Tacit Group

Friday,
November 30, 2012

Museum of Contemporary Art
Chicago

Edlis Neeson Theater
Tacit Group is made possible by 2012 Center Stage, a program of Korea Artists Management Services (KAMS) with funding from the Ministry of Culture, Sports and Tourism, Republic of Korea, and by “US/Korea Connection,” a partnership between KAMS and National Performance Network (NPN) International Program with generous funding by the Doris Duke Charitable Foundation.

Jinwon Lee
Jaeho Chang
Eunhee Cho
Taebok Cho
Kwangrae Kim
Hyemin Seo
Jeho Yun

About the works

**Hun-min-jeong-ak**
is a compound of two Korean words: the name of a very old book on how Korean letters were made and the name of a Korean traditional music genre. Korean letters are based on the actual sounds of Korean language. Inspired by this principle, we improvise by typing letters and words, which our preprogrammed computers turn into corresponding sounds.

**In C**
is a composition by Terry Riley, a pioneer of Minimalist music. Its fifty-three short phrases are played in order but are free to repeat. This combination of improvisation and predetermined elements creates various harmonies and rhythms to which we add computer graphics and electronic sound.

**Space**
simulates a virtual universe where sounds live interactively according to limiting controls created by our performances: improvisational music meets the theory of artificial life.

**Puzzle 15**
uses a classic puzzle game to generate melody and rhythmic patterns according to the matched tiles on the puzzle boards. Performed as a duel between two players to complete the puzzle, the resulting score is open to unexpected and accidental musical elements.

**Game Over**
involves the classic game Tetris. The computer generates melody according to the shape of laid blocks as six players compete against one another. As we perform, the game board becomes the music score in real time.
From the artists

We formed as Tacit Group in 2008 to create work centered on the algorithmic and the audio-visual. Our algorithmic art is focused on process more than outcome. We create mathematical code, systems using principles and rules, and improvise performance on the stage using the systems. During the performance the systems are revealed visually and sonically, so that the audience might hear using their eyes, such as the way we view “The Scream” by Edvard Munch (Norwegian, 1863–1944). Visuals are integral to our work as both composers and media artists.

Computer programming is the best platform for our kind of creation, and while we use complicated digital technology, we immerse the audience in familiar interfaces, such as Hangul (the Korean alphabet), a puzzle game, and Tetris.

The Korean alphabet, like gaming, particularly fits our goals because of its algorithmic nature. It is architectural unlike any other alphabets: elements combine to make a meaningful letter in a system identical to that of actual sounds in the Korean language. For our inaugural US tour, we join English letters to Hangul for the first time.

As we play games in real time, our individual movements trigger a particular sound under preprogrammed principles, akin to Imaginary Landscape No.4 for 12 radios, by John Cage (American, 1912–92), which combines the pre-written score and the chance factors of radio broadcasting. Our performances vary based on how we play the games or type in the chat window.

We hope that by showing not only the finished piece but also the process of chatting or gaming that generates it, we involve our viewers more intensely and break the conventional divide between performers and audience members.

Not one of our works is ever completed. We continually update the underlying systems and draw inspiration from our computer-programming practice. As artists of our era, we discover artistic possibilities in technology.

—Jinwon Lee and Jaeho Chang

Artists Up Close

Gain insight into the creative process through these intimate opportunities to engage with the artists.

First Night
Friday, November 30
Following the performance, audience members are invited to engage in a conversation with the artists about the work, moderated by Yolanda Cesta Cursach, Associate Director of Performance Programs at the Museum of Contemporary Art Chicago.
Miguel Gutierrez and the Powerful People
And lose the name of action
Jan 31 and Feb 2 & 3, 2013
Presented as part of the IN>TIME Festival

“His political and creative restlessness make him one of our most provocative and necessary artistic voices.”
Dance Magazine

For tickets, visit mcachicago.org or call 312.397.4010.
Tacit Group
formed in 2008 in Seoul, Korea, to create unique and interactive audiovisual concerts by incorporating dynamic disciplines such as electroacoustic music, algorithmic composition, and visual art. The group also shares their digital tech foundation in educational forums and classes. The founders Jaeho Chang and Jinwon Lee have expanded the group to seven current members.

