

Audiovisual Frontiers intends to promote contemporary audiovisual creation. We sought audiovisual works that extend the frontiers and possibilities of audiovisual art. We invited works that unfold concepts, tools that evoke thought and discussion, as well as works emphasizing experience and being in the world. We looked for audiovisual works from a diversity of perspectives, aesthetics, affects, movements, and sensations that push the limits of the audiovisual. We are interested in engaging with current categories of audiovisual creation such as the cinematic arts, music, gaming, and poetry, but especially works exploring new paths of research and development.

The first iteration of **Audiovisual Frontiers** features over 80 works from 125+ artists, composers, filmmakers, and programmers from around the world.

This is an evolving virtual exhibition, please check back often.

These proposed categories are thought as navigation tools for exploring the works in the virtual exhibition. Rather than categorizing the works, they try to synthetically address the different sensibilities that emerged from the broad spectrum of forms and the myriad of styles of contemporary audiovisual art.

Audiovisual Installation

Audiovisual installation describes mixed-media constructions that can take place in both physical and virtual spaces and can include different kinds of materials and processes.

Audiovisual Narrative

Audiovisual narrative refers to a story and the story-telling process. It accounts for events, experiences, and intersections with language, poetry and different forms of art.

Audiovisual Performance

Audiovisual Performance emphasizes the action or process of carrying out or accomplishing an action in terms of sound and image, and oft engaging the body.

Electronic Music Video

The electronic music video is an audiovisual composition focused on electroacoustic sound/music in combination with visuals, addressing multimodal perception and sensibility.

Experimental Video

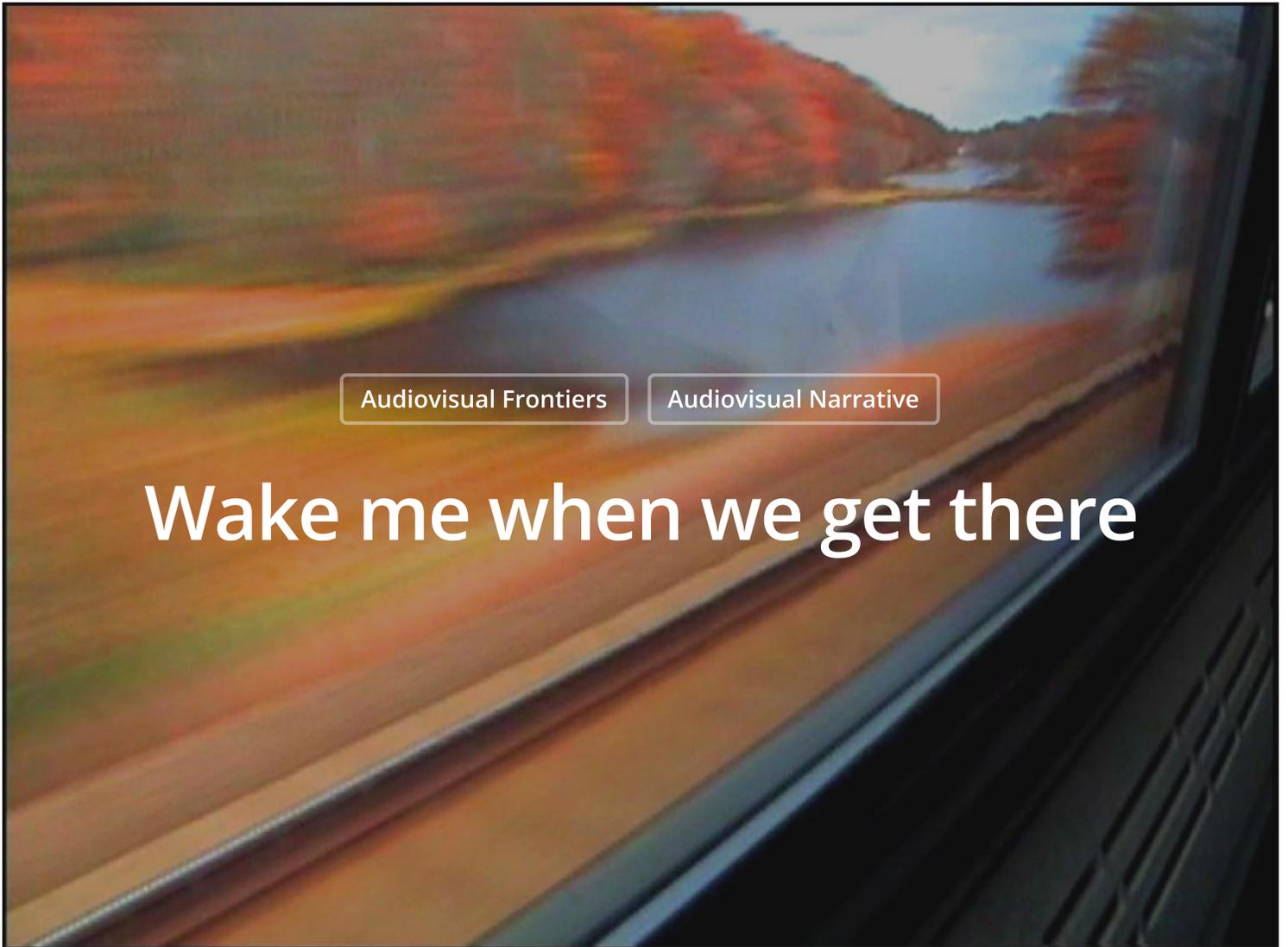
Experimental video is an audiovisual work that experiments with some aspect of the composition process with sound and/or visuals and also with the mode of presentation.

