

Some information on this page is only available in Dutch

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

MEMBER OF A PROFESSIONAL ASSOCIATION/ARTISTS' ASSOCIATION

Research associate at The Institute of Sonology

EDUCATION

2011 - Sonology Den Haag, Koninklijke Academie
2014 van Beeldende Kunsten diploma

2011 - Field recording with Justin Bennett The
2012 Institute of Sonology

2005 - Composition Art University of Tehran
2008 diploma

2001 - Carpet designing Art University of Tehran
2005 diploma

EXHIBITIONS

2019 SLOW(36h) The Concertgebouw
Brugge
www.concertgebouw.be/en/club-surround-wave-field-synthesis-1
Group

2017 MOOOV, Den Haag Sefrhasht:
composition/performance for Wave
Field Synthesis system.
Group

2016 KABK Tuen: Sound installation
Solo

2015 KABK Undiluted Space: a sound

PROJECTS

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

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

[Group](#)

- 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.

[Group](#)

- 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.

[Group](#)

- 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](#)

PUBLICATIONS

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

SECONDARY ART-RELATED ACTIVITIES

- 2014 - -- soundtracks for video

AWARDS AND GRANTS

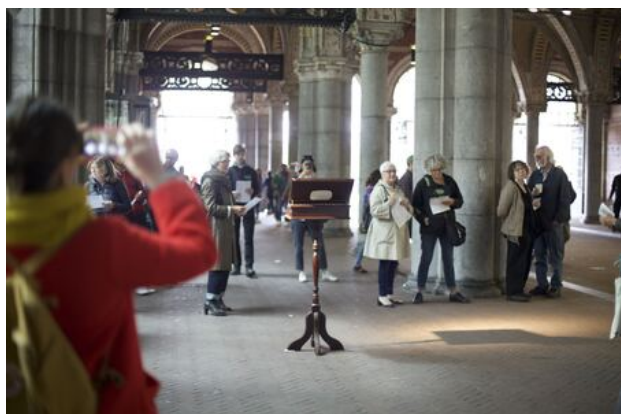
- 2012 Best entrance exam scholarship The Royal Conservatory of The Hague



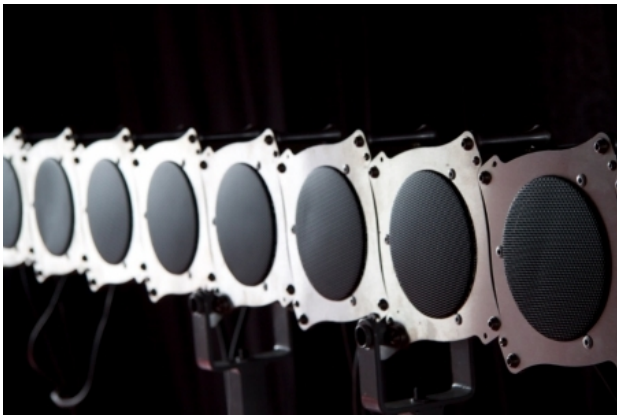
Life is not that painfully fast, No. 10, 2019



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



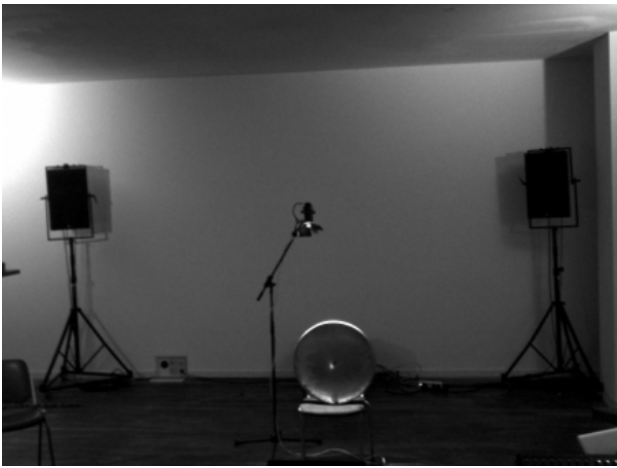
Symphony No.104.1, 2016
Fixed media, NA



Undiluted Space, 2015
Mixed, NA



Look at the Sound, 2015
Mixed, NA



Reflection, 2015
Fixed media, NA