

J no.e Parker's Selected Works Completed at EARS

During my time at EARS, my research was focused on exploring audiovisual composition and developing multi-point live sound environments for choreographer Crystal Sepulveda, MFA.

Below are a selection of electronic works completed between 2010-2014:

Tabla and Timeplay (2010)

An audiovisual exercise in layering and scrubbing video footage of tabla maestro Pandit Abhiman Kasuhal.

<https://vimeo.com/110807531>



Experiment One (2011)

For electronics, four-point ambisonics, javanese gong, video and the human body.

The performance features structured improvisation between Parker's live electronics, gong playing and experimental choreography by Crystal Sepulveda, MFA.

Sounds of the Familiar and Sounds of the Sacred are ambisonically projected in opposite circular paths and mixed live as a performance. Polyphonic sound pathways are created as a result of the differing

lengths of the individual loops, generating a continuous texture of variance and opposing doppler effects. Parker accompanies the work with live gong playing.

Sepulveda explores movement within the constantly spinning soundscape, with each of two sound masses traveling on its own trajectory. The dancer also investigates the inherent limitations in working with video mapped to a static, 4:3 projection area originating on the floor at the front of the performance area. At times her white-clad body becomes the projection surface, while at others it is visually bisected by the moving images, forcing the dancer to navigate the in-between/on-off/light-dark space that is created, eventually completely obscuring the video.

Premiered at *UCR is Composing's* 2011 Concert in the UC Riverside ARTS Performance Lab.

