

Karlsruhe, 30.10.2019

### Éliane Radigue receives the Giga Hertz Award 2019 for lifetime achievement

Giga Hertz Production Awards in 2019 go to Artemi-Maria Gioti and Hongshuo Fan and honorable mentions to Panayiotis Kokoras and Otto Wanke

/// The Giga Hertz Award ceremony will take place on 23.11.2019 in the ZKM Medientheater

The 2019 Giga Hertz Grand Award, endowed with €10,000, goes this year to Éliane Radigue. As a visionary of electronic music she is honored for her lifetime achievement. In the early years of her career she emancipated herself and her work while in New York City through using an analog synthesizer. Later, she only used tape to store her work. Her musical works are characterized by their long forms and the long time they take to develop. The focus is firmly on aesthetic rather than technical innovation. Éliane Radigue's synthesizer of preference is the ARP 2500.

From around 150 international submissions the jury nominated two other outstanding pieces: *Imitation Game* by Artemi-Maria Gioti wins the €5,000 Giga Hertz Production Award. The second Production Award, also endowed with €5,000, goes to Hongshuo Fan for his composition *Handwriting · WuXing*. In addition, honorable mentions were awarded to Panayiotis Kokoras for the composition *Rhino* and Otto Wanke for the work *...in... .*

Since 2007, the Giga Hertz Award for electronic and acousmatic music has been jointly awarded by the ZKM | Karlsruhe and the Experimentalstudio of the SWR public broadcaster. The members of the jury this year are: Ludger Brümmer (composer and head of the ZKM Hertz Lab), Detlef Heusinger (artistic director of the SWR Experimentalstudio), Björn Gottstein (musicologist and artistic director of the Donaueschingen Music Festival), Dr. Rebecca Fiebrink (professor, Computing Department, Goldsmiths, University of London), and Dr. Palle Dahlstedt (composer and professor of Art & Technology, Aalborg University, Sweden).

### Giga Hertz Grand Award for Éliane Radigue

Éliane Radigue's artistic oeuvre and career are distinguished by a number of unique features that guarantee her a special position among composers of electronic music. After sporadic beginnings her career began in the 1950s at the predecessor of GRM, the Studio d'Essai of RTF (Radio Tele France) in Paris, where the director was Pierre

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Schaeffer. There she created sound material for Pierre Schaeffer, although in her work with Schaeffer Radigue was undoubtedly not accorded the respect due to her as an artist.

Although she was one of the very few women at the Studio d'Essai Radigue nevertheless succeeded in working as a composer despite the adverse conditions and later in building an international career. This was related to two factors in particular: while in New York she first began to work with a Buchla synthesizer, and later solely with the ARP 2500 modular synthesizer and magnetic tape. Radigue became a Tibetan Buddhist in 1975, which influenced her music style in the direction of long modulations of sounds, soundscapes with miniscule changes that elicit an attitude in the listeners to the music that is almost meditative. One of her most well-known works is the three-hour Trilogie de la Mort [trilogy of death] which was composed between 1990 and 1998. The jury was impressed by Éliane Radigue's consistent and continuous output as a composer, which approaches the tiniest alterations like microscopy of time and sound.

Ludger Brümmer, member of the jury (composer and head of the ZKM Hertz Lab)

### Former Giga Hertz Award winners

The Giga Hertz Award is one of the world's most prestigious prizes of its kind and has attracted growing attention over the years together with its accompanying program of concerts and performances. Former Giga Hertz Award winners include important figures such as Pierre Boulez, John Chowning, Francis Dhomont, Jean-Claude Risset, Pauline Oliveros, Brian Eno, Gottfried Michael Koenig, Trevor Wishart, Jonathan Harvey, Curtis Roads, Laurie Anderson, and The Hub.

### Program of the Giga Hertz Award 2019

**Sat, 23.11. – Sun, 24.11.2019 Admission free**

**Sat, 23.11.2019**

**19.00 hrs, Medientheater**

**Giga Hertz Award Ceremony**

**Presentation of the 2018 Award winners**

Performances and presentation of the works awarded the Production Award

Award winners 2017, 2018, and 2019, also with the SWR Experimentalstudio

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**20.30 hrs, Cube**

**Giga Hertz Award Concert I**

Performance: Artemi-Maria Gioti Imitation Game (2018);

Otto Wanke ...in... (2017);

GRAYCODE, jiiiiin e^ix, it's necessary (2019).

The ceremony will be followed by a reception with a performance and DJ sets on the Music Balcony.

**Sun, 24.11.2019**

**15.00 hrs, Cube**

Film screening: Virtuoso Listening (2012) by Anaïs Prosaïc about Éliane Radigue's work

**16.30 hrs, Cube**

Talk by François Bonnet (artistic director of GRM) on the work and oeuvre of Éliane Radigue followed by a discussion

**19.00 hrs, Cube**

**Giga Hertz Award Concert II**

Éliane Radigue: *OCCAM XXII* (2018) for baritone, German premiere;

*OCCAM RIVER XXII* (2018), for bass clarinet and alto saxophone, German premiere;

*OCCAM DELTA XIX* (2019) for baritone, birbyné, and alto saxophone, premiere;

Arthesis (1973) for electronics.

The musicians performing the three instrumental works by Éliane Radigue are: Carol Robinson, Yannick Guédon, and Bertrand Gauguet.

For further information about the Giga Hertz Award Festival please visit our website: <http://www.zkm.de>.

