

COLORFIELD REMIX NIGHT #1

CURATED BY: RICHARD CHARTIER

SCREENING:

STEVE RODEN (US)*"dark over light earth" / 13:00 / 2007***FRANK BRETSCHNEIDER (DE)***"looping i-vi (excerpt)" / 12:00 / 2004-5***STEPHAN MATHIEU (DE)***"Orange was the color of her dress" / 10.00 / 2007***SUE COSTABILE (US) + BEEQUEEN (NL)***"AMP_SWELL" / 3:49 / 2005***TINA FRANK (AT) + GENERAL MAGIC (AT)***"Chronomops" / 2:00 / 2006***BAS VAN KOOLWIJK (NL)***"FDBCK/AV - Silver" / 3:29 / 2007***CHRIS CARTER (UK) + COSEY FANNI TUTTI (UK)***"Chronomantic Redux" / 10:00(approx) / 2007***RYOICHI KUROKAWA (JP)***"Scorch" / 3:04 / 2005***EVELINA DOMNITCH (RU) + DMITRY GELFAND (US)***"Ten Thousand Peacock Feathers in Foaming Acid" / 8:00 / 2007***ERNEST EDMONDS (AU) + MARK FELL (UK)***"Broadway One"(excerpt) / 2:00 / 2004-5***FRANK BRETSCHNEIDER (DE)***"looping i-vi (excerpt)" / 12:00 / 2004-5*

www.frankbretschneider.de

"Looping I-II" is an excerpt from a longer movie I used to show for the live performance of my CD "Looping I-VI" (12k/2004). Actually it isn't a film or music video, but a visual realization of the frequency—and amplitude behavior of the music. A kind of a translation from audio to video. As the music is more sparse built with slowly evolving loops and subtle changes over time, so the video is quite minimal. I built the visuals just from horizontal and vertical lines, which—driven by and synchronized to the music—produce graphic patterns, looking like moving testcards.

Frank Bretschneider works as a musician, composer and video artist in Berlin. His work is known for precise sound placement, complex, interwoven rhythm structures and its minimal, flowing approach. Described as "abstract analogue pointillism," "ambience for spaceports" or "hypnotic echochamber pulsebeat," Bretschneider's subtle and detailed music is echoed by his visuals: perfectly translated realizations of the qualities found in music within visual phenomena.

After studying fine arts and publishing several graphic editions, he began to satisfy his obsession for electronic music in 1984 by starting his first tape experiments and running a cassette label. With the founding of AG. Geige in 1986—a successful and influential band which came out of East Germany's musical underground—he began to explore the possibilities of an exchange between visual art and music through various means such as film, video or computer graphics.

After the fall of the wall and the split of the band Bretschneider continued producing music and in 1996 he and Olaf Bender founded the record label Rastermusic which finally merged with Carsten Nicolai's Noton to form Raster-Noton in 1999. Since then he has released his work through several record labels including 12k, Mille Plateaux, Quatermass, Staalplaat or Whatness and has contributed to some well received compilations like Clicks & Cuts on Mille Plateaux or Raster-Noton's "20 To 2000" series. He has performed at music and new media festivals such as Ars Electronica, Cut & Splice, Mutek, OFFF, Sonar, Steirischer Herbst, Transmediale and Ultima. As a remixer he has worked for Richard Chartier, Ekkehard Ehlers, Hauschka, Meat Beat Manifesto and Rechenzentrum. In addition to his solo work he has collaborated with Taylor Deupree, Olafur Eliasson, Steve Roden and Ralph Steinbrüchel. With Olaf Bender and Carsten Nicolai he is part of Signal, another Raster-Noton project. And recently Bretschneider entered new territories when he was invited to collaborate with Copenhagen based contemporary music ensemble Contemporânea.

CHRIS CARTER (UK) + COSEY FANNI TUTTI (UK)*"Chronomantic Redux" / 10:00(approx) / 2007*

www.cartertutti.com

Chris Carter and Cosey Fanni Tutti formed CHRIS & COSEY out of the ashes of their seminal 70's Industrial band Throbbing Gristle. Throbbing Gristle (and Carter & Tutti) founded the Industrial music genre and were one of the first bands to successfully fuse electronic and acoustic instrumentation. Their musical legacy is still very much in evidence today. When Throbbing Gristle was terminated in 1981 Chris Carter and Cosey Fanni Tutti signed to Rough Trade Records and began recording and performing as CHRIS & COSEY. From the very start they indulgently utilised electronics, sampling, rhythms and Cosey's distinctive vocals, cornet and guitar style. In 1983 they formed their own offshoot record label Conspiracy International (aka: CTI) for their more experimental recordings and collaborative projects. CTI continues to run alongside Carter and Tutti's more accessible work.

