

Biographies A - H

Prof. Mag. arch. Dr. techn. Friedrich Achleitner, born on May 23rd, 1930 in Schalchen, Upper Austria.
1950–53 Academy of Arts, Vienna, Masters Class under Prof. Clemens Holzmeister, diploma
1953–58 Free-lance architect in cooperation with Johann Georg Gsteu
since 1958 free writer, member of the "Vienna Group", "literarisches cabaret" with Konrad Bayer, Gerhard Rühm and Oswald Wiener
1962–72 Architectural critic of the Vienna daily "Die Presse"
since 1963 Lecturer for "History of Construction" at the Academy of Arts in Vienna
1968–83 Professor in the same field
since 1973 Lectureship for "Architecture" at the Applied Arts College, Vienna
since 1974 Lectureship for "Architecture and Environment" at the same college
since 1983 Professor and Head of the Institute for History and Theory of Architecture at the Applied Arts College, Vienna

PUBLICATIONS (books only):

1959 "hosn rosn baa", dialect poems with H. C. Artmann and Gerhard Rühm, Frick publishers
1967 articles in "wiener gruppe", Rowohlt publishers
1968 LOIS WEIZENBACHER, Monograpy with Ottokar Uhl, Residenz publishers
1970 "prosa, konstellationen, montage, dialektgedichte, studien", Rowohlt publishers
1977 "quadratroman", Luchterhand publishers
1978 Die WARE Landschaft—eine kritische Analyse des Landschaftsbegriffes (as editor), Residenz publishers
1978 Der WERKBUND (Austrian Contribution), Deutsche Verlags-Anstalt
1980 Österreichische Architektur im 20. Jahrhundert, Vol. 1: Upper Austria, Salzburg, Tyrol, Vorarlberg
1983 Vol. 2: Carinthia, Styria, Burgenland
1985 Vol. 3: Vienna, Lower Austria

AWARDS:

1980 Award for Architectural Journalism by the Austrian Architectural Society
1981 Prechtl-Medal of the Technical University Vienna 1983 Camillo Sitte Award.

Altmüller-Bogner. Cooperation since 1970

1971–1976 6 meter high sculpture for Austrian Airlines, different chains for dignitaries, such as the Rector's chain of the Industrial and Artistical Design College, Linz;
Study tours to London, Mexico, Italy etc., design works of every kind
1977 Diploma at the College for Artistical and Industrial Design, Linz
1979 and 1980 Culture Furthering Award of the Federal State of Upper Austria
Since 1978 Exhibitions in Vienna (Künstlerhaus, Museum Of The 20th Century), Linz (Forum Design), Berlin, Dusseldorf, Lausanne, Stockholm etc. The theme of their exhibitions is "See—Look Like". They showed objects from eyeglasses to head-dresses and figural objects with mechanical-musical functions as well as "view aids", such as the "Nice-weather-glasses", the "Holiday-spectacles", the "paradise-goggles"...On the walls they hung heart-paintings, sound images and musical pastorals.

PERFORMANCES

1978 Berlin: "Sehen—Aussehen" ("See—Look Like")
1979 Linz, Landstraße: "Überspannt—Tuchföhlung möglich" ("Sophisticated—Rubbing Shoulders Possible")
1980 Berlin: "A Symphony For Your Eyes..." 1980 Berlin: "Pocket Billiard"

Jean-Baptiste Barrière (Version 1), born 1958 in Paris, studied music, philosophy, logic and has played in several electro-acoustical groups, e.g. in the synthesizer ensemble of the Centre Européen pour la Recherche Musicale in Metz. His electroacoustical opus "Pandaemonium" (1975/76) appeared on record in 1978 and 79. Since January 1981 he has worked as a researcher at the IRCAM, where he cooperates in the project SINGING/SHAPES, as well as engaging himself in the pedagogy and music research groups. Besides, he assisted the composers Morton Subotnick, Gérard Grisey, Hughes Dufour, Jonathan Harvey, Harrison Birtwistle and Tod Machover with the realization of their works at the IRCAM. Recently he published an IRCAM record as an overview of the IRCAM's activities. Simultaneously he works on his dissertation about "Systems and models in the music of the 20th century" at the University of Paris I (Panthéon/Sorbonne). His computer piece "CHREODE I" was awarded the prize for numerical music at the international contest of electro-acoustical music in Bourges in 1983. From September 1984 he will be the main person responsible for musical research at the IRCAM.

François Båyle, born in Madagascar in 1932, his childhood and schooling were "nonoccidental". His first compositions were influenced by the generation of the sixties. He is part of the experiment of the GRM (1958) within the framework of the Service de la Recherche (1967) and now within the INA (Institut National de la Communication Audiovisuelle) and has been made responsible for the department GRM of the INA in 1975. With a feeling of homage and continuity he has borrowed the term "acousmatique" from some predecessors (Pythagoras, Schaeffer)—as he likes to characterize his "utopies de sons" sound utopias, which he entitles: L'Expérience acoustique 1968/1972
Vibrations composées. Grande polyphonie 1972/1974
Caméra lucida, caméra obscura 1976/1978
Erosphère 1978/1980
Son vitesse-lumiere 1980/1983
Les couleurs de la nuit 1982/1983
Aéroformes 1983/1984

DISCOGRAPHY:

Jeita ou Murmure des Eaux, Philips Prospective
Grande Polyphonie, INA/GRM—Collection (AM727.04)
Espaces Inhabitables, INA/GRM—gramme (9101 ba)
Reois-Rêves-d'Oiseaux, INA/GRM—gramme (9101 ba)
Tremblement de terre très doux (Erosphère II), INA/GRM—gramme (9101 ba)
La Fin du Bruit (Erosphère I), INA/GRM—gramme (9108 ba)
Toupie dans le ciel (Erosphère III), INA/GRM—gramme (9108 ba)

CASSETTE:

Cristal, pour orchestre, bande et synthèse en temps réel
Nouvel Orchestre Philharmonique. Direction: Lukas Vis, Radio-France

Mike Beecher, born 1941 in Cardiff, S. Wales. Studied from an early age, learning piano, violin, viola, clarinet, trombone, guitar, orchestral percussion, and later specializing in church organ at the Royal Academy of Music, London. Gained distinction in music teaching at Trent Park College, Herts, and began a teaching career in mathematics and music, establishing a large music school in Essex and the London Synthesizer School. His wide range of artistic activities always centered on the use of electronic instruments—particularly keyboards and he was building and using sound generators and processors for composing from the late '60s. His "music for all" approach to music teaching became widely known through lecturing, advising on examining boards and publishing "Music Stand" magazine.

Following 6 years of semi-pro playing with his 25-piece big band, trad band and dance band, he set up a modern dance company to interpret his electronic music compositions, performing on a complex audio-visual multi-keyboard system. From 1978 started reviewing instruments for commercial music and technical magazines, contributing to the design of the Maplin 5600S and 3800 synths as well as writing a book on playing synthesizers. In 1980 he started to formulate a new kind of magazine for the musician, that pointed to the new generation of composer-players who would need to have knowledge of computing and electronics as well as music. He devised the name "electro-musician" for this type of person and the term is now used in many countries through the success of his magazine "Electronics & Music Maker".

Early in 1983 he incorporated his next magazine "Computer Musician" into E & MM and followed this by producing the first European "Home Studio Recording" magazine. In his role as editor, he has been involved with many important musicians, including Robert Moog, Isao Tomita, Tangerine Dream group, Kraftwerk group, Keith Emerson, Rick Wakeman, Klaus Schulze, Jean-Michel Jarre, Kate Bush, Hubert Bognermayr, Bruno Spoerri, Patrick Moraz etc. As a technical journalist, he has reviewed and played most electronic keyboards that have appeared in recent years, doing first UK reviews on many large-scale new technology instruments, from synthesizers and organs to processors, recording equipment and computer musical instruments. Having just completed a book on playing the Electronic Keyboard, he is now writing books on microcomputer music and educational music software.

