

SIAMAK ANVARI

Siamak Anvari is a composer and sound artist. He is active in field of electroacoustic music, makes installation works and collaborates with other artists in interdisciplinary projects. He is interested in spatial aspects of music and is concerned with visual concepts in his work. His music has been performed in Iran, Netherlands, Spain, Germany, France and United Kingdom.

WEBSITES

www.siamakanvari.com

LID VAN BEROEPS- / KUNSTENAARSVERENIGING

Research associate at The Institute of Sonology

OPLEIDINGEN

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| 2011 - | Sonology Den Haag, Koninklijke |
| 2014 | Academie van Beeldende Kunsten |
| | Diploma behaald |
| 2011 - | Field recording with Justin Bennett The |
| 2012 | Institute of Sonology |
| 2005 - | Composition Art University of Tehran |
| 2008 | Diploma behaald |
| 2001 - | Carpet designing Art University of |
| 2005 | Tehran Diploma behaald |

TENTOONSTELLINGEN

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| 2019 | SLOW(36h) The Concertgebouw Brugge
www.concertgebouw.be/en/club-surround-wave-field-synthesis-1
Groep |
| 2017 | MOOOV, Den Haag Sefrhasht:
composition/performance for Wave Field
Synthesis system.
Groep |
| 2016 | KABK Tuen: Sound installation
Solo |
| 2015 | KABK Undiluted Space: a sound installation
in collaboration with architect Sophia
Klinkenberg. a sound-space installation
Duo |
| 2015 | KABK Look at the Sound: a sound
installation in collaboration with graphic
designer Ieva Valule. A study on intuitive
reactions and cooperation of the senses
while listening to music or sounds
Duo |
| 2015 | LOOS Studio Reflection: Reflection is a
seven-channel fixed media piece for three
traditional instruments (Santur, Setar and
Daf) and four loudspeakers. The
instruments are used to project the music in
combination with the speakers. The sound
of the instruments are also the source
material for the piece. In fact they are
reflecting their own sound in another
dimension. Each of these instruments that I
have collected over years has lived their |

own lives and now they come together to share their stories through their vibration.
[Solo](#)

- 2015 Vrije Academie Gemak Now and now: is a sound installation, essentially an eternal
[Groep](#)
- 2014 Vrije Academie Gemak Threshold: sound installation, This seven-hour piece is my first attempt to go from the concert hall environment to an exhibition situation. The work could be best described as something between a piece of music and an installation. The temporal aspect of music will be less in the foreground; instead the emphasis will revolve around textural and spatial aspects of sound. The sound-installation/composition addresses issues of time, perceiving time and time based spatial experiences.
[Solo](#)
- 2014 The Royal Conservatory of The Hague, Arnold Schoenbergzaal Gabbeh: performance, In this piece I tried to concentrate on the dominant qualities of a simple nomadic carpet (Gabbeh) such as simplicity, unity, monotonic, plurality and subtle continuous variation. Gabbeh consists of numerous sine waves like the knots in a rug. These sine waves fill the whole frequency range from very low to very high. All the intricate relationships between these sine waves create various timbre identities, which emerge slowly from the texture and disappear.
[Groep](#)
- 2013 The Royal Conservatory of The Hague, Arnold Schoenbergzaal Toranj: performance, One of the important differences between symmetry in visual and sonic realm is that in visual objects the symmetric aspect reveals itself instantly and the perception of symmetry is conveyed at once when you observe it, whereas in music, generally you need time to perceive symmetry. In this composition I used symmetric specialization which works very similar to the concept of immediate perception of symmetry in visual territory. this symmetric specialization works in a geometric level and it associates with our instant understanding of sound sources positioning at any single moment, then time passage is not a fundamental element in

perception of the symmetric aspect, but more like sculpting the space.

[Groep](#)

2012 LOOS Studio Gereh: performance with visuals, Gereh for Setar and live electronics is an attempt to use an Iranian instrument in combination with electronics. In this piece Siamak is trying to explore new sounds of Setar and using extended techniques which is not common for the instrument. The piece is mainly based on improvisation in pre-composed situations. His main inspiration comes from a traditional technique in Persian music, in which there is a singer and an instrument player as accompanist. In this duet, the instrument player accompanies singer while and after each phrase, according to a certain rules. In this piece, Siamak is playing these two roles in interaction with electronics.

