Atlantic Center for the Arts

Atlantic Center for the Arts is a unique interdisciplinary arts facility located on the east coast of central Florida at New Smyrna Beach. Chartered in 1979, the Center was created to bring together highly accomplished artists from diverse disciplines. The Center is dedicated to artistic excellence.

Planning began in 1977. Nationally known sculptor and painter, Dons Leeper, organized and led the group which founded the Center. In 1979, a planning grant was awarded to the Center by the Rockefeller Foundation. That same year, a ten-acre, secluded, heavily-wooded building site was purchased. In 1982, the Center opened their new facility.

Today, the Center includes an administrative/gallery complex, a multi-purpose workshop, a faculty and commons building, an outdoor amphitheater, three cottages for resident Master Artists, and a 28-unit housing complex (each with private bath) for the Associates. An additional fifty-seven acres of land has been added to the original ten. Every effort has been made to preserve the land in its natural state. The buildings are built of cedar and glass and all are connected by raised, wooden walkways. The entire facility is air-conditioned and accessible to the physically impaired.

Funding has come from diverse sources and major donors include: The State of Florida, the Florida Arts Council, the John D. & Catherine T. McArthur Foundation, the Rockefeller Foundation, the New Charitable Trusts, the Root Foundation, A. Friends' Foundation Trust, the National Endowment for the Arts, the Tupperware International, Volusia County, the City of New Smyrna Beach and many other corporations, foundations and individuals.

The final building phase, scheduled to begin in 1993, will include an extensive Artists' Resource Center which will house resource collections, performance space and additional workspace for Associates.

Atlantic Arts Council

Atlantic Center for the Arts
Smyrna Beach, Florida

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Master Artist In Residence Vinnette Carroll directing Associate Nora Cole in Medea, August 1986

Master Artist In Residence, November 1984
Don Cherry, jazz musician

Master Artist In Residence, Lukas Foss with Associates, January 1991

Master Artist In Residence Pepon Osorio with Associates, June 1992

Master Artist Kei Takei and Associates. LIGHT, March 1991

Amphitheater

Marvin C. Whatmore Workshop

ATLANTIC CENTER FOR THE ARTS

1414 ArtCenter Avenue / New Smyrna Beach, Florida 32168 / (904) 427-6975

Application Deadline: October 2, 1992

DATED MATERIAL
PLEASE POST
FOR COLLABORATION ON
The Misfortune of the Immortals

JANUARY 4 - 30, 1993

The Misfortune of the Immortals is a multi-media theater work of four interconnected scenes performed without interruption. A collaborative work by composers Morton Subotnick and Joan La Barbara (musical co-directors), sound designer Mark Coniglio (technical director) and visual artist Power Boothe (art director), Misfortune utilizes interactive computer technology which allows performers to control every aspect of the stage environment, including lights, sound, the movement of objects, film and video projections. This sophisticated technology is based on interactive software developed by Subotnick and Coniglio, and points to new directions in contemporary theater. In a revolutionary departure from traditional stagecraft, all theatrical effects become extensions of performers and creators, rather than the job of stagehands.

The staged action will begin with Electricity, inspired by Nicola Tesla’s romance with electricity at the turn of the century, to Pose representing a celebration of the electric body to movement, followed by Events in the Elsewhere, in exploration of technology’s usefulness inspired by wheelchair-bound physicist Stephen Hawking. In the final scene, And To All A Theatrical Death, humans have evolved into beings of very different sensibilities.

As we approach the end of the twentieth century, the age of the computer has brought us to a technological threshold as numerous as that of the age of electricity a century ago. Technology provides the context as well as the format of The Misfortune of the Immortals. The work addresses the question that inevitably accompanies technological advances: Is it a humanizing or dehumanizing force? Misfortune is intended not to provide answers, but to raise issues, and sound the alert. It represents both a celebration and a warning.

JOAN LA BARBARA

Joan La Barbara’s career as a composer and singer has been devoted to exploring the possibilities of the human voice as a multimedia instrument, going beyond traditional boundaries. A pioneer in contemporary music, she has developed a unique vocabulary of extended vocal techniques that have become her signature sounds. Over the past two decades she has given hundreds of concerts throughout the U.S. and abroad, including appearances with the Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Houston Symphony, New World Symphony and many other orchestras.

La Barbara has produced six recordings of her own music and has premiered compositions by such composers as John Cage, Rhye Chatham, Charles Dodge, Morton Feldman, Philip Glass, Morton Subotnick and James Tenney. Recent recordings include the critically-acclaimed Three Voices for Joan La Barbara by Morton Feldman, Joan La Barbara/Sound Paintings and Joan La Barbara Singing through the Mirror Cage. She has received awards and fellowships from the NEA, Meet the Composer, ASCAP, EMMY International Jury Award, and has received numerous commissions for radio works in the U.S. and Europe.