In between composing and recording in his computer music studio, he supervises development of music interfacing equipment and software for his company Electromusic Research, provides a consultant service to music companies in Europe, and writes a regular column on computer music and studio synthesizers in Studio Sound and in a variety of music, educational and computer publications.

Lars-Gunnar Bodin, born 1935. Swedish composer and graphic artist. Soon after his studies (composition and counterpoint) he made a public appearance with works like "Arioso", "Semicolon", "Seance", still showing the features of instrumental theatre. He was one of those who already tried in the early sixties to integrate elements from different sectors of art into their works: instrumental music, record tapes, texts, actions, projections, etc. Later on he devoted himself to electronic music and text-and-sound composition. His works often start from ideas and conceptions deriving from science and technology (e.g. "Cybo", "Traces"), but also nature-oriented, lyrical features can be found (e.g. in "Winter Events"). He often cooperated with the choreographer M. Asberg, as in "Place of Plays", "...from one point to another point..." and "Events and Actions" (for TV, 1971). In "Clouds" he finally developed an advanced form of the musical drama with multimedia. Bodin has been very engaged in the Fylkingen Foundation and has been the foundation's consultant for the construction of the Fylkingen Concert Hall, especially equipped for the performance of electronic music and mixed media.

Since 1980 he is the managing director of EMS in Stockholm.

Chiara Boeri is responsible for the computer graphics department of VIDEO FILMS Corp.

As art director she has been working for 15 years on computer-images in the sectors of art, science fiction movies and video. She has worked as scene-painter in Milan, as art director and computer graphic artist and is living in Paris today.

Hubert Bognermayr, born in Linz on April 6th, 1948. Trained as pianist at the Bruckner Conservatory in Linz, studies of pedagogics. Since 1968 occupation with electronic music.

In 1968 he founded the group "Eela Craig", the "Symphonic Rock Electronics"—developed by him and Zuschrader—becoming the trade-mark of the group. With the group he made more than 250 concerts, many of them in opera houses and theatres, and produced 3 LPs with his manager and producer Ulrich Rützel.

1978 Première of the "Missa Universalis" (Electronic Rock Mass) at the International Bruckner Festival in Linz/Austria.

1979 Bognermayr leaves "Eela Craig" and becomes initiator and program consultant of the electronics festival Ars Electronica (1979/80). 1980 He founds the "Music Computer Team" (Bognermayr, Zuschrader, Prünster, Rützel) and specializes on the computerized realization of sounds and compositions as well as the digitalization of natural sounds. He installs the "Electronic Forester's Lodge—Studio for Computer-Acoustical Music" in his house.

1980/81 Cooperation with Herbert von Karajan at the Salzburg Easter Festival. Development of a special computer bell program for the representations of "Parsifal" in Salzburg.

1981 Composition and realization of the first computer-acoustical sound symphony "Erdenklang". Terms like "Authors' Music" and "Computer-Acoustical Music" are created. Live computer performances of the "Missa Electronica" in the TV programs of ORF at the Austrian Artists' Sunday.

1982 Publication of the LP "Erdenklang" on its own label, marketed by TELDEC. Bognermayr and Zuschrader working more and more in the publicity and TV-film music sector.

1983 Composition and production of "The Sermon on the Mount"

1983 Initiator of the communication-philosophical radio project "AUSTROKLANG (AUSTRO-SOUND)". In cooperation with the radio program Ö3 the listeners are offered a "fitness-program for the slack auditory channels and the rusty brainstreams."

Realization:

The public collect sounds and noises from their environment on tape cassette and hand this over to the radio station. These personal listeners' sound programs are fed into the Erdenklang-Computer and transformed into music. The micro-compositions are present in the daily Austro-Sound-Transmissions under the name of the sound donator. This interactive communications project has met great international interest, more than 2000 Austrians participated as donators of sound recordings.

1984 Cooperation of Bognermayr/Zuschrader and Mike Oldfield

Production of special computer sound programs and programmed process scores as well as live operation of the computers at the Mike Oldfield Tour 1984 (European Tour: August 19th through November 10th, 1984).

Jacob Valentyne Bosman, born 1955 in the Netherlands. Since 1975 he has developed a lot of activity as a stylist by creating garments seeming to be well impregnated with Gothic spirit and containing quite a dash of futurism.

He has been working with many pop groups (Labelle, Blondie etc.) and is permanently on tour between London, Amsterdam and New York, where he has created many costume/sculptures, exhibited at the Stedelijk Museum Amsterdam in 1980 as well as in the UMA Gallery. The Munich Festival of Culture in 1982 presented three films dedicated to his work, and his "pieces" are the subject of a reportage in the German edition of the "Cosmopolitan" and of a documentary in the Arts Dept. of Playboy-Satellite-TV in 1983.

Recently he has moved to the south of France, collaborates with TRANSCENIC and is just preparing another series of photos about his latest "collection" for different European magazines.

Abgeordneter zum Nationalrat Helmut Braun, Member of Parliament, born 1934 in Vienna. Attended junior and secondary school and commercial vocational school. Profession: Wholesaler.

From 1948 to 1963 employed by the company WIPIAG, during this time youth shop steward in the Austrian Trade Union of Salaried Clerical, Commercial and Technical Employees. Since 1963 full time employed with the Trade Union at first as head of the Youth Department, then as secretary in the Central Secretariat, and since 1970 Central Secretary. Since 1974 Deputy Managing Director of the Austrian Trade Union of Salaried Clerical Commercial and Technical Employees. Since 1976 Member of Parliament.

For the Hope of Microelectronics: Confidence is Good, Codetermination is Better!

Prof. Dr. Gerhart Bruckmann, born 1932 in Vienna, studied civil engineering, economics, insurance theory, mathematics, physics and statistics at the Technical University of Graz, Antioch College (Yellow Springs/Ohio), Technical University of Vienna, University of Vienna and University of Rome.

1957 to 1967 employed by the Chamber of Commerce, 1967 professor of statistics at the University of Linz, since 1968 professor of statistics at the University of Vienna, 1983-1985 dean of the Social and Economic School of the University of Vienna. 1968-1973 director of the Institute for Advanced Studies in Vienna, 1973-1983 adviser to the International Institute for Applied Systems Analysis in Schloss Laxenburg. Member of the Austrian Academy of Sciences, Chairman of the Board of Trustees of the Institute for Socio-economical Development Research of the Austrian Academy of Sciences, president of the Austrian Statistical Society and chairman of its Committee for long-term development research. Member of the Club of Rome, Austria's representative in the board of the International Institute for Applied Systems Analysis in Schloss Laxenburg near Vienna.

During recent years, Professor Bruckmann has dealt with questions of the long-term analyses in numerous publications, which include, amongst others, his books "Alternatives for the Future" and "Solar Energy instead of Nuclear Energy" (both Molden Publishers or Goldmann-Sachbuch No. 11274).

Dr. Ing. Klaus Buhler, born 1950 in Oschersleben, Germany. From 1969 to 1974 he studied acoustics and music.

1974-1980 educational and research work at the technical university in Berlin in the field of acoustics. Studies: informatics and music.

1980-1981 research work at the Massachusetts Institute of Technology (acoustics/psycho-acoustics). Studies: computer music.

1981 graduation in the field of acoustics. Since 1982 lectures about computer-sound production at the Technical University Berlin and about computer music at the Academy for Film and Television in Berlin.

Research: development of software for special musical and acoustic applications.

Artistic work: composition and realization of film and theater music and production of records.

Guy-Joel Cipriani, born 1947 in Paris. In 1967 he was awarded the First Prize of the Conservatoire National Supérieur de Musique de Paris. After the final examinations (1968) soloist at the Paris Opera.

International tours with the greatest French dancing and jazz orchestras: Franck Purcell, Raymond Lefèvre, Paul Mauriat, Claude Bolling, Michel Legrand.

Many times on record with percussions and drums.

Accompanist to Sylvie Vartan, Johnny Halliday and Jacques Loussier in his "Play BACH".

Participated in many tours of the Jeunesse Musicale de France and the Ensemble de Percussions de Paris.

