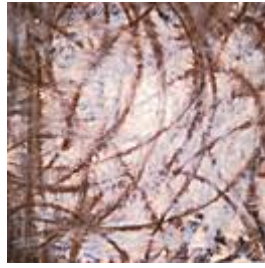


# Mp3 Core Of The Coalman - Unsynchronized Eye



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wooden drum phase-modulated intuitive insect songs 7 MP3 Songs FOLK: Traditional Folk, ROCK: Psychedelic Details: As an artist Jorge Boehringer works in whatever medium presents itself. His choice of materials range from the most basic (like light or sandstones) to exceedingly complex or even ineffable media (as a sound lattice created utilizing a simultaneous broadcast of beacons and feedback over a large outdoor area) . Since moving to California five years ago from Texas, Jorge has produced numerous live musical works for various large and small ensembles of electronic and acoustic instruments and voices, solo works with himself as performer, video pieces, installations involving light, space, and sound, music for dance performances, a series of drawings and paintings, book projects and numerous graphic design objects. He has, in the past, co-curated the annual Music For People and Thigamajigs Festival with Edward Schocker, and currently the Curious F performance series with Eddie Park. Recently Jorge has performed with Treehugger (with members of XBXR X Grouper, Theory of Ruin, Das Yellow Swans, and 7 Year Rabbit Cycle), the Sf Sound Ensemble, experimental noise band Tori Anus, the Brown Bunny Ensemble, the Bilge/Radiolaria Collective, and with George Chen in the duo USOUTOFOURUTERUS!. He performs solo as sevencentralandmountain and Core of the Coal Man, creating live acoustic and electronic music composed of synthesis, samples, and processing of acoustic sounds, instruments and voice. His music can be heard on puzzle.suchfun(look under the headings sevencentralandmountain, and the ten foot scarf) and on the WGBH website artofthestates. Core of the Coal Man performs regularly in the Bay Area's experimental and noise music circuits and enjoys walking and eating. He has shared the stage this year with Rubber O Cement, Tralphaz, Deerhoof, Dead Western, SIXES, The Breezy Days Band, matt Ingalls, Bran...Pos, Burning Star Core, T/R, and uhh lots more. Here is his complete cv of things: Jorge Boehringer resume

2003 Composer-in-Residence, SUNY Stoneybrook, Stoneybrook, New York Freelance Sound Designer/Editor Freelance Post -Production Video Engineer 2002 Print Designer/Graphic Identity Music for People and Thingamajigs Festival, San Francisco, California Print Designer BOSS (mental health/homelessness oriented non-profit) Berkeley, California 2001 Teaching Assistant, New Media and Integrated Arts, Mills College, Oakland, California Curator, Curious Fridays Performance Series, Oakland, Ca 1999 Composer, City in Motion Dance Company, Kansas City, Mo Composer, A-Ha! Dance Theatre, Kansas City, Mo Curator/co-founder (-2001) the Thursday Night Special Series, Oakland, Ca 1998 Composer, Yee Odds, independent film, Denton, Texas Composer/Post-Production Nuclear Nebraska, long duration broadcast artwork, Fort Worth, Texas 1997 Guest Curator Music at The Modern, one time survey of the state of new music in the Dallas metroplex, Modern Art Museum of Fort Worth, Fort Worth, Texas education 2000 Master of Arts, Music Composition, Mills College, Oakland, California, teachers included Pauline Oliveros, Alvin Curran, Fred Frith, Maggi Payne, John Bischoff, participated in residencies with Paul De Marinis, Maryanne Amacher, and Allan Kaprow 1997 Bachelor of Music Theory and Composition, TCU, Fort Worth, Texas. studied with Gerald Gabel, and Andy Fort selected performances 2006 Vox Natura (The Voice of Nature) a sound sculpture included in sound art group show There is Nothing to See Here at Lobot Gallery in Oakland, Ca. This piece consists of attempts to make playable records out of wooden annual rings from trees found cut in the forest. Also exhibited uhhh...self styled nodal locator an installation of high pitched panning sound illusions 2005 The Sunshine of Your Love: An Alluvial Morass of Mixed Means, quartet in 14 movements for Trumpet, Clarinet, Cello and Sax performed by Liz Albee, Matt Ingalls, Theresa Wong and Jon Engle respective Reflection Fence installation of mylar strips in courtyard of Oakland Museum as part of the Music for People and Thingamjigs Festival of alternate tunings Rawing with the Hound of Its Own Acheing a performance and installation at Rock Paper Scissors (RPS) Gallery in Oakland, Ca. A performance of amplified drawing exhibited as the finished process drawing and its allegorical sonic by-product Labyrinth curated opening of the Labyrinth show at Lobot Gallery in Oakland, CA. Opening performance featured 15 abstract noise bands performing in an overlapping rotation of time slots from various specialized points in the exhibit. 2004 Core of the Coal Man:various concerts throughout the Bay Area including Noise Pancakes at Arts SF San Francisco Electronic Music Festival, sevencentralandmountain performance, live electronic music Big Sur Experimental Music Festival, Big Sur, California, took part in Sound/Shift event 2003 T Zero:

another 1 over the square root of one minus v squared over t squared : instrumental/vocal work with light premiered In Baruch Hall, Manhattan, NYC. Commissioned by SUNY Stoneybrook.