MORTON SUBOTNICK

Morton Subotnick is a pioneering figure in the field of electronic music and one of America’s most innovative composer. Subotnick earned his education at the University of Denver and Mills College, studying composition under Alan Kirchner and Daniel Milhaud. He was the first composer commissioned to write an electronic piece for a record, Silver Apples of the Moon (1969), which has since become a classic. Along with The Wild Jazz and A Story of a Cloudless Sky, they have been choreographed by leading U.S. companies and remain in repertoire.

In addition to his electronic works, Subotnick has composed orchestral works, music for the theater and multi-media productions, including a staged version of John Cage’s Liver which the Diaghilev Ballet performed. In Germany, the Misfortune of the Immortals, The Double Life of Amphitrite, a collaboration with Lee Breuer and Iving Penin, and Jacob’s Room, a monodrama for Joan La Barbara and the Kronos Quartet. Subotnick’s extensive list of awards includes five NEA Fellowships, two Rockefeller Foundation grants, the American Academy of Arts and Letters Award, a Brandeis Composer Award, a Guggenheim Fellowship and DAAD residency in Berlin. He is currently on the faculty of California Institute of the Arts.

POWER BOOTHE

Artist Power Boothe has established his reputation as an abstract painter, even as his design as a dancing theater and dance sets, make experimental films and ten to produce and direct his own theatrical productions. Boothe has had over a dozen solo exhibitions in New York, and his work is represented in many public collections, including the Guggenheim and Hirshhorn Museums. He has also received the ]D New Award winning productions by Richard Foreman, Lee Breuer and JoAnne Akalaitis, and has co-directed with choreographers David Gordon, Lucin de Childe and Blondie Quin County.

Boothe is the creator of the five NEA Inter Arts grants and three NYSCA grants, and a 1996 Bruce Award for set design. His time has premiered at Dance Theater Workshop, the Kitchen and the Collective for Live Cinema. Dance Theater Workshop premiered Boothe’s evening length production, Wilderess, with included film, text, text, movement and music.

MARK CONIGLIO

Composer Mark Coniglio creates music for performance works which use technology to allow performers and computer to interact. His music career began with a 9-year tenure as a producer for American Gramophone Records. At a student at California Institute of the Arts he developed real-time interactive composition software and hardware, including MidDancer, - a wireless device which allows dancers to perform music through a computer.

Recent work includes ‘The Becoming Orchid for MidDancer and solo piano’ (1998), and 2nd Dance, designed to achieve the simulation in two cities through video connection. Currently Coniglio teaches interactive techniques in the Hypr Music Systems at California Institute of the Arts, and lectures extensively on interactivity applications.

ABOUT ATLANTIC CENTER FOR THE ARTS

Atlantic Center for the Arts, located on the east coast of central Florida in New Smyrna Beach, is dedicated to excellence in all the arts. This collaborative project makes the 18th interdisciplinary session since the Center’s residency program began in 1982. During each residency, distinguished artists from the visual, literary and performing arts come together to serve as Master Artists in Residence. Here they work with Associates—talented artists at mid-career—to develop collaborative projects which explore new forms of dance, theater, music and performance art.

Master Artists are chosen by an Advisory Council of nationally known artists and arts administrators. Masters select their own Associates to participate in the residency, and set the criteria for selection. Residencies are open to all applicants who meet the criteria for selection. Associates come from all over the United States, from diverse ethnic and cultural backgrounds, and from all age groups.

Applications and materials (described below) should be mailed directly to Atlantic Center for the Arts, postmarked no later than October 2, 1992. Associates will be notified by October 19, 1992. Please include a self-addressed stamped envelope for return of your materials. All applicants should send resume, address and phone number.

ACTORS/SINGERS/DAWNERS: Send photograph, short VHS videotape and statement about abilities in disciplines.

MUSICIANS (keysore, celio): Send audio cassette with representative samples of improvisation/performance.

COMPOSERS: Send audio cassette and/or score of works, and brief statement of computer abilities in disciplines.

MUSICIANS: Send audio cassette and/or score of works, and brief statement of computer abilities in disciplines.

ACTORS/SINGERS/DANCERS: Send photographs, short VHS videotape and statement about abilities in disciplines.

MUSICIANS: Send audio cassette and/or score of works, and brief statement of computer abilities in disciplines.

MUSICIANS (keysore, celio): Send audio cassette and/or score of works, and brief statement of computer abilities in disciplines.

ARTISTS/DESIGNERS: Send 10 slides, sketches or xeroxes of work.

SPORTS FEE: Send representative sample(s) of work on VHS videotape.

NON-RESIDENT FEE is $200.

APPLICATION MATERIALS: All materials must be postmarked by October 2, 1992. Applications will be reviewed by the Master Artists and Associates. All applicants should send resume, address and phone number.

ARTISTS/DESIGNERS: Send 10 slides, sketches or xeroxes of work.

SPORTS FEE: Send representative sample(s) of work on VHS videotape.

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