Soloist at the ensemble "Ars Nova" under Marius Constant and with the ensemble of Paul Mefano.

Played the sonata for piano and drums by Bartok with the Orchestre des Concerts Colonne, together with Sylvio Gualda and the Labeques.

Professor at the Conservatoire National de Musique de Montreuil.

Professor at the Académie de Musique d'Été of the ARCS.

Soloist in the opera "Saint François d'Assise" by Olivier Messiaen.

Jürgen Claus (München), born 1935 in Berlin. From 1954 to 1960 he studied drama, philosophy and history of art in Munich and Marburg, Germany. He is working theoretically and practically in the field of an "expanded art".

Publications: "Expansion der Kunst" (1970/82), "Treffpunkt Kunst", "Umweltkunst", environmental art (both 1982).

Since 1967 first projects concerning environmental art in the sea:

1974 "La Parra Flower" (submarine sculpture in the Mediterranean Sea)

1978 "The Gardens of Sharm" (submarine gardens in the Red Sea)

1979 "Planet Sea" (submarine film and video, Bahamas)

At present he is working on "sun sculptures".

1983/84 Fellow at the Center for Advanced Visual Studies of the MIT Cambridge/Massachusetts.

Up to now he had 30 solo exhibitions and he participated in important international exhibitions such as "elektra" (Paris 1983/84).

Jürgen Claus is organizer of the exhibition "Kunst und Technologie" (Art and Technology), Federal Ministry of Research and Technology Bonn, Germany, September 9th—October 5th 1984).

Jacques Clisse, born in Strée, Belgium, on February 3rd, 1945. After studies at the Technical School of Arts and Crafts in Erquennes, goes on with a specialized formation in Cinema-Production Engineering at the Brussels Institute of Radio Electricity and Cinematography.

While doing odd jobs at the National Opera he discovered sounds in a mixing studio marking sound-tapes for the audio-visual business (TV, short films, mounting of slides, etc.). After giving chase to sounds, with a tape-recorder at his shoulder and a microphone in hand, he finally entered the R.T.B.F. and rediscovered the studio modulation of sounds. Moreover, since 1976, with Leo Küpper, he has traveled throughout Europe (Rome, Florence, Avignon, Vienna, etc.), modulating and mixing sounds in space.

Waltraut Cooper, born in Linz 1937. She studied mathematics, physics, painting and graphics in Vienna, Paris, Lisbon and Frankfurt.

1968/69 Teaching Assistant at the University of California, Santa Barbara, since 1979 lecturer at the Artistic and Industrial Design College in Linz.

EXHIBITIONS (AMONG OTHERS):

1970 Second British International Print Biennale, Bradford

– Deuxième exposition internationale de dessins originaux, Rijeka

1977 Women Artists International, Schloß Charlottenburg, Berlin, Kunstverein Frankfurt

1978 Gegeneinander—Miteinander, Modern Art Galerie, Vienna

1979 Expansion—Biennale for Graphic and Visual Arts, Vienna

1980 Konstruktive Kunst und Architektur, Kunsthaus Hamburg, Architekturmuseum, Wrocław, Poland

1981 Künstlerbücher, Kunstverein, Frankfurt

1982 Stoffwechsel, K 18 Kassel

1983 Festival Andere Avant Garde, Linz

PERSONAL EXHIBITIONS: 1975 Modern Art Galerie, Vienna

1976 Galerie im Taxis-Palais, Innsbruck

1977 Galerie Eckenheimer, Frankfurt

1981 Künstlerhaus Vienna

1983 Modern Art Galerie, Wien

Pascale Criton, born 1954 in Paris, studied clarinet and flute since 1965.

In the years between 1969 and 1974 she meets musicians like Don Raphael Garrett, Joseph Jarman, Ambrose Jackson and numerous jazzers, like Steve McCall and Marion Brown, with whom she plays regularly.

She concludes her classical studies: student under Gambay, soloist at the Paris Opera, musicological studies at the University of Paris VIII, ethno-musicological research work with the workshop for the research of musical traditions, own research work about the "speaking instruments". She cooperates with M. Puig and G. Grisey and later (1980) in Darmstadt, where she finishes her studies of composition.

In 1976 she becomes a member of the Puig/Longsdale Compagnie and works at numerous projects: Encounters between music and scenical writings.

In 1980 she works together with Pierre Friloux-Schilansky at the "Ecrans Noirs" ("Black Screens")—project of TRANSCENIC/THEATRE WEN FACE. She is given a public commission for the musical creations.

Teaching at the University of Paris XIII and at the Ecole Nationale de Musique in Blanc-Mesnil.

Author of dramatical and choir works as well as of compositions for instruments tuned in micro-interval. Some of her latest works:

"Memoires" for piano in 1/16-tones (commissioned by CIRM) for the MANCA festival 1982

"Lamento" for strings and voice

"Personne" for three "time-players" and string trio (commissioned by TMU 1984)

"Declinaisons" will be produced at the IRCAM in 1985 (commissioned by CIRM)

"Pesées" for quintet will be created at the Centre Georges Pompidou in October 1984.

Alvin Curran was born in Providence, Rhode Island (USA) December 13, 1938. He studied both piano and trombone from an early age and was especially attracted to the popular forms of music for brass band, dance orchestra and the Jewish liturgy with which his father, Martin Curran, was professionally involved. This became the foundation for his general interest in all improvised music – American popular music and Jazz in particular. At Brown University he studied music composition with Ron Nelson (B.Mus. 1960) and at Yale School of Music with Elliott Carter and Mel Powell (M.Mus. 1963). That year he received both the Bears and BMI composition awards and was invited by Carter to Berlin on the initial year of the DAAD program.

In 1965 he moved to Rome where together with Richard Teitelbaum and Frederic Rzewski he co-founded the MEV (Musica Elettronica Viva) group, which was at first intended specifically as a cooperative studio for the production and performance of music using electronics in live performance, but which rapidly expanded its focus to include free improvisation in constantly changing formations, street music and theater, collaboration with amateurs and untrained musicians, and audience participation frequently involving hundreds of people. Much of Curran's music since 1970 reflects, in one way or another, the collective processes involved in the early experimental work with MEV. It continues, as well, MEV's tendency to combine electronics, traditional instruments, unskilled performers (usually vocalists), and "natural" sounds. This mixture of diverse elements is usually blended with a subtle hand, and when presented in the context of the conventional concert hall, tends to overflow the latter's confining boundaries, as for instance in MONUMENTI (1982) commissioned by the Alte Oper in Frankfurt, Germany. This vast work for Chorus, 25 trombones, 10 bass drums, tape and the MEV group not only occupied all of the available space in the opera house, but occupied a good deal of the surrounding square as well. A series of environmental works with the generic title MARITIME RITES has used ship's horns in the harbour of La Spezia (Italy), fog horns along the coast of Holland mixed live in an all-night broadcast on Dutch Radio, and boats full of singers cruising on various European and North American lakes. This tendency toward the massive and the spectacular has not prevented Curran from deepening the intimate dimension as

well in his music, which is probably best known through his records: SONG AND VIEWS FROM THE MAGNETIC GARDEN (Ananda 1), LIGHT FLOWERS DARK FLOWERS (Ananda 4). THE WORKS (Fore 8002) and CANTI ILLUMINATI (Fore 80/7). These pieces are personal and poetic documents of the composer's unique sound-universe. Unlike much tape music, they do not use machines to doctor-up the natural sound, but rather, by means of expert recording technique convey the sense of a larger-than-life physical presence. The whining of a love-sick dog, or footsteps on gravel, by merely being what they are take on symphonic, operatic proportions. The tape pieces continue initially the tradition of classical chamber music in its broadest sense as a process of one-to-one communication in the quiet of the home. So do the numerous pieces for live performance, such as the collection MUSIC FOR EVERY OCCASION (1969, orchestral version commissioned by the St. Paul Chamber orchestra, 1980), the oratorio THE GROSSING on texts by the poet Clark Coolidge (NEA grant 1979), and short pieces like FOR CORNELIUS (1982) written on hearing of the death of the English composer Cornelius Cardew. Having lived for many years in Italy, Curran could not fail to be influenced by that country's humanist tradition: in his own words, his music "brings the lyricism of the Mediterranean in touch with the pragmatism of the new world and at the same time is deeply rooted in the human spiritual traditions. It shuns neither anarchy nor immobility and often tries to conciliate the two".
(Frederic Rzewski)

Other Major works: HARMONY BOOKS (1975–76), GRAND PIANO (1975-present), COMMUNITY SING (1980) BRIDGES, part one, THE BROOKLYN (1982–).

