



Deep Listening Institute
Presents

**9th Annual Women & Identity Festival Event
Workshop & Concert
April 17, 2008**

**THE EMILY
HARVEY
FOUNDATION**
537 Broadway (at Spring Street) NYC

Concert featuring 3 performances:

Sarah Weaver with Weave: *between the body*
Tina Pearson & The Avatar Orchestra Metaverse in Second Life: *PowerHum*
Maria Chavez (Avant-turntablist/performer): *ROMA: Economical and Effective*
April 17 at 7:30 pm
Admission: \$15 Adults/\$10 Students & Seniors

Preceding the concert, A Deep Listening Workshop with Sarah Weaver

April 17 at 3 -4:30 pm
Admission: \$25 Workshop Only/ \$30 Workshop & Concert
Emily Harvey Foundation
537 Broadway (at Spring Street), NYC

On Thursday, April 17 at 7:30 pm, Deep Listening Institute's Ninth Annual Women & Identity Festival will host a concert featuring 3 performances by noted women musicians; turntablist Maria Chavez, Sarah Weaver and her ensemble Weave and composer Tina Pearson. Preceding the concert Sarah Weaver will teach a Deep Listening workshop starting at 3 pm.

Deep Listening Institute's Ninth Annual Women & Identity Festival, curated by Artistic Director lone, is dedicated to providing a vibrant and supportive community for women artists, allowing them to view and discuss work while exploring what it means to be a woman artist working today. Past artists have been writers, filmmakers, painters, sculptors, musicians, composers, actors, playwrights, dancers and performance artists. During the Festival, women have the opportunity to cover a number of topics, ranging from the personal to the larger investigations of the socio-economic and political climate faced by women in the arts. lone, Artistic Director of Deep Listening Institute has been curator of the Women and Identity Festival since the first 1999 presentations at the Gallery at Deep Listening Space in Kingston, NY. For more information, www.deeplisting.org or call 845.338.5984

Between the Body

Sarah Weaver, artistic director
Performed by Weave at Emily Harvey Gallery

A multidisciplinary sound and text piece exploring liminal states of gender identity within the polydimensional relativity of the body.

Weave: Leese Walker, actor, Michael-David Gordon, actor, Nicole Poole, actor, Julie Ferrara, oboe, Katie Down, flute, Andrea La Rose, flute, Diana Wayburn, flute, Alan Brady, clarinet, Bohdan Hilash, bass clarinet, Rob Henke, trumpet, Jody Espina, saxophone, Michael Attias, saxophone, Julianne Carney, violin, Carol Purdy, cello, Eyal Maoz, guitar, James Ilgenfritz, bass, Betsey Biggs, electronics, Sarah Weaver, conductor



Weave is a performance group and nonprofit organization based in New York. At the forefront of new genres in the contemporary arts, Weave combines structured improvisation forms such as the gestural language Soundpainting and attention strategies of Deep Listening, and utilizes the latest new media technology including instrument processing systems and telematic performance. Weave consists primarily of musicians and sound artists led by Artistic Director Sarah Weaver and often collaborates with actors, dancers, poets, video, and visual artists. Weave website:

www.weavesoundpainting.org

Sarah Weaver is the Artistic Director of Weave, a contemporary arts performance group based in New York. Weaver has performed with Soundpainting for 10 years, leading her own groups and as Associate Conductor of the Walter Thompson Orchestra. Weaver plays trombone, didjeridu, and conch shell, and has performed at major venues throughout North America including Roulette (NYC), The Stone (NYC), Lincoln Center (NYC), Now Lounge (Toronto), Museum of Contemporary Art (Chicago), Hyde Park Art Center (Chicago), Austin Lyric Opera House (Austin, TX), and Trummerflora Festival (California). Weaver has performed with contemporary music luminaries Pauline Oliveros, Lone, Stuart Dempster, Mark Dresser, Marilyn Crispell, Karl Berger, and David Liebman, among others. Weaver is Executive Director of the International Society for Improvised Music and an Apprentice of Deep Listening –the sound practice of composer Pauline Oliveros.

