

Awa Odori 3000

A mobile multimedia performance with Awa Odori dancers (Tokushima/ Japan) wearing Obon costumes equipped with sound-to-light LED systems. and wireless receivers. Their accompanying musical instruments (shamisen, drums and flute) are played through their costumes. Their wearable LED lighting (using sound-to-light sensors) light up the costumes in a three-tier system according to the sounds (bass, midrange, and treble). short video: <https://vimeo.com/196239930>



Festival view video: <https://vimeo.com/196239930>







Past projects with folklore groups :

Slovakien Folklore 3000

A mobile multimedia performance using regional folklore costumes equipped with loudspeakers and LED lighting and receivers. In cooperation with the Slavakien National Folklore Ensemble. The dancers play live sounds from Fujara musical instrument and light up according to the sounds.

Bratislava 2016, Conference on Folklore Art

video link : <https://vimeo.com/170443654>





Past projects with folklore groups :

SORBEN* 3000 (2010 Cottbus and Brandenburg Germany)
Hats, aprons and shawls of folklore costumes are equipped with sound-to-light LED technology enabling the dancers costumes to react to the sound that they produce. Traditional songs and instruments are played and transmitted wirelessly to the dancers.

video link: (documentary R. Schuster) <https://vimeo.com/75870637>

video links: <https://vimeo.com/14963313>

<https://www.youtube.com/watch?v=qRxeB5cvVss>

<https://vimeo.com/75870637> (documentary R. Schuster)

* The Sorbs in Lower Brandenburg/Germany. During the centuries until present time a minority, the Sorbs have been living in and around Cottbus, Germany. They also brought their own culture, customs and traditions with them. In the course of time some of these traditions and customs changed or even got lost but fortunately the Sorbian/Wendish background of many customs has been kept alive so that they are still today widely spread.





Past projects with folklore groups :

Plantagenets 3000

In 2011 The „upgrading“ technology was used in cooperating with the Plantagenets folklore ensemble during the Accroche-Coeurs Festival in Angers (France). The LED technology and loudspeaker systems were adapted to their costumes and umbrellas. The sound of their accordion player was played “live” through the costumes.

video link: <https://vimeo.com/29255839>



Past work with Electro-acoustic Clothes

Benoît Maubrey is the founder and director of DIE AUDIO GRUPPE a Berlin-based art group that build and perform with electroacoustic clothes. Basically these are electronic clothes and dresses (equipped with amplifiers and loudspeakers) that make sounds by interacting with their environment. The first prototypes in 1982 and 83 were created from second-hand clothes fitted with loudspeakers, batteries, and a small amplifier that played pre-recorded cassettes via portable cassette decks (also known as "Walkmans"). In 1985 during an outdoor arts competition for the BundestgartenSchau in Berlin I developed the idea of "audio uniforms": custom-build suits and costumes that combine various thematic articles of clothing with site-specific electroacoustic equipment. The costumes are worn by performers who interact with the environment as mobile and multiacoustic sculptures.

In 1989 I started building the first "audio tutus" for the Ballerinas. At this point the Walkmans were replaced with samplers chips (from the surplus electronic supply catalogs) which enabled the dancers to spontaneously record, play back and manipulate sounds from their environment (the DIGITAL MEMORY piece). Eventually I also equipped the costumes with an assortment of electronic instruments that allowed me to orchestrate/choreograph them into various interactive musical compositions or "audio ballets" -- for example light sensors that enable them to produce sounds through the interaction of their movements and the surrounding light (PEEPER choreography). Via movement sensors they can also trigger electronic sounds that are subsequently choreographed --or "orchestrated"-- into musical compositions (YAMAHA choreography). A variety of other electronic instruments (mini-computers, samplers, contact microphones, cassette and CD players, and radio receivers) allow them to work with the sounds, surfaces, and topographies of the space around them in a variety of solo or group choreographies.