Discography: SONGS AND VIEWS FROM THE MAGNETIC GARDEN (Ananda 1), LIGHT FLOWERS DARK FLOWERS (Ananda 4), THE WORKS (Fore 8002), CANTI ILLUMINATI (Fore 80/7), SPACECRAFT with MEV group (Mainstream), FRIDAY w. MEV (Polydor), SOUNDPOOL w. MEV (Byg) UNITED PATCHWORK w. MEV (Hore), THREADS with Steve Lacy (Hore), REAL TIME with Evan Parker and Andrea Centazzo.

Dr. Gertraud Czerwenka-Wenkstetten, born 1938 in Vienna, grew up in Tyrol, in Styria and Vienna in an extended family not always free from tension, studied psychology and ethnology in Vienna, Innsbruck, Geneva and Paris, married, three children;

further training in research, theory and didactics; publications in these fields. Now working at the Institute for Depth Psychology (Prof. Strotzka), at the Academy for Social Work and in a method of family therapy developed by her, the so-called "Family-breakdown-assistance".

Lifestyle: close to nature, good-natured, cheerful, in the fight for priorities in her goals, she finds psychohygienics and the readjustment of relations and the approach between research and reality in the foreground.

James Dashow. Composer James Dashow was Visiting Lecturer in Music at MIT (Spring 1983), where he taught the graduate seminar in computer music composition, and served as acting director of MIT's Experimental Music Studio. Dashow is director of the Studio di Musica Elettronica Sciadoni, Roma. He is also associated with the Centro di Sonologia Computazionale (CSC) at the University of Padova, where he realizes his digitally synthesized compositions. Dashow studied with Milton Babbitt, J. K. Randall and Earl Kim while at Princeton; with Arthur Berger and Seymour Shifrin at Brandeis; and with Goffredo Petrassi at the Accademia Nazionale di Santa Cecilia in Rome. He has been the recipient of numerous prizes and commissions, among them a Fulbright fellowship to Rome, two NEA commissions, two commissions from the Venice Biennale, and others. He was commissioned by the Council for the Arts at MIT to compose a work for computer. Most recently, he received the prestigious American Academy and Institute of Arts and Letters award in recognition of his musical accomplishments.

Creating music with a computer is a task that requires the cooperation of many people on whose talents and capabilities the composer must depend. Mr. Dashow wishes to express his gratitude to Graziano Tisato who has been the major force behind the exceptional computer music activity at Padova.

Werner Degenfeld

1984: "Der Künstliche Wille"—"The Artificial Will" by Peter Weibel

1983: Art—Basel

Art—design at "Rastlos"

"Young Avant-garde" Modern Art Gallery, Vienna

Sound installation, Museum W. D., Vienna

1982: "Young Avant-garde" at the Palais Thurn und Taxis, Bregenz

1981: Equipment "Canale Grande", Friederike Pezold

1979: performance and installation outside and in the Galerie in der Oper, Vienna

1967, adjustment to the family

1955–1967: children's home in Pottenstein

1955: born in Klosterneuburg

PUBLICATIONS:

1984: Profil (Hollein, Thun, Memphis) design

1984: KIangmöbel/Musicbox

1983: Zeitgeist (Dokoupil, Dahn, Belfast + W. D.) Musicbox

1983: Klangmöbel—Klangzitate

Casa Vogue, Profil

Prof. Dr. Helmut Detter, born May 1939 in Wiener Neustadt, head of the Institute of Precision Mechanics Technology, Technical University Vienna, managing Director for Economy and Marketing of the Austrian Research Centre Seibersdorf.

FUNCTIONS AND MEMBERSHIP:

- President of the Austrian Tribological Society
- Member of the Standard Committees DIN and ISO
- Member of the counsel of the German Tribological Society
- Consultant of the Institute for Market and Social Analysis (IMAS), Industry and Innovations Sector
- Member of the Austrian Counsel for Science and Research
- Technological adviser of the Zentralsparkasse und Kommerzbank, Vienna
- Member of the jury for the Austrian State Prize for Innovation of the Federal Ministry of Commerce, Trade and Industry

COUNSEL MEMBER of the following associations:

ASSA—Austrian Solar Energy and Space Association Ltd.

GTE—Society for New Technologies in Electro-Economics

ÖNE—Austrian Society for the Exploitation of Non-Conventional Sources of Energy.

Important WORKS AND PUBLICATIONS:

- Innovation, Research and Industrial Policy—Research and economic growth
- Economic analyses
- Study: "Criteria of presentation and evaluation for R+D-Projects"
- Study: "Scientific—Technical Innovation"
- Cooperation at the Research Conception 1980
- Evaluation of the 2nd Research Focus Program of the Scientific Research Fund.

Prim. Dr. Mathias Alexander Dorcsi, born January 19th, 1923 in Vienna, Austrian citizen. After primary and secondary school education matriculation examinations in 1942, consequently studies in Innsbruck and Vienna (Medicine), graduation in 1950 (Dr. med. univ.). Specialization in physical medicine, finished in 1963. Already since 1963 basic research and development of training programs for personotrope medicine, the programs of which are in world-wide use today.

1973 Research commission by the Federal Ministry of Science and Research

1975 Head of the Ludwig Boltzmann Institute for Homeopathy

1978 Head of the Institute for Physical Medicine in the Lainz Hospital of the City of Vienna

Vice-president of the Medicorum Homoeopatica Internationalis

Bodo Dorra. Media documentary reporter, journalist.

Born in Rastenburg, East Prussia in 1942.

Lives and works in Munich.

1968–1972: Assistant to the director at the Bayerische Staatsoper. Worked with the director of the experimental stage Walter Haupt till 1972. Since then he has been interested in the theory and practical application of laser and holography. Thus he designed the first holographic ballet oscar.

1978: He was awarded the second prize of the Heinz-Bosl Foundation, Munich.

Publications on laser-graphics and holography in international magazines: "du", "graphik", "das kunstwerk", "novum-gebrauchsgaphik".

Contributions to various catalogues for exhibitions.

At present preparing a book on artistic holography.

BIBLIOGRAPHY:

"du" Zürich 11/1981: "Hologramme—Lichtplastiken des 21. Jahrhunderts".

"novum gebrauchsgaphik": 5/1982: "Lasergrafik und Holografie".

"graphik—visuelles marketing": 9/1983: "Lasergrafie und Lasergrafik".

"das Kunstwerk": 1/1984: Holografie—ein neues künstlerisches Medium?

"Licht-Blicke": catalogue of the exhibition, Deutsches Filmmuseum Frankfurt

7.6.–30.9.84: "Holos! Holos! Velazquez! Gabor!"

Ernst Dunshirn was in the boy chorus of Stift Melk (abbey), where he absolved his high school education.

Studied at the Academy of Music and Arts in Vienna (sacred music and conducting with Prof. Swarovsky, choirmaster class with Prof. Dr. H. Gillesberger, later his assistant at studies and rehearsals, tours and record sessions of the Vienna Chamber Choir).

1962 Prize-winner at the Concours International de Jeunes Chefs d'Orchestre in Besancon (France) with scholarships in France following. Besides the academy, he worked as coach and conductor at the City Theatre of Baden (Austria). After his studies in 1967 engagement at the Städtische Bühne Ulm (assistant conductor) and direction of his own chamber orchestra (Studio Ulmer Musikfreunde).

