

PRESS RELEASE --- FOR IMMEDIATE RELEASE
#MemoryoftheUniverse | *Bayesian Poisoning*

Saturday, Sept 15, 2018

8:00 PM – 11:59 PM

Tickets: \$7

Coaxial: 1815 S Main St, Los Angeles, California 90016

+1 (213) 536-8020

<http://coaxialarts.org>

FB event page: <https://www.facebook.com/events/294945824644809/>



Alysse Stepanian: concept, research, text, 3D animations, performance <http://alyssestepanian.com>

Philip Mantione: concept, music and sound design, live performance <http://philipmantione.com>

Mallory Fabian: dance, choreography <https://malloryfabian.com>

2018, 50mins; collaborative performance with 3D animations, live electronics & guitar, dance

Long-time collaborators, artist Alysse Stepanian and composer Philip Mantione perform together for the first time in Los Angeles. This new work incorporates Stepanian’s 3D animations and Mantione’s music for electronics and voice. Choreographer and dancer, Mallory Fabian, whose work has been described as “very physical, intrusive and confrontational” (LA Dance Chronicle), adds a powerful voice to this critical analysis of American culture and politics, in a quirky hybrid performance that fuses art and poetry with the factual language of history.

This work will be presented at Coaxial Arts Foundation for the first time, after which it will be shown at the *Instants Vidéo Numériques et Poétiques Festival* in Marseille in November. It will then be expanded and further developed for presentations in 2019.

Mantione’s live electronics, processed guitar, and text-driven music incorporate samples of operatic vocalist, Jan Opalach and found text culled from instances of Bayesian Poisoning, a method used to undermine spam filtering. The live sound is intertwined with the soundtracks from Stepanian’s 3D animations. This performance alludes to the amorphousness of truth, to selective memory in constructing historical narratives, and suggests an optimism that something positive can emerge from the chaos and the often-malevolent mien of humanity.

“Alysse Stepanian's videos, combined with Philip Mantione’s music evoke a powerfully visceral otherworld, which ushers one through a dystopian 'spacescape' that seems to glimpse the world from afar as a distant memory. This haunting dream world echoes through the chambers of time, past and present, to be read simultaneously as a contemporary lament and as a far-reaching cry into the black hole of an apocalyptic netherworld... We are introduced to the mythopoeic cowwoman, at once menacing and compassionate, as merciful as she is righteous. She clomps heroically, through these scenes of an aerial, eerily calm nightmare. A Hannah Arendt-like banality is ascribed to this bizarrely, almost peaceful overview of horror.” – Kelly Blunt, artist and writer, July 2018

Read the full review at:

<http://www.brooklynboyle.com/2018/08/workshop-performance-memory-of-universe.html>

More images:

<http://alyssstepanian.com/memoryoftheuniverse1/>

<http://alyssstepanian.com/personhood/>

For more information about this work contact:

[info\[at\]alyssstepanian.com](mailto:info[at]alyssstepanian.com) (replace [at]with @)

PERFORMANCES ALSO BY:

Black Artiodactyls explores the intermingling of the occult, psyops and the military industrial complex using a mixture of electro acoustics, analog synthesis and digital sampling.

http://www.noisewiki.com/wiki/index.php?title=Black_Artiodactyls

Jay Howard has been making noise as **Circuit Wound** since 2000. He produces anything from harsh noise to industrial loops to subdued apocalyptic soundscapes. The project seems to draw from an apocalyptic view of the world. Jay says, “Circuit Wound, conceptually, is based around the overwhelming frustration of living in a large city and the urban takeover of nature...” Often, his accompanying visual art focuses on the decaying artifacts of industry (if titles of early releases like *Corrosive Landscape*, *the Gathering of Rust*, and *the Gathering of Decay* aren’t illustrative enough). Later releases seem to struggle with the idea of place and the psychological tensions that develop in an urban environment. Jay also runs the label and distro *Sentient Recordings*.

<https://sentientrecordings.bandcamp.com/>

LoopGoat: Using an array of effects pedals, LoopGoat creates ambient loops with her vocals, a Casio keyboard, and shredding on her guitar. She also experiments with “sound art” methods, such as tapping on glass jars or manipulating sounds off a reel-to-reel.

<https://www.facebook.com/LoopGoatmusic/>