

Biographies R - Z

Prof. Arnulf Rainer, born 1929 in Baden near Vienna, at the age of 15 he decides to become an artist.

1949 short stays at the Applied Arts College and at the Academy of Arts in Vienna.

1950 founder of the "Hundsgruppe" together with Ernst Fuchs, Anton Lehmden, Arik Brauer, Wolfgang Hollegha and Josef Miki

1951 he turned away from the fantastic-realistic style, collection of photos "Perspektiven der Vernichtung", "Blindzeichnungen" and "Automatische Malereien", occupation with Buddha, LaoTse and the Upanishades

1952 "Zentralisationen", "Zentralgestaltungen", "Vertikalgestaltungen", "Horizontalgestaltungen", "Kreuzzentralgestaltungen"

1952-53 "Reduktionen"

1953-54 "Monoformen" and "Wolken", first photo-poses, some of them overpainted.

1954 "Übermalungen"

1956-57 "Kruzifikationen"

1964-65 first tests of hallucinogenous drugs: "Explosionen", "Farbkurven", "Kometenbahnen" 1966 Rainer draws at the University Clinic Lausanne in a Psilocybine-intoxication while being filmed.

1967-68 Paints his own face, first grimace-photos.

1969 intense occupation with the language of his body, first paintings over photos.

1970 Paintings over photos

1973 First gestical hand-paintings, foot and finger-painting

1977-80 intense discussion of the topic "Death"

1981 Professorship for painting at the Academy of Pictorial Arts in Vienna, member of the Academy of Arts in Berlin, Max-Beckmann-Award of the City of Frankfurt.

1982 Participation at the documenta 7, creation of the "Hiroshima" Cycle 1984 Exhibition at the Centre Georges Pompidou, Paris.

Prof. DDr. h.c. Roland Rainer, born 1910, graduated from Vienna Technical University in 1933, 1953 Member of the Board of the Austrian "Werkbund", 1954 professor for town-planning, regional planning and settlement matters at the Technical College Hannover, 1955 professor for overground engineering and design at the Technical College Graz, 1956-80 Head of a master's level class for architecture at the Academy of Arts in Vienna, 1958-63 City planner of Vienna, 1960-62 Rector of the Academy, 1962-63 Head of the Architecture Class of the Salzburg Summer Academy.

1980 President for the Austrian Art Senate, Chairman of the Monument Protection Counsel at the Federal Conservation Authority, 1982 Dr. honoris causa of the Technical University Vienna.

Many constructions, town halls, settlements etc. Numerous publications, especially on town planning, housing, architecture; publicity work: lectures, interviews, congresses etc.

Josef Anton Riedl, born in Munich in 1931.

Studied with Hermann Scherchen; inspired by Pierre Schaeffer; encouraged and supported by Hermann Scherchen and Carl Orff.

Having worked on the development of an equipment for producing and processing electronic sounds for the soundtrack of a full-length experimental film on industry ("Impuls unserer Zeit" 1959), he initiated the foundation of the Siemens Studio for Electronic Music in Munich (1960-1966) and became its artistic director.

Together with Stefan Meuschel he made documentary films on electronic music by various European studios for presentation in cinemas and on television (1966-67).

He was responsible for the organization and the program of the performance series "Neue Musik", "Neuer Film", "Jazz" (since 1960) and "Traditionelle Außereuropäische Musik" (since 1972) of the municipality of Munich. Publication of the periodicals "Neue Musik" and "Neuer Film". Founder and director of the "Kulturforum" and the "Tage Neuer Musik" of the municipality of Bonn.

Cooperation with film producers (Lenica, Kristl, Reitz, Reitz/Kluge), theatre people (Kortner), artists, architects (Göhl, Nestler, Ruhnau): "Die Utopen", 100 Blatt Schreibblock", "Sekundenfilme" (1967, 68, 69; Kristl), "Kommunikation", "Geschwindigkeit" (1961, 63; Reitz), "Unendliche Fahrt" (Intern. Traffic Fair Munich 1965; Reitz/Kluge/Nestler), "Leonce and Lena", "The Tempest" "Antony and Cleopatra" (1964, 68, 69; Kortner), Pinter's "The Caretaker", Beckett's "The Game" (1961, 64; Meuschel), "Spielstraße" (Cultural Program of the Olympic Games Munich 1972; Ruhnau).

Since 1967 he has realized multimedia compositions, audio-visual concerts, environments and events, concerts with a synthesizer ensemble and self-made instruments, projects for children and amateurs at festivals at home and abroad (Athens, Barcelona, Berlin, Berne, Bonn, Bourges, Buenos Aires, Bremen, Brussels, Como, Donaueschingen, Florence, Frankfurt, Graz, Calcutta, Kassel/documenta, Kiel, Cologne, London, Lugano, Madrid, Milano, Metz, Mexico City, Montepulciano, Montevideo, Montreal/EXPO, Munich/Olympic Games, Nuremberg, Orleans, Pamplona, Paris, Rio de Janeiro, Rome, Santiago, São Paulo, Venice/Biennale, Warsaw, Zagreb/Biennale) and in the course of a two-month tour through South America (1980), together with the group "MUSIK/FILM/DIA/LICHT GALERIE" founded by him. In 1984 presentations at festivals in Brussels, Hannover, Munich, Puerto Rico, Lisbon, Manila, Bangkok, Rennes, Lille. Vocal, instrumental, concrete (since 1951) and electronic (since 1954) music; multi-media events (since 1964): "MUSIK/FILM/DIA/LICHT GALERIE", "Medienstraße", "KLANG/LICHT/DUFT SPIELE", "Douce-Amère", "Audiovisual Events—John Cage/Josef Anton Riedl"; music for self-made instrumentaries (since 1974): "Metallophonic Raum—Klangwerkstatt", "Glas-Spiele"; Acoustic (1951/60, since 1977) and Optical (1960) Soundpoems; graphic and text scores: "Rhipsalis"/"Siphium" (1970/72), special film/music scores: "Geschwindigkeiten" (1963).

Recent work: "Klingleuchtlabyrinth—Tropfenabläufe/Verspannung", "Epiphyt" for synthesizer ensemble (5 performers/live, 9 performers/tape), "Glas-Spiele", "KLANG-EXKURSION" for material found in nature, "Landschaftsbeschreibung II composing of compositions" (vocal, instrumental, concrete and electronic music), "Vielleicht ist es so—sound composition", music for the film "Un chien andalou" (Buñuel/Dali). In progress: "Sila Silaspihr" (album; duration about 4 hours) with pieces for various casts among others for synthesizer and drums,

chorus, percussion ensemble as well as sound-poems ("Drawing—clapping/drawing—drawing").

Awards: Award of the Bayerische Akademie der Schönen Künste, of the German Olympic Committee, Music Award of the Town of Munich, Schwabinger Kunstpreis für Musik der Stadt München, Federal Film Award (Berlinale), gold medal of Accademico d'Italia.

Pierre Rigopoulo, born in Paris in 1955. He started his career with piano studies, later on however he preferred percussion, which he studied under Gaston Sylvestre, as well as the "Zarb" with J. P. Drouet, Bruno Caillat and Djamchid Chemirami.

He participated in the creation of the "opera parodique" and is a member of the percussion quartet "Toucher".

Lately he concentrates upon improvisation with one musician/composer.

Right now he is working with Pierre Favre.

Géraldine Ros is still at the doorstep to her musical career.

Since her earliest youth her creative talents have manifested themselves in a very distinct manner: The writing of pieces and the love for the theatre, the choice of specific sounds and the timbre of her voice, all of which has been leading her in a very natural way to composition and to the study of instruments and rhythms.

Pierre PETIT noticed her and entrusted her with the preparatory classes at the Ecole Normale de Musique (Paris) to which she devoted herself for four years.

This did not keep her from continuing her studies of harmony, counterpoint and musical analysis and from further improving her voice in France and abroad.

For her abilities she was granted a scholarship at the Hochschule für Musik in Hamburg, which was exceptionally extended to a second term.

She then became one of the students of György Ligeti, who endowed her several times with the first performance of his works.

On June 3rd, 1984, Geraldine finished her second year of studies of vocal music and composition in Hamburg. Her present commitments are:

– On February 22nd, 1984, L'INTROIT from the REQUIEM by Geraldine Ros was broadcasted on the first programme of Austrian Radio.

– On April 12th, 1984 she interpreted as soloist the soprano part of Mozart's REQUIEM in Hamburg (with the Hamburg Philharmonic Orchestra).

– On May 4th, 1984, in Paris: Vocal recital in the Centre Musical BÖSENDORFER (8 arias from operas and two of her own compositions).

– On May 28th, 1984 in Freiburg: Recital of contemporary songs at the Freiburg Theatre and German première of five songs by György Ligeti.

– On June 28th, 1984, Aix-en-Provence: Theatre and Concert Event in the course of a festival arranged and broadcasted by Radio France Musique, Interpretation of "Nuits d'Eté" by Berlioz.

– In 1984: 30-minute transmission on NDR.