Primarily Die Audio Gruppe's work is site-specific: the main emphasis of the work is to adapt electronics into entirely new "Audio Uniforms" or "sonic costumes" that reflect local customs, themes, or traditions (AUDIO PEACOCKS/ Brandenburg 2011, AUDIO BALLERINAS 1990-2016, AUDIO GEISHAS, NTT-ICC Tokyo 1998).

Audio Ballerina teaser video <https://vimeo.com/195914233> Audio Geishas web link: <http://www.benoitmaubrey.com/?p=548>



CV : Benoît Maubrey / Die Audio Gruppe

Exhibitions, Performances and Festivals (a selection):

(2015) Kobe Biennale.

-- Brno International Music Festival.

(2014) MaerzMusik Festival, Berliner Festspiele.

(2013) Skulpturenmuseum Glaskasten Marl,

-- „Nuit Blanche“ Kosice European Culture Capital.

2012 ZKM/Karlsruhe, SOUND ART.

-- STATT FARBE: LICHT Bauhaus Museum/Dessau.

2011 Festival Les Accroche-Coeurs/Angers,

2010 TonSpur Expanded: the Loudspeaker/Vienna, the AUDIO GUILLOTINE.

-- Zero1 Festival, San Jose Biennale, San Jose Ca.

-- NAISA, Toronto.

2008 MOSTRA DES ARTES SESC/ Sao Paulo, Brazil.

-- MUSICA EX MACHINA/ Bilbao.

2007 IM AUGES KLANGE , Schloss Moyland/ Joseph Beuys Archive.

-- INGENUITY, Cleveland Festival for Arts and Technology.

-- Digital Arts Week, Zurich.

2006 Taipei Digital Arts Festival, Taiwan.

-- Sidelines Festival, NYC.

-- SIGGRAPH, Boston.

2004 AUDIO IGLOO, Singuhr-Hörgalerie, Berlin.

-- LEM Festival (Gracia Territoria Sonora), Barcelona.

2002 AUDIO BALLERINAS, Location One, NYC.

2001 New Haven Festival for Arts and Ideas.

-- Seoul Performing Arts Festival.

-- Musee des Arts et Industrie, Saint-Etienne.

2000 Monaco Dance Danse Forum, Montecarlo.

1998 International Symposium for Electronic Arts, Chicago..

1997 AUDIO GEISHAS, ICC-NTT Tokyo City Opera House.

-- Ostranenie Festival, Stiftung Bauhaus / Dessau.

-- SONAMBIENTE Sound Art Festival, Academy of Arts, Berlin.

1994 International Symposium for Electronic Art, Helsinki.

1993 MEDIALE, Hamburg.

-- ULTIMA Festival, Oslo.

1992 Cleveland Performance Festival, Ohio.

-- TISEA, Sydney.

1988 "Parcours Sonores", Musée de La Villette, Paris.

1987 STEIRISCHE HERBST, Graz, Austria.

1986 ARS ELECTRONICA, Linz, Austria.

-- The Mattress Factory, Pittsburg, Pa.

-- Berlin Atonal Festival.

Awards: Prix Ars Electronica 1991 (Honorable Mention) , Franklin Furnace Fund for Performance NYC 2006, Palmarès du 35e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges 2004 and 2009. Marler Video Installations Preis 2008, Skulpturenmuseum Glaskasten Marl. 2015 Kobe Biennale.

Grants: 1999 Hull Time Based Arts, UK.

2006 Composer-in-Residence, Schloss Wiepersdorf, Brandenburg, Germany.

2010 Artist-in-Residence at MuseumQuartier Vienna.

2011 DIVA artist residency in Aarhus, Denmark.

2016 Berlin Sound Art Award

Bibliography:

LEONARDO, Vol.28, No.2, pp.93-97, 1995, Audio Jackets and Other Electroacoustic Clothes.

-- KLANGE und BEWEGUNG, Berichte aus der Musikwissenschaft, Shaker Verlag ISBN 3-8322-2270-7-

-- Techno Textiles: Revolutionary Fabrics for Fashion and Design (9780500280966): Sarah E. Braddock, Marie O'Mahony.

-- See Yourself Sensing from Madeline Schwartzman, June 2011m Black Dog Publishing, London.