

NAV

John Duncan • Francisco López

Entry no. M-377

Artist biographies

John Duncan is widely recognized for his work in performance, music, and installations based on emotional responses to sensory deprivation and stimuli. His 1996 projects **THE CRACKLING**, composed with Max Springer from field recordings made at the Stanford Linear Accelerator Center in California, and **HOME: UNSPEAKABLE** composed with Bernhard Günter (CD's released by trente oiseaux, Germany) are considered by critics and composers alike to be landmarks in experimental sound. In the last twelve months, Duncan's output has included: CD releases **CRUCIBLE** (Die Stadt, Germany), and **SEEK** (commissioned by VPRO Radio, Nederland, released by Staalplaat, the Netherlands); solo concerts in Germany, Japan and the United States; soundtracks for video projects produced in Italy, The Netherlands and the US; site-specific installations at Sitran and Forte di Osoppo, Italy; visual work exhibited in "*Out of Actions*" at the Museum of Contemporary Art (MOCA), Los Angeles; the Österreichisches Museum für Angewandte Kunst (MAK), Vienna; Museo de Arte Contemporáneo, Barcelona; and Museum of Tokyo (MOT); the event **VOICE CONTACT**, for multi-channel audio and nude participants, alone in total darkness in a luxury suite stripped of furniture at the Lydmar Hotel, Stockholm; along with lectures at UCLA and CalArts.

Over the past eighteen years, **Francisco López** has been developing a powerful and consistent world of minimal electroacoustic soundscapes, 'trying to reach an ideal of absolute concrète music'. To date, his prolific catalogue comprises 90 sound works, which have been released by more than 40 record labels. He has toured extensively through Europe and the Americas doing acousmatic performances in complete darkness for blindfolded audiences. Through what he once called as 'the exploration of the universe of broad-band noise from the real world', his music arises from the processing of environmental recordings. In deep contrast to the classical soundscape, his vast activity doing field recordings all over the world (nearly 30 countries in four continents) never pursued a documentary or representational goal, but a dramatically opposite *object sonore* perspective. And in this sense, the evolution of his aesthetics and conceptual background is a profound process of refinement towards an extreme musical purism, with a voluntary and forceful refusal of any visual, procedural, relational, semantic, functional or virtuosistic elements.