Tacit Group has performed in major theaters and festivals in Korea, including LIG Art Hall, Art Center Nabi, Nam June Paik Art Center, and the Ditto Festival at Seoul Arts Center. The year 2011 marked Tacit Group’s first international tour, for the Aarhus International Festival in Denmark. During 2012 Tacit Group has performed with S.U.N., a collaboration with choreographer Young Ho Nam at the Bains Numériques International Digital Arts Festival in Enghien-Les-Bains, France, and at the internationally renowned Montpellier Danse Festival in Agora, France. Their MCA Stage engagement is part of their inaugural US tour, which includes Legion Arts Center in Cedar Rapids, Iowa, and Lincoln Center in New York.

Jinwon Lee (Gazaebal)
is cofounder of Tacit Group with Jaeho Chang. He has an MA in music from the Music Technology and Multimedia Department of the Korea National University of Arts, where he has been a lecturer since 2009. Lee started his music career in the United States, graduating in 1996 from the Institute of Audio Research in New York. He worked at the SoundTrack Recording Studio in New York until 1998, collaborating with many pop stars, including Bon Jovi, Rage...
Against the Machine, Janet Jackson, and Wu-Tang Clan, among others.

Upon returning to Seoul, Korea, he entered the techno music field and became the first South Korean artist to rank at the top of the Techno Music Charts in UK, with his song “Mull.” His most popular project is “Banana Girl,” and he has produced a number of CDs and albums, including the digital single Club Mix for Europe; the album Soundship (BigHit Entertainment, T-Entertainment); the 12-inch LP Muul/Maniac (Ukatech), which ranked No. 1 on the Tuneinn chart in the UK; the album Another One (G-records, EMI); the EP Talk (Acid Panda Japan); and O.N.DA (SM Entertainment)

Jaeho Chang
is cofounder of Tacit Group with Jinwon Lee and a significant figure in the development of electronic music in Korea. Recent electroacoustic works include the audio-visual performance tacit.perform[0] at Doosan Art Center in Seoul (2009) and vi efíl laicifìtra at the Korea Chamber Music Festival, Seoul Arts Center (2008). His interactive media installations, Media Bottles (2006) and Trialogue (2001), were exhibited at the Samsung Museum of Art and Art Center Nabi, respectively. He has composed for the film The Viewfinder, which premiered at the Pusan International Film Festival in 2009, and for the dance City of Bit at the Korean Science Festival in 2004.

Chang studied musical composition at the Seoul National University in Korea and electroacoustic music at the Royal Conservatory in The Hague, the Netherlands. Formerly a researcher at the Imaging Media Research Center at Korea Institute of Science and Technology, Chang serves as associate professor in Music Technology at the Korea National University of Arts. His writings include Nam June Paik’s Works and Music (2007); Abstract Modeling of Sound Synthesis (2002); and Computer Programming for Electronic Music, published by Yesol Press (2002). His investigations include developing interactive music systems for media arts and integrating algorithmic image synthesis systems into sound works.

Eunhee Cho
is a native of Seoul and studied composition at Yonsei University and earned a degree in Music Technology from the Korea National University of Arts. Since 2009, her compositions have been performed annually in Fest-M, the computer music festival hosted by the Korean Electro Acoustic Music Society (KEAMS). She maintains a compositional focus on audio-visual and electroacoustic composition while expanding to jazz, IDM, experimental, and folk music to create her music’s characteristic dreamy and eerie sound quality.
Taebok Cho (a.k.a GRAYCODE) is working on his master’s degree in Electro-Acoustic Music Composition at the Korea National University of Arts. His works were selected and performed at the computer music festival Fest-M in 2007, 2008, and 2009. He has performed at the Seoul Fringe Festival (2009), the Asia Computer Music Project (2011), and the International Computer Music Conference in the United Kingdom. His solo album, GRAYCODE +1 music difference, is released under his pseudonym, the acronym GRAYCODE.