[Solo](#)

PROJECTEN

2015	Graduation Show KABK Final exam show
2014	Toranj, New Iranian electronic music The DK projection, Spain Event
2014	LOCUS, Upcoming Iranian artists abroad Vrije Academie Gemak Exhibition
2013	next_generation Akusmatic ZKM, Karlsruhe Festival
2013	Composing Spaces Symposium The Institute of Sonology Festival

PUBLICATIES

2014	kunstbeeld online blog recensie
2014	Villa Next Door online blog recensie
2014	thedkprojection online blog recensie

PRIJZEN EN STIPENDIA

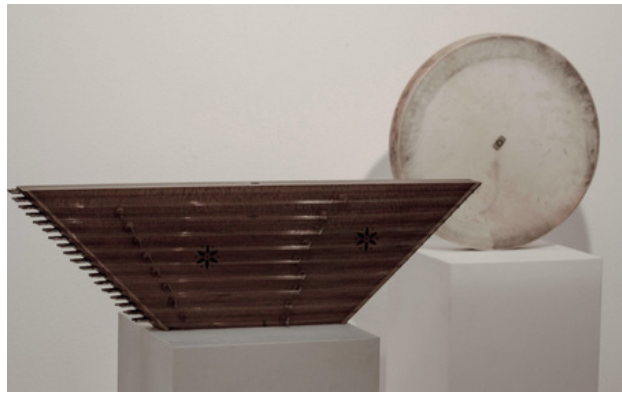
2012	Best entrance exam scholarship The Royal Conservatory of The Hague
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ARTISTIEKE NEVENACTIVITEITEN

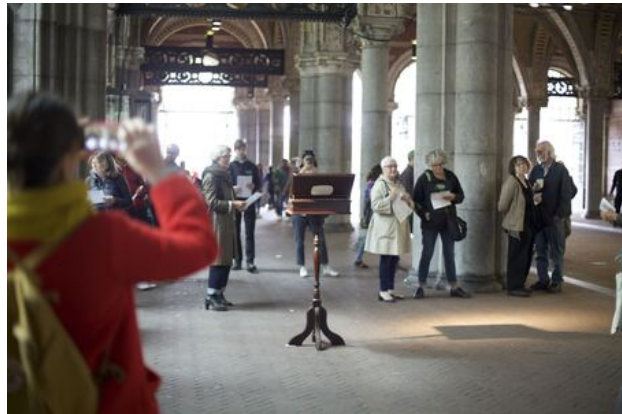
2014 - --	soundtracks for video
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Life is not that painfully fast, No. 10, 2019



Now and Now II, 2018
Sound installation, NA



Resta di Darmi , 2018
Sound installation



Sefrhasht, 2017
Fixed media, NA



Charhasht, 2017
Fixed media, NA



Turn, 2016
Mixed, NA



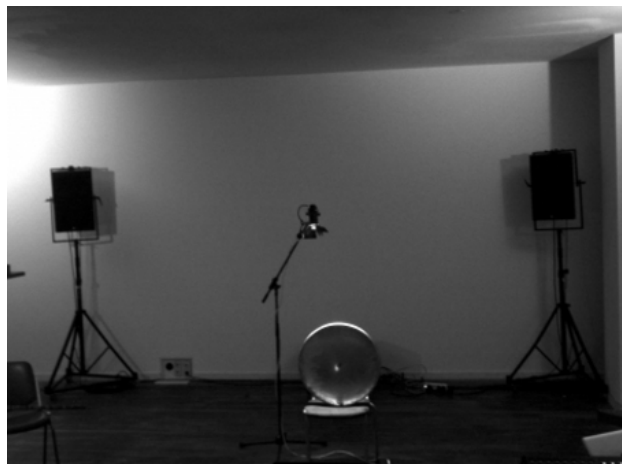
Symphony No.104.1, 2016
Fixed media, NA



Undiluted Space, 2015
Mixed, NA



Look at the Sound, 2015
Mixed, NA



Reflection, 2015
Fixed media, NA