



# **EAUX CLAIRES**



**2015**

*Eaux Claires, Wisconsin.*

Lat. 44N 47' 25.245" / Long. 91S 33' 23.3172" / Elev. 768.15'

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*MOON'S PHASES*

*SUN POSITION*

**July 17**  New moon.  
3 percent visible.  
Age, 1 day.

Sunrise, 5:36 a.m.  
Sunset, 8:48 p.m.  
Daylength, 15:11:50.

**July 18**  Waxing crescent.  
6 percent visible.  
Age, 2 days.

Sunrise, 5:37 a.m.  
Sunset, 8:47 p.m.  
Daylength, 15:10:04.

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*The Bald Eagle*

(*Haliaeetus leucocephalus*)

There are a total of about 70,000 bald eagles in North America, the only place they reside. As a courtship ritual they clasp each other's talons midair and spin down, letting go only right before they touch the ground. This is known as a cartwheel display. Their nests can weigh up to a ton, and measure up to eight feet across. Once paired, the eagles remain with each other until one dies, then the remaining partner finds a new mate. Their eyeballs are the same size as a human's, but they can see four times better. Their body temperature is 106 degrees Fahrenheit. They can lift up to four pounds.

*FESTIVAL  
PRONUNCIATION  
GUIDE*

**Eaux Claires** -- *Oh Clare.*  
(Not *Ox Clairz*)  
(Nor *eclair*)

**Chippewa** -- *Chip'Wuh.*  
(See also: *M'Waukee*)

**St. Coix** -- *Saint Kwaah.*  
(A complication of *Croix*)  
(You will never win our  
spelling bee)

**Bon Iver** -- No Idea.

Humility. It is the only suitable term. Even the word *Welcome*—which we hereby offer with all heart and heartiness—carries the implication that this place belongs to us, when in fact we belong to this place.

This place: Where we still understand the implications of *Uff-da*. Where we speak French even if we don't know French. Where the generation gap is bridged through polka. Where once it was lumber, 'til the grand pines were left ghostly stumpage. Where once it was tires by the millions, until the factory shut down.

This place: Birthplace of the SaladShooter®. Historical test market for Olestra and Pepsi Next. Where Hank Aaron launched his earliest homers. Where you can buy feeder pigs within five minutes of Victoria's Secret. Where you might win two Grammys but you still gonna shovel your own snow, your only trophy maybe a righteous snotsicle.

This place: Cut by the Chippewa River. The very name—from *Ojibwe*—both a commemoration and an admission of abrogation. And what of the

Dakota? No matter how wide we draw the circle we omit souls. Among us stand Hmong Americans, fellow fighters become fellow citizens in the wake of war. We are braided of many bloods. We are more than bowling and lefse.

This place: Held together by our neighbors. Even as the music rises there are those standing by, those lugging and loading, those who did the work far in advance—be it a week ago or generations ago.

This place: Eaux Claires. Where the leap of faith landed. Where even before we know how it goes we want to get right down to the basic work of making it better. We are close enough to hold each other to account.

We hope to transcend even while booted in mud. To earn our keep even while dancing. To acknowledge the great privilege in our freedom, and the little privileges otherwise accumulated. To never forget: We are humans and thus goofy.

The best we can do is understand where we stand. Everything is being drawn down to the level of

water. Even us, even when we are soaring in song. We have a vision, but vision is nothing without manifestation.

You will let us know.

You will be the echoes.

# AERO FLYNN

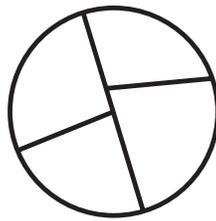
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MINNEAPOLIS, MINNESOTA

2014

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*The reclusive ones carry a torch for darkness.  
Reluctance has its reasons.  
Even with so many grown and flown  
—some to gold—  
they still say Josh Scott was the one you wanted to hear.*



# ALLAN KINGDOM

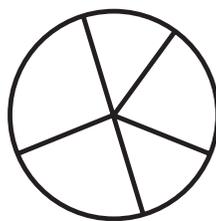
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WINNIPEG, CANADA

2012

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*Descended from Canada  
to drop bedroom beats and evergreens,  
Allan Kingdom's fusion and flow  
form their own river-wound sound,  
bound for Eaux Claires to echo all around.*