PowerHum

Avatar Orchestra Metaverse in the virtual reality environment Second Life
Composer: Tina Pearson



Avatar Orchestra Metaverse is an orchestral formation in the virtual online environment Second Life, exploring its interactive possibilities. With new networked media formats like Second Life, composers and performers of experimental music have new possibilities for creating works. These works contain open, interactive, and possibly infinite elements, setting into perspective conventional practices of creating and performing music and providing ideas on how to challenge the traditional division of functions as composer, performer, and listener. The instruments, which are scripted

objects the performers wear, are actually played live in Second Life, thus allowing the performing artists from different countries and continents to play music together that is generated in Second Life. Their website: www.avatarorchestra.org

TINA PEARSON has worked with sound from her childhood experiences of intense listening on the Canadian Shield. She has taught at the Ontario College of Art and Design in Toronto, and was editor of the Canadian publication Musicworks. As a composer-performer and improviser, she has collaborated with choreographers, dancers, visual artists and other composers and musicians to create multi-disciplinary works that play with boundaries between creator, performer, and audience and that explore the contexts of art practice in the community. Tina currently resides in Victoria, BC, Canada, where she is the New Music curator for Open Space Arts Society and director of the electroacoustic ensemble LaSaM. She is also a member of the international Avatar Orchestra Metaverse on the virtual reality platform Second Life.

ROMA: Economical and Effective
Maria Chavez - Avant-turntablist/performer



"Identity has always been an interesting word to me. As an artist entering the 21st century I feel the pursuit of growth in my work is no longer focused on releasing and selling music, it has become an exploration and explanation of myself and the myriad of culture that I have encountered. My focus for this particular piece will be similar to one's experience of staring at a painting for too long. The mind sees what the eyes see, but as time goes on, the picture becomes distorted, the subject matter is forgotten and the painting morphs into something quite different. In the background of my performance I will create an illustration of a woman that I found on a ROMA soap plastic bag. She is obviously a Hispanic woman, her hair in a long braid, wearing peasant clothing and footwear. She is seated in front of a large wooden basin washing clothes. On the back of the bag is an illustration of soap bubbles, the largest bubble has a face on it, a females face with lipstick and long eyelashes winking at the consumer. When I first saw this soap bag I was immediately drawn to the woman. She looked like me. A servant, washing, maintaining a household. But the similarities stop at appearance. I will be seated in the same manner as the woman in the illustration. My water basin will be my turntable. My hope for this piece would be to confront the female 3rd world stereotype with dignity and sound. I want to perform for that woman, and as each sound piece finishes the viewer will start to distort the image in front of them, and the piece will become something quite different." --Maria Chavez

Maria Chavez PR Info:

Maria Chavez is an avant-turntablist from Peru who focuses on electroacoustic sound of vinyl and needle. She has a collection of needles from immaculate to ruined that she calls her "pencils of sound" and a collection of records that provide the palette. She has toured with Christina Carter (Charlambides, Scorses), recorded with London-based laptop artist Kaffe Matthews, and performed with Thurston Moore of Sonic Youth in her New York City debut.

Chavez has curated and performed in many art galleries around the world, including STEIM gallery in Amsterdam, El Cervantino Gallery in Merida, Yucatan, the Kitchen (NYC) and the Issue Project Room in Brooklyn, where she was awarded an artist-in-residence for the fall of 2006.

In November 2007, she performed with fellow turntablists Otomo Yoshihide and ErikM as part of the Wien Modern Festival of contemporary music in Vienna. She is also the recent recipient of the "Jerome Emerging Artists Grant" given every year by Roulette in Soho. Next year, she will participate in an artist-in-residency program with the Merce Cunningham Dance Company at the Dia Foundation's museum in Beacon, New York.

Chavez will also be included alongside Ikue Mori, Mira Calix, and Marina Rosenfeld in a book entitled "Pink Noises" about women in dance music and experimental music, written by Tara Rodgers and due to be published by Duke University Press in 2008.

Visit Maria's website: mynamelookslikeme.blogspot.com

Her sold-out 2005 solo CD "Those Eyes of Hers" "...shows indeed a great love for the way out experimental possibilities of turntablism" (Vital Weekly).

9th Annual Women & Identity Festival
April 15- June 15, 2008

curated by lone

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Deep Listening Institute, Ltd. fosters a unique approach to music, literature, art and meditation, and promotes innovation among artists and audience in creating, performing, recording and educating with a global perspective. The Deep Listening Institute fosters creativity in artists of all ages and levels of artistic development by holding workshops and retreats; performing and publishing new work; and developing new performance technologies.