

BEE CAVE  TEXAS

BUZZFEST

A WINTER LIGHT FESTIVAL





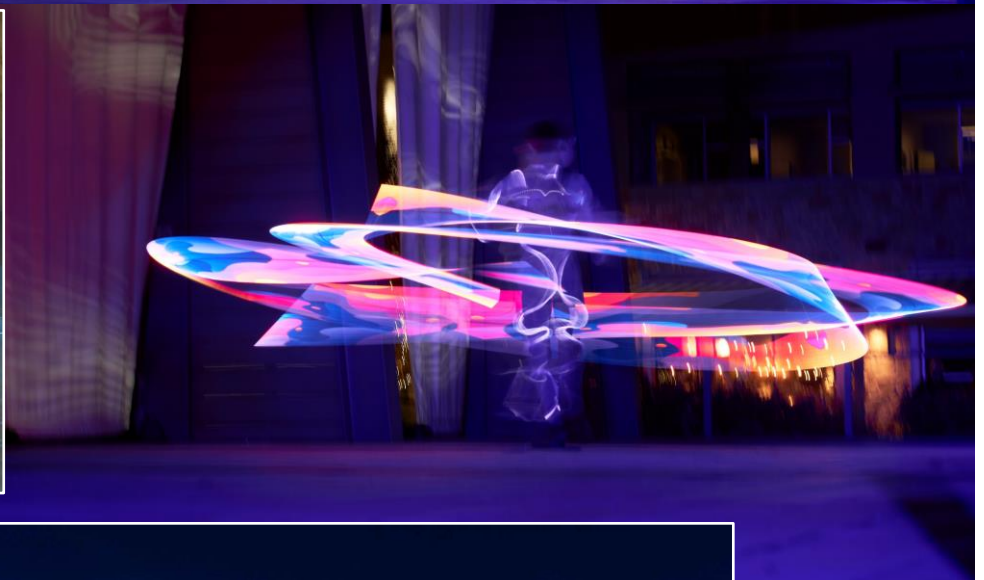
Bee Cave BUZZFEST

From December 17th to December 19th 2020, more than 19,000 visitors flocked to Bee Cave Texas, to attend the first ever BUZZFEST. The art, tech, and light festival was a collaboration between the Bee Cave Arts Foundation and dadaLab. BUZZFEST was free to the public and offered something exciting for visitors of all ages! The festival featured live music, innovative light shows, dance performances highlighting acrobatics, contortion, and light, wearable glow in the dark masks, and balloon creations.

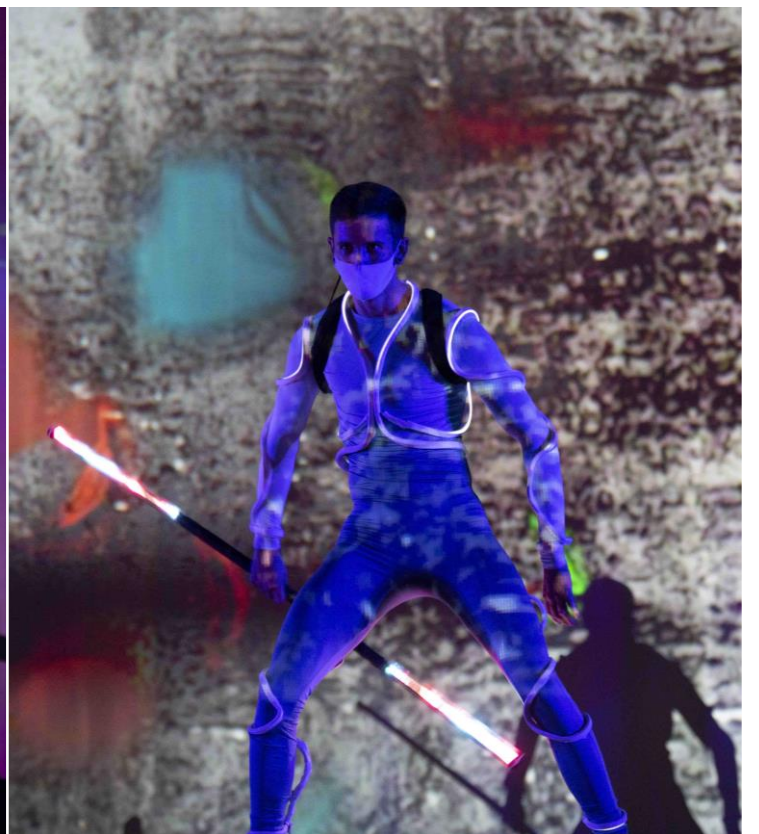
The Hill Country Galleria Plaza was transformed into a large art and sound installation with original musical compositions and visually stunning choreographed light art performances, conducted twice each evening by nationally acclaimed artists. The concept behind these installations was the deep ocean. BUZZFEST curators write, “There is an existential light festival in the deep ocean, in the eternal vortex of survival, adaptation, and propagation. This is the “Twilight Zone” where only 1% of sunlight reaches its inhabitants, who signal and deceive each other via spectacular bioluminescence. The Twilight Zone is an alien world to us, even though it contains the majority of ocean’s life mass. We have only begun to explore these depths within the last two decades.”

