, having undergone extensive hotel development to cater for the expanding tourist industry. Since then the area has been fenced off and kept as a possible bargaining-chip for peace negotiations, which never transpired. Today the buildings are beyond repair, uninhabited and unmaintained for almost forty years. The resort is crumbling, the once lavish hotel structures are yielding to nature's persistent pressure.

Varosha also happens to be the location of my earliest memory. At the time of the invasion in July 1974, my family and I were spending our summer holidays there. Almost 5 years of age, I remember hearing sirens and running into the basement of the 'Hotel Loiziana', where we eventually spent the day drawing pictures on the concrete floor, with the chalk that was being dislocated from the limestone walls by the bombing outside. Returning there again in 2008 and seeing the derelict façades of these hotels from a distance, was an unnerving experience. Knowing that one's earliest memory was formed on the very day that time stood still there, was like being confronted by the image of memory itself.

'Varosha (Disco Debris)' was originally a sound installation that was born out of an association with a group of artists, under the collective name 'Suspended Spaces', that took Famagusta as subject matter for an enquiry into what happens to places and spaces whose development is obstructed by political or economic conflicts. The initial form of the installation was created for the group exhibition that took place at Maison de La Culture in Amiens, France in early 2010. In this version the public would enter one at a time into a dark neutral space, in which they would experience the sensation of metaphorically walking through sonic debris. One would stumble onto a landscape of frozen voices, barely recognizable shards of 1970's pop music, static bird song, broken pulses of disco music reduced to an almost Geiger like clicking, ghostly resonances. These imaginary spaces were mapped onto a topography of intersecting voices and sounds, slowly transforming over time. Technically this was achieved by using a video tracking system that mapped the movements of the audience onto a granulated moment of sound. The position of the person in the space would determine which moment in time would be heard, as if they were a play-head of a tape machine, or a stylus of a record player, exploring the sonic tracks of an invisible architecture.

Tonight you will hear the version *Varosha – from Resorts and Ruins* which is a concert version of this work.

Yannis Kyriakides was born in Limassol, Cyprus in 1969 , emigrated to Britain 1975 and has been living in the Netherlands since 1992. Many of his large scale multimedia works and have been performed around the world, ranging from sound art work at the Venice Biennale to an opera at the Aldeburgh Music Festival. Prizes have included the Gaudeamus Composition prize in 1999, and the International UNESCO Rostrum of Composers Prize in 2014. He is also active as an improviser with Maze and with Andy Moor with whom he runs the label Unsounds. He teaches composition at the The Royal Conservatory, Den Haag.

Barbara Lüneburg, Violine, tritt auf internationalen Festivals wie den Berliner Festspielen, Donaueschinger Musiktagen, Huddersfieldfestival, Wien modern, Gaudeamus Week, oder dem Cervantino Festiva in Mexiko auf und gibt Solokonzerte in ganz Europa, Neuseeland und den USA.

Barbara Lüneburg promovierte an der Brunel University, London. Sie forscht und lehrt an der Kunstuniversität Graz und hält Vorträge an europäischen,

asiatischen und amerikanischen Universitäten. Der Österreichische Wissenschaftsfond nahm ihr künstlerisches Forschungsprojekt "Transcoding-From 'Highbrow' Art to Participatory Culture", in seine Spitzenförderung auf. www.barbara-lueneburg.com

Open CUBE – Kalendarium

15.12.2015 18h00 - Lecture mit Aurélio Edler-Copes

19h00 - Live-Elektronik - „Performace Practice in Contemporary Music“ Studierende von David Pirrò

14.01.2016 14:00 - Symposium und CUBE Lecture

“Elektronik und Elektroakustik”

mit Sylvie Lacroix, Guiseppe Iacono (CUBE Lecture), Tanja Brüggemann, Dániel P. Biró und Wolfgang Suppan

19.01.2016 19h00 - Lecture mit Budhaditya Chattopadhyay - "Object-disoriented Sound: Poetic Intervention in Listening and Meaning-making"

Open CUBE - Exile and Other Syndromes (installation for multichannel sound and modulated text)

28.01.2016 19h00 – Semesterarbeiten Studierender des Bachelors und des Masters Computermusik

Details zur Open CUBE Konzertreihe unter:

<http://iem.kug.ac.at/veranstaltungen/open-cube.html>