

Maya Dunietz

Portfolio

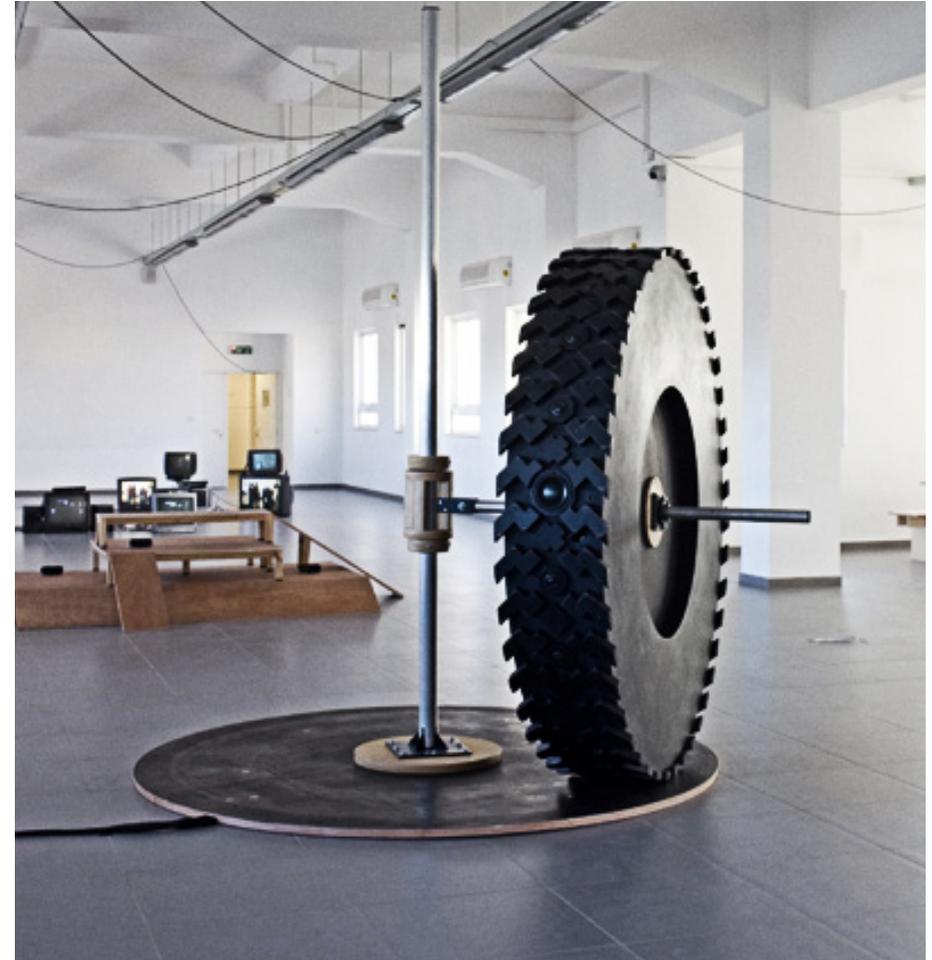
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1 > The Turning Wheel

A sound installation by Maya Dunietz and Alona Rodeh

Aluminum, Plywood, Industrial paint, Contact microphones, Twitter speakers and woofers, buttkickers.

Consisting of 2 main sculptural elements: the first is a large wooden wheel sculpture, its structure resembles a traditional millstone, with small speakers in it that play the high pitch sounds. Across from it is another wooden object, which is split into several leveled platforms. This second sculpture, which resembles a stage or an olympic podium, functions as a subwoofer and plays the low frequencies in the piece's soundtrack. In this context of work in its most physical sense, trying to build a system where human energy is diverted into goods, this sculptural environment is both a totem and a place; The space is thus a site for lust, domination, restriction and destruction, both a playground and a war zone.



General Installation View

1 > The Turning Wheel

A sound installation by Maya Dunietz and Alona Rodeh

Sound integration: Ronny Shubinsky

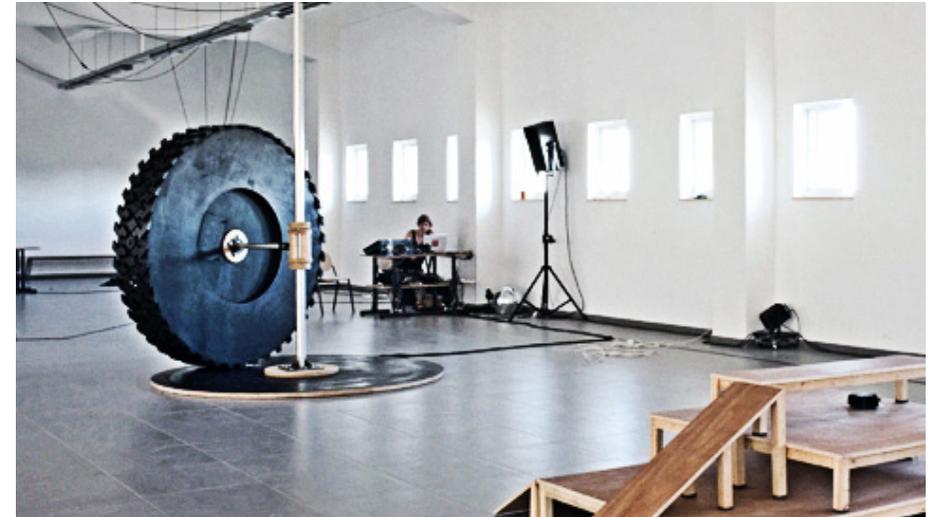
Exhibited at Yaffo 23, Jerusalem in 2010. Curator: Dr. Roy Brand