– In 1987: Engagement at the Berlin Festival First Performance of three songs especially composed for Géraldine and this festival by GYÖRGY LIGETI.

WORKS:

1973—"Grande Suite"—Ballet for piano and then orchestrated

1975—"Sonata" for piano

1976—"Adagio" for string quartet 1977—"Suite Baroque" for piano

1978—"Prelude et Fugue" for piano—première in Toulouse on October 25th with the pianist Walid Akl

1979—"Improvisations" for soprano and organ—première at Toulouse with Geraldine ROS and Denis Mathieu Criquet

1982—"Sieh den Himmel" ("See the Sky") after a poem by R. M. Rilke, for soprano, piano and drums—first performance in Paris in October by Geraldine Ros, Thomas Russel and Guy-Joel Cipriani (recorded by France Musique and TV FR 3 in July 1983), Durand Ed.

1983—"Lamento" for soprano and piano—première on August 8th at the "Festival de l'Escarène" in Nice, recorded by France Musique

—"Sieh den Himmel" for soprano and 2 instruments—première on August 30th at Point Safe Esprit, Avignon

– "Introit" for the REQUIEM for soprano and tape-recorder— première on October 17th in Hall in Tirol

– "Les Yeux Fermés" for violin solo— première on October 24th at the Salle Gaveau in Paris with Ivry Gitlis.

Thomas Russell is Californian. He got his Bachelor's diploma for music at the Peabody Conservatory in Baltimore, where he was trained by the famous pianist Leon Fleisher. He graduated with his Master's from the University of Southern California in Los Angeles.

Thomas Russell played in concerts in the United States and all over Europe. He was awarded several prizes: the International Bach Award in Washington D. C., the International Schubert-Preis in Vienna and lately the Tchaikovsky Award in Moscow.

Thomas Russell is specialized in chamber music and accompanying. He is lecturer at the Hochschule für Musik und darstellende Kunst (College of Music and Arts) in Hamburg.

Bo Rydberg, born 1960/02/28 in Gothenburg. Has studied musicology and counterpoint in Lund, Stockholm and Uppsala. Participated in the Darmstadt-Ferienkurse 1982. Studied electro-acoustic music during 1983/84 at EMS Stockholm.

Kurt Rydl. The bassist Kurt Rydl was born in Vienna in 1947. In 1967 he entered the Academy of Music and Performing Arts in Vienna and spent a year at the Moscow Academy on a grant. He graduated from the academy in 1972 and immediately was engaged in Linz. Guest appearances lead him to Venice and Stuttgart, where Wolfgang Windgassen contracted him for the seasons of 1974 through 1977. In 1971 he won the 1st and 3rd prize, in 1974 the 2nd prize at the Vinas-contest in Barcelona, in 1972 the second prize at the Grand Prix du Chant in Paris. In 1977 he was taken under contract at the Vienna State Opera, where he distinguished himself in several important roles. A huge repertoire of about 55 parts in German, Italian, French and Russian languages allow him to make guest appearances all over the world. He participated at the festivals of Bayreuth, Salzburg, Vienna, Lyon and Hohenems and sang for broadcasts as well as for recording sessions under the conductorship of Kulka, Santi, Solti and Karajan.

Kaija Saariaho was born in Helsinki in 1952 and started her musical career with the study of composition under Paavo Heininen at the Sibelius Academy in 1976. Furthermore she studied at the Helsinki University and at the University for

Industrial Arts in Helsinki.

She participated at the Darmstadt Summer Courses 1981 and 1982 and continued her studies in 1982–83 in Freiburg with Brian Ferneyhough and Klaus Huber.

Since 1982 she studies and works at the IRCAM, where she is actually working in musical research. In some of her works, Kaija Saariaho turned towards concrete music and a special kind of musical theatre, where the music is directly connected with the light (for instance in "Study for Life", 1982). Among her major works rank: "Sah den Vögelin" (1981) for soprano, flute and oboe, violoncello, "prepared" piano and live-electronics; "Im Traume" (1980) for violoncello and piano; "Vers le Blanc" (1982) for digitally processed tape (at IRCAM); "Lacanisme de l'aile" (1980) for flute solo; and "Verblendungen" (1982-84) for orchestra and tape, produced at the computer of the numerical studio of IRCAM in Paris.

Urban Sax. Historical Review

URBAN SAX—the convergence of musicians with the same musical experiences in a hitherto unknown manner—was founded by Gilbert Artman as an aftermath of a sequence of rather curious circumstances.

The music produced by the group is the result of a series of "sound manipulation" projects. In the beginning there was the question of animating a town in southern France (Menton) during summer 1973 on the occasion of a festival of classical music. Gilbert Artman had provided four sound generators to produce "pure frequencies" through a number of loudspeakers distributed in a line along a road and encircling a square in the old downtown.

There, in the centre, was a podium, where eight saxophone-players should have completed what could have been the first attempt to produce an urban "Sound Cloud". Due to financial reasons, however, this project was never realized. But this—at least surprising—start may very well partially explain the "Single Sound Strategy" employed by URBAN SAX: it is the grand-granddaughter of the sequences of frequencies that should have been emitted by those loudspeakers.

Somewhen about September 1976, three years later, Gilbert Artman finds himself in contact with some saxophonists—and again exposes his idea: For the first time he meets enthusiasm! The experience seems attractive, and soon a dozen of players are found. Rapidly the general conviction is: sixteen musicians are the optimum, considering the motives superposed. But the escalation does not come to halt there: twenty, then twenty-four, and finally more than thirty saxophone players start working out with precision musical bows upon each other, continuous sounds, endless spirals and other surprising sound effects.

In fact the number of members of URBAN SAX is always larger than those people you see on stage playing, in order to be sure to assemble the number necessary for each single event.

In 1978 the music is enriched by human voices: some ten chorus-singers appear after their participation in the production of the second record. Even here, the point is not "singing" in the classical sense: breathing sounds, percussion effects, simulated words mix themselves with the loops of the melody.

Urban Sax appear on stage either in white or in strange black costumes, wearing metallic reflexes on their skins, or else their faces are covered. Gilbert Artman togs the group out, and by and by, as the music is enriched, Urban Sax takes the habit of invading "different" places: the interventions develop, some groups of Urban Sax appear, disappear, pop up clouds of sound and smoke. So they overflow squares, buildings of underground galleries, make towns vibrate under their uncommon chant. (Those actions, based on the plan to make a town resound, naturally are designed individually and prepared with care according to the given local possibilities).

Since summer 1979, those interventions have taken a new dimension: individual and transportable equipments give to the voices the power of saxophones, and, as an extra feature, an optional electronical or synthetical characteristic. But above all, every musician is equipped with an FM receiver. Thanks to a central transmitting unit ("art director"), the musicians can play with precision and mobility, in perfect exactness, without even hearing or seeing each other!

So their "taking possession" of a place is much more complete: It is very surprising to meet members of Urban Sax, who seem to be autonomous, without leadership, although synchronized in music and gesture according to an exact scheme. Thus they can start from places a couple of hundreds of meters distant and nevertheless meet in play and counterplay, after perhaps having toured all the town in little electric vehicles or by the means of public transport! Instrumentalists and singers are of different musical origin generally—but not always "non-classical". The particular use of saxophones and voices demanded by Gilbert Artman is based on their "non-tempered" particularities, on the fact, that they may "fluctuate" and move around a theoretical note. This cannot be achieved without shaking the more classical conceptions. The musicians have been chosen according to the relations they have with their instruments, and this again is not without a connection to the behaviour of the individual to be observed in its appearance.

"Frisbee" Erich Schindl: Born in Heidenreichstein, Lower Austria in 1957

1969 first encounter with vibration (first and last time he built a guitar with wire-vibrators himself)

1971 he learns to play guitar in the traditional sense himself

1974 initiates the ZYTACOREAN TIRTUM GANG, the term Tirtum is cultivated by mixing colours, sounds, rocks, lumber...) at actions of the Zytacoraeans in the Zytacium with tar and mud (

1978–1980 performances with the Z. Tirtum Gang: Haluk's Halbmond, University of Technology, University of Agriculture, Café Landgraf—Linz, Mödling, Museum of the 20th Century...

1980 tours through the country with "Keller-Rock" (album "Keller-Rock")

since 1979 pragmatized environment

1980–1982 psychedelic guitar with "THE VOGUE"

1981 his single "The Frozen Seas of 10" places second in the hit parade of channel 3 of Austrian Radio, subsequently numerous performances: Stadthalle Wien (Pop-Krone), U 4, Metropol, Camera, Linz (Café Landgraf), Linz (university), Salzburg (Das Kino), Sophiensäle, Arena, Amerlinghaus... His LP "A Doll Spits Cubes" largely sold to the US, GB and FRG and was soon a collector's item Goldmine (US): "Best Euro-Psycho-Beat-Band Going Today!!!"