Regularly cited as one of the original forerunners of the Techno and Electronica genres CHRIS & COSEY's name is often cited by bands and DJs as hugely influential. During the 1980's and 90's CHRIS & COSEY went on to record some of the most inventive Electronica albums, including the much sampled and remixed 'Trance' album (1982), the Techno Pop classic 'October -Love Song' (1983) and the West Coast and Goa dance floor hit 'Exotika' (1987). During this time they enjoyed great success with record labels such as Rough Trade (UK), Play It Again Sam (Belgium), Netzwerk (Canada) and Waxtrax (USA).

Starting in 1992, in collaboration with World Serpent they continued to release numerous albums and solo projects through their own Conspiracy International label. Since their inception Carter and Tutti have collaborated with such artists and musical luminaries as Monte Cazazza, Coil, Current 93, John Duncan, Erasure, The Eurythmics, Boyd Rice, Robert Wyatt and many more.

Carter and Tutti have always embraced working with cross media techniques and constantly confound categorisation. They regard themselves not solely as musicians but equally as artists, sound engineers, writers, performers and subcultural collaborators. In recent years Carter and Tutti have released two ongoing CD series: The Library Of Sound (L.O.S.) and Electronic Ambient Remixes (E.A.R.). Tracks from both these series have been used in gallery installations and performed at numerous electronic music festivals. The most recent E.A.R. release (Four) was a 90 minute experimental sound piece originally broadcast on Resonance FM London in 2003. 2004 saw the release of CABAL, their widely acclaimed debut album under their newly adopted CARTER TUTTI name.

It was in 2003 that Chris Carter and Cosey Fanni Tutti begin collaborating once again with Peter Christopherson and Genesis P-Orridge for a regrouping of Throbbing Gristle. This resulted in a new TG album ('Part Two') and a series of live performances and events, with more planned for 2007. They have also completed work on their second CARTER TUTTI album entitled 'Feral Vapours of The Silver Ether' alongside their continuing work on preparations for forthcoming Throbbing Gristle releases and events in 2007. Cosey Fanni Tutti has also recently had her art exhibited at the Van Abbe Museum in Eindhoven, at Tate Britain in London, the Migros Museum in Zurich, and the Museum Of Contemporary Art, Los Angeles.



Washington
Project for the Arts
Corcoran

SUE COSTABILE (US) + BEEQUEEN (NL)*"AMP_SWELL"* / 3:49 / 2005

www.sue-c.net / www.beequeen.nl

Ampswell is made from digitally processed black & white photographic print of fabrics and watercolors on tracing paper.

Sue Costabile aka SUE.C is a visual and performing artist based in the San Francisco Bay Area. Her works challenge the norms of photography, video, and technology by blending them all into an organic and improvisational live performance setting. Employing a variety of digital tools to create an experimental animation "instrument," Costabile synthesizes cinema from photographs, drawings, watercolors, hand-made papers, fabrics and miniature interactive lighting effects. Dark, moody, textural, and physical, her live films inherit equally from the kinetic languages of Stan Brakhage's abstract cinema and Nicolas Schöffer's lumodynamic sculptures. She employs the same techniques in her recorded work to emphasize the beauty of the banal street corner, forgotten winter beach, torn remnant of a found photograph, cast-away super 8 vacation footage, and other half-forgotten, often-unnoticed, in-between spaces in her surroundings.

Costabile has collaborated with musicians such as Morton Subotnick, Luc Ferrari, Laetitia Sonami, Antye Greie (AGF) and Joshua Kit Clayton at a variety of international venues including the San Francisco International Film Festival, REDCAT (Los Angeles), Ars Electronica (Linz), MUTEK (Montreal), SONAR (Barcelona), the MonkeyTown (NYC), and Activating the Medium (San Francisco). Her solo performances combine live imagery with a live soundtrack using her own voice, small sound effects devices and assorted electronic instruments. She currently teaches "Math & Media" at the California College of Arts (CCA) in Oakland. Her recent experimental film "FortyThousand3Hundred20 Memories" had its world premiere at the Oberhausen Short Film Festival this past May.

