

PROGRAM 2016

FESTIVAL OF ENDLESS GRATITUDE

LOCATION

KPH Volume,
Enghavevej 80-82
2450 København SV

HOURS:

Thursday 17-02
Friday 17-04
Saturday 16-05

MORE INFO:

foeg.dk
facebook.com/
endlessgratitude

Schedule is subject to change.
Check the website for exact times.

Graphic Design by **Klahr**
www.klahr.dk

Beers by **Herslev Bryghus**
Food by **Wang & Hermann**

THURSDAY

17.00 Doors open

18.00 Ted Lee & guests (US)

Ted Lee is, perhaps, best known as owner of highly influential label, Feeding Tube Records and as proponent and unofficial archivist of the Western Mass. music scene - but Lee is also a noteworthy musician in his own right: Usually rather noisy, but always packed with enough whimsical enthusiasm and hullabaloo to make it anything but harsh. Lee will be joined by various Danish guests.

18.45 Performance: George Koutsouris

"You can't avoid your destiny" - An interactive analog musical sculpture presented by George Koutsouris. Performance by Katerina Anagnostidou, percussion student at DKDM

19.15 Gulddværg (DK)

Gulddværg is, besides a wicked good band name (literally: gold dwarf), experimental music, based on classical symphony structures, played on a

self-made electronic drum kit and a kitchen sink, wrapped in lo-fi aesthetics. Inspired by such different artists as Sun Araw and Olivier Messiaen, Gulddværg lingers somewhere between catchy, ambient, and quite odd.

20.30 Peter Bonneman med Magnus Knudsen (DK)

While it is well known that P.J. Bonneman has played in a bunch of influential K-town punk bands (including Amdi Petersens Armé, Gorilla Angreb, and No Hope For The Kids), it generally flew under the radar when he, in 2009, presumably in the wake of a breakup, released four radiantly beautiful lo-fi singer-songwriter gems. At FoEG, he - accompanied by Magnus Knudsen (of De Høje Hæle fame) - will re-visit those songs in a super rare low-key set. You do not want to miss this.

21.45 Gate (NZ)

Whether rocking out in The Dead C, conjuring up images of deserts, or paying tribute to Prince, Michael Morley's musical

oeuvre bears witness to an incredible curiosity and a desire to contribute to our collective understanding of sound. His output as Gate effortlessly spans countless genres with Morley's singular vision as the only common denominator.

23.00 Værket (DK)

While the so-called Mayhem scene has produced a plethora of wildly divergent bands, few will have predicted the emergence of Værket in all their 1970s throwback glory. Værket is no mere pastiche, however: every flamboyantly proggy tip of the hat to past greats is matched by an earnest ferocity that reveals the band's ties to hard-hitters Reverie and Slægt.

FRIDAY

17.00 Doors open

18.15 Robert Yeats (NZ)

Prior to providing the percussive backbone to The Dead C's musical explorations, Robert Yeats was a member of seminal

Dunedin rock outfit The Verlaines, proving early on that he is as adept at playing tightly crafted songs as he is at jamming the fuck out. A no-nonsense virtuoso, Yeats will showcase his remarkable versatility with a rare solo show at FoEG.

19.30 Bob Theil (UK)

A part of the British folk revival, Bob Theil released his highly acclaimed and much sought-after debut album, So Far, in 1982 and then, apparently, decided to lay low for a while - performing only sporadically until the early '00s. The release of a lost album, recorded in 1984 but not published until last year, has sparked a renewed interest in Theil's work and his Celtic inspired 12-string acoustic guitar playing, which remains as fresh and relevant as ever.

20.45 Louise Landes Levi (US)

Levi is often mentioned in connection with La Monte Young (whom she was a student of) and Terry Riley (whom she collaborated with), but her body

of work is much broader than that: Since the late 60s, she has studied Indian ragas, collaborated with eccentric filmmaker Ira Cohen and drummer Angus MacLise (of VU fame), published poetry, founded America's first fusion orchestra, and lived all over the world. Learnings from a vagrant life channelled through the sarangi into repetitive and stunning serenity.

21.30 James Hoff (US)

James Hoff's work encompasses painting, sound, performance, and publishing. Throughout, he maintains a strong focus on disruption and distribution in the digital age, often in an indirectly political context. While his works often channel an unrelenting, aggressive energy, they are mitigated by humour and simply being interesting to watch.

22.45 The Dead C (NZ)

Around the same time as no wave morphed into noise rock in the US, trio The Dead

C formed in New Zealand and offered a truly original, improvisational take on the genre which left a lasting footprint and made the term "highly influential" the one most often used to describe them. This is their first show ever in Denmark and their only one in Europe this year. Few bands have ever achieved such a distinct, powerful, and inimitable sound so seemingly effortlessly. You do not want to miss this.