1970 Landestheater Salzburg (choir director and conductor, working with the Salzburg Radio Choir and the Chamber Choir of the Salzburg Festival), concerts with the Mozarteum Orchestra Salzburg. 1974 Landestheater Linz (choir director and conductor, since 1983 First Conductor).

Choir coaching at the Bregenz Festival 1977 and Bayreuth Festival 1981.

Peter A. Egger, born in Warmbad Villach on February 11, 1954. 1976–79 Studies and travels throughout Europe and the USA.

Contemplative work, group processes, creation of his early work:

GEHWEISSNICHTWOHIN—HOLWEISSNICHTWAS—GONOTKNOWINGWHERE GETNOTKNOWINGWHAT.

1980: "Wärmespendende Verlustmöglichkeiten" ; image and sound "Heat-giving possibilities of loss"

1981/82: Formation of a "non-group" DUALEIN, a free artists' association, realization of interfacultative projects Vienna "Rauschende Birken"—"Rustling Birchtrees"—clamorous concert abusing rubbish and other found material and tape play-back

Acoustic report: "still no rain for anyone" nine small pieces for calm inhaling and exhaling music cassette (YHR-records/London, Alzim/Vienna)

1982: Commissioned work for ORF—Austrian Radio—miniatures, Contribution, Art today: 3 p.m. Good Friday Redundance (3 minutes in the 25–40 cps range)

Vienna screen concert

Micro-aleatory compositions—12 by 3 work on paper as introductory communication between the audience and the soloists (8) development of various musical graphic works

1983: Szene Wien—"of flying and winning" (erotic dance event acoustic reactions of the audience are recorded and played back after some modification)

Co-founder of the circle "Antinome Urmuse"

Design and preparations for the STADTKLANGMASCHINE or "The Individual—a by-product of civilization" (CITYSOUND MACHINE) spatial sound instruments content: 8–10 performers. In the institute a spatial object is transformed, a musical object is installed that consists of various sound levels; an instrument

...The right-hander is to play with his left hand, he who wants to be above is to act below, the usually active becomes passive, is being moved. In this way patterns of behaviour are being broken up and made conscious, a balance can be

achieved of what had been considered the structure of reality so far and of what is now happening in opposition to it.
"Using sounds as erasers."

1984: Austrian Day of Art (ORF, RAI—Austrian and Italian Radio) "Of Waiting and Coming", psychoacoustic radio play
Art and mass media: Myrmecophagidae

Rolf Enström, born 1951. Studied musical sciences and philosophy and is active as a composer of electronical music and multimedia pieces. He is lecturer for electronical composition at Stockholm's College for Music and at the EMS (electronic music studio) in Stockholm. His most important works are: Sequence in Blue, MYR (accepted for ISCM 1979, performed also in Berlin at the TU Lichthof), Directions, Brotstykke, Final Courses (upon order by the Swedish Radio).

Fabrice Fatoux, born on March 10th, 1958, is a design artist. He studies the use of informatics in the artistical area. He was a student and is now a teacher at the Ecole Normale Supérieure d'Enseignement Technique (ENSET, Cachan 94). He created synthetic computer images at the CNRS (IRPEACS, Lyon).

Prof. Dr. Hubert Feichtlbauer, born in Obernberg am Inn, Obernberg Primary School, Ried im Innkreis Grammar School, Vienna University 1950–55, St. Louis University (Miss.) in 1951/52, graduation (Dr. rer. pol. and graduated interpreter for English) in 1955; from 1950 subeditor of the "Rieder Volkszeitung", 1960–65 of the "Linzer Volksblatt", 1965–70 of the "Salzburger Nachrichten", 1970–73 chief editor, later on special correspondent and US and UN correspondent of the "Kurier" at Washington DC., since 1978 chief editor of the weekly "Furche" in Vienna, besides occasional TV moderator, co-author of "Demokratiereform" ("Reformation of Democracy", Zsolnay 1968). Author of "Der Computer macht's möglich" ("The computer makes it possible", Styria, 1978), co-author and co-publisher of "Modern Austria" (SPOSS, USA, 1981), since July 1st, 1984 Head of the Press Department of the Federal Chamber of Economy in Vienna.

Stephen Ferguson, born in Glasgow in 1955: studied piano at the age of 6 and composition at the age of 16, studied at Aberdeen University (composition, electronic music and music sciences) under Dodd and Barret Ayres and at the Musica Nova 79 with Ferney Haugh and Tona Scherchen. He did his Piano Diploma in London in 1978. 1978–79 He engaged in research work and went to East Africa for a year; 1980, Vienna, research work about and encounter with Ligeti; "Katabiosis" was chosen for ISCM World Music Days 1982. Numerous concerts and broadcasts in Europe and Africa. In September 1983 LP "Music Against Cruise Missiles" (blackplastic records 07124). "Stephen Ferguson is to my knowledge one of the few contemporary composers who deals exclusively with the technique of 'multi-tracking'. This multi-track technology had been developed for quality amelioration in the production of pop-music (by recording each voice singularly), but Ferguson uses these tape recorders to create instrumental opuses, for 4, 8, 16 or 24 voices respectively. The effect is of a great density and complexity. Every track is rhythmically regular in itself, but this regularity is almost imperceptible through the multi-tracking. Other characteristics of Ferguson's opuses are 'live multi-tracking' (with instrumentalists using quartz metronomes and ear-plugs, so that the different paces of each track are realizable) and 'magnified piano sounds' (multi-tracks using amplified fragments of piano sounds)." David Wilson in "Soundboard" 4/1982

ACTIVITIES 1984:

Paris: Movie performance of "The Spiders" by Fritz Lang (1919), 140 minutes, with a new soundtrack by Ferguson

Cologne: TV, May 1984

Stuttgart: Dance Festival

Nuremberg: Dance Workshop

Vienna: Konzerthaus, April; Vienna Festival, May 1984

In addition: record productions, participation at the Edinburgh Festival in August, at the Salzburg Szene der Jugend, performance of animated cartoons in New York, at the Viennale, etc.

Lorenzo Ferrero, born in Turin in 1951.

At first he studied music on his own, then signed up for composition with Massimo Bruni and electronic music with Enore Zaffiri. In 1974 he received his doctorate for his thesis on "Aesthetics of John Cage". Participated in experiments of electronic music in Bourges (France) in 1972 and 1973. Since 1974 he has worked together with the group "MUSIK/DIA/LICHT/FILM-Galerie" to present multi-media events and special concerts. He has composed a number of instrumental works, partly on commission, which have been performed among others by the Orchester des Österreichischen Rundfunks, the RAI, Hessischen Rundfunks, Südwestfunks, Saarländischen Rundfunks, the Berliner Philharmoniker and the orchestra of the Bayerische Staatsoper München. He has composed chamber music (for the ensemble 2e2m; Musicus Concentus; L'itinéraire). An important part of his work is dedicated to musical theatre. He has composed a ballet, two operas and one opera for adolescents. Most successful were "Marilyn" (first performance in Rome 1980) and "Die Tochter des Zauberers" ("The wizard's daughter", first performed at the festival of Montepulciano in 1981).

Lorenzo Ferrero's music proceeds from psychoacoustic studies and the psychology of perception and is based on a system derived from the natural overtones. Accordingly, his work is qualified as having a new tonality and on the other hand is qualified as being neo-romantic.

Univ.-Doz. Dr. Heinz Fischer, born 9th October 1938 in Graz, married, 2 children.

Grammar School in Vienna 1948–1956, graduation in July 1956.

1957 graduation from Commercial Academy of Vienna.

Studied law and political science at the University of Vienna from March 1957 to July 1961.

Graduation with a doctorate in Law in July 1961, subsequently judicial practice.

1959/60 Chairman of the Socialist Students Union Vienna.

10th October 1971 elected to Member of Parliament for the constituency of Vienna.

Since 1972 president of the tourists association "Die Naturfreunde Österreich".

From 1963 till November 1975 secretary, from November 1975 till April 1983 Chairman of the Club of Socialist Members of Parliament.