The Performers

A talented troupe of artists specializing in acts of light performance entertained the crowd.







The Performers

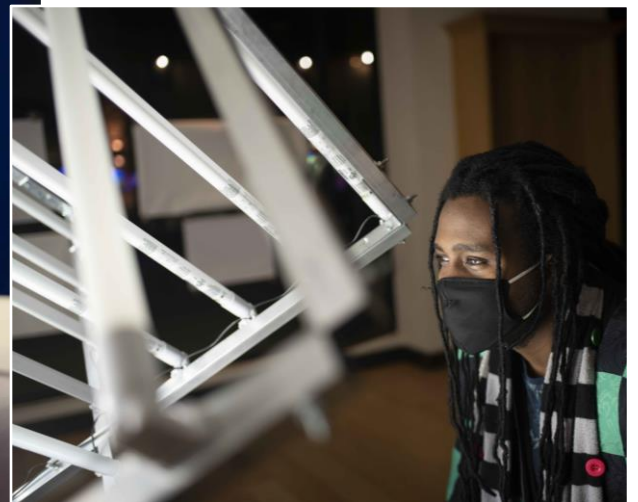


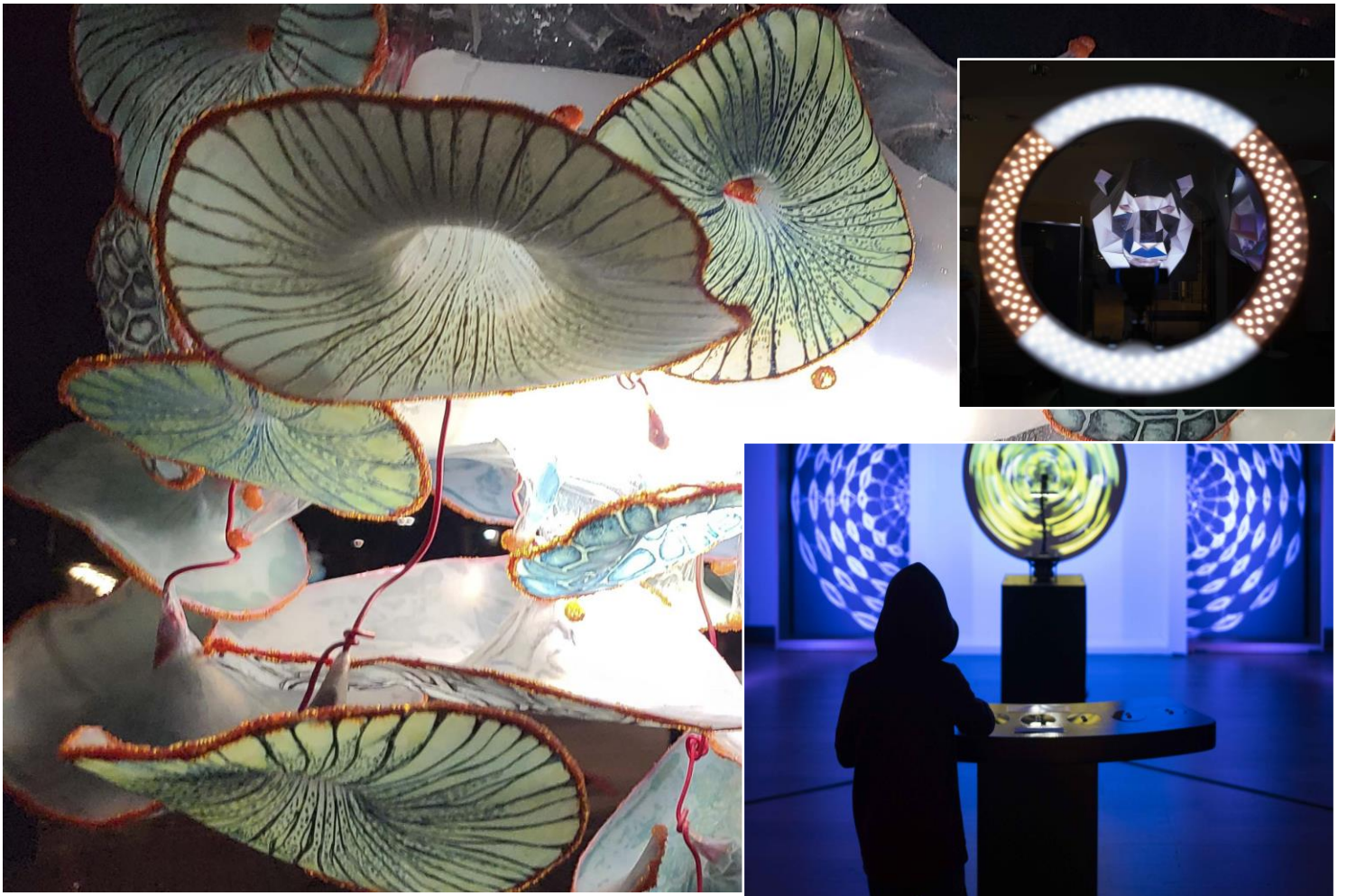
A magical time
for the kids.