00.05 Stargate (IT)

Slowed down, inverted trance music or the perfect soundtrack for an evening in the local opium den. Patch upon patch of looped sounds, scrawling noises, bliss dynamics, R&B melancholy and fragments of heavily distorted voices form an ultramodern hybrid of subversive aesthetics. If the moment just before you fall asleep and slip into a dream could be sampled and multi-tracked it would probably sound a lot like Stargate.

01.30 Human Inferno (NO)

While Lasse Marhaug seems like a natural reference, Human Inferno's take on noise is less dyed-in-the-Norwegian-wool. Whether singing deadpan about visiting the psychiatrist with one's wife or growling unintelligibly over pulsating beats and tempered clamor, it is clear that middle age and kids have not blunted Human Inferno's punk roots and that a certain brutish intent and lunatic energy remain intact. If Erland Loe's Doppler had chosen music as a vent for the pressure of normality, it would probably sound something like this.

SATURDAY

16.00 Doors open

17.00 Eliane Radigue (performed by Emmanuel Holterbach) (FR)

Radigue has composed minimal, electronic music since the 60s and is considered a

pioneer of the genre. Her music is a zen flux of dense sounds subject to imperceptible mutations, like the oceans' ebb and flow. At 84, she is no longer performing. Instead, her official archivist, Holterbach (a musique concrète composer in his own right), will, with her blessing, perform the piece Jetsun Mila. She has never played in Denmark before, so this will be a premiere.

18.45 Bruce Russell (NZ)

A lifelong explorer of the boundaries between sound and music, Bruce Russell's contributions to the world of experimental music come in many shapes and forms. The hats worn by Russell include influential label boss, published author, and member of The Dead C, and this multifaceted and boundary pushing approach to sonic exploration is reflected in Russell's solo work where maximalism and cacophony live together with concise and measured experiments in perfect harmony.

19.45 Mike Cooper (UK)

When The Rolling Stones invited him to join the band in the early 60s, he politely declined (true story; Brian Jones took the gig). Mike Cooper had already embarked on a different and very diverse, musical journey: Though primarily regarded as a folk-blues guitarist, he has made electronic music, sound installations, radio art, scores for silent films, field recordings, and delved into ragas, jazz, Hawaiian music, and experimental exotica. Few have stayed clearer of the pitfalls of repeating oneself than Cooper, who remains as curious an artist as he was 45 years ago.

21.00 Francesco Cavaliere (IT)

Cavaliere primarily uses his voice and an incredible archive of homemade sound effects as the building blocks of Minecraftian worlds inhabited by strange beings, hybrids of objects, and psycho-cosmic phenomena. If Melancholia had taken place in Italy and its soundtrack had consisted of experimental, electronic music, Cavaliere would

have been an excellent choice of composer.

22.00 Chalaque (UK/NL)

A trans-European force of nature, Chalaque resides in the red. Guitar stylings in the vein of Sonny Sharrock and Makoto Kawabata are barely reined in by ferocious drumming as Chalaque climbs to ever-rising peaks in a messy and majestic festival of destruction. Their concert doubles as an aural Rorschach test.

23.15 Felia Gram-Hanssen - Circular Sound (DK)

At the intersection between dance and sound, the body becomes the score. In Circular Sound, the room's characteristics are transformed into movement which is again transformed into sound. The audience is invited to participate in a musical demarcation process, where attributes are transferred from one medium to another.

00.30 Arpanet (US)

Gerald Donald, known for his work in Drexciya, Der Zyklus and Dopplereffekt, is one of

the most groundbreaking electro and techno artists to ever come out of Detroit. Arpanet, as the name implies, encompasses both the ideas of electronics (especially electronic music created by synthesizers like the ARP) and connectivity (the original ARPANET was one of the precursors to the internet as we know it).

01.45 NOS-T (SE)

NOS-T have been around for some 25 odd years during which time they have turned the tables from graffiti painted breakbeats to similarly chromatic techno, acid, and trance played on analog synthesizers - both structured and improvised, but above all: Always playful, danceable and slightly eccentric.

FILMS

See the daily film schedule at the cinema entrance

AMY GRANAT (USA)

Landscape Film / 9:00 min.

Granat investigates the landscape of Cahokia Mounds, the site of a Native American city built between 700 and 1400 AD in what is now the state of Illinois. Sections of the film strip, shot in black-and-white, has been hand painted in monochrome washes of color, resulting in a film creating a stirring portrait of man-made landscapes.

ANNA SAMSE (DK)

The Third Dimension of Dysgenic Delirium / 5:00 min.

When you take a sound and amplify it, the sound will be stripped of some information, some parts will be amplified and some will be suppressed. The Third Dimension is a film that investigates the consequences of how modern day sound-sources operate.