Since October 1978 lecturer for political science at the University of Innsbruck.

Since 1979 one of the deputy chairmen of the Austrian Socialist Party.

Since May 1983 Federal Minister for Science and Research.

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Prof. Dr. rer. nat. Otto Gert Folberth. 59, studied physics at the Technical University of Stuttgart specializing in solid-state physics.
From 1952 to 1960 he was employed as a scientific assistant in the research laboratory, Siemens-Schuckert-Werke AG, Erlangen. In 1961 he joined IBM Germany's Development and Research Division as head of the Semiconductor and Processes Development Department. During 1978 and 1979 he was a member of the "Corporate Technical Committee", IBM Corporation in Armonk, USA. Subsequently manager of Components Technology, since 1983 director and head of IBM Germany's Science Division.
Since summer semester 1968, lecturer at the University of Stuttgart for "The Technology of Integrated Semiconductors". He is an active member of many national and international technical and scientific societies and the author of numerous publications on the subject of semiconductor physics and microelectronics.

Prof. Dr. Herbert W. Franke, born 1927 in Vienna, studied physics, mathematics, chemistry, psychology and philosophy and graduated from Vienna University with a dissertation on a theme from theoretical physics. Since 1957 he works as freelance author and since 1973 he has a lectureship for "Cybernetical Aesthetics and Computer Art" at the Munich University. In 1980 he was elected member of the International PEN-Club, furthermore he is member of the "German Society for Photography", the "Association of Pictorial Artists in Austria "Künstlerhaus", and consultant editor of the magazine "Leonardo", devoting itself mostly to Art-Technique Activities. 1984: Member of the "Grazer Autorenversammlung".
Herbert W. Franke is renowned for his science fiction stories and novels.

Pierre Friloux-Schilansky was born in Paris in 1947. His interests are twofold: on one hand the theatre, on the other the arts. He studied acting at the Centre National Dramatique in the Rue Blanche, entered the ensemble of Odeon Théâtre de France and acted on stage under the direction and in stagings by J.-L. Barrault, Jorge Lavelli, M. Béjart, A. Bourseiller as actor/dancer and started writing his first projects of mise-en-scène (1963–68).
At the same time he starts experimenting with painting and sculpture, creates a series of bas-reliefs from glass fragments ("Images fracturées"/"Fractured images", 1966). While living through the counterculture movement he searches for a possible integration of theatre and plastic arts. He encounters the Living Theatre, Open, Jerzy Grotowsky, with whom he works as well as with the Art Lab from London.
A couple of months before May '68 he leaves the Odeon and departs from the traditional shapes of the theatre. Having been influenced for a long time by the writings of Artaud and the oeuvre of the "Bauhaus" group, he starts designing the basis for his theatre, where all the arts should be represented without serving a definite purpose or putting each other into the shade. The actors' experience as the main element should plunge into the depths and find out the limits of perception. His research work leads him to the flute and to singing—and this encounter with the world of music becomes dominant, guides him to the exploration of the relationship between "body" and "breath" and will turn out to influence his later work in a decisive manner (1968-71).
At the same time he finds himself a founding member of a group of visual artists engaged in the research of light and multimedia projection (Open Light), exhibits his graphical oeuvre in Majorca (ink sketches about ideas of staging, both on paper and fabric).
He starts teaching at the Théâtre/Ecole de Reims, where he conducts a unit called "New Space for Actors" (1971-75). At the same time he also teaches: at the New Sorbonne, Censier, at the UER, his lecture entitled "Dramaturgy of the body, of time and space".
In 1972 he founds the THEATRE WEN FACE in Paris, and their first project is prepared at the Ecole Normal Supérieure in Rue d'Ulm. Subsequently he realizes—together with the co-founder Françoise Gedanken—several projects in France and abroad (cf. list of works).
The techniques developed in this era can be seen as the synthesis of the prior studies, and they lead him to new perspectives, expressing themselves in his works of that period: Studies about a very "individual" performance by an actor (change of identity, molecular bodies, research about breath converted into music and some kind of "conscious trance"). He continues his studies in plastic arts, designs the studio equipment and studies what could be called "the erosion of images and the reduction of signs" penetrating the "surfaces" and "shapes".
He becomes an itinerant teacher at different schools of art and universities, such as the Columbia University (1980), Universitaire Instelling Amsterdam (1980-84), IDHEG Ecole de Cinéma, Dramaturgische Schule in Cologne, Arnheemse Toneel School (Netherlands) etc.
In his Paris studios he opens a place of encounter and research for multimedia artists, entitled "Grand Mixage" (1979/81), where artists of all countries and disciplines work and bring forth their ideas. In 1983 he founds TRANSCENIC as a multi-source/multimedia centre with the idea of sustaining Théâtre d'en Face and of mediating between what he calls "living spectacle", art, science, and new technologies, in order to set in motion the development of new shapes of fiction.

Dr. Anneliese Fuchs, born 1938 in Vienna, married in 1961, mother of three children, clinical psychologist and macro psychologist.
Ten years in private enterprises, in addition to her studies of English, worked as English teacher for 8 years and studied Psychology along-side working. Renowned for her work on the "Macro-psychological Analysis of the Family in Europe" and for a study about the development of cancer and heart attacks in Europe, "Central Factors of the Development of Health".
She founded her own "Institute for Preventive Psychology" in January 1980 with the goal of uniting theory and practice in the field of psychology and is at present secretary of this working association.

In 1981 her book "Ist die Familie noch zu retten" ("Can the family be saved?"), was published at the Herder Verlag, Freiburg.

Prof. Dr. Friedrich Fürstenberg, born 1930 in Berlin. 1953 Dr. rer. pol. at Tübingen University. Research stays in the USA, Great Britain and France. 1951 head of the Training Department of the central administration of Daimler-Benz AG, 1961–63 Manager of the Cooperative Systems Research Movement at the Erlangen University. 1962 Habilitation, 1963–66 Professor for sociology at the Technical University Clausthal, 1966–81 Johannes Kepler University Linz, since 1981 Ruhr University Bochum. Since 1983 president of the International Industrial Relations Association. Main areas of work: Economic sociology (Work company, profession, industrial working relations), urban and regional sociology, sociology of religion, theory of social structures.

Françoise Gedanken was born in Lyon in 1943. She studied philosophy at the Sorbonne and Theatre Sciences at the Université du Théâtre des Nations (1962).

As an actress she created some futuristic pieces at the Théâtre de l'Épée de Bois and played in "La Leçon" by Ionesco in a staging by Nicolas Bataille.

In consequence, she gets into the cinema business and gathers quite an experience there: as actress (ORTF, Ecole des Buttes Chaumont), as script writer in London (1964, in the circle of the "hungry young men"), and in Paris, where she writes the concept for some films she would like to realize. Her scripts give proof of her affiliation to the so-called "moviemakers", representing the reality of the late sixties without flattering.

Her scripts are full of tension and of shifts of sound and image and by the aid of a constant "playing" with scales she separates persons from objects, details from empty spaces.

In 1970 she writes a script—together with the American author Robert Gover—entitled "Dead sperm".

In 1976 she founds the Théâtre d'en Face, where she is one of the people responsible for dramaturgy and staging.

Dipl.-Ing. Ernst Gehmacher, born 1926 in Salzburg, studied Agriculture, Sociology and Psychology in Vienna, was from 1951 to 1957 agricultural employee ("Guts-Adjunkt") in Lower Austria, from 1957 to 1962 scientific editor of the Viennese "Arbeiter Zeitung" and from 1963 to 1965 scientific consultant of the European branch of the General Teaching Corporation. Since 1965 he is scientific assistant, since 1968 deputy manager, since 1976 general manager of the Institute for Empirical Social Research. Besides, Dipl.-Ing. Gehmacher is lecturer for Psychology, Sociology and Long Term Planning at the Technical University Vienna and President of the Austrian Society for Peasantry Research.