Beequeen was formed by Frand de Waard and Freek Kinkelaar in the winter of 1988 when they were asked to play a support show along The Legendary Pink Dots. Initially based upon the admiration of German conceptual artist Joseph Beuys (who frequently worked with the image of the queen bee), Beequeen soon followed their own unique musical path, utilizing a combination of electronics (synthesizer, laptop and samples) and acoustics (field recordings and guitars). To this date Beequeen continues to develop itself, record and release music. Their latest recordings, Ownliness and The Body Shop, are more musically based than ever and have been greeted by enthusiastic response, also in the non-alternative press. Beequeen work was released by Ant-Zen, Auf Abwegen, Raum 312, Staalplaat, Infraction Records and Important Records as well as their own Plinkity Plonk label

EVELINA DOMNITCH (RU) + DMITRY GELFAND (US)*"Ten Thousand Peacock Feathers in Foaming Acid"* / 8:00 / 2007

www.portablepalace.com

A vacuum or semi-vacuum encased by a gravity and temperature sensitive elastic skin – the scenario of an early universe, a soap bubble, and later, that of a biological membrane. By researching the evolution and collision of soap bubbles, a vast variety of optical, mathematical, thermodynamic and electro-chemical discoveries have been made since the time of the Renaissance. In fact, the first ever computers were soap film calculators (15th century), which tackled geometric equations of minimal surface area. The latest nanoscopic soft drives are being used for blackhole and superstring modeling. Because there are not yet formulas to describe these macro-bubble structures, soap films provide an unsurpassed means of high fidelity simulation.

"In 10000 Peacock Feathers in Foaming Acid," Domnitch and Gelfand use laser light to scan the ever-shifting surfaces of nucleating and dissipating soap bubble clusters. Unlike ordinary white light, which is composed of a variety of frequencies, the hyper-focused singular wavelength of the laser beam is capable of crawling through the micro-inhomogeneities within a bubble's skin. When refracted at specific angles, this penetrating light generates a reticulate, large-scale projection of normally invisible salty acid formations, and exposes their underlying electro-chemical forces. The ebb and flow of positive and negative ionic streams coupled with fleeting surface tension can be observed in vivo, without the use of a microscope or any other magnifying devices – the laser light itself permits the tremendous leap in scale. Bubble behaviors viewed in such close proximity evoke the dynamics of living cells (whose emergence and survival was made possible through analogous membrane formation).

In stark contrast to former bubble explorations by scientists, mathematicians, and artists (the likes of which have included Newton, Da Vinci, Gauss, Chardin, Young and Murillo to name a few), here, a warped, 'impossible' space-time is invented: the laser light's multi-angle path through numerous bubble surfaces projects a dense layering of diverse scales, speeds and vanishing points. The title of the work stems from the Chinese expression, 'the ten thousand things', signifying the varifold of cosmic phenomena. Though its thickness ranges from a micron to merely a few nanometers, all 'the ten thousand things' are refracted through the sensitive skin of a soap bubble.

Evelina Domnitch and Dmitry Gelfand create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. Having dismissed all forms of fixative and recording media, Domnitch and Gelfand's installations exist as ever-transforming phenomena offered for observation. Because these rarely seen manifestations take place directly in front of the observer without being distorted and flattened onto a screen, they often serve to vastly extend the observer's sensory envelope. Their sonoluminescent project Camera Lucida has just been released on the LINE label (12k.com)

Their works have been exhibited worldwide, including shows at V2 Institute for Unstable Media (Rotterdam, NL), Nijo Castle (Kyoto, JP), Museum of Dreams (St. Petersburg, RU), I-20 Gallery (New York, USA), Die Schachtel (Milan, IT) and Tesla (Berlin, DE).

