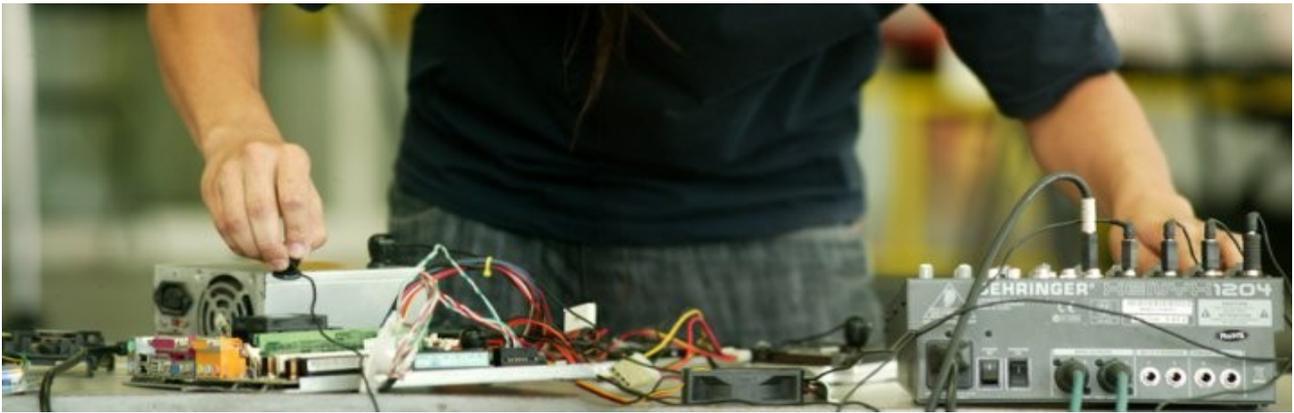


Computer Music is Dead

Performance

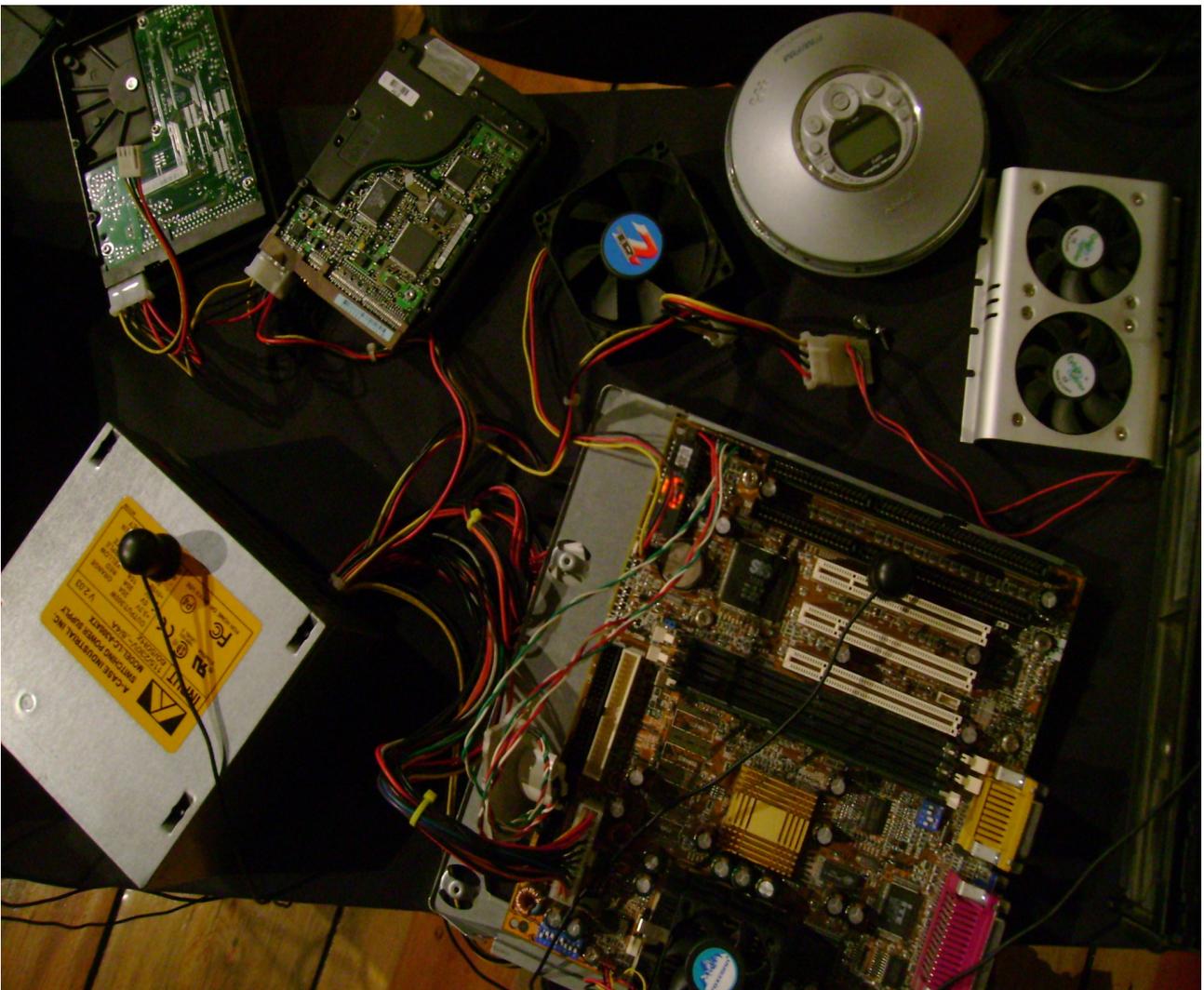
Christian Galarreta (Perú)