Jutta Geister was trained at the University of Music and Performing Arts in Graz. During her studies of classical guitar—which she finished with a teaching diploma—she started her singing studies with Franz Xaver Lukasovsky and received her diploma in June 1984.

She took further courses with Kammersänger Hans Hotter and Erik Werba.

Since 1983 she is taking lessons with Mirella Freni, who noticed her during an audition at the Graz Music University and who wanted to coach her further.

In 1982 she was awarded the patronage prize of the International Belvedere Contest for Opera Singers.

In 1983 she was granted an allowance of the Graz Music Association.

In 1984 she made her first appearance on the opera stage in Monte Carlo as the Second Lady in Mozarts' "Magic Flute".

Since 1981 she sings concerts in Austria and abroad, especially oratorios by J. S. Bach and G. F. Handel. Lately she sang the soprano part in the St. Matthew Passion by J. S. Bach in Lyon at Easter 1984.

Eric Gidney

RECENT WORK:

"Telesky" interactive image exchange between sky artists at MIT and Paddington Town Hall Sydney using telephone line television, September 1981.

Organized Sydney participation in "The World in 24 Hours" a telecommunications event by Robert Adrian X linking 14 groups of artists around the world to Ars Electronica 82, using computer and telefax at the City Art Institute in September 1982.

Organized the Stelarc "Amplified Hands" bionic body sound performance at the City Art Institute in October 1982.

"Australia 200Y telecommunications event linking art students and centres in Perth, Adelaide, Newcastle and Sydney by telefacsimile and telephone in April 1983. (Produced in conjunction with visiting artist, Tom Klinkowstein.)

Australian organizer for "La Plissure du Texte" telecommunications event as part of "Electra 83" art and electricity exhibition at the Museum of Modern Art in Paris, December 1983.

MULTIMEDIA PRODUCTIONS, PERFORMANCES AND EVENTS:

"Consume or Cry" social documentary multiscreen show at the Sydney Festival, 1976.

"Sunfish" experimental marine multimedia performance work at Balmain on Sydney harbour in 1977.

Production coordinator for "Kdadalak"—an image-processed multiscreen on East Timor first performed at the Seymour Centre, Sydney University, 1977.

Toured Tokyo and Hong Kong in 1978 as producer for "Watt" multimedia performance group, staging concerts of multiscreen audio-visual and electronic music compositions.

VIDEOTAPES:

"Telesky" documentation tape (1982)

Ars Electronica documentation tape (1983)

"Stelarc/Amplified Hands" event documentation tape (1983)

"Australia 2003" documentation tape (1983)

"La Plissure du Texte" documentation tape (in production).

GROUP EXHIBITIONS:

"Open Video" Artspace, Sydney, March 1983

"Video Festival" ANZART/TASART, Hobart, May 1983

"Australian Video" Glasshouse Theatre, RMIT Melbourne, June 1983

"Audio Eyes" Artspace, Sydney, October 1983

"The End Game" Ivan Dougherty Gallery, Sydney, November 1983

"Interface—a Survey of Art & Technology" Adelaide Festival 1984

PUBLICATIONS:

"The Artist's Use of New Technology" report on North American and European activity in art and technology, November 1981
"The Artist's Use of Telecommunications: a Review" published in "Leonardo" international art & technology magazine, V. 16, No. 4, 1983
"Art & Technology in Australia" article for Artforce, September 1983
"La Plissure du Texte" collaborative computer global fairytale, December 1983

GRANTS:

– Australia Council (international Board) 1977
– Australia Council (Visual Arts Board) 1981
– Australia Council (Visual Arts Board, 1982, applied for via City Art Institute on behalf of visiting Dutch/American telecommunications artist Tom Klinkowstein)
– Australia Council (Visual Arts Board) 1984

PROFESSIONAL BACKGROUND:

6 years experience as audio-visual engineer and producer in England, Germany and Australia. Designed, organized and installed multimedia systems for IBM, Ford, etc.

EDUCATION:

BSc (Electronics & Electrical Engineering) University of Manchester, England, 1968
MA (Visual Arts) part-time at the City Art Institute—in progress.

TEACHING EXPERIENCE:

Lecturer in Electronic Media, School of Art, Alexander Mackie College (new City Art Institute, Sydney College of Advanced Education), 1976–present.

ADMINISTRATIVE EXPERIENCE:

Director of the Board of Metro Television, a non-profit organization dedicated to the development of public television and based at Paddington Town Hall, 1983

Mauro Graziani was born 1954 in Verona (Italy) musical studies at the Conservatories of Verona and later Padova. In 1970 he began working in analog electronic music, and from 1977 he has been involved with digital synthesis at the Computer Center of the University of Padova.
In 1980 he had a commission from the "LIMB—Biennale di Venezia" for the composition THE SILENT GOD.
1981: Mention at the 9th International Electroacoustic Music Awards—Bourges for the composition WINTER LEAVES. His music was performed in several countries including France, U.S.A., Canada, Brazil, Cuba and, of course, Italy. At present he works in Computer Music area at the CSC of the University of Padova.

Birgit Greiner, (alto)

Born in Leoben (Styria). First musical training at the age of 4, further studies at the Vienna Music College and at the Conservatory of the City of Vienna. In 1975 first appearance at the Salzburg Festival under Leonard Bernstein. In 1975 guest appearance in Lyon under Theodor Guschlbauer, since Autumn 1976 member of the State Theatre of Linz. Besides a large repertoire in the opera sector the artist occupies herself with the interpretation of lieder and oratorio and was successful at first performances of contemporary Austrian composers and in TV and music recordings.

Larus Grimsson, born in Iceland in 1954. He studied flute as a main subject at the Reykjavik Conservatory. He has made use of his experience as a jazz musician in several recordings at Icelandic Studios.
Since 1979 he has worked at the Instituut voor Sonologie in Utrecht where he is studying analog studio technique with Jaap Vink.

Helmut Haas. Like some people have music running in their blood, Helmut Haas has aviation. Born in 1941, the Carinthian started his career as a pilot with the Austrian Army, where he did not only get a rough, but above all an excellent training.
In 1967 he obtained his helicopter professional licence on his first attempt and was immediately taken under contract after his resignation from the Army. In Germany, Switzerland and Greenland he acquired considerable experience, which made him successful (out of dozens of aspirants) when he applied for the post of the ORF-helicopter pilot. From 1970 to 1976 he not only helped the Austrian TV with sensational recordings of sports events and for the newsreel, but also helped with any problem with a transmitter that could be solved, regardless of the weather.
Since 1976 Helmut Haas is independent, which means, he is managing a helicopter charter company together with his wife Silvia—and he can't complain about business. On the contrary: His experience, the reliability in his handling any commission have made Helmut Haas one of the most important helicopter pilots for ticklish matters, not only in Austria, but also in the neighbouring countries.
Today he has two modern helicopters at his disposal: A Jet Ranger 206 for four as well a French Ecureuil AS 350 B for 5-6 passengers—or corresponding loads.
Whenever anything is to be lifted, transferred, transported or to be repaired—especially in areas reserved normally for pigeons and eagles- Helmut Haas is right at hand with his helicopters.

Heinz Haber, born on March 15th, 1913, at Mannheim, studied physics and astronomy, went to the USA in 1946 and developed at the USAF Air University the subject of Space Medicine, was nominated for the University of California in Los Angeles.

He published scientific works on spectroscopy, optics, physiological optics and space medicine.

Worked for Walt Disney in 1955, since 1959 scientific TV documentaries.

Founder and publisher of the "Bild der Wissenschaft" magazine.

Book publications include: "Menschen, Raketen und Planeten" (1953), "Unser Freund, das Atom" (1955), "Lebendiges Weltall" (1959), "Unser blauer Planet" (1964), "Der offene Himmel" (1967), "Unser Mond" (1969), "Brüder im All" (1970), "Stirbt unser blauer Planet" (1973), "Gefangen in Raum und Zeit" (1975), "Planet im Meer der Zeit" (1977).