# BLIND BOYS OF ALABAMA

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TALLADEGA, ALABAMA

1944

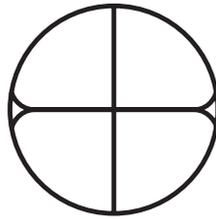
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*All around, the world was white. The snow that winter  
had fallen in Biblical proportions. Into this clean-slate  
landscape stepped four blind men from Alabama.*

*They came to sing the Gospel.*

*Now the snow is a river, and they return.*

*The Blind Boys say: Take me to the water...*



# BON IVER

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EAU CLAIRE, WISCONSIN

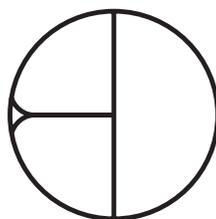
2007

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*The story is history, nothing more.*

*Only the music can rise anew.*

*And it is gone as soon as it is sung. And so we sing again.*



# BOYS NOIZE

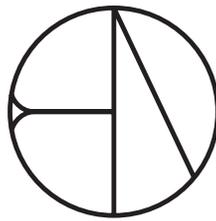
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HAMBURG, GERMANY

2004

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*And the spinner will spin.  
And the bass will be thunder subterranean.  
And the river will rise up as raindrops.*



# CHARLES BRADLEY AND HIS EXTRAORDINAIRES

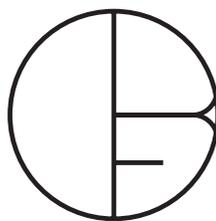
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GAINESVILLE, FLORIDA

1965

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*Do not—if you please—speak of your blues and your dues,  
for Charles Bradley will see you,  
and he will raise you,  
and he will holler on his behalf and your behalf,  
and he will resurrect your soul on the funk it craves.*



# CHRIS ROSENAU

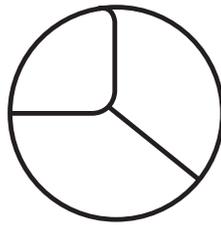
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MILWAUKEE, WISCONSIN

2001

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*The pluck and the plectrum.  
The pull and the tap.  
The fret glissade.  
The string pinched, the wistful wince.  
The guitar in departure.*



# COLIN STETSON

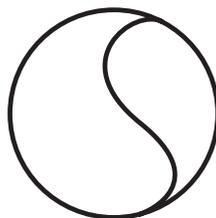
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ANN ARBOR, MICHIGAN

2002

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*In this case the breath is a circle,  
a river that returns within itself,  
the brass a clicking tunnel,  
the man is the machine,  
the ghost is ever-present.  
You cannot blow this way.*



# CORBIN

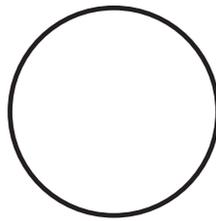
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ST. PAUL, MINNESOTA

1997

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*In from the cold it's a solitude groove,  
the timeless drop shivering down the glass until the  
moment you recognize the ocean unfrozen.*



# DOOMTREE

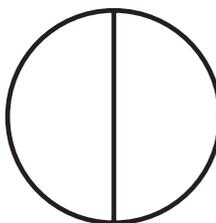
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MINNEAPOLIS, MINNESOTA

2001

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*Aristotle on the throttle,  
the whole grown greater than the sum of its hip-hop,  
the Doomtree Collective is All Hands on deck,  
you will be drawn to the beat and it will beat you,  
the beat is the hitch-pin of it all.*



# ELLIOT MOSS

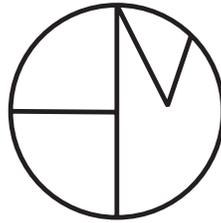
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NEW YORK, NEW YORK

2014

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*Elliot Moss has written songs for you,  
Songs that pop and sparkle.  
Even sadness sparkles.  
This is a matter of precision.  
But it is the imprecision of the heart which shapes the  
voice, which informs the refrain.*



# FIELD REPORT

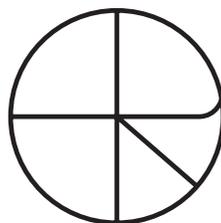
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MILWAUKEE, WISCONSIN

2011

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*Porterfield yields Field Report as the anagram goes  
and the songs are strung with story,  
and you will feel better for the reading of them.  
You will want to reminisce and ramble,  
you will want to spin through fireflies and look to the  
lamp in the window back home.*



# FRANCIS AND THE LIGHTS

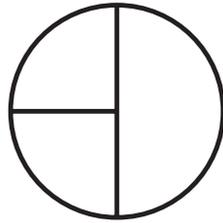
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NEW YORK, NEW YORK