Exhibited at Ashdod Museum of Art in 2011 as part of the group exhibition 'On the Road to Nowhere'. Curator: Dr. Aya Luria.

This installation was also exhibited at CCA, Tel Aviv, as a part of 'Friday' performance project.

Friday is a multidisciplinary performance piece that follows the events of the sixth of the Jewish creation story.

The project is a collaboration between three leading Israeli artists, Ariel Efraim Ashbel, Alona Rodeh and Maya Dunietz.



General Installation View

Videos:

http://www.youtube.com/watch?v=5pKl4r4fdkQ&list=UUOhGYRsX_zGu96G1SWfjeWg&index=8

http://www.youtube.com/watch?v=WU35SnzuSYQ&list=UUOhGYRsX_zGu96G1SWfjeWg&index=21

<http://figuringoutthe7days.blogspot.co.il/p/about-project.html>



I'll be your mirror

2 > KURZSTRECKE

An installation and a 3 day performance project

This work deals with that which escapes translation. It is a futile attempt to build a Machine that would expose the elusive residues within spoken text that go beyond the literal. It is called “Kurzstrecke,” a German term simply translated as “short distance.” However, this translation loses the main meaning of this term, as it is used in the city of Berlin.

The Machine consisted of a multitude of speakers, sub woofers, triggers, videos, LEDs, software, a grand piano, four performers, ten musicians and three languages. The venue was transformed into a futuristic machine operated by the audience moving around in the space. The Machine was fed by a recording of a text (a rendition of The Red Riding Hood story into German legal jargon - “beamtendeutsch”). It then minced, squashed and filtered the text by analyzing various parameters of the recording, in an attempt to find the “spare meat” of the spoken text - the residue that gets lost in translation. The product of this process is pure musical matter.



2 > KURZSTRECKE

An installation and a 3 day performance project

The parameters measured and manipulated by the machine were rhythm, range, statistics of pitches, location of emphasis in each sentence by analyzing volume (in German, emphasis is in the end of the sentence, as opposed to Hebrew where it is frequently in the middle), characteristics of breaks (location, duration, frequency), main tambours, main onomatopoeia and more.

The recorded speech was also “transcribed” into a 12-tone musical piece, based on the “music” of the spoken text.

It is surprising, how much gets lost in this reduction. The performances around the installation were concerned with issues of translation and power games within the structures of language and its symbolic nature. For example, a popular song in English was translated into Hebrew, then from Hebrew to German, and from German back into English. Consequently, many details were lost and new ones added.

Another part consisted of an aria made of the melodies extracted from the recorded texts in the installation. Other examples were “Objective Melodrama” - a performance of plants and piano (Ashbel & Lewis), “Starlets” - a Cyborg duo performance of especially hacked digital objects and vocals and improv pieces, by myself and other leading improv musicians.

Kurzstrecke, Ausland Berlin, April 2012.

Kurzstrecke also exhibited in “Province: Visitor Centre - The Exhibition” on September 2012 in Tel Aviv.

MAYA DUNIETZ

(Concept development, lights, performance creator) Ariel Efraim Ashbel; (performers) Jan Sebastian Suba, Ruth Rosenfeld; (technologist and inventor) Yair Reshef; (MAX MSP programming, sound) Giori Politi; (violin) Ilan Volkov; (performance creator) Izabel Lewis; (electronics) Christoph Heeman; (clarinets) Anat Cochavi; (cello) Hildur Gudnasdottir; (artist, composer, performer) Maya Dunietz

Videos:

http://www.youtube.com/watch?v=bUfTXHWC0d0&list=UUOhGYRsX_zGu96G1SWfjeWg&index=1

http://www.youtube.com/watch?v=H7hZQEwk2WI&list=UUOhGYRsX_zGu96G1SWfjeWg&index=5

3 > Open Mic Knight

This work takes place in a small theater, and deals with the space itself and the sub-spaces that are formed within, in the voices that are heard inside the viewer's mind and the relations of those to the act.