sevendcentralandmountain : an east coast tour was presented of my ongoing solo electro-acoustic sound work. performances at Wesleyan College, the Knitting Factory and various performances in NYC with cellist Loren Dempster . Anti-Ore: performance environment. long-duration performance in the tunnels of Fort Barry, Construction 129, summer 2003 with Bilge/Radiolaria ensemble. A disused military architecture has been recontextualized by the public into a new use. We celebrated this redefinition of the function of these structures, which happen to be located in one of my favorite places on earth, through a performance of music tuned to the latent resonances of the tunnels. Shelter: sound installation. May 2003. as the final day of the Music For People and Thigamajigs Festival, recorded beacons (radio beacons, insect announcements, warning chimes, foghorns etc) and feedback where broadcast from loudspeakers atop various hills surrounding the intersection of Castro and Market streets in San Francisco. A sonic metaphor of a crystal lattice allowed breathing space for a population under stress from an increasingly militant political climate. 2002 CEAIT: Cal-Arts Festival of Electronic Music, my work, Oxen Only Want to Be Free, was performed by the Brown Bunny Ensemble live at the festival The Near Death Video: electronic music in collaboration with video artist Paul Baker, Denton, Tx Tzero (the human, an arrow, a lion): a musical fantasy inspired by Italo Calvinos story of the same title. premiered by Bilge/Radiolaria at Oaklands Black Box Theatre, December 2002 sevendcentralandmountain: tours in Japan, Texas and New York Lens: sound installations and performance environments, various locations Stephens Infinite Birthday Party: video projected against the side of the Quotidian Gallery Building, San Francisco as part of their exhibit Skin. Carousel: collaborative composition with members of the Brown Bunny Ensemble. performed at the Lab, San Francisco, summer 2002 Systole/Diastole: collaborative composition/performance on homemade instruments and found objects with sculptor Eric King. Music For People and Thingamajigs Festival, May 2002, Venue 9 San Francisco 2001 The Future of American Transportation: multi-media opera written and directed by Jorge Boehringer. premiered at Mills College, Oakland, Ca Spacetime Spirals for Robert Smithson: photo installation, Mills College Back in a Moment: text score for 580Split magazine. Standing Waves at the Cost of Progress: sound/text installation Mills College Reverberant Conversation 3/13/66@ extension 76022: You Are In The Medium Now: sound/sculpture installation in conjunction with Paul De Marinis residency at Mills College, 2001 Counting

Music: electro-acoustic work featuring granular sampler of my own design. Premiered by the Brown Bunny Ensemble, Luggage Store Gallery, San Francisco, Ca Necessary Music: performance work featuring chef, electric and acoustic instruments and live feed between Argentina and Oakland in which performances of the work interacted. Performed at Eddies Park by the Brown Bunny Ensemble and by Miguel and Layla Galperin in Buenos Aires, Argentina. Standing Waves All The Way To the Epicenter: a much simplified earlier version of Anti-Ore (see above) performed in Construction 129 in the Marin Headlands by Tori Anus. Standing Waves for the Anus: music performed by Tori Anus at the Acme Observatory Series in Oakland, California Increase: music for dance in collaboration with choreographer Alissa Wilmot. performed at ProArts Gallery, Oakland 2000 Piano Piece for Hands and The Breadth of the English Language: work for two pianos and dictionaries. premiered by the composer and Michael Carriera on the Thursday Night Special, Oakland, Ca Free Energy Aggregate: multimedia performance with sound producing electronic circuits, and closed loop video. performed by the composer and Kristin Miltner at Catherine Clark Gallery, San Francisco, Ca Standing Waves for Liberty: large scale, site-specific chamber music with electronics. performed by the Mills College Contemporary Performance Ensemble. The Sinking Ship (How to Use a Trombone as a Snorkel): commissioned and performed by Abbie Conant, for trombone, videotape and electronics. premiered at CNMAT, Berkeley, Ca the grammar of coastlines: written for prepared piano, gamelan instruments and drumset and performed by the composer with Aurie Hsu, Alex Pots, Edward Schoker, and Greg Saunier and Mills College Standing Waves for Darius Milhaud: sound installation/sculpture, Mills College Munction, Join Us print campaign Jesus Cage Slip/Static/ Merry Xmas/ biography of Florian Kitt and the Author: single channel video works The Latitude of Your Timezone: music for dance in collaboration with Tuesday Faust, choreographer and David Allen, video artist for the A-Ha! Dance Theatre Kansas City, Mo 1999 Nuclear Nebraska video/sound work in collaboration with video artists David Allen and Paul Baker, Texas Morning Reptile creekside intervention in collaboration with Marco Eniedi, Casey Mae, Ivan Pulanka and Hsun Suuk The Glass Factory Theory video/dance/music work in collaboration with Tuesday Faust, Choreographer and Paul Baker, videographer Alarm: sound/light installation with electronic sensors, Mills College, Oakland, Ca Strata, electronic string quartet, performed by the Suspicious String Quartet, Mills College 1998 Aquarium, music for dance in collaboration with choreographer Tuesday Faust, Fort Worth, Texas Icarus, Anamorphos for Celli: music for six celli, premiered at TCU, Fort Worth, Tx Yee Odds, music for

independent film directed by Paul Baker and Smiley Crumbles 1997 The Glass of Vodka/Alvin Allen,-  
unmanned submersible/the carnival of razors: chamber music performed as part of the one-time Music at  
The Modern festival. A day of new music featuring myself and Dallas-area composers, which I organized  
and curated. Bravo multi-channel interactive tape installation. Installed at Music At the Modern (see  
above) and various other locations Fone live electronic music for dance in collaboration with Tuesday  
Faust, choreographer

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