1982 guitarist with "AUSSER ATEM", numerous performances in Vienna, Graz, Klagenfurt, Innsbruck, Bregenz, Kufstein

1983 guitarist with "DIE NERVEN & Pas Paravant" (still existing project group)

1983 recordings with "RONNI URINI & the last poets" for the US

since 1984/1/1 guitarist with "Peter Weibel & Noa Noa"

free lance contributor to Ö3—Austrian Radio, channel 3, and various

magazines: "Musicer-Music News" (FRG), "Falter" (Vienna)

RECORDS:

1980 ZYTACOREAN TIRTUM GANG "Keller-Rock" (EP) Razz-Rec.

1980 THE VOGUE "Donaustrand" (EP) Blue Wave Rec.
1981 THE VOGUE "Pill Girl/Step Inside" (Single) Vogue Rec.
1981 THE VOGUE "The Frozen Seas of IO" (Single) GIG Rec.
1982 THE VOGUE "A Doll Spits Cubes" (LP) Ton um Ton Rec.
1983 AUSSER ATEM "Körperteile-Teilkörper" (LP-Sampler) WEA
1983 AUSSER ATEM "Außer Atem" (EP) TUT-Rec.
1983—84 DIE NERVEN various titles on cassette samplers "May I Have a Record Contract" Vol. I-V

Hans-Werner Schwarz, Age 41, married, one son.

After absolving a scientifically oriented grammar school and after a company training for sound engineering at a German broadcasting company, I continued my studies in this direction at the "Rundfunktechnisches Institut" in Nuremberg. Although at that time there were almost no music-synthesizers, I could generate and shape electronic sounds with custom-built devices. During the following ten years of practice with a German and an American broadcasting company I had the opportunity of enlarging on these experiences and of making practical use of them, e.g. in the production of radio plays or similar things.

After switching over to the computer industry (IBM) I enlarged my knowledge in the field of digital techniques computer techniques, especially under the aspect of electronic music. For the last three years I have been working in sound engineering at the Pfalztheater in Kaiserslautern. During this time I developed the cybernetical system for the control of sounds through dance movements.

Robyn Schulkowsky, born in Eureka/South Dakota (USA) in 1953.

Musical instruction since six years of age.

Studied music—major: drums and percussion at the University of Iowa from 1971-76.

Tympanist and drummer with the Tri-Cities Symphony Orchestra, Cedar Rapids Orchestra, Symphony on the Sound, Santa Fe Orchestra, New Mexico Symphony Orchestra.

1977-80 chair at the University of New Mexico Chamber music group participation: Iowa Percussion Quartet, Stockhausen/Schulkowsky-Duo, Caskel-Trio, Ensemble Modern of the Junge Deutsche Philharmonie, Transit Ensemble of the Westdeutscher Rundfunk—broadcasting society, MUSIK/FILM/DIA/LICHT-Galerie and others.

Future projects: performances at the universities San Juan/Puerto Rico, Bangkok; festivals in Rennes and Nizza; concerts in Frankfurt (Old Operahouse), Munich, Bonn and Cologne: tour through the USA.

Prof. DDr. Rolf Schwendter, born 1939 in Vienna. Studied law, political science and philosophy at the University of Vienna. 1959–67 he founded an informal group which was engaged in questions of alternative culture and politics. Besides he worked as dramaturgist, stage manager and song-writer. 1971–74 assistant at the institute for political science of the University of Heidelberg, Germany, since 1975 professor for deviance research at the "Gesamthochschule Kassel", Germany.

PUBLICATIONS:

Modelle zur Radikaldemokratie, 1970; Lieder zur Kindertrommel (record), 1970; Notate zur Kritik der alternativen Ökonomie, AG SPAK, 1975; a. s. o.

Walter Schröder-Limmer, born 1938 in Frankfurt/Main. Studied composition and electronic music in Darmstadt under H. Heiss, 1957–59 at the international summer courses he had the first premières. Worked as oboist, since 1964 in general school service (music, arts), occupying himself with improvised music, from 1968 teacher at the Wolfsburg Music School, from 1970 specialization in electronic sound productions, first conception of "musical objects", 1972 break in the activities due to accident consequences, 1974 teacher at the cooperative school center Kreuzheide, from 1976 occupation with visualized music (video music), works with the video-synthesizer. Since 1978 known as video-artist, since 1979 computer music and cybernetic music. Lives in Wolfsburg.

COMPOSITIONS:

Piano studies, "Programme" for short waves, orchestra piece 1975, Singspiel, anti-piece for organ, "Felder" for improvisation ensemble, Bit/Bach, musical objects, synthetic landscape, video-music, debate (audio- and video-version), different "music-objects", speech game, cybernetic music.

Performances, concerts, videos and exhibitions in:

Darmstadt, Frankfurt, Nuremberg, Berlin, Cologne, Essen, Hamburg, Hannover. 1982/83 he was present at the touring exhibition "video kunst".

Manfred Schu, born on 12-21 in Viennezia, working in Vienna.

At the age of six good scholarly education at the school of the order of the "Schulbrüder", created his first sensational works during lessons in drawing, painting and music. By his tenth year he has produced such important drawings and clay objects as "Mike Nelson", "Horses in the Storm", "Prince Valiant as an alpine farmer's son". At ten, he devoted his life completely to music and started interpreting works of Mozart as one of the members of the Vienna Boys Choir.

Intensive studies of astronomy and physics.

At the age of twelve, first great vision of UbiUbi (the term being developed only in 1983), a vision of a neutronstar and collapsar in the form of a theoretical treatise and a continuation thereof in "The reduction of matter as such" by eliminating the electron.

1976–82: Studies at the University of Vienna, at the Vienna University of Music and Acting and the University of Applied Arts, lecturer at the latter institution.

Since 1979 numerous exhibitions and performances of compositions in Austria and abroad.

Since 1980: Music-machines

1983: The system of UbiUbi and its findings is drawn up. Co-founder of the circle "Antinome Urmuse" and of REM.

Selection of works and performances:

1981: Föhnfever in Switzerland, for the easterly winds make the scrotum shrink and the penis short; operetta trio (with Notburga Dorfinger and Hannes Priesch).

1982: At one time any/mumble, grumble/work should be/boom, zoom/ left unfinished.

1983: The riddle of Gondwana about the heart—sinfonia Antarctica;

UbiUbi I/without title

1984: UbiUbi/84, expansion of the quantum theory by means of a collapsar;

sinfonia data opera;
Intelligible Antinomies—Symphonie (together with artist Peter Egger).

Prof. Dr. Franz Seitelberger, born in Vienna on Dec. 4th, 1916, Matriculation examination in Vienna, 1935, Graduation (Dr. med. univ.) from the Vienna University in 1940.
1950: Approbation as neurologist and psychiatrist
1951: Joining the Neurologic Institute of Vienna University, under Prof. Dr. H. Hoff
1954: lecturer for neurology, neuro-anatomy and neuro-pathology
1959: Professor of neurology and Head of the Neurological Institute
1960: Visiting Professor at the National Institutes of Health, Bethesda, USA
1961: Foundation of the international magazine "Acta Neurologica"
1964: Corresponding member of the Austrian Academy of Science
1965: Scientific member of the Max-Planck Society for the Furthering of Science
1966: Member of the International Brain Research Organization
1968: Member of the Austrian Academy of Science Foundation and Director of the Institute for Brain Research of the Austrian Academy of Science
1974–80: President of the International Society for Neuropathology
1974/75: Dean of the Medical Faculty of Vienna University
1977–79: Rector of Vienna University and Chairman of the Austrian Conference of Rectors
1977/78: Prorector of Vienna University
1982: President of the 9th International Congress for neuro-pathology in Vienna

AREAS OF WORK:

Metabolic diseases of the nervous system
Geriatric diseases of the brain
Inflammation diseases of the nervous system and Multiple Sclerosis
Brain evolution
Medical anthropology.

Mariko Senju was born in Tokyo, in 1962. When three years old she began to play the violin under Mr. Saburo Sumi, and when nine years old got into the activity of performance. In 1975, she played "Concerto for two violins and strings" (J. S. Bach) with Toshiya Eto and the NHK Symphony Orchestra at "the 1st Wakai-me-no-concert". Since then she has been studying under Mr. Eto. In 1977, Senju` got both the first prize of "the 46th Music Concours of Japan" (held by mutual aid of The Mainichi and NHK) and the Leucadia prize, and held many memorial concerts all over the nation. Soon after she was offered the opportunity to play as the soloist at the 204th Subscription Concert of Tokyo Philharmonic Orchestra under the leadership of Kurt Wöss, and many other orchestras, and appeared on several TV and radio programs such as that of NHK, etc...
In October 1979, she got the fourth prize at "the 26th Paganini International Competition" held in Italy, and back in Japan she showed active performance on "Golden Pops Concert", "TV Concert", etc., and made a recording of a sound track for a film.
In November, 1980, she played at the 823rd Subscription Concerts of NHK Symphony Orchestra conducted by Otmar Suitner.
In 1982, she received a "Special Award at The 26th Overseas Expeditionary Concours". At present, she is senior at Keio University, majoring in philosophy. (Keio University is where Isao Tomita also graduated from.) After being absent from concert activities for 2 years, Mariko's own recital is scheduled in July, 1984, in Tokyo with full enthusiasm.