BENJAMIN BARDOU (FRA)

Do Computers Dream of Electronic Sheep? / 6:00 min.

A short movie made partially with GTA IV. It's an electronic urban wandering in Liberty City inspired by Walter Benjamin and Jean Baudrillard.

INSTALLATIONS

ANNA SAMSE & ANDREAS STOUBY JOHANSEN (DK)

Amphorn

Prior to the invention of the Radar during World War 2, an analog audio amplifier was widely used to locate enemy ships and aircrafts. The Dutch military developed the apparatus inspired by the funnel-shaped device that hearing impaired people used. Amphorn is based on this technology and besides being an aesthetic object it also has a function in terms of its audio boosting properties.

BOREDOMRESEARCH (USA)

Dark Storm Phials / 2:40 min.

Dark Storm Phials is an intriguing world of growth and destruction in a desolate environment. Using game technology the viewer is presented with a turbulent micro environment disrupted by a mysterious rumbling force. Boredomresearch is a collaboration between British artists Vicky Isley and Paul Smith, internationally renowned for creating artworks which explore extended time frames.

BRIAN KURE (DK)

3 sketches for the Standard-object series / 12:08 min.

The film consists of a colored square which is controlled by three different algorithms. The data from the three algorithms are going to be used as parameters for sound and color in future editions of the Standard-object series. The parameters for the sound synthesis in these three sketches are identical.

CASEY REAS (USA)

100% Grey Coverage / 1:00 min.

The video was derived from Reas' work Signal to Noise which is a so-called collage engine, a programme that uses terrestrial television signals as raw material and transcribes them into visual footage. For 100% Grey Coverage Reas de-

ENE BISSENBÄKKER (DK)

I'm Not Going to the Festival

Look through the peephole of the cardboard box located in a quiet corner of the festival and one will find revealed the life of a festival participant who's too angst ridden by festivals to be at the actual site. The darkness of the box contains the voyerist's dream: a live streamed video piece of another life.

GEORGE KOUTSOURIS (GR)

You can't avoid your destiny
You can't avoid your destiny is an interactive, analogue musical sculpture that produces music by the stochastic move-

veloped a newer more evolved collage engine to create imagery.

EDEN MITSENMACHER (USA)

Infinity / 1:57 min.

A hypnotic short film concerning the aesthetics and methods used in certain types of mainstream meditation and mindfulness.

Loading / 00:56 min

Loading plays on the cues triggering contemporary society's expectations.

EVA LA COUR (DK)

Composite/De-composited / 3:46 min.

Composite/De-composited is a short film concerning the relationship between planetary raw materials and the landscape as an image.

JESSE MCLEAN (USA)

Climbing / 6:18 min.

A hand-shaped cursor ascends an endless mountain, in a film that is both a critical look at, and a sly celebration of, the infinite nature of the digital landscape and how it is traversed.

LOUISE SEJERSEN (DK)

Mapping affiliations / 7:18 min.

The narrator searches the landscape around his hometown with Google Earth and touches upon possible causes of local and global conflicts.

LINE FINDERUP JENSEN (DK)

For this year's festival Line will create an otherworldly atmosphere through various animations around the festival site.

ANNAN HITKL (DK)

An opening

The projection is originally a part of the installation "An Opening" (2013) - a total installation inside a shipping container which - through sound and in total darkness - leads the audience on a journey into the deepest corners of subconsciousness.

LUKAS MARXT (AT)

Reign of Silence / 7:00 min.

Reign of Silence records a human intervention in nature. Lukas Marxt employs as aesthetic material and artistic medium an untouched, barren landscape, where humans aren't really expected. In this setting he plays with the aspect of an autonomous nature, made visible by his aesthetic action.

SABRINA RATTÈ (CAN)

Habitat / 6:20 min.

Habitat is an invitation to wander inside a luminous electronic environment. Bended electronic signals are manipulated to create a sense of depth through different light intensities and textures.

Station Balnéaire V.1 / 8:18 min.

Images of the Amalfi Coast have been transformed by video feedback. The rigid transitions, inspired by early computer art, contrast with the aleatory movements of the electronic light.

STINE DEJA (DK)

Cyphoria / 6:18 min.

Technology has become an architect of our intimacy, every day we have real intimate moments in the virtual realm. Cyphoria explores how the Internet affects our imaginary capacity and our sense of intimacy - emotional capital and essentially how this affects the experiences that shape us as social beings.

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ZINE LOUNGE

CPH Zine Fest will present a portion of their wonderfully huge archive of zines from all over the world. In the zine lounge you can read and buy zines and even leave a couple of your own if you're into that.

KPH VOLUME

ENGHAVEVEJ 80-82
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15.09 — 17.09 2016 FESTIVAL OF
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