Kwangrae Kim studied music composition in the Chugye University for the Arts and is studying for a master’s degree in musical technology at the Music School of the Korea National University of Arts. In 2011 Kim performed at Korea Electro-Acoustic Music Society’s festival, Fest-M. His multidisciplinary play, Her Memories, was chosen for the Mix & Max & Touch program sponsored by the Ministry of Culture, Sports and Tourism and received a grant to be performed at K-Art small concert hall in 2012. As the winner of Munhwa Broadcasting Corporation’s Best Idea Award in the MBic World Adventure contest, Kim recently served as a musical director and producer for three exhibition booths at the company’s Creative League Zone. Other recent honors include first place in the 2012 Hyundai Motors Sound Design Contest for designing the company’s sonic branding.

Jeho Yun works across different fields such as interactive sound and audio-visual projection mapping. He has participated in sound performance and new media projects such as the inauguration of the Children’s Museum of Art at the the National Museum of Contemporary Art, Korea (2012); the Seoul Square Media Canvas (2011); Synchronous (2011); and the Korea Experimental Arts Festival (2010). His works have also been performed at Fest-M and at the 2010 Audio Art Circus, hosted by Osaka University. He earned his degree in Music Technology at the Korea National University of the Arts, where he currently teaches in the School of Music.

Hyemin Seo studied composition at the Chugye University for the Arts and is working on a master’s degree in computer music composition at the Korea National University of Arts. Her work was featured at Fest-M in 2009 and 2010.
eighth blackbird
With Nico Muhly and Bryce Dessner
Apr 30 & May 1, 2013
Copresented with eighth blackbird

“Audacious and versatile . . .
great technical chops and
unbounded musical tastes.”
Wall Street Journal

For tickets, visit mcachicago.org
or call 312.397.4010.
Become a Friend of the MCA Stage

Support groundbreaking performances that bring you up close to the voices and visions of artists now. Become a Friend of the MCA Stage and receive exclusive benefits such as recognition in MCA Stage program notes, special ticket offers, invitations to receptions with the artists, and access to behind-the-scenes rehearsals.

Become a Friend of the MCA Stage today by calling 312.397.3864.
Generous support for the 2012–13 season of MCA Stage is provided by Elizabeth A. Liebman, David Herro and Jay Franke, Caryn and King Harris, Susan and Lew Manilow, Lois and Steve Eisen and The Eisen Family Foundation, and Mary Ittelson.

$10,000–$24,999
Nancy Lauter McDougal and Alfred L. McDougal
The Weasel Fund

$5,000–$9,999
Pamela Crutchfield
Maya Polsky
Ellen Stone Belic

$1,000–$4,999
Aaron Copland Fund for Music
Amphion Foundation, Inc.
Leigh and Henry Bienen
Greg Cameron
Janet Alberti and Fred Schneider
Shawn M. Donnelley and Christopher M. Kelly
Gale and Ric Fischer
Maecenas
Susan Manning and Doug Doetsch
Herbert R. and Paula Molner

$1–$999
David G. Brown
Terri and Stephen Geifman
Bistra Genova
Lisa Key and Kevin Lint
Alfred Klinger
Karla Loring
Janice Misurell-Mitchell
Ms. Patricia F. Sternberg
Librada and Tulio Vazquez

As of October 2012
As one of the nation’s largest multidisciplinary museums devoted to the art of our time, the Museum of Contemporary Art Chicago offers exhibitions of the most thought-provoking art of today. The museum’s performing arts program, MCA Stage, is the most active presenter of theater, dance, and music in Chicago, featuring leading performers from around the globe in the 300-seat Edlis Neeson Theater.

MCA Stage is committed to presenting groundbreaking performances that focus on collaboration; working closely with artists; converging with the larger programming of the museum; and offering a contemporary view of the traditional roots of performance.

Performance Programs
Peter Taub, Director
Yolanda Cesta Cursach, Associate Director
Richard Norwood, Theater Production Manager
Cameron Heinze, Manager
Antonia Callas, Assistant
Kevin Brown, House Management Associate
Phil Cabeen, House Management Associate
Alicia M. Graf, House Management Associate
Quinlon Kirchner, House Management Associate
Molly FitzMaurice, Intern
Tom Pilcher, Intern

Facilities
Dennis O’Shea, Manager of Technical Production

Box Office
Matti Allison, Manager
Phongtorn Phongluvantum, Assistant Manager
Molly Laemle, Coordinator
Gabriel Garcia, Associate
Carhles Hearne, Associate
Nicholas Stephens, Associate

Program notes compiled by Yolanda Cesta Cursach