MARK FELL (UK) + ERNEST EDMONDS (AU)

www.edmonds-fell.com /

www.markfell.com / www.ernestedmonds.com

This live performance is made possible by a grant from the Australasian Cooperative Research Centre for Interaction Design (interactiondesign.com.au)

Mark Fell is an inter-disciplinary artist and curator living and working in Sheffield, UK. His work explores new technologies, sound, image and interaction, bringing together an interest in electronic musics, contemporary art, avant-garde practice, contemporary philosophies of language and computer science. Fell has performed and exhibited extensively at many major international festivals and institutions including Sonar (Barcelona), Mutek (Montreal), Siggraph (Los Angeles), Powerhouse (Sydney), ACMI (Melbourne), ISEA (Paris), Hong Kong National Film Archive, The Barbican (London), Schirn (Frankfurt), Volksbuhne (Berlin), Liquid Room (Tokyo). His published sound works quickly placed him at the forefront of new digital musics with critically acclaimed releases on Mille Plateaux (Frankfurt), Or (London), Line/12k (New York), and raster-noton (Berlin). Fell also works as curator (including Lovebytes Sheffield, Sightsonic York), computer programmer in digital arts. Awards and nominations include Ars Electronica, Quartz award for research in music, and Euro Asia foundation.

Ernest Edmonds works in the constructivist tradition and first used computers in his art practice in 1968. He was also a pioneer in the development of practice-based PhD programmes in art and technology in the UK. His work is concerned with color and minimal forms, particularly in the context of time and interaction. He first showed an interactive work with Stroud Cornock in 1970 and first showed a generative video piece in 1985. He has exhibited throughout the world, from Moscow to LA. Artists Bookworks recently published his book "On New Constructs in Art". He is Editor-in-Chief of the Leonardo Journal's Transactions, which publishes high-quality original reports on new developments in art and technology. He is an invited contributor to the digital art exhibition "Speculative Data and the Creative Imaginary" to be held at the National Academies of Sciences Gallery, Washington DC, June-August 2007. Ernest Edmonds is Professor of Computation and Creative Media at the University of Technology, Sydney Australia, where he runs a multi-disciplinary practice-based art and technology research group, the Creativity and Cognition Studios.

Fell and Edmonds first met in 2002 where both participated on research into art and technology at the creativity and cognition research studios at Loughborough University (UK). Their first collaborative work was a system for translating singing into a series of colour bars that responded in a simple series of ways to the harmonic content of the sound. In 2003 Fell was invited to Sydney to work with Edmonds and to develop this system, resulting in a performance of 4 pieces for video projection and sound. Their work has been shown at the Centre for Contemporary Culture (Barcelona, Spain), Sonar in Sao Paulo, Siggraph 2005 (Los Angeles) and Graphite 2005 (Singapore). Powerhouse museum (Sydney) the Australian centre for moving image (Melbourne), Millennium Galleries (Sheffield, UK)

Fell and Edmonds collaborative pieces are characterized by their considered use of pure colour and tone, the harmonic relationships between these and the often simple systems that govern how they change and evolve.

TINA FRANK (AT) + GENERAL MAGIC (AT)*“Chronomops”* / 2:00 / 2006

www.frank.at

The doors of perception, electronic style. Tina Frank’s “Chronomops” opens doors to truly different dimensions: different than digital art’s reductionist studies so common today, different than the serially laid out minimalist images, and different than the omnipresent filtering and layering experiments. “Chronomops” opens up a shimmering, colorful space that is simultaneously an excess of color, frenzy of perception, and pop carousel. An abstract architecture of vertical color bars is set in endless rotation, whereby the modules and building blocks fly around themselves—and the entire system likewise rotates. The forced movement forms a digital maelstrom whose suction pulls the observer deep into it.

A system surfacing as though out of a void, steadily plunging through its own dynamic into new excesses of mobility, while adventurously hopping axes, temporarily dissolving into two-dimensional stripes, then lapsing again into a prismatic staccato of light and color, tending towards a 90 degree angle, sideward— leaving an extreme dizzying feeling in its wake. Accompanied by music from General Magic, which is also composed as a slip stream, thus shows what the pop psychedelics always knew to be true: that the “other” side looms right around the corner of the perfect groove, a labyrinth of colors and forms set in irregular motion, which merely has to be raised from its invisibility and liberated from its incomprehensible state. Electronic music’s inner life has seldom appeared so colorful and captivating. “Chronomops” received first prize in 2006 at »diagonale 06« for best innovative, experimental, animation-or shortfilm 2005/2006.