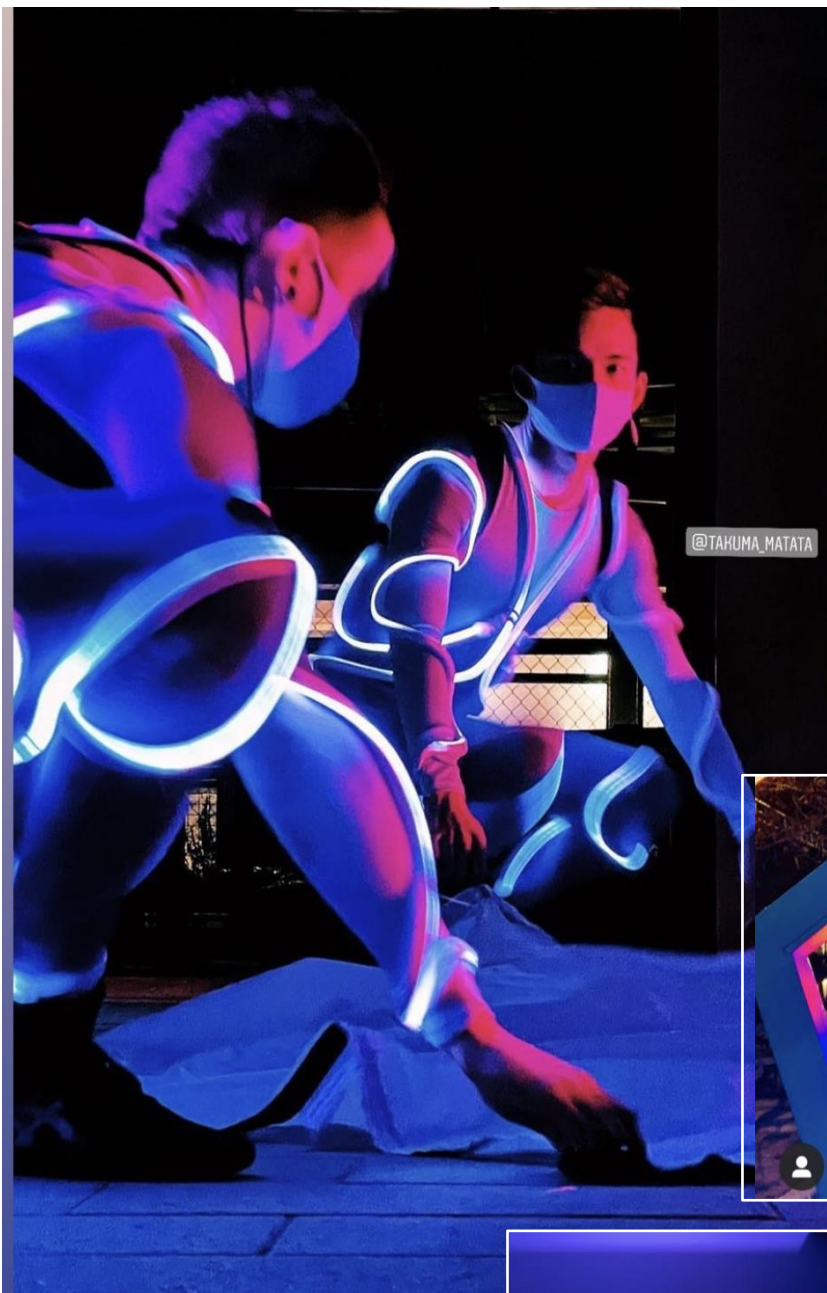




The Exhibits







And the winners are...

The Arts Foundation encouraged visitors to take and submit their best photos of the event. These three photos were chosen as winners of the photography contest. For more images, visit: <https://beecavebuzzfest.com/gallery-5>



The Curators

Barna Kantor was born in Hungary and received a sociology degree in Budapest. He worked in England and France and later graduated in Studio Art, Transmedia, at UT Austin, the city where he has lived for more than 25 years. Barna was artistic director in media education organizations, programmed a micro-cinema, taught at several universities and worked on a number of public art projects. His main focus is temporary and permanent place-making – defined as “lending meaning to combined physical and virtual spaces.” In 2016 he and Lisa Woods co-founded dadaGeek, Austin’s School for Expressive Technology. In 2018, he co-founded Rolling Ryot to produce and showcase spatial sound works, and then in 2019 he co-founded dadaLab with Kyle Evans to create and promote large-scale experiential art environments.

Kyle Evans is a new media artist, sound designer, educator, and performer. Focusing on the intersection of art and technology, his work commonly explores concepts of hacking, technological failure, and media artifacts. Kyle has produced and presented a wide range of tech-art performance and new media installation work throughout North America and Europe, at venues such as MUTEK San Francisco, Transmediale in Berlin, the International Computer Music Conference at Columbia University, the Dallas Museum of Art, the Blanton Museum of Art in Austin, the Vancouver New Music Festival, and the Currents New Media Festival in Santa Fe. Kyle is a founding board member and instructor at the non-profit institution dadaGeek, board member and composer of the art collective Rolling Ryot, and creator of the tech-art event curation organization CounterVolt. In 2019, he co-founded dadaLab with Barna Kantor to produce immersive, experiential art environments. He is currently an active artist and instructor in the Department of Arts and Entertainment Technologies at the University of Texas in Austin, TX.

The Exhibits

Bioluminesce by Margaret Craig

This Sculpture was created to represent creatures from beneath the ocean, glowing with bioluminescence. Although they resemble blown glass, they are assembled from repurposed plastics, a construction that reveals itself to the viewer upon completion. Stretchy etchings, a cast etching process of the artist’s own invention, are applied to the surface to give them pattern and color that reflects the intricacy present in the natural world. The premise is that with the increasing amount of plastic in the oceans, new creatures will evolve to take advantage of such abundance. These pieces refer to the Neuston layer in oceans which, like an aquatic jungle, is home to an abundance of plants and animals existing just beneath the surface.