Prof. Dr. Roman Sexl, born in Vienna on October 19th, 1939, 1957–61 Studied physics and mathematics at the Vienna University
1961 Graduation (Ph. D.)
1967 Lecturer at the Vienna University.

POSITIONS held:

Assistant, Vienna 1961/62,
Institute for Advanced Study, Princeton 1962/63
Assistant Professor, Seattle 1963
Research Associate, NYU 1963/64
Assistant, Vienna 1964–66
Assistant professor, Maryland 1967
Center for Theoretical Studies 1967
Associate professor Georgia 1968
Professor and Head of the Institute for Theoretical Physics, Vienna, since 1969
Departmental Head at the Institute for Space Research of the Austrian Academy of Science 1972–76
Member of the International Committee for the General Theory of Relativity and Gravitation since 1974
Chairman of the International commission for Physics Education since 1980

HONORATIONS:

Felix Kuschenitz Award, 1975
Robert Wichard Pohl-Award (awarded for the first time), 1980
Member of the Editorial Boards of:
Acta Physica Polonica since 1977
European Journal of Physics since 1979
European Journal of Science Education since 1980
General Relativity and Gravitation since 1977
Physikalische Blätter since 1975
Physik und Didaktik since 1976
Physik in unserer Zeit since 1982
EDITOR OF THE BOOK SERIES Facetten der Physik, since 1979
Edition Vieweg (together with K. von Meyenn) since 1982
Boltzmann Complete Works since 1981
Vieweg Physik Reihe (together with H. J. Jodi) since 1983

Der Singverein der Gesellschaft der Musikfreunde in Wien

This Singing Association was founded in 1858 as a sub-department of the Society of the Friends of Music in Vienna, which had been of great influence on musical life in Vienna since 1812. The foundation ceremony with Palestrina's "Iste confessor" Mass was followed after a few months only by the first public appearance with Handel's oratorio "Judas Maccabeus" in the Redoutensäle of the Imperial Court Palace in Vienna.

Since then almost all of the great works for choir were repeatedly interpreted—mostly in the original languages—under the most famous conductors of their time. In the last decades among others Bruno Walter, Wilhelm Furtwängler, Hans Knappertsbusch, Otto Klemperer, Dimitri Mitropoulos, Karl Böhm and above all Herbert von Karajan conducted the choir. As the concert director of the Society of the Friends of Music he has been working with the choir since 1947 and has conducted about two hundred concerts until present as well as numerous recording sessions. Under Karajan the quality of musical performance of the choir was increased to such an extent, that these productions were met with approval all over the world. Invitations for concert tours soon followed. Thus since the end of World War 11 72 concerts have been performed in Austria, among others at the Salzburg and Bregenz Festivals of Music as well as every year at the Easter Festival in Salzburg, and 67 concerts were given in Belgium, Italy, France, Germany, Greece, Switzerland and Spain.

More than 70 choir works were entrusted to the choir for first performances by renowned composers, such as the "Te Deum" by Anton Bruckner or the "Psalm 150", or, more recently, "Das Buch mit Sieben Siegeln (The Book With Seven Seals)" by Franz Schmidt, "Gilgamesch" and the cheerful cantata "Wer einsam ist, der hat es gut" ("Who is lonely, go it fine") by Alfred Uhl. Not seldom were these premises conducted by the composers themselves: Brahms, who was concert director for three years, conducted the first total performance of the "German Requiem" as well as the première of his "Alto Rhapsody" and of the "Song of Destiny", Hector Berlioz directed the première of the "Damnation of Faust", Franz Liszt his "Grand Mass".

Gustav Mahler directed the first performance of his Symphonies No. 2 and 3 and asked the choir to the first performance of his Symphony No. 8 on September 12th, 1910 in Munich.

In the sixties Benjamin Britten conducted his "War-Requiem" and Frank Martin his "Golgatha". Since Herbert von Karajan first directed the choir in 1950, he remained true to it. Wherever possible, he played with his favorite choir and made tours and records with it.

Sokal, born in Vienna in 1954.

He took classical piano and clarinet lessons from 1964 till 1970. In 1974 he toured Greece and Hungary and performed intensively with TIMELESS and other groups for the following 3 years. In 1978 he joined the VIENNA ART ORCHESTRA. He was co-founder of the ART FARMER QUINTET in 1979, and from 1980 through 1984 he played at all major festivals in Europe with this group, the VAO with whom he also appeared in India and Siam.

1983: Recording session in NEW YORK with Wolfgang Puschnig, Mike Richmond and Wolfgang Reisinger.

Concerts with Fritz Pauer, Art Farmer, Kenny Clarke Quintet, Daniel Humair/Harry Pepl/Dave Holland a.o.

Dorothy Stone. Flutist Education: Manhattan School of Music 1976–80 B.M.

Helena Rubenstein Foundation Scholarship

California Institute of the Arts 1980–82 MFA.

Special Music Full Scholarship

Additional Flute Studies: Harold Bennett, Harvey Sollberger, Marcel Moyse, Thomas Nyfenger, Julius Baker

Composition Studies: Stephen L. Mosko, Mel Powell

Founding Member of the California EAR Unit, new music ensemble in residence at California Institute of the Arts

Associate Music Director of Karlheinz Stockhausen's "Sternklang" for the 1984 Olympics Arts Festival

Performs frequently as soloist on concerts of the California EAR Unit, and has appeared as soloist at the Holland-American Festival, the

CalArts Contemporary Music Festival, the Symposium of New Music at the University of Kansas, and on KPFC and KFAC radio.

Premières of many solo flute pieces including Vinko Globokar, Stephen L. Mosko, and Morton Subotnick.

Other activities include participation in: Dance Theatre Workshop, American Dance Festival, Ojai Music Festival, Independent Composers Association Concerts, Monday Evening Concerts, Los Angeles Chamber Players, Twentieth Century Players, Long Beach Grand Opera, Manhattan Orchestra, Rome Festival Orchestra.

Recorded on Crystal and Nonesuch Records.

Prof. Dr. Hans Strotzka, born 1917, Social Psychiatrist, Psychoanalyst. Head of the Institute for Depth Psychology and Psychotherapy of the Vienna University. Main areas of work: comparative psychoanalytical research, development of psychotherapeutical methods, which are economically bearable.

Main PUBLICATIONS:

Fairneß, Verantwortung, Fantasie. Eine psychoanalytische Alltagsethik. Deuticke Verlag, Vienna 1983

Psychotherapie und Tiefenpsychologie, Ein Kurzlehrbuch. Springer Verlag, Vienna 1984, 2nd edition.

Balduin Sulzer was born in 1932 in Großraming, Upper Austria. After his matriculation examinations he started philosophical-theological studies in Linz and Rome and was approved as history teacher at the Vienna University. His musical training was started at the Bruckner Conservatory in Linz with the subjects piano, organ, double-bass and composition and continued then on the occasion of a stay in Rome at the Papal College of Ecclesiastical Music. In 1960 he finished his musical training at the Vienna Music College with a graduation in the subjects musical education and piano. Since that time he is working as a teacher at the Wilhering Abbey High School, at the Grammar School for Employees in Linz and from 1970 to 1982 as a répétiteur at the Bruckner Conservatory. Since 1974 he is working at the Linz Music Grammar School and built up the "Jeunesse Orchestra" with the school's pupils. Since 1981 he also serves in the function of Master of the Chapel of the Linz Cathedral. In 1970 he was granted the Talent Furthering Premium. In 1977 he was awarded the Culture Prize of the Federal State of Upper Austria for Music. The catalogue of his works includes about 95 opuses, among the numerous pieces for chamber orchestra, organ, piano and choir we find 6 instrumental concerts, a symphony, the "Passio Crucis", the "Historia de Nativitate Domini", the cantata "De Profundis" and the opera "In seinem Garten liebt Don Perlimpin Belisa" ("In his garden Don Perlimpin loves Belisa").

Sylva is 36 years and Italian. Her artistic position is somewhere in the empty space between fashion, design and interpretative arts (which she also studied) and she has had also a thorough training as advertising artist and designer of animated cartoons.

Starting from different influences (Bauhaus, futurism) she develops an artistic form of aesthetical alienation of the materials of the post-industrial society.

Water-pipes, plastic hoses, car spares and and and... are assembled to be parts of garments, belts and jewellery—a mixture of provocation and raw sketching, of synthesis and overacting—very Latin, in any case.

The costumes are real sculptures, and the break into the world of fashion through this over-artistical attitude as well as its contrary, the profanation of the sublime world of Art through the production of simple garments, both together question the traditional separation of these two areas and makes the strict observance of the disciplines' limits become an obsolete matter, considering that the Bauhaus already cared for (at least partially) closing this gap.

Many creations for films, theatre, fashion shows and performances have thus come into life. Lately (June 1984) a collection was chosen for the "Estate Romana" ("Roman Summer") and presented in a fashion show on the roads of the Italian capital.