<https://vimeo.com/32306103>

projected visual materials: <https://vimeo.com/150446096>

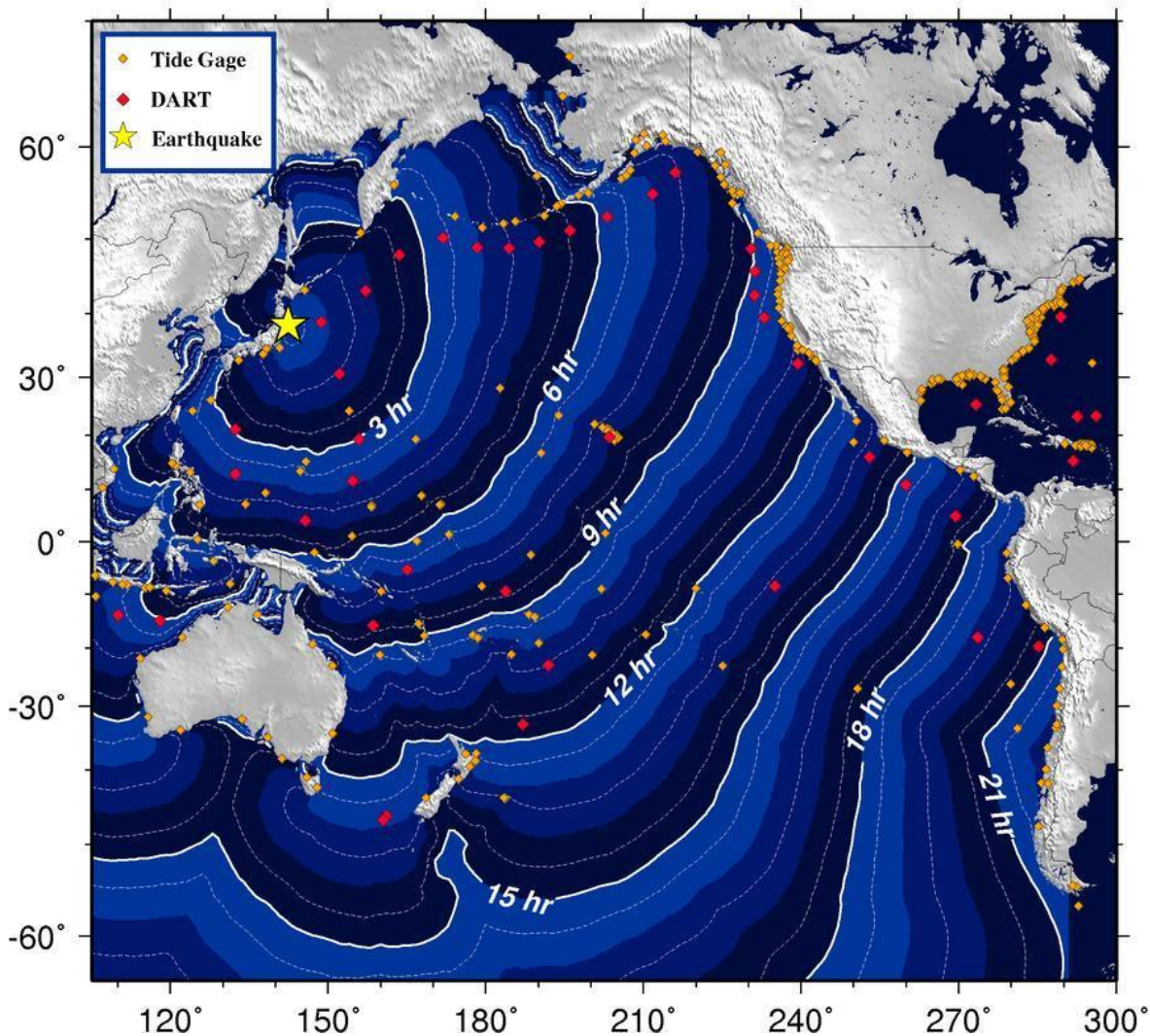


TickTock (2011)

A video-dance combining footage from two separate structured improvisational performances inside an installation environment made up of black folding chairs, fabrics, single channel video and light. Soundtrack consists exclusively of processed and layered clock sounds.

<https://vimeo.com/145194572>

Tsunami Travel Times



Air Hitam: The Power of Water (2011)

A continuously looping sound environment for Japanese sculptor Keiji Ujiie's solo exhibition at BaliWood Resort, Ubud Bali, IND. This work is a soundscape recording from Pantai Lebih--Bali's fastest eroding beach--that has been filtered through the image of a Tsunami Travel Time map published by the West Coast and Alaska Tsunami Warning Center. The lines of the map filter and shape the white noise of the ocean soundscape--allowing some of the original sonic vista to be heard while also canceling out evolving sets of frequency ranges over the duration of the work.

<https://vimeo.com/149371815>

(en)counter[balance] (2012)

A 50 minute live, structured improvisatory dance quadraphonic electronics performance. Premiered @ UC Riverside's Experimental Dance Studio.

(video link currently inactive)



Missed/Mixed Messages (2013) 1:53"

An audiovisual collage that attempts to evoke the sense of loss felt when humans are unable to receive/transmit an important message. The collage consists of: various telephone messages collected from my home answering machine between the years of 2010-13; factory programmed answering machine sounds; a processed, time stretched Javanese gong hit; field recordings collected in the UCR Department of Entomology's *Aedes aegypti* mosquito nursery/research lab in 2012; and three layers of video material dating from 2006-2008. The main video clip used features footage from a train ride on a Japanese Shinkansen train traveling from Tokyo to Kyoto in 2007.

<https://vimeo.com/108738403>

Published on DVD with accompanying article:

Parker, Jennifer, Jarosewicz, Martin, and DeBeau, C. 2014. "Three Differing Approaches to the Concept of Sound Collage". In *Montage Collage Komposition: Massenmedien Und Kommunikation 195/196*. Eds. Hans-Ulrich Werner, Chagas, P. Siegen: University of Siegen. 141-153.



Abstract Sea Dancer (2014)

6:10"

Premiered at the UC Riverside Culver Arts Center, CA.

Shot on location on the shore of the Salton Sea—California's largest lake—located directly on the San Andreas Fault and adjacent to the United States border patrol checkpoint in Niland, CA. The location of the nearby U.S. border checkpoint, the dancer's position on the lake/horizon, the shadow puppet play, and the Salton Sea itself can all be considered sites of ambiguity and disorientation, and bring into question the need for borders at all.

<https://vimeo.com/108733353>