12 hidden speakers are placed all around the theater's seating area.

On stage, a microphone on a stand is placed, and is linked to the theater's sound system. There is a single spotlight on the Microphone stand.

There are two dimensions to this work: The first one, a one-hour long piece, is played through the small speakers that are hidden in the audience area. The piece is quiet, gentle, at times even timid, occasionally ascending.



3 > Open Mic Knight

The piece emulates the voices that can only be heard within a person's mind during and before the act. These voices are, in fact, present inside the artist's mind, as she goes about her daily routine - speech and whispers, small poems, beats and emotions, tears, laughter, and various random thoughts of different kinds; going to the supermarket, and any other insignificant activities during the day.

A dozen voices that are heard simultaneously, at times responding to one another, at times running parallel to each other, or contradicting each other.

The other dimension of the act can only take place if one of the audience dares to approach the microphone and sing or speak into it. His voice is heard in the theater's sound system, and then, the voices that were heard before start to respond and react to the new sounds.

These responses are randomly selected by computer software, out of a bank of dozens of pre-programmed audio responses. The random selection goes to show that it is actually impossible to prepare and anticipate reactions from the crowd with regard to a certain work of art, and therefore the attempt to try and pinpoint the audience's interest and attention in advance, is futile and is doomed to failure. In fact, when these responses take place, their randomness sounds natural, as if it were a predictable response.

Open Mic Knight was commissioned by the Tectonics Festival in Iceland and was performed in the Harpa hall, Reykjavik, in March 2012.

4 > CATASTROPHE CLOCK

Lunapark Berlin



Catastrophe Clock is a site-specific sound installation created by Maya Duneitz and Ariel Efraim Ashbel.

It is simply a clock giving the time (the real local time) every hour, like a church-bell clock, but not with bell sounds but with screams. One cannot hear this over the youtube but the sound was coming out of a multi channel speaker system installed inside the old Roller Coaster track. The screams were recorded by Duniertz and Ashbel and the AKA Performance squad, sound made by Maya Duniertz. It was first presented in Holon in 2007, as part of an outdoor exhibition organized by the Israeli Center for Digital Art. Once an hour, exactly on the hour, a sound system plays a recording of screaming people,.

when the number of the screams heard tells the time: at one o'clock one scream, at two two screams etc.

Catastrophe Clock, Lunapark Berlin, May 2011 - an event by HAU and performance collective Showcase Beat Le Mot.

Videos:

http://www.youtube.com/watch?v=bvpAUGZCVs4&list=UUOhGYRsX_zGu96G1SWfjeWg&index=11

5 > Eroica For a Dear Man

Audio-visual Installation: Strobe lights, 8 channel surround system, 9:14 min; Dimensions Variable.



This piece was invited by the Israeli Center for Digital Art, Holon, to create a work in dialog with Holon's downtown city square and in relation to public gatherings, celebrations and political events in city squares. The musical part of the piece, composed by musician Maya Dunietz, is an electronic variation to the "royal fanfare". The music is played from a surround 8 channel sound system, spread on the 4 sides of the specific square. A 20 minute musical score, starting with an elephant's call, continues with simple drums tapping, further on with entrance of 30 brass players playing the same tune in different instruments, and developing into a chaotic sound event created from all said before.

The final scene of the 20 minute piece is with the famous Israeli television series opening melody, Haim Shecaele ("Such a Life"), a series dedicated to the memory of significant cultural figures in Israel. Accompanying the sweet melody, are clear sounds of fireworks. On the exact moments where a sound of a spark is heard, large strobe lights fill the square with flash lights and create the reverberation of the spectacle without using the element itself.

The parallel 8 sound channels and the image build up a "culminating event" that is empty of content and which leaves a huge physical space for observation, listening and awe.

Eroica For a Dear Man by Maya Dunietz and Alona Rodeh, Holon, Israel, 2010.

Videos:

<http://www.youtube.com/watch?v=ZsJtjPwN7R8>

6 > GIV'OL CHOIR

The GIVOL Choir was an experimental vocal ensemble created by Dunietz in order to explore the boundaries of human vocals and the limits of art genres, stemming from the notion that Music is matter, air moving in space.

The group studied and explored with their own bodies and voices the possibilities of using of different spaces, and searched for new ways to create music in a group.

The ensemble studied the effects of group singing on the group itself – as a collection of distinct individuals, as well as the influence of the individual and his singing, on the group. The ensemble also performed a selection of original pieces, written by Dunietz and other Israeli composers. The ensemble created site-specific art installations, challenging traditional conventions in the world of music, poetry and art.

The choir consists of 15 professional instrumentalists from the jazz, rock and classical music world, testing the borders between composed and improvised music, on a quest for new, interesting textures and colors. Unlike conventional choirs, Giv'ol emphasized the diversity in its members voices, rather than taming them into a uniform color and tone.