Tanztheater Wien

Coco Auriou, born in Angoulême, France. Education at the Rosella Hightower School in Cannes.

Manfred Biskup, born in Riedlingsdorf, Austria. Studied anthropology in Leuven; now he is scientist in the European Coordination Center for Sociological Research in Vienna. Foundation member, organizer and dramaturge of the Vienna Dance Theatre.

Christian Camus, born in Angoulême, France. Education at the Rosella Hightower School in Cannes and at the Mudra School in Brussels.

Katalin Lörint, born in Budapest. Education at the National Ballet School of the Hungarian Opera and at the Mudra School in Brussels. She was soloist in the Cullberg Ballet and in the Ballet of Pécs.

Liz King, born in Salisbury, England. Studied at the Royal Ballet School and danced with John Cranko in Stuttgart and Munich, then in the Royal Ballet de Wallonie. Since 1977 she lives, teaches and choreographs in Vienna. Foundation member and choreograph of the Vienna Dance Theatre.

Esther Linley, born in London. After her education at the Royal Ballet School she was engaged at the Amsterdam Het Nationale Ballet and as a soloist in the Basel Ballett and at the Ballet Royal de Wallonie. Foundation member of the Vienna Dance Theatre.

Roderich Madl, born in Salzburg, Austria. Studied at the Mudra School in Brussels and at the Rosella Hightower School in Cannes.

Harmen Tromp, born in Amsterdam. After his education at the Scapino Akademie he was soloist at the Nederlands Dans Theatre, at the Amsterdam Het Nationale Ballet and at the Ballet of the Basel Theatre. Foundation member of the Vienna Dance Theatre.

Isao Tomita, 1932 born in Tokyo. Soon after Tomita was born, his father who was a medical doctor, took him to China and he lived in Tsingtao and in Peking until he was 7 years old.

In those days in China, there still existed various castle walls and buildings, which had special elaborations of sound effects. His father often took the little son to those places. The most impressive one to this child was an old curved castle wall, located in a ruined field, where the birds twitterings and his father's voice were heard with strange echoes. Moreover, for instance, even though his father was unseen because he had hidden himself behind the curved castle wall, his voice was heard right close by or with a slight movement of the position, the voice could be heard from entirely different directions. This experience of Tomita's childhood certainly seems to have given an opportunity for him to take an interest in the space-of-sound effect.

1951: When Tomita was 19, he happened to hear Stravinski's "Rite of Spring", conducted by Pierre Monteux, on FEN (Far East Network, which is a radio broadcasting for the Americans) program. He became completely captivated by it and made a purchase order of the album to RCA records in America. At that time, a LP was still so rare that it was almost impossible to obtain in Japan.

1955: Graduated from Keio University, but while Tomita was still a student at that university, he started to take private music lessons from Kishio Hirao and Kojiro Kobune in composition.

1956: Composed a special music piece for the Japanese delegation to the Melbourne Olympics.

1961—present: Started to compose for various NHK year-round grand-drama TV programs, as well as opening and closing themes of NHK TV news, interviews, documentary programs, etc.

1966: Tomita's symphonic poem, "The Great Emperor of Jungle", was given a special award at the cultural ministry's art festival.

1972: Imported the Moog synthesizer to Japan and began to work with it.

1973: Made an exclusive agreement with RCA Records in America.

1974: Was awarded a "special TV grand prize" for his contribution to promote the television culture in Japan.

His first synthesizer LP record, "Snowflakes Are Dancing", received NARM's (National Associated of Record Merchandisers) "Best Classical Record of the Year" in 1974.

In addition, it was nominated for "Grammy Award" in four categories including the category of "Album of the Year".

1975: Following "Snowflakes are Dancing", Tomita's "Pictures at an Exhibition" also received NARM's "Best Classical Record of 1975" for two consecutive years.

Furthermore, Tomita was awarded with the "Best Classical Artist" by the American "Billboard Magazine".

1979: Tomita received the "Best Studio Synthesist" of the American "Contemporary Keyboard Magazine".

His sixth album "Bermuda Triangle" was again nominated in the category of the "Best Engineered Record Classics" of the Grammy Awards.

1982: His first participation at Bruckner Festival's Ars Electronica in Linz, Austria, with computer graphics image by Ron Hays. Tomita's performance of a 5-channel pyramid sound was very well received.

1983: Tomita's eighth album "Grand Canyon" was again nominated for the Grammy Award.

1984: His ninth album, "Dawn Chorus" is in completion. The music in this album was made from materials including light curves and sound waves from various stars in the cosmos.

TOMITA'S MAJOR ACTIVITIES OF HIS MULTI CHANNELS SYSTEM

1970: Osaka Exposition—12-channel stereo for Toshiba-Ihi pavilion.

1975: Okinawa Ocean Exposition—6-channel stereo for Japanese government pavilion.

1976: TV program, "A Concert without a Title"—4-channel stereo at Shibuya public hall.

(Co-performance of Tomita's synthesized "Firebird" and the world-famous prima donna in ballet, Miss Yoko Morishita, and other ballet dancers.) Concerts hosted by European FICA records—4-channel stereo, using P.A. systems of Pink Floyd. Germany (Cologne, Hannover, Heidelberg, Frankfurt, Hamburg), Holland (Amsterdam), England (London, Manchester).

1977: "Story of Tenshu"—4-channel stereo at the Nissei Theater.

(A play written by Kyoka Izumi, starring a world famous kabuki actor, Tamasaburo, expressing the subtle and profound

world of Kyoka by 4- channel stereo.)

1978: "Planets"—4-channel stereo at the Imperial Theater.

(The Kaitani Ballet School choreographed to Tomita's fourth album "Planets".)

1979: "Electro Opera"—6-channel stereo at Nippon Budokan Hall.

(Planned by Japanese science fiction author, Sakyo Komatsu, computered imaged by Louise R. Etra, and fashion-show by Thierry Mugler.)

1980: Kobe port-pier exposition—12-channel stereo for Sumitomo pavilion.

(A story written by Tamasaburo called "Fantasy of Woods". Giant speakers were installed in six places and on the basis of that 6-channel stereo music, expressing the trees with thick foliage, versus the animals and birds which had the small speakers installed in their bodies and were moved by computers, described a very interesting fantasy.)

Kobe port-pier exposition—22-channel stereo for Santory pavilion, "Waterland".

(Music in this "Waterland" was completely synchronized from the entrance to exit. Same melodies, same rhythm and same codes were heard from the speakers installed in 22 places but with different arrangements. It was devised as to gradually hear a differently arranged music while walking forward.)

1982: Ars Electronica—5-channel stereo at the Brucknerhaus in Linz, Austria.

(70-minutes co-performance with the American computer-graphics artist, Ron Hays' images, of "Bermuda Triangle".)

1983: The grand opening ceremony of the Osaka castle's quadricentennial—8-channel stereo at the Osaka Castle Hall.

1984: "Mind of Universe"—12-channel stereo at Ars Electronica, in Linz, Austria.

1985: The International Exposition Tsukuba. Government pavilion.

Pavilion of the national electronic power federation.

Suntory pavilion.

NHK pavilion.

UNIVERSUM – TEAM TOMITA

Yoza Hikita. General Producer of "MIND OF UNIVERSE"

Born in 1936 in Miyazaki Prefecture.

Obtained a doctor's degree at the Nippon University Graduate School in 1965.

Senior Director of Nakanishi Certified Public Accounting Office since 1976, which has been handling various top Japanese industries.

Taki Katoh Kurokawa. Coordinator, Manager of Isao Tomita

Born in 1945 in Tokyo as a daughter of Japanese Senators (both parents are). Graduated from University of Portland, Oregon in 1966, then studied French at Stanford University, California. Worked at TIME-LIFE Magazine, Tokyo Bureau, as a researcher 1966–1968.

Her first coordination in show-business was when the pop group "The Monkees" came to Japan in 1968. Since then, her 16-year career as a show-biz coordinator include Audrey Hepburn, Sophia Loren, Candice Bergen and many other top stars to appear in the Japanese TV commercials; concerts of Marlene Dietrich, Frank Sinatra, Mireille Mathieu, Liza Minnelli, Diana Ross, Donna Summer, The Osmonds and countless foreign top artists in Japan.

She has her own half-hour radio program "Marui Sound Shower" every morning on week days on FM Tokyo. She has been a DJ for 12 years now.

She became Isao Tomita's manager in 1981. Tomita's "Sound Performance with Ron Hays" in Ars Electronica 82 was naturally coordinated by Taki.

Kohol Katsura, born 1947 in Tokyo.

Attended Nihon University Department of Arts.

In 1966 shooting for short films and TV commercials, shortly after started in fashion business as a fashion show director. His company, Director's Workshop, produces shows for many of the top international designers in Tokyo, Paris, Milano and New York.