Stress Cracks Thrown Light by Brian Campbell and Laura Oxendine and Audio by Geoffrey Belcher
Curious figures repeatedly approach and interact with the windows, attempting to feel, hear, and see what’s on the other side of the pane of glass between their world and ours. Various elements (frost, glass, fog, and water), driven in part by the audio itself, consistently obscure both their view and the audience’s.

Choir 64: Spatial Etude No. 1 by Emmet Palaima

Choir-64 is a psychoacoustic instrument and composition system, consisting of 64 individually addressable 1-bit (square wave) audio channels arranged in an 8x8 grid, designed for experiments with spatialization and phase relationship effects. The first musical composition written for this system, consisting of a long form generative drone piece in which elements are slowly changed over time. Each voice consists of an individual tone, which moves between the speakers of the array, creating different chords and spatial effects as elements generatively spawn, decay, and modulate in path and frequency.

The Exhibits *continued*

Luminous Bodies by Johnny Walker

500 hours of video content is added to YouTube every minute. This ecosystem is hungry and has its own gravity. More than 70% of what people watch on YouTube is determined by its recommendation algorithms. We become what we consume.

Render by Edward Schexnayder

Flat screen TV, aluminum stud wall, digital image, sound composition. *Render* is an audio-visual installation that reflects the current social and political climate as portrayed through mass media.

Nurture by Matt Steinke

Nurture is an instrument that performs phrases of deconstructed spoken text. Each consonant sound is accentuated by a percussion device and each vowel sound is enacted by a mechanical valve. As spectators are focused on what the piece is doing and sounding like, a subliminal process of hypnotic induction is taking place. Under the layers of augmented sound, there is unaltered spoken text from one of its speakers' reciting passages from Napoleon Hill's 1937 self-help book, "Think and Grow Rich."

Reconnected by Nick Harbaugh

A beautiful face appears on the far side of the grocery aisle, but before you can think of something to say, they're already gone. *Reconnected* explores our longing for love and understanding in an increasingly technological world. Using data scraped from Craigslist Missed Connections, it reassembles transient moments and fragments of emotion, filtered through the indifferent glow of 8 LCDs.

Giant Steps by dadaLab

(2020) LED, sheet metal, solenoids, microcontroller. Site specific sound and light installation. *Giant Steps* is a light and sound walking pattern we installed on a corrugated metal roof that shades a pedestrian walkway above people's heads at seemingly safe distance.

Tripedal by dadaLab

(2020) wood, aluminum, LED, sound exciter speaker, aluminum composite material, laser, microcontroller, fox fern plant. Four larger than human scale tripod structures with ambient light and sound compositions form an alien life form as if they are communicating.

Gloccoli by dadaLab

(2020) stainless steel tubes, mirrors, solenoids, LED, custom made PCBs and controllers. large scale, light and sound based sculptural object that forms an organic, spreadout life form. *Gloccoli* suggests interactivity through dramatic light and sound patterns, but delivers only random compositions, that question our constant pattern seeking.

The Artists

Jordan Remar is a performance artist specializing in acts of contortion, fire dancing, and aerial arts. Jordan captivates audiences of all ages with her profound flexibility and other-worldly movements. Jordan has performed for a wide spectrum of audiences as a featured performer at music festivals, corporate events, private parties, charity fundraisers, and fashion shows. She has also toured internationally with violinist and music producer, Govinda, as a belly dancer and contortionist.

Carla X is a creative tour de force currently based in Austin, TX. Her unique, otherworldly vision and aesthetic magnify any party or event. A lover of the circus arts, she is a skilled contortionist and aerialist, proficient in a variety of sideshow acts. In addition to cutting her teeth on grinder acts, Carla has since added fire performances, human blockhead, and even a human electrical conductor to her list of acts that will delight and thrill any crowd. Carla's unique intersection of fashion design, theatrical makeup, and performance allows her to create a vision the client desires, as well as collaborate across trades to create a truly interstellar experience. She specializes in elaborative theatrical makeup, transforming into whatever her vision or the event requires. She seeks to create a moment in time where the audience can transcend the space they're in and truly immerse themselves in the spectacle surrounding them. This creative outlook makes Carla a natural model, projecting her ethereal nature into the lens.