Chrs. Galarreta : Futurama, México 2010 (Photo : Fabian Cárdenas / Galería Interferencial)

Catching the magnetic fields of broken computers component and electronic trash to generate a sound experience. Some reviews about the Computer Music is Dead release:

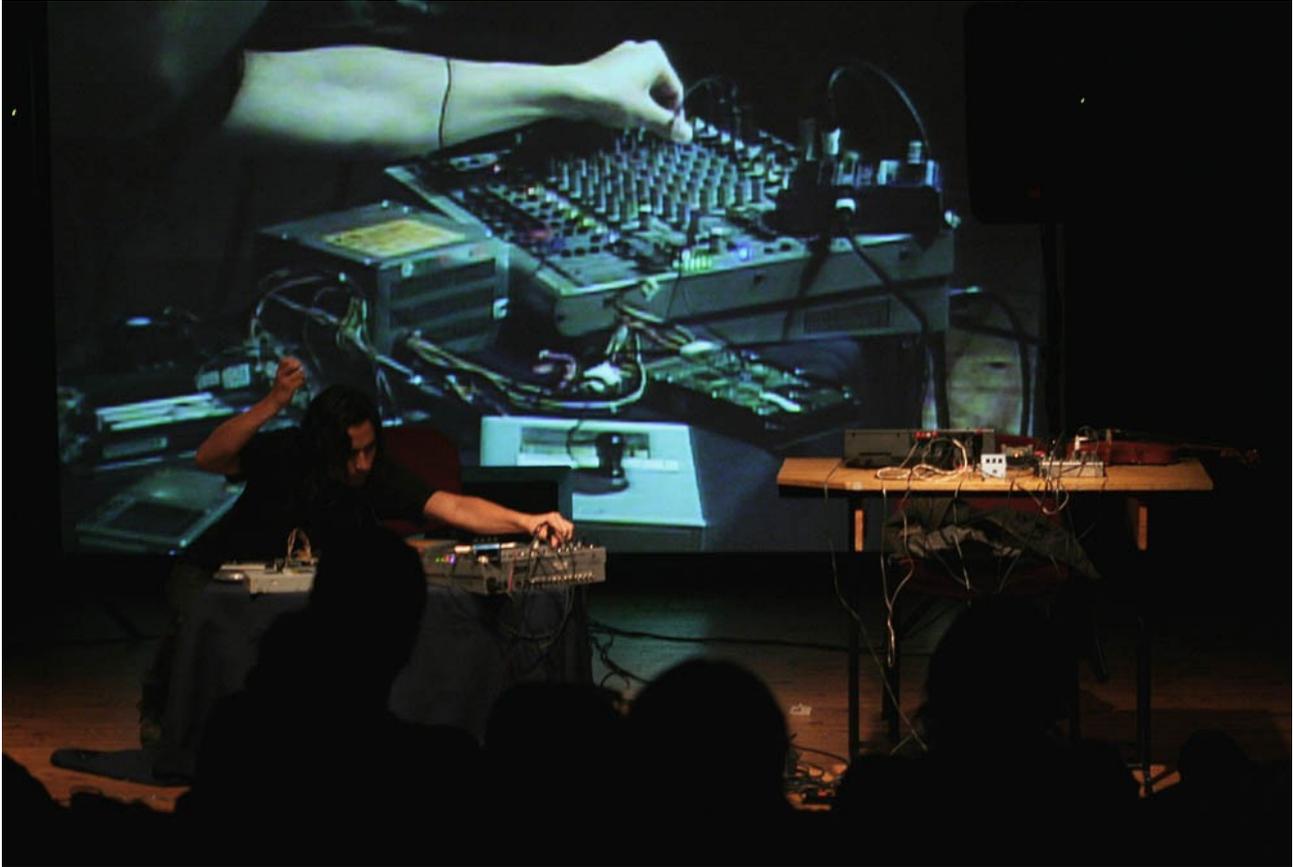
"Defines a suitable digital set, amplifying the magnetic fields caused by disordered electric parts, obtained by dissecting normal computers and using appropriate sensors for recording. The responsibility of such an enigmatic and provocative title, "Computer Music Is Dead", is well balanced even in the second execution - which follows the same procedure - and is run under Apodio GNU/Linux: forcibly manipulating the graphical user interfaces of software like Mozilla Firefox, Qjackctl and Pure Data. There's an indirect reference to a form of musical otherness that computer music, is doubly dying: as a medium reduced to mere loose parts, in the theory that "pushed" to its most radical consequences, it is protected from any "aesthetic" and "usability" sophistication. " (*Aurelio Cianciotta, Neural Magazine, December 2010*)



Set with recycled computer devices : Laboratorio de Arte Alameda, México 2010 (Photo: Sabrina Melenotte)

“ The computer is only used as a source of electromagnetic energy captured as noise and drones, Software is not even used until the album’s coda, which sees the Peruvian monitoring the electrical field as he performs various programming tasks unrelated to audio processing. Bizarrely, it’s by far the most musically enjoyable of the three releases even as it seems to question the validity of its own existence” (Keith Moliné, *The Wire*, December 2010)

“In the cemetery of computer hardware, Christian uses his software only to document a derive into the detritus of matter, into the desolation of our times, into the nothingness of being. Nothing alive here and no hopes, just some sounds without pretending to grasp you. We live between 0 and 1’s in a collapsing world so it is not strange that someone tries to find ways of documenting the death of our surroundings. No digital glamour here, just materialist realism. This record is the beginning of the end.” (Mattin, *Free Software Series*, August 2011)



Chrs. Galarreta : Festival Tsunami 2009, Chile 2009 (Photo : Tsunami Production's Team)

Technical Rider

- A good, loud stereo P.A. with subwoofers (if it is possible)
- 2 audio lines/cables (jack) into the main mixer
- 1 table ca. 100x100cm + a lamp.
- A video camera connected to a video projector with an operator during the concert (I will give simple indications to the operator before the concert).
- If it is possible, would be better to put the table (where I will perform) in the center and in the front of the P.A. (speakers).
- For this performance it is important to give the audience the possibility to move around, so it would be nice to take off the chairs.

Links:

Christian Galarreta
www.sajjra.net
<http://soundcloud.com/chrs-galarreta>
www.myspace.com/chriangalarreta
<http://50otages.bandcamp.com>
<http://soundcloud.com/miasshma>