2007

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*Out of the darkness comes Francis and the Lights,  
Francis and the footwork, spinning splits through the White  
Room, you have to be here to see the White Room, and  
there is mystery, so much delicious mystery, you cannot  
turn away, in the White Room you do everything you want  
to do, you do only what you want to do.*



# GIVERS

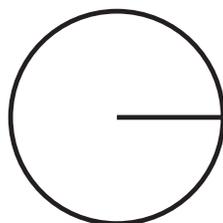
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LAFAYETTE, LOUISIANA

2008

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*Yah, we pop, pop, pop, we up, up, up,  
we are the sound of a round world,  
we will put the riverside on island time,  
you will spin, spin, spin,  
you will join up and join in.*



# GRANDMA SPARROW

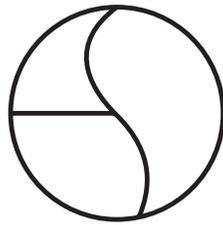
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EAU CLAIRE, WISCONSIN

2012

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*In the name of the children,  
Grandmother sings,  
“Obediah sacremiah existential mother snakes...”  
Mother Goose don’t get it but the cherubs do.*



# HALEY BONAR

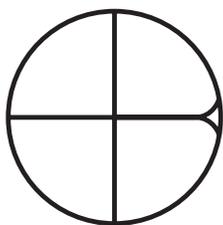
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RAPID CITY, SOUTH DAKOTA

2003

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*This is a voice fit to drift a river valley,  
this is a voice clear as water,  
this is a tour-tough artist.  
And just to keep you in the know,  
it rhymes with honor.*



# HISS GOLDEN MESSENGER

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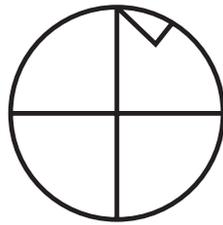
DURHAM, NORTH CAROLINA

2007

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*Slap a little na-na-na on that Americana,  
drop your poet's chapbook down the soundhole of that  
guitar, see what sort of road unwinds.*

*Dusty boots,  
that's for sure.*



# INDIGO GIRLS

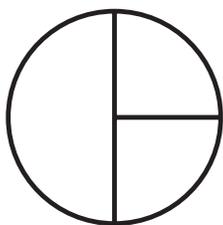
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ATLANTA, GEORGIA

1985

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*It is not the twinning of the voices, for they are not the  
same; it is not the blending of the voices,  
for they are strong apart.  
It is the raising of the voices,  
and with them the spirits of untold thousands who hear:  
these songs are yours.*



# JON MUELLER

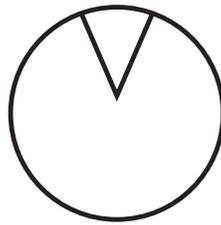
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WAUKESHA, WISCONSIN

1997

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*Tantric percussion.*



# JT BATES

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MINNEAPOLIS, MINNESOTA

1990

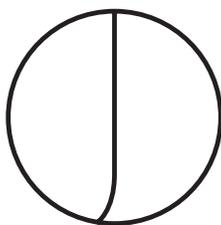
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*Drum, solo.*

*Drum solo.*

*Not the same.*

*You have been percussed.*



# LITURGY

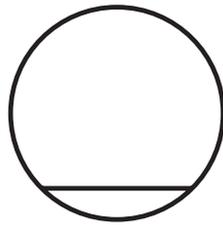
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BROOKLYN, NEW YORK

2008

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*Comes the transcendental squall.  
Introspection clad in a full metal jacket,  
spun through a cyclone of bees,  
borne on a raw scream.  
When it ends the branches are stripped clean.*



# LIZZO

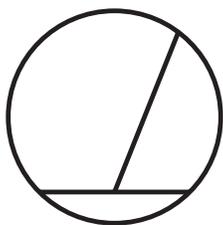
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DETROIT, MICHIGAN

2012

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*They said she was someone to watch.  
What you lookin' at?  
She's a big deal.  
Can you work it like a boss?  
Lizzo can. Is. Does.  
Be there to see it.*



# LOW

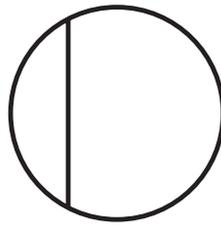
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DULUTH, MINNESOTA