Dalton Sessumes is a North Texas fire, smoke, and light performer, and is also a particle physicist! He found flow arts nearly seven years ago, and the mysticism and connections inherent in the movement arts have captivated his attention ever since. This interest has since grown to include a host of props and a multitude of art forms that surround the art of performance, pushing him to find success with teams like Cirque du Soleil and Electric Daisy Carnival both nationally and abroad. Now, Dalton loves innovating with leviwand performance, prop construction, costuming, and state-of-the-art technologies to bring something altogether unique to the world of the performing arts. He hopes this love will result in authentic connections with others on his path towards recognizing the beauty in self, others, and the world.

Emmett Palaima is an artist working with electronics and esoteric processes of sound creation. His practice is conceptually rooted in the idea that technology and magic are one and the same, and that electricity is a manifestation of the divine or elemental forces underlying physical reality. In his work he seeks alternatively to celebrate the power of this force and give it worship, through the creation of devotional objects and intensely physical electronic experiences, and to analyze humanity's relationship to this force in the context of a globalized industrial economy. Emmet's past work includes gallery exhibitions in New York, Texas, and Santa Fe, work on immersive art installations with Meow Wolf and dadaLab, performing as a touring musician, and design of guitar pedals and synthesizers under the Hammerhead Audio moniker. He currently lives in Brooklyn, NY.

dadaLab is an immersive art studio based in Austin, TX with a connected team of artists, musicians, technologists, and performers. The team works with a range of media including light, projection, sculpture, spatial sound, and performance. dadaLab's core directors, Barna Kantor, Kyle Evans, and Josef Kristofletti, developed the organization as an evolution of their ongoing projects dadageek and Rolling Ryot.

The Artists *continued*

Lighting designer Matthew R. Smith holds an M.F.A. in Design and Technology from The University of Texas at Austin, where he serves as a full-time lecturer, and a M.A. in Communication from Angelo State. In recent years, he has served as projection designer for a variety of University of Texas at Austin productions and continues to work as a freelance designer throughout Texas in lighting, scenic and production design. He has worked with projection designers Wendall Harrington and Sven Ortel, among others. Prior to moving to Austin, he served as the technical director and resident designer for Angelo State University. Smith is a member of the United States Institute for Theatre Technology (USITT), the Kennedy Center American College Theatre Festival and the National Communication Association.

Lyman Hardy creates musical composition, sound design, audio editing, and mixing for film, TV, commercials and online. He records and edits voice over and ADR, and supervises creative audio direction for clients and studios. Content ranges from indie features, docs, TV series, commercials, movie trailers, and art installations. His projects include: Emmy winner TOWER, Golden Trailer Award Winners Border and Three Amazing Strangers, Clio Entertainment Trailer Winners Amazing Grace and The Beach Bum, Cannes Palme d'Or Nominee Mud, Cannes Critics Week and FIPRESCI Prize Winner Take Shelter and IAWTV and Streamy winner RWBY Seasons 1-4. His clients include: WholeFoods Market, Youtube Originals, Alamo Drafthouse, Neon Films, Rooster Teeth Productions, YETI, Austin City Limits, PBS, Crate & Barrel, United Airlines, Stubb's BBQ, Discovery, Hulu, City of Austin and the State of Texas.

Support the 2022 BuzzFest

You're Invited! We are excited to partner with Corporate Partners as well as individuals and families. Donors at all levels including in-kind donations are welcome and appreciated.

