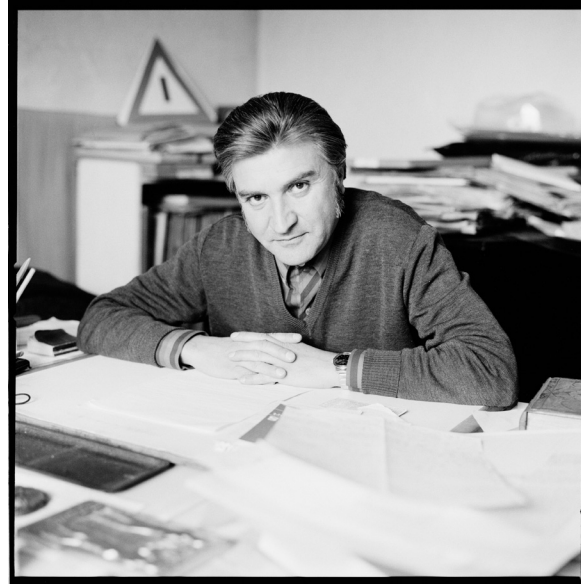


## Biography

### Anestis Logothetis



Anestis Logothetis was born to Greek parents in Eastern Rumelia. In 1934 the family moved to Thessaloniki. In 1942 Anestis Logothetis began studying civil engineering at the Technical University in Vienna, but he soon turned entirely to music, completing his studies at the Academy of Music in 1951 (composition: Alfred Uhl, Erwin Ratz; piano: Hermann Schwertmann; conducting: Hans Swarowsky) with honors. In 1952 he became an Austrian citizen. In 1956 and again in 1958-1959 he received a scholarship from the Austrian Cultural Institute in Rome; in 1957 he was at the Electronic Studio in Cologne with Gottfried Michael Koenig. In 1958 he developed a notation with graphic elements, with which he composed until the end. In 1959 he created his graphic notation ABCD „Struktur-Textur-Spiegel-Spiel“ (Structure-Texture-Mirror-Play), from which he developed his musical notation, especially its 12-tone pitches; in 1962 the work was premiered at the Galerie im Griechenbeisl, and in 1965 it was performed in Tokyo (conducted by Siegfried Behrend). In 1960, *Fantasmata* and *Meditation* were the first electroacoustic compositions in Austria; in the same year, the ensemble "die reihe" performed graphic scores for the first time. In 1961 followed the music radio play *Nekrolog.log*, in 1968 *Anastasis*, in 1971 *Kybernetikon* and in 1981 the computer composition *Wellenformen*. In 1962 he was awarded 1st prize in the Athens New Music Competition ex aequo with Iannis Xenakis. In the same year, Anestis Logothetis documented on tape *Werkzertrümmerung* and *Aktion Perinetgasse* of the "Blood Organ" by Otto Mühl and Hermann Nitsch, whom he had met through Günther Brus; in 1963, a tape with his music accompanied Nitsch's first public action; further tapes followed with sound products for *Balone-Aktion* (1966) and *Maso* (1967). In 1967 *Seismografie I* was performed under the direction of Earle Brown; in 1969 John Cage included the score *Ichnologia* (*Spurenkunde*) in his *Notations*. In the 1960s, the Galerie nächst St. Stephan repeatedly showed graphic sheets by Anestis Logothetis; in 1971, the musical radio play *Anastasis* was performed there to accompany the exhibition by Joseph Beuys. In the 1970s, the Galerie im Griechenbeisl and the Museum des 20. In 1976 the steirische herbst dedicated an exhibition to him; in 1981 exhibitions of his graphic scores followed at the Secession and the Künstlerhaus, accompanied by several performances of his multimedia opera *Daidalia oder das Leben einer Theorie*, in which the composer himself played Daidalos (director: Dieter Kaufmann, stage design: Stathis Logothetis; Ikarus: Gunda König). In 1992 the premiere of a part of his multimedia opera *From what material is the stone of Sisyphus* took place at the Odeon (musical direction: Herwig Reiter; university professor: Anestis Logothetis). In 1996 the first posthumous performances of his opera *what material is the stone of Sisyphus* (directed by Dieter Kaufmann) were shown in Carnuntum, Krems and Vienna (Wiener Festwochen); in 1998 the dance theater *Homunculus* presented *Odyssea* at the Vienna Konzerthaus (musical direction: Herwig Reiter); shortly thereafter, at the Wiener Konzerthaus *Hörgänge Vor!Stell!Unk!* was performed (narrator: Johann Leutgeb).

Among the prizes Anestis Logothetis received were the Theodor Körner Prize (1960, 1963), the City of Vienna Appreciation Prize (1985), the Austrian Federal Ministry of Education, Arts and Sports Appreciation Prize (1989) and, shortly before his death, the FLORIANI Prize for *Mantratellurium* (1993). In 1986 he was awarded the Gold Medal of Honor of the City of Vienna.

## Artists

### Leonie Spitzer

Leonie Spitzer studied visual arts and theater studies at the Università Iuav di Venezia and graduated with distinction with her thesis Margarete Schütte-Lihotzky, Social Architecture and Interior Design. In London she studied Interior Design at Chelsea College of Art and Design. In 2008, her video work Interculturalism: Did you ever think what language to use if you met Dante in Hell? by Final Art Lab was exhibited at Magazzini del Sale in Venice. Since 2009 she has been working as an independent interior designer and architectural mediator. Leonie Spitzer designed interiors, among others for the bistro das Liebling, the clothing store usea-brand and Burggasse 24 as well as for the Bildwerkstatt Leutner. In her artistic works she deals with the interdependence of people and space: In DisTANZ - der Abstand in dem Interaktion stattfand (video, 2020); Records on uncharted Terrain (video, 2019).



### Matija Schellander

Matija Schellander, born 1981 in Ludmannsdorf-Bilčovs, Austria. Studied Contrabass at the Konservatorium Wien University and completed the Computer Music and new Media course (ELAK) at the University of Music and Performing Arts Vienna. His influences range from Musique Concrete to Hip-hop, Techno, Improv, Jazz, New Music, Early Music to traditional and Film music. He works with Instruments as well as »field recordings«, in the studio and on stage. Sound colors, sampling, and organically moving Sound Images are central artistic elements.

He lives and works as a composer and contrabassist and electronic musician in Vienna and composes for music ensembles, theater, contemporary dance and film. He founded the electroacoustic duo Rdeča Raketa with Maja Osojnik, regularly works with Italian sound artist Attila Faravelli on performance based field recordings. He has released the double CD »foreign correspondents« with Noid and Ryu Hankil, a document of their east asia tour in 2015. He has founded the quartet „blue mistake, red mistake“ with Yan Jun, Jean-Luc Guionnet and Seiji Murayama. It will release a CD on Ftarrri Records Tokyo in 2020.

He collaborates regularly with theater directors Ivna Žic and Fran-Xaver Mayr, they worked at Theater Neumarkt Zürich, Theater Basel, Schauspielhaus Graz, Schauspielhaus Wien, Theater Ulm, among others.

<http://matija.klingt.org>

The radio-play „Wendy Pferd Tod Mexiko“ that premiered on Radio Ö1 Austria in 2018, a collaboration with author Nata-scha Gangl and musician Maja Osojnik was awarded the best radio-play at the Berlin Radio play Festival 2018. The play was premiered on Austrian Radio Channel Ö1 that same year.

