

## MARYANNE AMACHER

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Composer and sound installation artist. My early educational background included piano study at the Philadelphia Conservatory of Music; musical studies in Salzburg Austria, and Dartington Devon, England as an Institute for International Education Fellow; and composition studies with Karlheinz Stockhausen. Undergraduate and graduate studies in music and computer science at the University of Pennsylvania, where I received the Hugh Clark Fine Arts Prize, and the Laisse Fine Art Award; and the University of Illinois, Urbana, where I studied acoustics and began creating my first electro-acoustic works.

I was appointed a Fellow of the John Simon Guggenheim Memorial Foundation in 1997 for my sound installation works and received the Prix Ars Electronica Golden Nica Distinction in Computer Musik 97 for *"The Levi-Montalcini Variations"* from the Ars Electronica International Competition for Cyber Arts, Linz Austria (September 1997). I was a Fellow at the Center for Advanced Visual Studies, Massachusetts Institute of Technology (1972-76); a Bunting Institute Fellow at Radcliffe College Harvard University (1978-79); a resident artist at the Capp Street Project in San Francisco (10/85-12/85); a guest artist at the Deutscher Akademischer Austauschdienst (DAAD) in Berlin as the recipient of a one year fellowship (Jan86-Apr87); and a Visiting Artist at the Banff Center for the Arts, Banff Alberta (Sept91-Jan92). I was appointed the first Rosekrans Artist-in-Residence in Music at Mills College in 1993.

During the years 1973-1984 I was invited to create works with John Cage and Merce Cunningham. In 1975 I was invited by John Cage to compose the storm environment for his multimedia composition *"Lecture On The Weather,"* and in 1978 to create the sonic environment, *"Close Up"* that accompanied his 10 hour solo voice composition, *"Empty Words."* We presented these works together in performances in Canada, Germany, and the United States (1976-84.) In 1976 I was commissioned by the Cunningham Dance Foundation to compose the repertoire sound work for Merce Cunningham's *"Torso."* I participated in the first performances of *"Torso"* with the Cunningham Dance Company and was invited to present other evening length sound works with the Cunningham Dance Company for the "Events" series in NYC (1974-1980.)

My work is best represented in the three series of multimedia installations which have been produced in the United States, Europe, and Japan: the sonic telepresence series, *"CITY-LINKS" #1-22* (1967- ); the architecturally staged *"MUSIC FOR SOUND JOINED ROOMS"* (1980- ) and the *"MINI-SOUND SERIES"* (1985- ) a new multimedia form which I create, that is unique in its use of architecture and serialized narrative. In these major works I adopt the mini series television format in order to develop a more involving narrative context, a serialized narrative to be continued in consecutive episodes, as distinguished from an ongoing installation. The evolving Scenarios of the *"Mini-Sound Series"* build one upon the other over a period of several days or weeks. The six part *"SOUND HOUSE"* my first *"Mini-Sound Series"* was produced during a three month residency at the Capp Street Project in San Francisco (Nov16-Dec22 1985.) *"THE MUSIC ROOMS"* was produced by the DAAD gallery in Berlin, and staged over a four week period (Feb19-Mar15 1987); *"STOLEN SOULS"* commissioned by INKA Digital Arts in Amsterdam, was presented in De Beurs van Berlage Amsterdam (May20-24 1988); *"2021 THE LIFE PEOPLE"* commissioned by the Ars Electronica Festival, was presented in the Brucknerhaus, Linz Austria (Sept13-16 1989); and *"THE BIAURALS"* commissioned by The Electrical Matter, an electronic arts festival was presented at the Samuel Fleisher Art Memorial, Philadelphia, Pa. (Sept11-22 1990.)

Installations of *"MUSIC FOR SOUND-JOINED ROOMS"* (1980-1998) include works created for the Galerie Nachst St. Stephan Vienna, Austria; the Kunsthalle, Basel, Switzerland; Oggi Music Festival, Lugano, Switzerland; Cultural Commune di Roma, Italy; Walker Arts Center, Minneapolis; Kunstmuseum, Bern; DAAD Gallery, Berlin; Capp Street Project, San Francisco; 21st Century Cultural Information Museum, Tokushima, Japan; the Kunsthalle-Krems, Austria. Installations of *"CITY-LINKS" #1-22* (1967- ) include works created for solo and group shows at the Museum of Contemporary Art, Chicago (1974); Walker Arts Center *"Projected Images,"* Minneapolis (1974); Hayden Gallery MIT, *"Interventions In Landscape,"* Cambridge, Mass (1975) Institute of Contemporary Art, Boston, Mass. (1975); Corps de Garde, Groningen, Holland (1978); the Kitchen Center, NYC (1979); Radio France Musique (1976); Mills College (1980 & 1994.)

Recent projects: *"The Amercian Century, Art and Culture 1950-2000"* Sound Art Group Show, Whitney Museum of American Art (Jan 2000); Hessischer Rundfunk, 90' Profile *"Maryanne Amacher"* Frankfurt (May 2000); major works include a String Quartet commissioned by the Kronos String Quartet and the Lila Wallace-Reader's Digest Fund to be premiered in 2000; new sound installation works produced for the Kunstmuseum Bern, *"Taktalos Festival"* (March 1998); and for *"TunnelVision"* in the three story Maastunnel, Rotterdam, the Netherlands (Sept 1998); the Two Part Multimedia Narrative, *"A Step Into It, Imagin, 1001 Years,"* commissioned by the Austrian Federal Ministry of Culture and Siemens Kultur Program was produced in the Kunsthalle-Krems, Austria (Feb-Mar 1995.) The Four Part Multimedia Narrative, *"Synaptic Island"* was commissioned by the Japanese government and produced at the 21st Century Cultural Information Museum in Tokushima Japan (Apr-May 1992.) 3-D sonic architectures, commissioned by the Matsushita Electric Company were designed and produced for the 750 programmable loudspeakers in Panasonic Hall, Tokyo (1991.) CD recordings were released on the Tzadik label *"SOUND CHARACTERS (Making The Third Ear)"* (Feb 99); and on the Asphodel Sombient Trilogy: *"The Throne Of Drones"* (May 95) *"The Swarm Of Drones"* (Oct 95) and *"The Storm Of Drones"* (Aug 96.)

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