6 > GIV'OL CHOIR

In its first season (2003-04) the choir performed pieces by Bela Bartok, Felix Mendelssohn, alongside pieces by Dunietz and Michal Openheim, cofounder of the choir. It included commissioned pieces by composers Keren Rosenbaum (Reflex Ensemble) and Tal Hefter, as well as pieces based on improvisation written by the choir collectively. In 2008, the choir collaborated with the renowned artist David Moss (Germany-USA) on a special site specific project in old Tel Aviv. Giv'ol Choir was supported by The Israel lottery Council, Rabinovich Foundation and Tel Aviv municipality.



VIDEO:

<http://www.youtube.com/watch?v=5QYo-MbufD8>

7 > Site specific performance at Tel Aviv Museum

Performance on Naama Tsabar's work 'Propagation (Opus 2)', 2013.
Helena Rubinstein Pavilion of Contemporary Art, Israel.



VIDEO:

http://www.youtube.com/watch?v=Vijnm_GscbM&feature=c4-overview&list=UUOhGYRsX_zGu96G1SWfjeWg

8 > Kabab 2012

A special arrangement for an international choir created for the International Conference for Performance at the school of visual theatre in Jerusalem.

Kabab 2012 is a performance in which the audience is not only watching, but performs. It is not possible to spectate this performative event, but only to experience it through personal involvement.

A Phonetic vocal piece, Kabab is written on huge cardboards.

The crowd is on stage and the artist Maya Dunietz is located in the audience area.

The artist holds the boards in front of the audience on stage and the audience reads the marks on each page at their own pace. The crowd becomes a large choir consisting of a hundred individuals. This piece makes use of consonants, vowels, ticks, and other means. All that is required from the choir is to read, according to their interpretation, what is written on the boards.

When the audience reaches the part where there are no more boards left, the artist Maya Dunietz and a guest artist sing a 'Yoiik' (a Sami chant), a recreation of a sweet memory from New York City. The work allows for a wide range of people, from different cultures and countries, to create together artistic material. Since the piece is constructed so that it explains itself and requires no rehearsals or preparations in advance, it calls upon anyone, anywhere, to take part.



VIDEO:

http://www.youtube.com/watch?v=cgJjcBU6kts&feature=c4-overview&list=UUOhGYRsX_zGu96G1SWfjeWg

9 > Chord

A sound installation

40 tapes in Walkmans,
7 characters and 1 individual experience
for every listener. From a far it sounds like a
mumble but as you get closer, listen carefully
and focus you get a whole world that stands
on its own. The project works on zooming in
and zooming out and the personal experience
as you are in control of what you listen to, for
how long and when. Zooming in to the project
takes you to a private and secret inside world
of the character that is to be revealed.
Chord first premiered at The Israeli Center
for Digital Art in Holon (curators: Galit Eilat
and Eyal Danon) and at Rothschild 69 as part
of ARTLV (curator: Itay Mautner), 2007.



VIDEO:

<http://www.youtube.com/watch?v=JSzw8GhrzpY>

10 > Perpetuum Disco

Maya Dunietz & Ram Gabay

heart beat eastern winds
all the kids are dancing
watch out the floor
it's all on fire
come and feel the heat.



VIDEO:

http://www.youtube.com/watch?v=dVSHef7-dTc&feature=c4-overview&list=UUOhGYRsX_zGu96G1SWfjeWg

11 > Selected Compositions

Six Waves

For Flute, Clarinet, Violin, Cello, Piano and Electronic soundtrack commissioned by Meitar

Ensemble. World premiere at the Israel Conservatory of Music in Tel Aviv, July 2013.

http://www.youtube.com/watch?v=L9WwOrLV0zk&feature=c4-overview&list=UUOhGYRsX_zGu96G1SWfjeWg

Hegel Psalm

is a composition for two voices Choir, Soloists (Soprano and Bass), Contrabass, Bass clarinet, Violin and Organ.

This work premiered at the theatre production "All White People Look the Same to Me: Notes on the national pornographic" directed by Ariel Efraim Ashbel. World premiere at HAU Theater, Berlin, 2013.

http://www.youtube.com/watch?v=OADh0zi-LAI&list=UUOhGYRsX_zGu96G1SWfjeWg

Kabab 2012

in a new arrangement for an international choir.

Performance at the International Conference at The School of Visual Theater, Jerusalem, May 2012.

http://www.youtube.com/watch?v=cgJjcBU6kts&list=UUOhGYRsX_zGu96G1SWfjeWg

Olive Tree

For Ensemble and Electronics commissioned by the Hyperion Ensemble.

World premiere in Bucharest 2011. It was also performed at the Spectrum Festival in London, Paris and Berlin.

<http://www.youtube.com/watch?v=PYljm3xMBI8>

Thanks!