The works of Tina Frank cannot be reduced to a singular area: she is a »visual artist« – her name is internationally known as a synonym for experimental design as well as visualisations of music/for music. In 1995, Tina Frank started her own business as a designer and was soon referred to as one of Austria’s shooting stars in web design. She designs »packing« for music. Many of her cover designs, especially those for music labels Mego (Austria) and Idea Records (USA) have been published in numerous design reference works and are considered influential. The book »Graphic Design for the 21st Century« (Charlotte & Peter Fiell, Taschen Verlag) listed her among the top 100 graphic designers worldwide. Tina Frank has taught various multimedia-related subjects at Austrian universities of applied science. Parallel to graphic design the topic »video« (moving pictures) plays an important role. »One of the most prominent pioneers of new experimental video in Europe« (quote from Avantofestival 2003). The DVD »Fuzzy Motion – Pictures without legs 1995-2002« was published in 2002 at Gas in Japan. In autumn 2006 »fateless« (Music by Oren Ambarchi & Martin Ng) was released by the legendary music label Asphodel(US).

Performances and contributions to exhibitions, such as Ars Electronica, Linz; Centre Pompidou, Paris; or ICC, Tokyo, and many interviews in magazines are evidence of Tina Frank’s activities as a design and video artist. In 2003, the Institute of Contemporary Arts, London, curated a solo show at the New Media Centre. In 2005, the festival »sync – Electronic Music & Digital Arts« in Athens presented a major work exhibition with 25 large format prints & videos. The video chronomops received first prize in 2006 at »diagonale 06« for best innovative, experimental-, animation- or shortfilm 2005/2006.

RYOICHI KUROKAWA (JP)*“Scorch”* / 3:04 / 2005

www.ryoichikurokawa.com

In this work, the elapse of time of scorching which is changing naturally is represented in the abstract, and it is composed of digital generated images and the ambient sounds were composed from some fragments of recorded sources. It stretches the moment which is constantly shifting and the transitoriness of time. They sculpt a borderless time.

Ryoichi Kurokawa is audiovisual artist living in Osaka. His works take on multiple forms such as screening works, recordings, installation and live performance. Kurokawa composes time based sculpture with digital generated materials and field recorded sources, and the minimal and the complexities coexist there. Kurokawa accepts sound and imagery as a unit not separately, and constructs very exquisite and precise computer based works with the audiovisual language, which shorten mutual distance, the reciprocity and the synchronization of sound and visual composition.

Born in 1978 in Osaka, Japan. In 1999, started creating video and sound works and presenting audiovisual work, video installation, and screening in various art, music and film festivals. At the same time, started performing audiovisual live and released CDs and DVDs. And also performed live-visual for other musicians such as Sketch Show(ex. YMO, Haruomi Hosono + Yukihiro Takahashi) at Sonar[ES] and Cyber-sonica/ICA[UK], and HUMAN AUDIO SPONGE(Sketch Show + Ryuichi Sakamoto) at SONAR 2004[ES]. Kurokawa participates in numerous noted international festivals and museums in Europe, US, and Asia including ARS ELECTRONICA[AT] and MUTEK[CA] for exhibition, screening or audiovisual concerts.

STEPHAN MATHIEU (DE)*“Orange was the color of her dress”* / 10.00 / 2007

www.bitstream.de

Processed shortwave radio and a ride through 256 colors. Music taken from “Radioland”, upcoming on Touch in June 2007.

Stephan Mathieu works in the field of digital art, mainly as a composer and performer of his own music. He creates audio installations, works as a hobbyist photographer and graphic designer, and taught Digital Arts and Theory at the HBK Saar University of Art and Design in Saarbrücken and as a guest lecturer at the Royal Academy of Arts in Göteborg, the Bauhaus University Weimar and the Merz-Akademie in Stuttgart. Since 1999 his music has been released on 16 albums and nearly 50 compilations on numerous international music labels. Mathieu’s compositions are based on live recordings of acoustic instruments, which are transformed by means of experimental microphony, re-editing techniques and software processes involving spectral analysis and convolution. His work has been compared to the landscape paintings of Caspar David Friedrich and the color field painters Mark Rothko and Barnett Newman. He lives in Saarbrücken, Germany.