1993

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*As water through Duluth basalt,  
the music arrives as gravity.  
The percolant groove unrushed.  
Then the fracture of the bridge,  
the roil, the malevolent marl,  
drawn into calm by harmony's gossamer thread.*



# MARIJUANA DEATHSQUADS

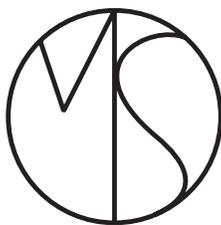
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MINNEAPOLIS, MINNESOTA

2009

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*It is every bit as clear as smoke,  
tattooed with electronic wooden-stick clickety,  
no one face drifting fore or aft,  
you asked for a crowd,  
you got it.*



# MELT-BANANA

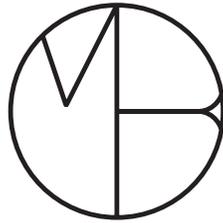
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TOKYO, JAPAN

1992

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*Badger howl.  
Sunburn down your throat.  
Fire ants on speed.  
The throttle ripped loose and flung from the bullet train.  
Listen hard,  
it will finish fast.*



# MINA TINDLE

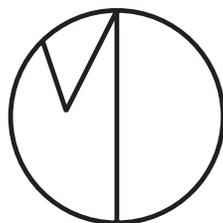
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PARIS, FRANCE

2012

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*Chansons pour la nuit in the green afternoon.  
Poetry needs no translation.  
Dance or danse you will.*



# NO BS! BRASS BAND

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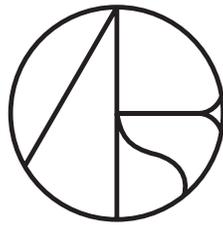
RICHMOND, VIRGINIA

2006

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*Half-time brass greased up with funk and snaking down  
the street like a rock show.*

*You would rush your own funeral to follow this.*



# PENNY SERFS

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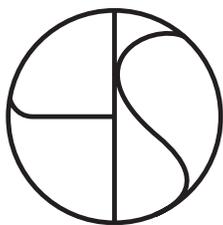
LECLAIRE, IOWA

2014

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*Former backstagers storm the spotlight.*

*Raw dead love,  
find your flowers elsewhere.*



# PHIL COOK

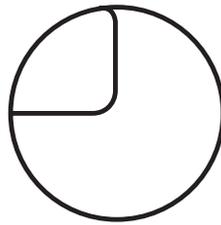
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CHIPPEWA FALLS, WISCONSIN

2013

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*Since they were children.  
DeYarmond wasn't even the first.  
Strings or keys,  
whatever you please.  
You get first listen on a Southland Mission.*



# PHOX

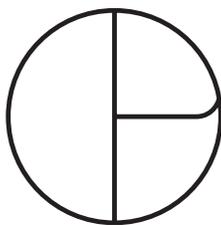
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BARABOO, WISCONSIN

2011

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*The breathy space,  
the unrushed hush, the bespoke note,  
the voice tendered and tended in the handmade frame.  
Rising to regal.  
Getting filmic.  
Hear it, now see it.*



# POLIÇA

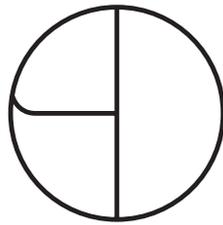
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MINNEAPOLIS, MINNESOTA

2001

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*Slick-shine rain on the city street,  
the warehouse echo,  
the purling smoke of your absent heart,  
that ghost spinning just beyond the light.*



# RAGNAR KJARTANSSON'S FOREVER LOVE

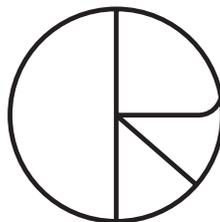
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EAU CLAIRE, WISCONSIN

2015

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*The piece is Forever Love:  
Trees and Longing.  
It requires twins.  
Two sets. No! Three  
—for the piece is not complete until you join it.  
(Commissioned by Eaux Claires)*



# RETRIBUTION GOSPEL CHOIR

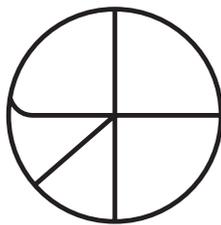
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DULUTH, MINNESOTA

2008

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*When the ice retreats,  
you are left with rocks.*