**Journalists are cordially invited to the accompanying program of events and especially to the Award Ceremony on Saturday, 23 November at 19.00 hrs in the ZKM Medientheater.**

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## ANNEX | Jury Statements

### Jury statement by Palle Dahlstedt (Professor of Art & Technology, Aalborg University) on awarding the Giga Hertz Production Award to Artemi-Maria Gioti:

In the era of taped music it took some time before human musicians found their place in electronic music making — both because of the dominant aesthetic and because adequate technology was lacking. In the same way AI and machine learning are mainly offline processes because the computing requirements are considerable. Music was composed with it, but using the results in real time was difficult. This has now begun to change.

Perhaps the issue is not: How can we use AI and machine learning to produce music in the studio that is ever more progressive? Instead, we should ask ourselves: How can we bring machines closer to us, closer to our thoughts and practices, and also closer to our embodied practices, like music performances, for example. In this piece [by Artemi-Maria Gioti] AI has dared to come out of its software shelter and has become a physical player, albeit without a humanoid body. Nevertheless, it is there in the room and it plays. AI has begun to make music with musicians.

A composition is an artifact, an object. But music is also an activity, something which we don't just make but also do. "Musicking," to borrow the term coined by musicologist Christopher Small. This can also apply to machines. There is a lot of music that is made by machines. But here is a piece in which the machine takes part in the actions. Machine learning is here applied to both listening and to playing, which it really does interactively. It is "musicking."

Describing her piece, its composer Artemi-Maria Gioti said: "Human and machine are equal partners who influence each other and each adapts to the other's actions." Machine learning learns from us and we learn from it. Technology is never merely something added to human capabilities. It also informs our ideas, actions, and values. This is illustrated by the imitation game of Imitation Game, in which Artemi-Maria Gioti brings AI, machine learning, and robotics into "musicking" in a humble, moving, and very human way.

### Jury statement by Rebecca Fiebrink (professor, professor, Computing Department, Goldsmiths, University of London) on awarding the Giga Hertz Production Award to Hongshuo Fan:

The jury takes great pleasure in presenting the Giga Hertz Production Award to Chinese sound artist and multimedia composer Hongshuo Fan for his work Handwriting • WuXing. In this interactive, multimedia

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performance piece the elegant calligraphic movements of a performer drive the full and dynamic sound and the visuals, which develop over the piece in a well-thought out structure. Machine learning is utilized to realize the work, but its role is subtle and in the background; it facilitates recognition of the calligraphic gestures, which represent the five elements of Chinese Wuxing philosophy. The result is a convincing multi-sensory exploration of this philosophy, where these elements are understood as dynamic states of change in many human and natural phenomena.

**Jury statement by Detlef Heusinger (artistic director of the SWR Experimentalstudio) on the honorable mention for Panayiotis Kokoras:**

The title of Panayiotis Kokora's *Rhino* for baritone, saxophone, and electronics evokes Eugène Ionesco's *Rhinoceros*, a classic play of *The Theatre of the Absurd*. Although Kokoras does not mention such a connection in his program notes and instead cites the noises made by a baby rhinoceros, it nevertheless exists. In *Rhino* we find an "écriture du son," which seeks to describe the expansion of the sound of the saxophone. This is accompanied by a note to the player not to be distracted by the difference between the notated sound and what is actually heard. This puts character masks on the sound events that are downright absurd. The act of defamiliarization is enhanced by the electronics employed because the miking is utilized like a microscope. The investigations of sound on the instrument constitute a continuation of spectral music, the parameter of timbre has asserted itself as equal, if not even dominant here. Here, too, the composer presents us with hidden linguistic references; one section he calls "Silicon Vortex," clearly an allusion to the Spectralist Gérard Grisey and his epochal work *Vortex Temporum*. Commenting on this work Grisey gives an enlightening explanation also for the working method employed in *Rhino*: "The periodicity is indispensable; it enables halting the musical discourse, the abeyance of time..."

Source: Gérard Grisey, "Tempus ex machina: Reflexionen über die musikalische Zeit," in *Neuland: Ansätze zur Musik der Gegenwart*, vol. 3, Cologne, 1982/1983, p. 193.

**Jury statement by Björn Gottstein (musicologist and artistic director of the Donaueschingen Music Festival) on the honorable mention for Otto Wanke:**

The jury of the Giga Hertz Award 2019 confers an honorable mention on the Czech composer Otto Wanke for his entry. Wanke impressed the jury with an original approach, which on the one hand is historically and discursively based, and on the other very personal. The historical and

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discursive foundation of his approach is due to the fact that Wanke draws on historical models of the avant-garde and reinterrogates them for the present-day. This includes Wanke's submitted work ...in..., in which Alvin Lucier's instrument from Music on a Long Thin Wire is used via modern technical equipment and an aesthetic that is rather alien to Lucier. It also applies to the suggestion that Alexander Calder's mobiles should be interrogated as a framework for musical forms — an approach that emerged in the 1970s but since that time has not been pursued any further. Wanke succeeds in reviving these approaches from the past, subjecting them to concepts oriented on a contemporary aesthetic, and at the same time he achieves a very personal, very intimate language of sound. This sound language is above all influenced by jazz — Wanke first studied jazz in Prague — and a reductionist style of improvisation strongly focused on timbre. Wanke's entry stands out because of these features and the jury was completely won over.

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