Tetsuya Oguri. After graduation from university, he began to engage in stage collaboration, commencing with stage lighting. He has now a long career as a stage-director of various operas, ballets, musicals and plays. In addition, he has been appointed and has worked as a stage-director when the Vienna Staatsoper performed in Japan in 1981, the Vienna Volksoper in 1982 and the Vienna Burgtheater in 1983. At present, he is an executive director of a stage collaboration company called "The Staff".

Yoji Uemura. Sound-System Designer ONKEN CO., LTD., Tokyo.

At the age of 18, he started to engage in sound-system engineering and designing. Until today, he has participated in various important projects as a sound-system technical director, such as Japanese National Theater, Expo and countless recording studios. His 35 years of experience in this field is undoubtedly reliable, and therefore, has been appointed as Isao Tomita's sound-system consultant for Ars Electronica '84 as well as the International Exposition Tsukuba, 1985.

Teruo Shimura, born in 1948. Working for ONKEN Go., Ltd., as a chief-mixer in charge of such artists as Diana Ross, George Benson, Julio Iglesias, Stevie Wonder, etc.

Toru Kikuchi, born in 1954. Working for ONKEN Co., Ltd., as a chief-mixer in charge of such artists as Barry Manilow, Christopher Cross, Linda Ronstadt, Paul Mauriat, Richard Clayderman, etc.

Jiro Katsushiba. Lighting Director

Graduated from Tokyo Designers Academy, majored in graphic design. From 1975–1976 he was sent from the Japan Cultural Ministry to Hamburg Royal Opera House in England and Metropolitan Theater in USA to be specially trained. In 1981, he received the Japan Lighting Artists Association's Award for the Japanese Opera "Kogetsu-Den". In 1983, he was again awarded the 3rd prize for the operas "Cavalleria Rusticana" and "I Pagliacci".

Besides, he has done various operas, musicals and Japanese top concerts such as "Le Nozze di Figaro", "Don Giovanni", "La Forza del Destino", "Madame Butterfly", "La Bohème", "Sweet Charity", "Anny, Get Your Gun", "Apple Tree", "Chicago", "I do! I do!", "Yellow Magic Orchestra", and many others.

Presently, he is an executive director of a company called STAGE FACTORY.

Satoru Takahashi. Assistant sound-engineer

Born in 1952. Joined in ONKEN Co., Ltd., and has actively worked as a sound engineer with various top artists.

Kazuo Uehara, born in Osaka, Japan, in 1949.

1972-73 Lived in New York.

Worked at Manhattan School of Music's Electronic Music Lab.

1973 One-man concert at the Kitchen in Mercer Arts Center in New York.

1974 Established the Intermedia Workshop for multimedia arts in Tokyo.

1975 Teaching the creative audio course at Tokyo Film Art School.

1978 Published the Electronic Arts for electronic music and arts.

1979 Established the Electronic Arts Center of Tokyo.

1980 Participating in the 10th Experimental Music Festival Bourges.

1982 Produced the 1st International Alternative Music Project.

1983 Obtained the Electro-acoustic Music and Visual Art Award at the International Electro-acoustic Music Competition Bourges 1983. Holland Festival (Amsterdam).

1984 "Computer Music and Imagery" in Cambridge. Performed my work "Objets Sonores" for magnetic tape and video images.

Prälat Dr. Leopold Ungar, born in Wiener Neustadt on August 8th, 1912, studied jurisprudence at the Vienna University, entered the Vienna Seminary and studied later on at the Institut Catholique in Paris. During the War he lived in France and England. Returned to Vienna in 1947, Dr. Unger was first chaplain in Meidling, Lourdes parish, at St. Elizabeth's auf der Wieden, until he was nominated secretary of the Vienna Caritas in 1948. From 1950 he succeeded in office to the prelate (and later bishop) Dr. Weinbacher as the director of the Caritas of the archdiocese of Vienna. 1953 he was appointed Chamberlain by the Holy Father, i. e. he was named prelate. Since 1964 he is president of the Caritas Austriae and was also in a leading function at the Caritas Internationalis. Dr. Unger is member of the diocesan commission for oecumenical questions and spiritual adviser for English-speaking Catholics in the archdiocese of Vienna.

HONOURS: Goldenes Ehrenzeichen für Verdienste um die Republik Österreich (1962)

Großes Verdienstkreuz des Verdienstordens der Bundesrepublik Deutschland (1962)

Goldenes Ehrenzeichen für Verdienste um das Land Wien (1979)

Ehrenschild der Caritas Internationalis (1972)

Tamas Ungvary, born 1936 in southern Hungary. Studied first some instruments and was member of the Hungarian Philharmonic Orchestra from 1957 to 1967, later on he concentrated more on directing and studied in Salzburg at the Mozarteum, where he got his diploma. After moving to Sweden in 1970 he participated successfully in several contests for directors. Simultaneously he became more and more interested in the composition of computer music and took the opportunity of applying computers to music at the EMS in Stockholm. Since the performance of the first computer pieces in 1972, Ungvary has achieved international renown with numerous compositions.

Today he is teaching computer music at the EMS in Stockholm and organizes workshops and seminars in Europe as well as in the USA about computers and music, music-languages, man-and-machine communication, real-time synthesis and interactive software. Languages developed by him: COTEST, CHOR, MCH, PLDATB.

Jane Veeder. American, born 1944, lives in Chicago, Illinois

SELECTED EXHIBITIONS:

1983 United States Film & Video Festival, Utah

Long Beach Museum of Art, Long Beach, California, "The Artist & The Computer"

1982 Photoshow International (Highlights of The National Video Festival)—touring exhibition First Annual Pacific

Northwest Computer Graphics Conference, Eugene, Oregon

Siggraph '83, Boston, "Latest & Greatest"

American Film Institute, Los Angeles, National Video Festival

Rochester Institute of Technology, Rochester, NY, "The Designer & The Technology Conference"

Museum of Modern Art, New York, "Video from Chicago"

The Kitchen, New York, "Chicago Videotape Review"

Chicago Filmmakers Utrecht Art Center, Holland, "Experiment '82"

1981 Global Village, New York, "Video: Chicago Style"

Siggraph '81, Dallas, Texas, "Film/Video Show: Art & Entertainment"

Anthology Film Archives, "Report from Chicago"

Long Beach Museum of Art, Long Beach, California, "The Technology and its Art in the '80s"

1980 German Film Archive, Berlin, Computer Film Festival

Media Study, Buffalo, NY

Museum of Contemporary Art, Chicago, Illinois

1979 Biddick Farm Arts Centre, England

Museo Folklore Romano, Rome, Italy, "Video Roma '79"

Third Annual Atlanta Independent Film & Video Festival

1978 10th International Encounter on Video, Tokyo SAIC, Chicago, Illinois, "Fellowship Exhibition"

PUBLICATIONS:

Two-Way TV, 1980, Chicago Editing Center Newsletter

BIBLIOGRAPHY:

Softalk magazine, 1983, "Chicago Artist Accelerates to Warp Speed"

Robotics Age, 1982

Science News, 1982, Vol. 122, "Computing for Art's Sake"

Business Screen Magazine, 1982

Creative Computing Magazine, 1981

Digital Image, 1981, Japan

Computer Graphics & Art Magazine, 1981

Amateur Television Magazine, 1978

Alberto Vignani, born March 6, 1955 in Turin.

Studied Medicine at the University of Turin. From 1973 to 1979 he worked together with Enore Zaffiri in the Electronic Music Studio of the Turin Conservatorio. Since 1979 he is interested in personal computers and their musical applications. He is member of the Musik-Film-Dia-Licht-Galerie Group, since 1977.

He likes Messiaen, Zappa, Escher, Borges.

He doesn't like flowers or biographies of himself.

Jaap M. Vink, born in Den Helder in 1930. Originally he studied technical subjects but quickly developed an interest in electronic music. He followed several semesters of lectures in electroacoustics at the Technical University in Delft. With the help of the Netherlands Radio Union he installed the didactic studio for electronic music on the grounds of the Gaudeamus Foundation in Bilthoven. Since 1967 he has been a staff member of the Institute of Sonology teaching

analog studio technique. He has composed various electronic compositions of which SCREEN is the most well-known.

Prof. Dr. Manfred Wagner, born 1944 in Amstetten, Lower Austria
1962–67 Studies at the Vienna Music and Arts College and at the Vienna University
1970 Graduation (Ph. D.)
1970–72 Lecturer at the Graz Music and Arts College
1968–72 Lecturer at the St. Lawrence University/USA (European Year)
1970–72 Research commission by the Fritz-Thyssen-Foundation/Cologne
1971 Theodor Körner Award
since 1970 free-lance collaborator of different Broadcasting Companies
1973 Editor at the Hessischer Rundfunk, Frankfurt
1974 appointed to the Institute for Cultural and Spiritual History at the Applied Arts College in Vienna
1979 Professor in ordinary
since 1980 Vice-Rector

Independent PUBLICATIONS:

Die Harmonielehren in der ersten Hälfte des 19. Jahrhunderts; (Regensburg, 1971)
Im Brennpunkt—ein Österreich (Vienna 1976) W. A. Mozart: Jupiter-Symphonie (Mainz 1979)
Geschichte der österreichischen Musikkritik in Beispielen (Tutzing 1979)
Die unbekannte Sammlung, Materialien zur staatlichen Kunstförderung in Österreich (with Eisler, Secky, Sterk, Wien 1979)
W. A. Mozart, Sinfonie in g-Moll KV 550 (Mainz 1980)
Wandel des Konzepts (Vienna 1980)
Aspects of cultural policies in Austria (Paris 1980)
Anton Bruckner, eine Monografie (Munich 1982)
Carl Unger, eine Monografie (Vienna, in print)
Numerous articles, broadcasts and films.