STEVE RODEN (US)*“dark over light earth”* / 13:00 / 2007

www.inbetweennoise.com

“dark over light earth” is a new sound work created for LA MOCA’s installation of 8 paintings by mark rothko. the installation was organized by art catalogs at MOCA at the pacific design center. dark over light earth is not a soundtrack for the paintings, but was birthed using the paintings as a score and attempts to discreetly accompany the works as a smaller 9th painting. the piece was created using electronics, harmonium, and violin played by jacob danzinger. i used the colors in the paintings to generate the score for my own parts and had jacob listen to feldman’s rothko chapel on headphones and try to play along without a rehearsal. everything was then cut up and pasted together so that the conceptual parts are the skeleton that the piece was then built upon... like taking an early sol lewitt cube piece and wrapping it with twine until the original form is almost invisible...”

steve roden is a visual and sound artist from los angeles. his work includes painting, drawing, sculpture, film/video, sound installation, and performance. roden has been exhibiting his visual and sound works since the mid 1980’s, and has had numerous solo and group exhibitions internationally, including museums, galleries and arts spaces worldwide.

recent sound related projects include a sound installation for james turrell’s skyspace at the henry art museum in seattle, wa; a sound performance commissioned for alvaro siza’s temporary serpentine gallery pavilion in london; a sound installation for the olivetti museum of open air architecture in ivrea, italy; and a sound work created for the exhibition MOCA’s mark rothkos, at the museum of contemporary art at pacific design center, los angeles.

BAS VAN KOOLWIJK (NL)*“FDBCK/AV - Silver”* / 3:29 / 2007

www.umatic.nl

“FDBCK/AV - Silver” is an abstract video, produced with software applications that were developed for the live performance FDBCK/AV. In this work a feedback control circuit is created between audio and video signals, making audio and video become two facets of a self-sustaining data stream.

Video and audio artist Bas van Koolwijk analyses the disturbances produced by video, transforming them into numeric code, in order to produce a visual and acoustic sequence in which sounds and images vigorously interact. The video of Van Koolwijk can be seen as an aggressive attack on the illusion of video itself. Through a rigorous and formalistic approach, Van Koolwijk exposes the face of the machine which lives behind the often-placating veil of the televised image.

RICHARD CHARTIER (US) - CURATOR

www.3particles.com

Richard Chartier, sound/installation artist and graphic designer, has created critically acclaimed recordings for labels such as 12k/LINE (USA), Trente Oiseaux (Germany), Spekk (Japan), Mutek_rec (Canada), DSP (Italy), and ERS (NL), and Fallt (Ireland), including collaborations with artists Taylor Deupree, William Basinski, COH, and *o and has appeared on numerous international compilations. His digital minimalist work explores the inter-relationships between the spatial nature of sound, silence, focus, and the act of listening.

Chartier's sound works and sound installations have been presented internationally including at the exhibits Sounding Spaces at ICC (Tokyo, Japan), I Moderni / The Moderns at Castello di Rivoli (Torino, Italy), 2002 Biennial at the Whitney Museum of American Art (NY), Resynthesis at The Art Institute of Chicago and with the travelling sound exhibit Invisible Cities created by digital media curators Fehler as well as solo and collaborative installations for Fusebox (DC), 1515 Arts/G Fine Art (DC), Die Schachtel (Milan, Italy), and Diapason (NY). He has performed his work live across Europe, Japan, Australia, and North America at MUTEK (Montreal, Canada), GRM/Maison de Radio France (Paris, France), Observatori (Valencia, Spain), DEAF (Dublin, Ireland), Transmediale (Berlin, Germany), Lovebytes (Sheffield, UK), The Leeds International Film Festival (Leeds, UK), The Rotterdam International Film Festival (NE), Garage (Stralsund, Germany), La Batie (Geneva, Switzerland), and other noted digital art/music festivals and at exhibits such as Frequenzen [Hz] at the Schirn Kunsthalle (Frankfurt) and A Minimal Future? Art as Object 1958-1968 and Visual Music at the Museum of Contemporary Art (Los Angeles).

In 2000 he formed the recording label LINE In 2000 he formed the recording label LINE and has since curated its continuing documentation of compositional and installation work by international sound artists and composers exploring the aesthetics of contemporary and digital minimalism. The premiere release on LINE, Chartier's Series as awarded Honorable Mention in the category of Digital Music by the prestigious Prix Ars Electronica, 2001 (Austria). In 2006 he was commissioned by the Hirshhorn Museum and Sculpture Garden to create a collaborative sound performance work in conjunction with the Hiroshi Sugimoto retrospective exhibit. This work, entitled Specification.Fifteen, was recently awarded one of five Honorable Mentions for outstanding contemporary artistic positions in digital media art by the Jury of Transmediale.07 Award Competition (Germany) and exhibited as a recording and presented as a live performance with a new video work created from Sugimoto's Seascapes at the Akademie der Kuenste (Berlin). Chartier's installation work is represented by G FINE ART (DC).