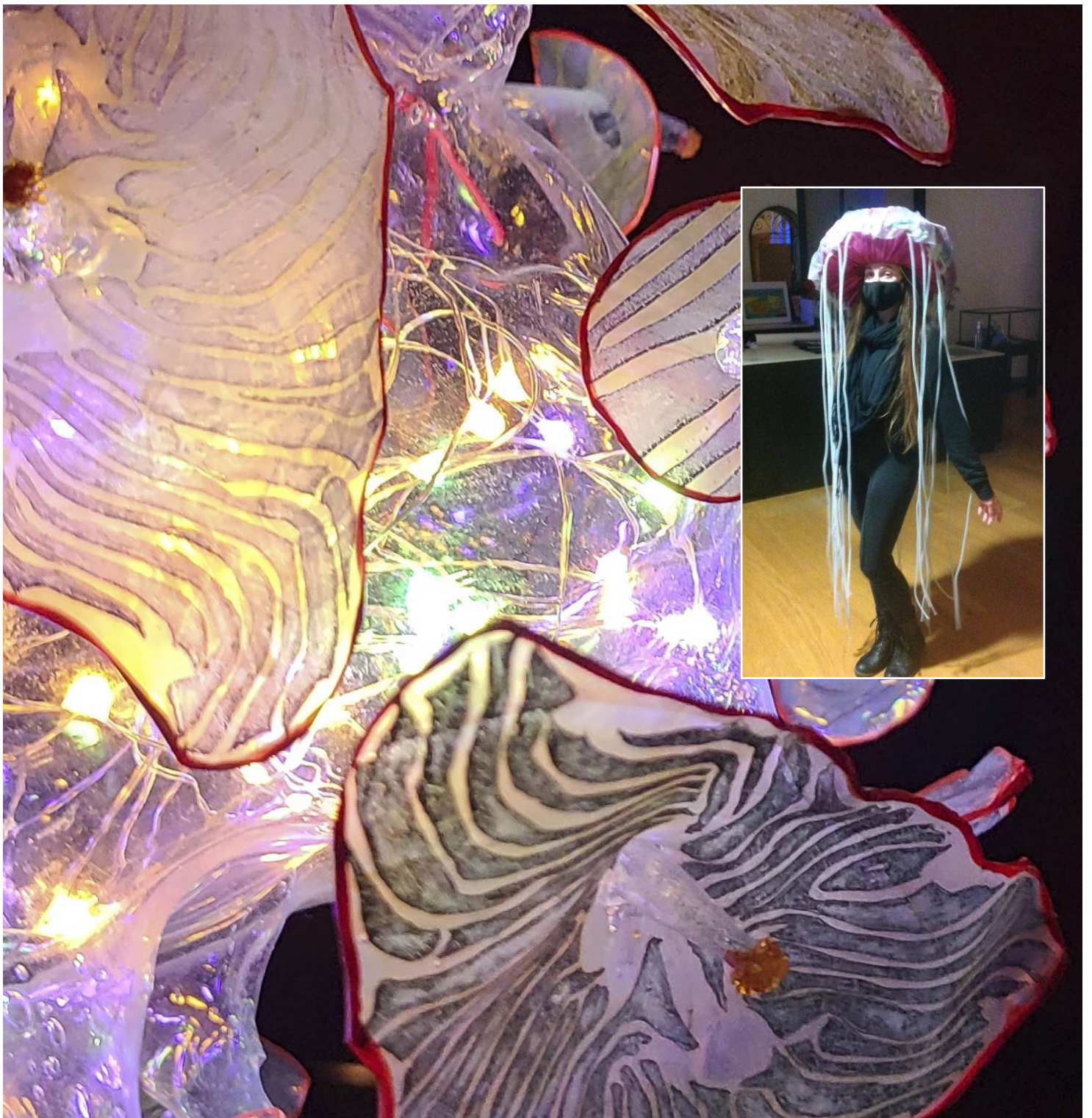
A representative with the Bee Cave Arts Foundation will work with each sponsor and partner to ensure proper recognition online and in-person during BuzzFest 2022. Printed information as well as social media and paid media promotions will be used to promote and document the event. *If you or your company would like to participate in BuzzFest 2022, we would be pleased to work with you.*

Laura Mitchell, representing the Bee Cave Arts Foundation is the central coordinator for sponsorships and related activities. She may be reached by email at laura@lcmitchellgroup.com or by phone at 512.680.7929.

Thank you for your support of the Arts in Bee Cave!

Levels of Support

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