Prof. Dr. Peter Weibel (Wien), born 1945 in Odessa, living in Vienna. Studied Literature, Medicine, Logics and Philosophy in Paris and Vienna. From 1976-81 lecturer for "Theory of Shape", since 1981 guest professor for Designing and Artistical Education at the Applied Arts College in Vienna. 1979—80 Guest professor for "Media Art", 1981 lecturer for "Theory of Perception", 1983 guest professor for Photography at the Gesamthochschule Kassel. 1981 Guest professor at the College of Art and Design, Halifax, Canada.

PERSONAL EXHIBITIONS:

1975 About Cosmology of the Paradox, Galerie nächst St. Stephan, Vienna
1977 Video Lumina & Video Corner, Galerie Magers, Bonn
Video, Galerie Stampa, Basel
The Infinite One-Word-Exhibition & Sculptures, Galerie nächst St. Stephan, Vienna
1978 Sculptural Identity, Galerie de Appel, Amsterdam
1979 Bibliotheca Insomnia (with Loys Egg), Galerie Heike Curtze, Vienna
1980 Imaginary Dream (Tetrahedron), Stampa, Basel
Die Macht des Ausdrucks ist der Ausdruck meiner Ohnmacht, Galerie Desa, Crakow, Poland
1982 Media Poetry, Kulturhaus Graz
Media and Reality, Kunsthalle Wilhelmshaven

GROUP EXHIBITIONS:

1966 Destruction in Art Symposion DIAS, London
1968 Art and Revolution, Vienna University
1969 Underground Explosion, Munich, Cologne, Essen, Zurich
1970 First International Underground Film Festival, London
Festival of Concrete Poetry, Hanau
1971 Experimenta 4, Frankfurt
1972 Music Film Slide Light Festival, Munich
1973 The Austrian Exhibition, Edinburgh
Independent Avantgarde Film Festival, London
Trigon "Video", Graz
1974 Experimental Film Festival, Knokke Project '74, Cologne
Video Art Exhibition, Galerie Impact, Lausanne
1975 Video Art, ICA Philadelphia, CAL Cincinnati, MCA Chicago, Hartford
Video, Serpentine Gallery, London
Art from Speech, Museum des 20. Jahrhunderts, Vienna
Trigon "Identity", Graz
1976 Video: Towards defining an aesthetic, Glasgow
1977 Documenta 6, Kassel
Organization of "Projektkunst", Künstlerhaus, Vienna K 45
Film as Film—from 1910 to the present, Kölnischer Kunstverein, Academy of Arts, Berlin, Folkwang Museum, Essen, Kunstverein Stuttgart
1978 Concept in Performance, Kunstmarkt Köln
Das Sofortbild, Aktionsgalerie Bern, Galerie Stadler, Paris, Galerie AK, Frankfurt, Canon Foto Galerie, Geneva
Video, Centre d'Art Contemporain, Geneva
Organization of "Wiener Aktionismus 1961—71", Galerie nächst St. Stephan, Vienna
Performance Festival, Österreichischer Kunstverein, Vienna, Belgrade, Forum für aktuelle Kunst, Innsbruck
Berlin: Paris, Centre Pompidou (Film Section)
38th Biennale, Venice (Film Section)
1979 Performances, Städtische Galerie im Lenbachhaus, Munich
Foundation of the Hotel Morphila Orchestra with Loys Egg
Film as Film, BFI & Hayward Gallery, London
3rd Avantgarde Film Festival, London
Photography as Art 1879–1979/Art as Photography 1949–79 (Weiermair ed.) Museum des 20. Jahrhunderts, Vienna etc.

1980 Video Weeks, Folkwang Museum, Essen
Art in the Window, steirischer herbst, Graz
Video made in Austria, Museum des 20. Jahrhunderts, Vienna
Video-Photo Performance, Goethe Institute and Centre Pompidou, Paris
1980 The Instant-Image Photography—Exploration of a Medium, Rheinisches Landesmuseum Bonn, Frankfurter Kunstverein
1981 "Outsider", literary symposium, Forum Stadtpark, Graz
Ringpark Project, Vienna Festival (Artig), Vienna
1982 Das Momentbild, Kestner Gesellschaft, Hannover
Metropole, Festival for Video and Film Experiments, Munich
Colloquium New Poetry, Athens
Insights, Austrian Museum of Applied Arts, Vienna 1983 Performance in North-Rhine/Westphalia
Actual '83, Städtische Galerie im Lenbachhaus, Munich
The Symbol "Animal", Galerie Krinzinger, Innsbruck
1984 "Arte Austriaca", Bologna, Museo d'Arte Moderna
Museum of Modern Art, New York, "Recent Acquisitions" (acquisition of a video-tape and participation in the re-opening exhibition)
1. Festival Nacional do Video (video-installation "Labyrinth"), Circulo de Bellas Artes, Madrid
Clio, Public Relations Film Festival, New York (Creative Excellence Award)
31. TV and Public Relations Film Festival Cannes (Prix National 1984)
"New Narration", National Video Festival, The American Film Institute, Los Angeles
Lectures at the University of Southern California and at the Otis Parson Institute of Design, Los Angeles
Organization of the 1st European Music Video Festival, Vienna

BOOKS:

Vienna—Illustrated compendium: "Wiener Aktionismus und Film" (with V.Export), Kohlkunst-Verlag, Frankfurt 1970
"Kritik der Kunst—Kunst der Kritik." Jugend & Volk Verlag, Vienna 1973
"Studien zur Theorie der Automaten" (ed. with F. Kaltenbeck), Rogner & Bernhard, Munich 1974
"Österreichs Avantgarde 1900–1938" (with O. Oberhuber), Galerie nächst St. Stephan, Vienna 1976
"An annotated Videology", Österreichische Hochschülerschaft, Innsbruck 1977
"Dies alles sind Bilder der Straße" (with G. Rambow), Syndikat Frankfurt 1979
"Künstlerschaufenster" (with P. Pakesch), steirischer herbst, Graz 1980
"Erweiterte Fotografie" (with A. Auer), Secession pub. Vienna 1981
"Mediendichtung." Protokolle 82/2 Jugend & Volk Verlag, Vienna 1982
"Kurt Gödel—sein Leben und Wirken" (with W. Schimanovich), Hölder-Pichier-Tempsky, Vienna 1984
Numerous publications in magazines and anthologies about film, video, photography, literature, rock, performance, pictorial arts, philosophy.

RECORDS:

"Dead in the head." Hotel Morphila Orchestra, Vienna 1982, Single HMO 1
"Schwarze Energie." Hotel Morphila Orchestra, Vienna 1982, LP HMO 2
"Sex in der Stadt." Hotel Morphila Orchestra, Vienna 1983, Single HMO 3.

FILMS:

Since 1965 numerous Avantgarde Films and Expanded Movies, scripts for the movies "Unsichtbarer Gegner" and "Menschenfrauen" (art direction by V. Export)

VIDEO:

Since 1969 numerous Video Performances, Tapes, Installations.

Prof. Peter Weiser has been journalist for 15 years, for 15 years General Secretary of the Vienna Concert Hall Society, and is now for the seventh year manager of the Energy Utilization Agency (EVA). Bruno Kreisky nominated him for this position, because he did not want to have a specialist, but a man with imagination for the position of Austria's supreme energy-saver. In the meantime the EVA has developed from the energy saving centre into a energy-political catalyst, incorporated in the research for the new Austrian Energy Concept in a pen-leading (or rather software-controlling) position. This energy concept shall be presented in the House of Parliament in November 1984.

Susanne Widl. "TATOOED WOMAN" is the title of the new filmscript that she co-authored. It is the story of an actress who finds herself alone among several men and dies of it.

Theatre and movie actress, housewife, manageress, photographer, lover, painter, model, scriptwriter.

Has lived in the USA and Italy for some time, now mainly in Vienna.