Klaus Hashagen, born 1924 in Java, studied acoustic and composition at the Musikakademie Detmold. Since 1951 working first at the "Norddeutscher Rundfunk Hannover", since 1967 in charge of the Music Department of Nuremberg Studios of the Bayerischer Rundfunk (Bavarian Radio). Manager of "Ars Nova Nürnberg" and of the "Tage der neuen Musik Hannover" festivals.

Works for solo instruments, chamber ensembles, choir and orchestra; music for theatre, ballet and radio plays, electronic music and environments.

Walter Haupt was born in 1935 in Munich. He studied drums, conducting and composition at the Richard Strauss Conservatory and at the Munich Music College. He worked as orchestra musician in Stuttgart, then in the orchestra of the Bavarian State Opera (Timpanist). First successes as composer, e.g. with "Apeiron" (1968), a ballet première at the State Theatre in Kassel, after having spent three semesters with additional composition studies at the Salzburg Mozarteum under Hans Werner Henze.

In 1969 he founded the Experimental Stage at the Bavarian State Opera in Munich, with the support of the State Artistic Director, Günther Rennert. Since then Walter Haupt is the manager of the Experimental Stage and works as composer, conductor, stage producer, organizer and sound architect.

COMMISSIONED WORKS FOR EXPERIMENTAL MUSIC THEATRE

in Germany, Austria, England, Italy, Australia, Mexico, America: among others: "Sümtome", scenical-optical-acoustical collage, 1970/72, "Die Puppe (The Doll)", scenic action for actors, piano quartet and inflatable sex-doll, 1971 (performed at the Kassel State Theatre); "Laser", laser-light-environment for percussionist and one dancer 1972 (for the opening of the Olympic Games in Munich); "Sensus" in a dome-shaped projection area, 1972, "Contemplation", a light-sound-space-connex, 1974, "Dreams", experiment with light, word and movement in a variable scenic space (1977), "Neurosen-Kavalier" Opera Dipsa, 1980.

OPEN-AIR-PROJECTS:

"Music for a Landscape" 1973 (14,000 listeners), "Sound Cloud Above the Downtown of Munich", 1978 (50,000 listeners); "Linz Sound Cloud" at the International Bruckner Festival, 1979–1983 (100,000 listeners each). "Fire Theatre with Sound Cloud", Berlin 1984 (500,000).

ANIMATION PROJECT:

"Music Creativa", Join-In-Concert at the Linz Main Square, 1980, "Duineser Theaterversuche", Italy 1979.

COMMISSIONED BALLET COMPOSITIONS

by German Opera Houses: "Apeiron", 1968; "Laser", 1972/75; "Moirä", 1976; "Rilke", 1977; "Zofen" ("Lady's maids"), 1978; "Punkt-Kontrapunkt" ("Point-Counterpoint"), 1978; "Encontros", 1982; "Mars", "Metamorphosen", 1983; "Ausverkauf" ("Clearance Sale"), 1984.

OPERA:

"Marat" to the theatre piece by Peter Weiss, 1984.

TV-RECORDINGS:

"Laser", "Solo for One Piano" (repeated three times); "Solo for a Body"; "Neurosen-Kavalier"; "Im Bade wannen".

LECTURE AND CONCERT TOURS

in Germany, India, Australia, Italy, Spain, Turkey, Yugoslavia, Mexico.

AWARDS:

Festival Award, 1971; Furthering Award for Music by the City of Munich, 1974; numerous Press Awards.

Mike Hentz (Lyon), born 1954 in New Jersey (USA). In 1960 removal to Europe, since 1972 he has been working in the field of music-theater, campaigns, video-installations, since 1976 lecturer and guest professor for the Fine Arts in Zurich, Düsseldorf, Hamburg and London. Collaboration in the groups PadIt-Noildt, 1978 foundation of Minus Delta T, since 1980 Bangkok-project with Karel Dudasek and Bernhard Müller (a 5.5-ton stone was transported from England to Asia).

Foundation of "Archiv Europa" (modern ethnology), several publications.

Dr. Heinz Josef Herbolt, born 1932 in Bochum, Germany. He studied conducting at the Folkwang School in Essen-Werden, then musicology, Catholic theology and physics in Münster and Bonn. Since 1964 he is editor of the weekly newspaper "DIE ZEIT" in Hamburg.

Numerous publications in anthologies, author of many television transmissions about music, producer of live television concerts, recordings and documentary films about young artists, composers and ensembles.

Dr. Wulf Herzogenrath, born 1944, studied history of art. 1971/72 collaborator at the Folkwang Museum in Essen and head of the "Kunstring". Since 1973 director of the Cologne Art-Union. Besides catalogues of this art-union he publishes the "self-presentations" of twelve artists, musicians and architects (publ. Droste, Düsseldorf) and several publications concerning "Video". In 1977 he was responsible for the video-section of the "documenta 6" in Kassel. Since 1980 co-founder and head of the workshop group of German art-unions. 1981 he published "Videokunst in Deutschland" (video-art in Germany, Hatje Verlag, Stuttgart), 1983 "Nam June Paik" (Silke Schreiber Verlag, Munich).

Michael Hinton, born 1948. Studied music and composition at Oxford University, Trinity College of Music in London, and the Royal Academy of Music in Stockholm. Working since 1972 at EMS Stockholm as composer and designer of computer music instruments.

Linda Hoark-Strummer (soprano)

Born in Tulsa, Oklahoma. First singing studies at the age of 13, graduation from Tulsa University with diploma (Bachelor of Music Education). From 1974 two years at the San Francisco Opera and the Western Opera Theatre, subsequently at the St. Louis Opera Company (Missouri) and others. 1978 transfer to Europe, engagement at the Heidelberg Opera and guest appearances in Krefeld.

In 1980 contracted to the Linz State Theatre; radio broadcasts and concert tours.

Heinz Hochrainer, born in Vienna, November 1957

Studied with Muhammad Walter Malli and Franz Koglmann, took some semesters of musicology at the Vienna

University. 1983 record critic of the "WIENER" magazine.

Played with the following groups: UNDERGROUND CORPSES, TIRTUM 110, SUPERSTITION, VIELE BUNTE AUTOS, ROSACHROM, STANDART OIL, Alfred ZELLINGER, and others, took part in jazz workshops with Michael MANTLER and George RUSSEL. Recordings with CHUZPE—"Love will tear us apart".

Works with Peter Weibel since autumn 1983.

Milan Horvat. 1946 diploma of the Zagreb Academy of Music for piano, composition and for successfully absolving the concert-masters' school. In the same year he became principal conductor for the Radio Symphony, Orchestra Zagreb, which later on was to become the Zagreb Philharmonic Orchestra. Simultaneously he was named professor at the conductors' class of the Academy of Music. 1953 through 1958 chief conductor of the Zagreb Philharmony and guest at the Zagreb Opera. Since 1964 director of music of the Dubrovnik Festival. From 1969 to 1975 chief conductor of the ORF Symphony Orchestra. He conducted in almost all of the large cities of Europe, such as London, Paris, Zurich, Basel, Geneva, Milan, Stuttgart, Berlin, Prague, Moscow, Leningrad.

Concert tours lead him to Japan and to the USA. Guest conductor with the following orchestras: Berlin Philharmonics, Moscow and Leningrad Philharmonics, Vienna Symphonic Orchestra, Orchestre National de Belgique, RAI Symphony Orchestra, Orchestra of the Accadémia di Santa Cecilia, Rome.

Conducted several recording sessions for Philips, Decca and Vanguard labels.

Martin Hurni, born 1950. Saxophone and musical theory at the SWISS JAZZ SCHOOL in Bern. Final examinations in 1971. Studied music at the BERKLEE COLLEGE OF MUSIC in Boston, USA: Composition under John Bavicci and Jeronimus Kasciskas, as main subject electronic music under Mike Rendish and Jack Weaver. Graduation with the "Professional Diploma in Arranging & Composition" (1974).

Installation of his own studio besides the activities as music teacher. Full-time professional engagement in electronic music since 1980. Opening of the STUDIO FOR ELECTRONIC MUSIC in Bern 1983.