Music Performance

Music performance highlights the musical process and the interpretative audiovisual art through which musical ideas are conveyed to the listeners. It encompasses different styles and musical traditions.

Audiovisual Frontiers is a collaborative virtual project between the UCR Department of Music and UCR ARTS. It is organized by Paulo C. Chagas and Nikolay Maslov, and realized with the tremendous support of Sam C. Shin, Ethan Castro, Eric Barreto, and Susan Ossman.

All works in this exhibition are reproduced with permission of the artists/copyright holders. Works (images, video, audio or other content) must not be used or reproduced for any purposes without prior consent of the artists.



Audiovisual Frontiers

Audiovisual Narrative

Wake me when we get there



As historian Paul Rennie has noted on his blog BAGDContext, a train journey offers an experience similar to that of cinema: a distanced, voyeuristic platform for observation of the world, and a systemic organization of time and motion. Rennie notes that this experience of being “on track” is both comforting and disconcerting to the passenger, who abandons the autonomies of modernist identity in favour of being driven, provoking a powerful, terrifying sense of the train being unstoppable.

Audiovisual works by **David Jason Snow** have been performed at the Musinfo Journées Art & Science Festival in Bourges, the Festival Exhibitronic in Strasbourg, the Festival Internacional de Video Arte y Música Visual in Mexico City, the Sound Thought Festival in Glasgow, and Echofluxx in Prague. His musical compositions have been performed in concert by the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the Banda Municipal de Bilbao at the Euskalduna Palace in Bilbao, The New Juilliard Ensemble at the Museum of Modern Art in New York, and many other artists and ensembles internationally.

<https://davidsnowmusic.org>



About UCR Department of Music

The Department of Music at UC Riverside offers undergraduate majors leading to the B.A. in Music and the B.A. in Music and Culture, as well as an M.A./Ph.D. in Music with a specialization in three areas: musicology, ethnomusicology, and digital composition.

The Department features a distinctive and supportive environment for study in music. It emphasizes close interaction between its students and faculty and provides for a continuously expanding range of musical and intellectual pursuits. Faculty interests range from traditional Western art music (offering foundational study in traditional musicology, theory, and composition) and ethnomusicology (music ethnography) to cultural studies, gender/sexuality, critical theory, free improvisation, digital and electronic music composition, popular music and the culture industry (including television and film as well as computer gaming), area studies, and many others. The entire faculty shares a belief in the importance of musical performance, an activity in which many are regularly engaged, and students receive individual attention in both research and creative projects.

For more information, visit: <https://music.ucr.edu>

About UCR ARTS

UCR ARTS opened to the public in 2010, bringing together the California Museum of Photography (founded in 1973), the Jack and Marilyn Sweeney Art Gallery (1963), and the Barbara and Art Culver Center of the Arts (2010). Located three miles from UCR's main campus, UCR ARTS is located on a single block in adjacent historical buildings downtown Riverside. UCR ARTS's programs are supported by UCR's College of Humanities, Arts and Social Sciences (CHASS), the City of Riverside, Altura Credit Union, and Anheuser-Busch.

For more information about UCR ARTS, please visit: ucrarts.ucr.edu