Some of the films she acted in:

Bel Ami 2000 (1966) by Michael Pflögl

Schamlos (1968) by Eddy Sailer with Udo Kier

Castle Keep (1969) by Sidney Pollack with Burt Lancaster, Peter Falk

Hausmusik (1974) by Peter Weibel with O. M. Zykan

Unsichtbare Gegner (1977) by Valie Export (director) and Peter Weibel (script)

Menschenfrauen (1980) by Valie Export (director), Peter Weibel (script) with Klaus Wildbolz

Der Narr von Wien/Peter Altenberg (1981) by John Goldschmidt

Elektra (1981) by Götz Friedrich (director)

Member of the ensemble WERKSTATT at the Theater am Kärntner Tor:

Dolce Duce 1975

L'Homosexuelle by Copi 1976

Elisabeth I, by Paul Foster 1976

Member of the theatre Schauspielhaus in Vienna:

Balkon by Genet 1978

Smaller parts in German TV movies and model in Italy, Austria, New York (Miss Model at the Artists and Models Ball 1967)

Commercial spot for "Römerquelle" mineral water with Eddie Constantine

Prof. Dr. Georg Wick, born on April 28th, 1939 in Klagenfurt. Studied medicine at Vienna University, graduation in 1964. Post-graduate training at the Institute for General and Experimental Pathology and at the department for internal medicine of the Floridsdorf Hospital. From 1967–70 stay at the Center for Immunology, State University of New York at Buffalo, USA.

1970–1974 Assistant, then lecturer and finally sessional professor at the Institute for General and Experimental Pathology of the Medicine Faculty Vienna.

1975 Professor and Chair for General and Experimental Pathology of the University Innsbruck.

Tom Willems, born 1955. He studied at the Royal Conservatory in Den Haag (NL) with Louis Andriessen and Jan Boerman in instrumental and electronic composition.

Made several productions for dance-theatre, film and television besides autonomous work.

Goro Yamaguchi. Japanese Bamboo Flute (Shakuhachi) player. The head family of Kinko School.

Born as a son of Shiro Yamaguchi, an originator of Bamboo Flute (Shakuhachi) Kinko School, he made his first debut at the age of 13. He acceded the Kinko School and became the head family in 1963.

His careers include the performance in front of Her Majesty the Empress of Japan in 1966, guest professor at the Wesleyan University in Connecticut, USA, from 1967–1968, and various performances in France, England, Austria, Switzerland, West Germany, Italy and USA as a cultural envoy over many years.

He has been awarded the 1st Mobil Music Award in 1971, Grand Prize at Cultural Ministry's Art Festival in 1974, Outstanding Performance Awards of the same Art Festival in 1978 and 1982 and so many other distinguished awards.

His performance of "Cranes in their Nest" was selected as a Japanese representative music by Dr. Carl Sagan's Voyager, which has been set off in 1974 and is still flying in the universe.

Zagreber Philharmoniker

The Zagreb Philharmonic Orchestra—with its roots going back to the 19th century—is the center of musical life in Yugoslavia. Since the beginning, this has been a professional orchestra with the more important of the Yugoslav conductors as its chiefs: Kresimir Baranovic, Milan Sachs, Lovro von Matacic, Milan Horvat, but international reputation was gained under its numerous famous foreign conductors presiding over the orchestra in the course of its history and by many recordings.

Since 1955 the orchestra has travelled to almost all European countries and America. Besides it is the standard orchestra of the Dubrovnik Festival. In 1970 Lovro von Matacic became chief conductor, Pavel Despaj permanent director of music.

Christian Zanesi, born in Lourdes in 1952.

Musical studies at the University of Pau in the class of Guy Maneveau. Continues at the Conservatoire National de Musique de Paris (Paris Conservatory) in the class of Pierre Schaeffer and Guy Reibel (1974–1976). Joins the GRM in 1976 where he has been responsible for radio production since 1982.

Electro-acoustic works:

1977—Etude a la cithare trouvée, comptine

1978—Eclisses

1979—La nuit rebis

1980—Trois devinettes à écouter pendant l'orage

1982—D'un jardin à l'autre, les terres d'en dessous

Music for the image:

Tape for "Maîtres du temps" by René Laloux in co-operation with Pierre Tardy.

Music and "interactive" sounds for "Les aventures de Coco" by Diego Garcia.

Prof. Dr. Klaus Zapotoczky, born on March 22nd, 1938 in Linz, studied jurisprudence in Vienna.

1961 Graduation (Dr. jur.), studied social sciences in Leuven (Belgium)

1964 Graduation (Lic. soc.)

1964–66 Teaching at the Deutsche Landjugendakademie Klausenhof

1966–71 Assistant at Linz University

1971–76 Assistant at the Vienna University

since 1976 professor at the Institute for Sociology at the Johannes Kepler University Linz

married to Mag. Elisabeth Zapotoczky, née Riehs; 4 children.

SCIENTIFIC OEUVRES:

Friede statt Reichtum 1968

Abbau sozi-kultureller Distanzen 1974

Werte und Gesellschaft im Wandel 1978

Gesellschaftliche Ursprünge

des gegenwärtigen Generationskonfliktes 1980

Für eine selbstgesteuerte Entwicklung, 1982.

Prof. Dr. Heinz Zemanek, born 1920 in Vienna. Studied communication technology at the Technical University Vienna and received a scholarship for the year 1948/49 by the French Government. From 1947 to 1961 he worked at the Vienna Technical University as Assistant. During this time the "Mailüfterl" was developed, one of the first fully transistorized computers. From 1961 of 1976 he was managing director of the IBM Laboratories Vienna, 1976 he was appointed IBM Fellow.

Heinz Zemanek, Honorary Member of the International Federation for Information Processing, and holder of other honors, has written 5 books and about 360 other articles, he is member of the Austrian Academy of Science and member of the Academy of Arts in Berlin. In 1982 he received the Honorary Doctor of Technical Sciences of the Johannes Kepler University Linz.

Walter Zimmermann, born 1949 in Schwabach, Mittelfranken, Germany.

1968–70 pianist with the "Ars-Nova-Ensemble", Nuremberg.

1969 composition with Werner Heider (Essen). 1970–72 composition with Mauricio Kagel.

1975 trips to the US for collecting material for his book "DESERT PLANTS" (published 1977).

Studies of native music in Egypt, the Netherlands, a Native-American Reserve in Montana (USA) and in countryside places in Germany.

1979 start of the project "Lokale Musik".

1982 Presentation of "Lokale Musik" in various places all over Europe.

Numerous compositions, two books (1977 and 1981).

Records: "Beginner's mind" (Beginner records 1977), "Lokale Musik" (Edition Theater am Turm 1972), "Freunde" (Schalkhäusser-Lieder).

Harald Zuschrader, born on March 5th, in Linz, Austria

Studied guitar and pedagogy at the Bruckner Conservatory in Linz. Since 1970 occupation with electronic music.

1963-69 member of different rock bands.

1969 founding member of the group "Eela Craig", as multi-instrumentalist responsible for the "Symphonic electronics" of the group. More than 250 concerts, also in opera houses and theatres, made four LPs with the group.

1979 Première of the "Missa Universalis" at the International Bruckner Festival in Linz.

1980 He leaves the group and becomes member of the "music computer team"

(Bognermayr/Zuschrader/Prünster/Rützel). He learns the computer-language and the programming of computer-acoustical music.

1981 composition and realization of the "Computer-Acoustical Sound Symphony ERDENKLANG".

1982 Publication of "Erdenklang" on its own label. He creates new productions, his speciality: development of special rhythm programs using digitalized natural percussive sounds. With Bognermayr he has worked since 1981 in the advertizing and film music sectors.

1983 Composition and Production of the "SERMON ON THE MOUNT".

Important concerts in the career of Bognermayr and Zuschrader:

1973 Première: "Dimensions Between Pop and Classical Music" in Zurich.

1975 Vienna Festival

1976 Hamburg State Opera

1977 Frankfurt Opera, National-Theatre Perugia/Italy, Open Air Theatre Bukarest

1978 Première of "Missa Universalis" at the International Bruckner Festival in Linz, Berlin Philharmonie, Vienna Festival

1980 Salzburg Easter Festival

1981 Salzburg Easter Festival, TV-live-computer-première of "Missa Electronica

1982 Première of the "Computer-Acoustical Sound Symphony ERDENKLANG" together with the Tanztheater 46, Bob Moog, Bruno Spoerri, Klaus Prünster, Klaus Netzle at the Brucknerhaus, Linz, in the course of Ars Electronica 82

Tommy Zwedberg, born in Stockholm 1946. He started his career playing trumpet in the Military Band in Visby. He has studied trumpet in the Music Academy of Stockholm where he completed an exam in pedagogy. Tommy Zwedberg has also been active as a professional player of dance music. He has studied composition with Gunnar Bucht (2.5 years) at the Music Academy in Stockholm and electronic music with Lars-Gunnar Bodin (3 years), also at the Academy. Tommy Zwedberg has also worked with experimental film: during 1979 he completed a sound/picture composition at the Film Workshop in Stockholm that has been televised on Swedish Television.

1984 Performances of "The sermon on the mount": Zirkus Krone Building, Munich (Deutscher Katholikentag 1984)

Budapest Sports Palace (Lutheran World Association World Congress)

Congress Center Vienna (European Methodist Congress)

Ars Electronica 84—computer concerto performance in the new Cathedral: Linz (Europe's second largest cathedral)

1985 Vienna Festival: Multimedia live staging of the "Sermon On The Mount", Hallenstadion Vienna