

UNIVERSITY OF CALIFORNIA, RIVERSIDE
Department of Music and UCR ARTS

Man with a Movie Camera Project

May 29, 2020
Friday, 7:00 P.M.
Virtual UCR ARTS

Barbara and Art Culver Center for the Arts
<https://virtualucrarts.ucr.edu/man-with-a-movie-camera/>

PROGRAM

Ashley Jimenez

Project Introduction – 0:45"

Static – 3:28"

Christopher Ramos

Project Introduction – 9:03"

Possessed by Passion – 4:14"

Brianna Howell

Project Introduction – 1:17"

Come Out and Play – 3:26"

Jessica Fairfield

Project Introduction – 2:02"

City Life – 2:52"

Justin Cabute

Project Introduction – 1:42"

Be Here Now – 2:20"

Nieve Mejia

Project Introduction – 0:41"

Stories of the World – 2:51"

Quincy Elliott

Project Introduction – 0:34"

The Feeling Innate – 3:34"

Ariel Huape

Man with a Movie Camera Project – 4:44"

Beto Machado

Project Introduction – 0:46"

Kino-Holidays – 4:45"

Lia Sfoggia/Guilherme Bertissolo

Project Introduction – 1:09"

Moving, Bodies, Movie Camera – 6:25"

NOTES

Man with a Movie Camera Project presents audiovisual compositions based on Dziga Vertov's silent movie *Man with a Movie Camera* (1929).

The project presents new works by students of Paulo C. Chagas' course "Digital Audio and Sound" (MUS 145B) at the University of California, Riverside (UCR) in Spring 2020. In addition, it shows new works by international artists specially invited for the project.

The audiovisual composition consists on a new audiovisual work using original footage extracted from Vertov's movie for which a new sound/music track will be composed. In addition to original footage, the participants – students and international artists – are encouraged to use any kind of video material and stills.

The works should explore different kinds of techniques for sound and image composition in order to produce a meaningful work committed with artistic, social, and cultural issues of our time.

Works by Brianna Howell, Chris Ramos, Mejia Nieves, Ariel Huape, Justin Cabute, Jessica Fairfield, Quincy Elliott, Ashley Jimenez and international guest artists Beto Machado and Lia Sfoggia/Guilherme Bertissolo.

BIOGRAPHIES

Born in Rio de Janeiro, Brazil (1965), **Beto Machado** studied Composition at FAAM - São Paulo (2006), and Sonology at the Royal Conservatoire The Hague, Netherlands (2013/14). He is a composer, sound artist and electronic musician, interested in field recordings, noises, audio-visual installations and technology, modular synthesizers, developing music software, building electronic instruments, everything related to produce material for new compositions and implement platforms to live performances...

Lia Sfoggia is a Brazilian dancer, choreographer and physical educator. Sfoggia obtained her B.A. in Dance and Physical Education at the Universidade Estadual do Rio Grande do Sul (State University of Rio Grande do Sul) and Universidade Federal do Rio Grande do Sul (Federal University of Rio Grande do Sul), respectively. Sfoggia graduated in 2010 with a M.F.A in Dance from the Federal University of Bahia. Her graduate research focused on Laban/Bartenieff Movement Analysis and Dance Composition. She earned a PhD in Cultural Studies at the UFBA, focusing Capoeira as a source for artistic processes in Dance. Sfoggia has more than fifteen years of experience studying and teaching Brazilian Dance and Capoeira. From 2009-2011 she was an Assistant Professor at University of Bahia and acting undergraduate advisor in the Dance Department. In 2010, Sfoggia was awarded the distinguished Yanka Rudzka Prize for Dance Composition and the C.A.R.L. Residency, Barbara and Culver Center of Arts, University of California, in 2011.

Guilherme Bertissolo (born in Porto Alegre) is a Brazilian composer and professor of Composition and Music Theory at the Music School of the Federal University of Bahia (UFBA), Brazil. He holds a graduation in Classical Guitar (Federal University of Rio Grande do Sul/Brazil), a Master in Music Composition (Federal University of Bahia/Brazil) and a Ph.D. in Composition from the Federal University of Bahia advised by Paulo Costa Lima; for his dissertation he developed research as invited scholar at the University of California, Riverside advised by Paulo C. Chagas. He received many awards for his composition in Brazil and abroad such as the "I Prêmio de Música Contemporânea da Bahia" (2015), the "Funarte Prize for Classical Music" (Brazil, 2012 and 2016), the "C.A.R.L. Residency" (California/USA, 2012), the "Fernando Burgos Composition Prize" (Brazil, 2011) and the "10th Carl von Ossietzky Composition Prize" (Germany, 2010). Bertissolo's compositions included many pieces for dance and video. His works have been widely performed Brazil, Europe (Germany, Portugal) and the USA.

Special thanks to:

Rogério Budasz, Professor and Chair, Department of Music
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Benicia Mangram, Administrative Coordinator
Sarah Nosce, Financial Analyst

UCR ARTS

Sheila Bergman, Executive Director
Nikolay Maslov, Curator of Film and Media Projects
Rene Balingit, Assistant Scene Technician
Amy Metcalf, Senior Public Events Manager

UCR ARTS is the perfect venue for your next special event! We offer a full range of flexible spaces and professional services for any event, small or large. For a site visit or pricing information, please contact: Amy Metcalf at 951.827.1467 or amy.metcalf@ucr.edu.

CALENDAR OF EVENTS 2019-2020

Visit music.ucr.edu and click on "EVENTS"

Information: (951) 827-3245 performingarts@ucr.edu music.ucr.edu

UCR Land Acknowledgement

Miyaxwe (*mee-yahh-weh*, hello)! In honor of Rupert and Jeanette Costo's founding relationship to our campus, we would like to respectfully acknowledge and recognize our responsibility to the original and current caretakers of this land, water and air: the Cahuilla, Tongva, Luiseño, and Serrano peoples, and all of their descendants past, present, and future. Today this meeting place is home to many Indigenous peoples from all over the world, including UCR faculty, students, and staff, and we are grateful to have the opportunity to live and work on these homelands.

The Music Department also acknowledges that it was founded upon exclusions and erasures of many Indigenous peoples. This acknowledgement demonstrates a commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism. Truth and acknowledgment are critical to building mutual respect and connection across all barriers of heritage and difference. We begin this effort to acknowledge what has been buried by honoring the truth. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today, and join us in uncovering such truths at any and all public events. Achama (*aw-chem-ahh*, thank you or good feelings)!