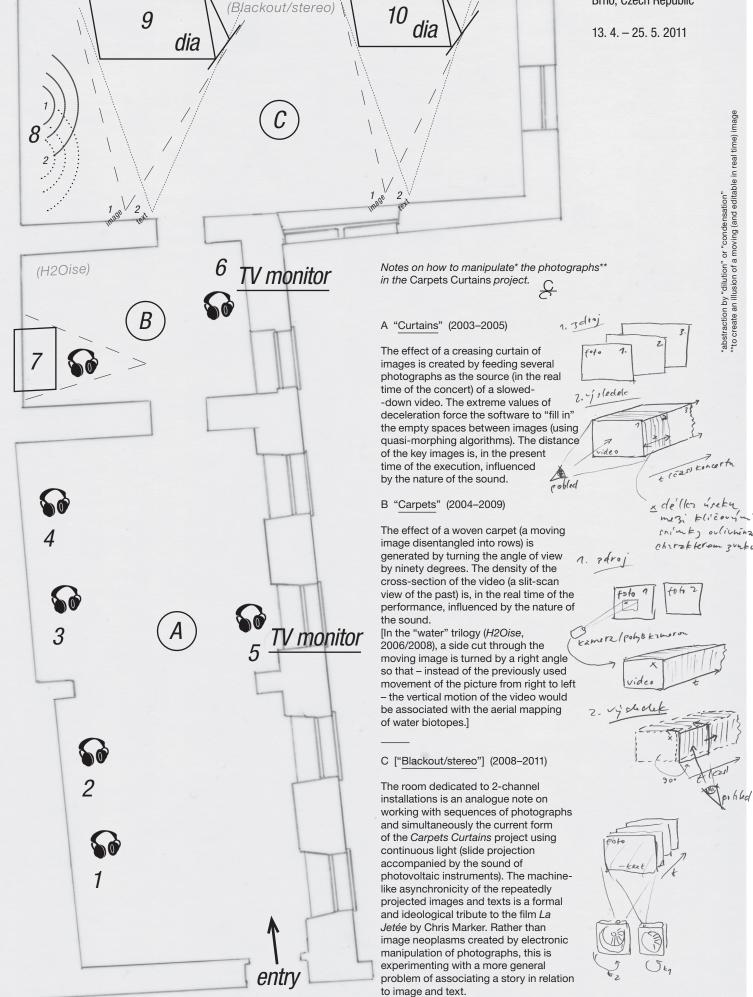
Carpets Curtains (Ivan Palacký & Filip Cenek)

The Good Shepherd Gallery (Galerie U Dobrého pastýře) Brno, Czech Republic



Solo composition for a resonating knitting machine Dopleta 160.

For the CD of the *Leonardo Music Journal* – The Art Of the Gremlin: Inventive Musicians, Curious Devices, 2007, Massachusetts Institute of Technology.

2 Noise Franck 2006, 13:03 mins 🎧

From the "Here We Go Again!" series; reedited sound track from a studio recording of percussive playing on a drum kit belonging to the French drummer Franck Stofer from 2000, combined with an attempt to put into practice his private lectures on "the layering of tracks in noise music".

Source No. 1: J. Š. After seeing a DVD by the group Supersilent he gasped excitedly: "This drummer, one could listen to him playing alone for hours on end!"

Source No. 2: Noise naturally changes at the moment when the listener becomes lost in time. I also understand noise when it is very short but not when medium-long.

3 Překrývka / Overlay 2008, 7:18 mins 🕵

From the "Hear We Go Again!" series; a mix of a recording from the opening of an architecture exhibition. A composition to dampen the increasing noise level of the exhibition opening blah-blah. Published on a sampler CD by the journal His Voice 6/2007. I am not particularly fond of playing at exhibition openings, although I mostly manage to overcome my aversion if I am asked by friends. Then I forget about improvisation and prepare several (often contrary) strategies. In this case: a set of samples of hardly identifiable origin, an attempt at a reconstruction of an overheard and forgotten composition, filtered field recordings from a sound diary and a resolution to achieve a frequency that will zero out the destructive level of exhibition opening drivel.

Source: L. M. once accidentally damaged a borrowed tape with a Xenakis (?) composition for percussion instruments. During a single afternoon he decided to reconstruct by memory the then difficult to acquire recording using a computer. Allegedly the original owner did not notice anything.

4 Surround Orchestra 20

stra 2005 🎧

A series of night improvisations in nature. Recordings left as they were. Unedited.

1. *Storm, Humidity, Heat* 12:37 mins Concert for frogs, a prepared guitar and lightning.

2. *Night 26°C* 10:18 mins Concert for a puppy, a prepared guitar and voices in the valley. 5 Untitled. Live Re-edit 2004, 5:34 mins

From the DVD disc Carpets Curtains.

Sound – manipulated micro recordings. Images – extremely slowed-down sequence of 40 photographs. Recorded live in interaction with the sound on 10th March 2004. Unedited.

... after several years of intensive collecting of field recordings you realize when you listen to them later that more than the actual selected sounds you are more attracted by the hardly discernible flaws that will emerge in a recording from time to time, so you start to single out these "acoustic shards" during concerts and atomize them even more by digital or analogue manipulation...

... connected with images you have a film brimming with halted situations, slightly shifted out of time, removed of additional meanings...

Source I. P.: ... in the evening at home the cat nibbled at the cable of the looper which during the performance gave irregular crackles, hissed for a while and in a second erased the whole structure from the memory finished just a moment before – and I, after several longish delays, started again and again, happy as can be, as the cat unintentionally had succeeded in making a composition where the individual parts alternate in strange unpredictable proportions separated by batches of silence of varying length...

Source F.C.: ... in-between the film Amateur and the silence of Ryon vert.

6 Aliscafo. Live Re-edit 2008, 9:25 mins

From the H20ise triptych.

Sound recorded on 18th June 2006 on the ferry between Naples and Capri and on 14th December 2000 in Marseille.

Images recorded live in interaction with the sound on 12th October 2008. The source was two photographs and a few seconds of a video. Unedited.

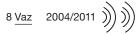
7 Zažils? / Have you ever? 2

From the H20ise triptych.

Sound recorded between April and Cotober 2005 in the Mariánské Valley, Brno.

Visuals recorded live in interaction with the sound on 21st April 2006. The source was four photographs. Unedited.

"Roar of great waterfalls, or even more accurately the ultrasonic waves it produces is believed to be used by birds of passage for navigation. Water acts as a sort of acoustical landmark, marking turning points or destination. — Piping little voice as if you walked on a mountain hotel runner, your ski boots giving off terrible sounds in contact with wooden staircase string, and when passing a room a scarcely audible hum lets you know where a TV is on. Have you ever had this experience?"



stereo sound, 5:26 mins, loop



stereo slide projection, 2 carousels, asynchronous endless loop

1. Images: *untitled*, 38 slides, 3:15 mins 2. Text: *untitled*, 2:20 mins

Collaboration with Tereza Sochorová.



stereo slide projection, 2 carousels, asynchronous endless loop

1. Images: One of These Days, 50 sl., 3 mins 2. Text: (...), 2:50 mins

Collaboration with Tereza Sochorová and Markéta Lisá.

Source: circular sujet of La Jetée