**S. CAREY**

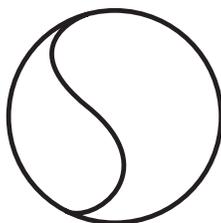
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LAKE GENEVA, WISCONSIN

2008

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*Can quietude thrive in ensemble?  
Consider the nested egg in the stand of spruce.  
Consider the soft thread of a song borne tenderly through  
the ranks of an orchestra.  
This is a large quiet.*



# SAM AMIDON

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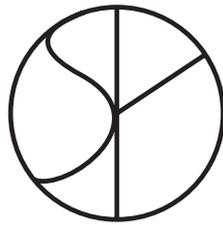
BRATTLEBORO, VERMONT

2001

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*Raw.*

*Pure.*



# SPOON

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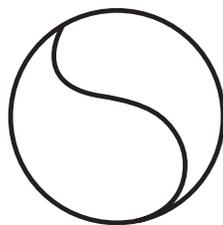
AUSTIN, TEXAS

1993

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*Category: American rock band.*

*Category closed.*



# STURGILL SIMPSON

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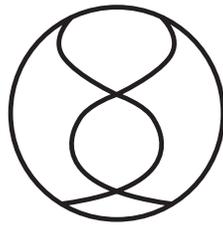
JACKSON, KENTUCKY

2013

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*Say you loaded up that ol' Silver Eagle and you rolled for Nashville, and you got there, too, only by way of a left turn around Saturn and when you pulled up to the Opry it was 1972 and things were about to bust.*

*Ain't nobody's savior.*



# SUFJAN STEVENS

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DETROIT, MICHIGAN

1999

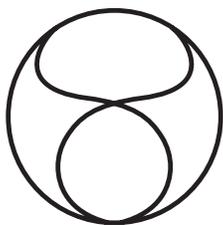
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*If you had something in mind,  
change it.*

*Nothing certain,  
nothing sacrosanct.*

*Beauty in your ears.*

*Discontinuation forever.*



# SYLVAN ESSO

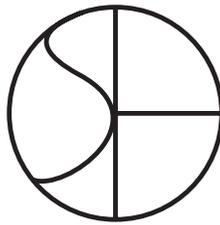
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DURHAM, NORTH CAROLINA

2013

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*Precision cyclic rhythm trance from a starlit throat,  
interstellar doobie-doobie-doo orbiting at rare atmosphere.*



# THE FOUND FOOTAGE FESTIVAL

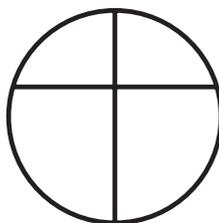
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NEW YORK, NEW YORK

2004

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*VHS with a mullet,  
looking at you like a bad dating service and saying,  
“VHS stands for Very Hilarious Stuff. Babe.”*



# THE LONE BELLOW

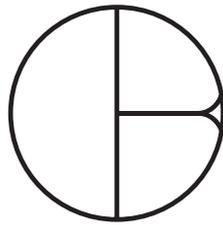
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BROOKLYN, NEW YORK

2011

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*The gutbucket beef marbled with soul and waver,  
the harmony layered light as feathers,  
the rhythm when you need it,  
go on be lifted up.*



# THE NATIONAL

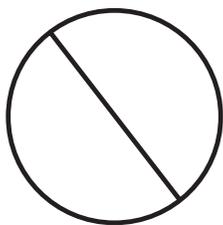
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CINCINNATI, OHIO

1999

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*By now the body of the work is beyond summary,  
even as the heart of the work beats on,  
bound for this very valley.*



# THE STAVES

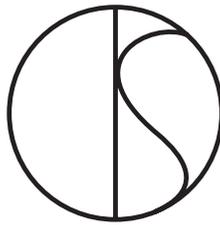
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WATFORD, ENGLAND

2010

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*Somewhere in the nighttime trees,  
the lark will raise its sleeping head,  
having heard sisters on the wind.*



# THE TALLEST MAN ON EARTH

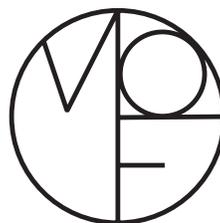
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LEKSAND, SWEDEN

2005

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*A lone bird tacks the greyscale horizon,  
gathering air by the feathered teaspoon.  
Solo into the clouds,  
he returns a flock.*



# YMUSIC

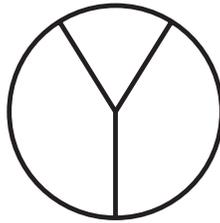
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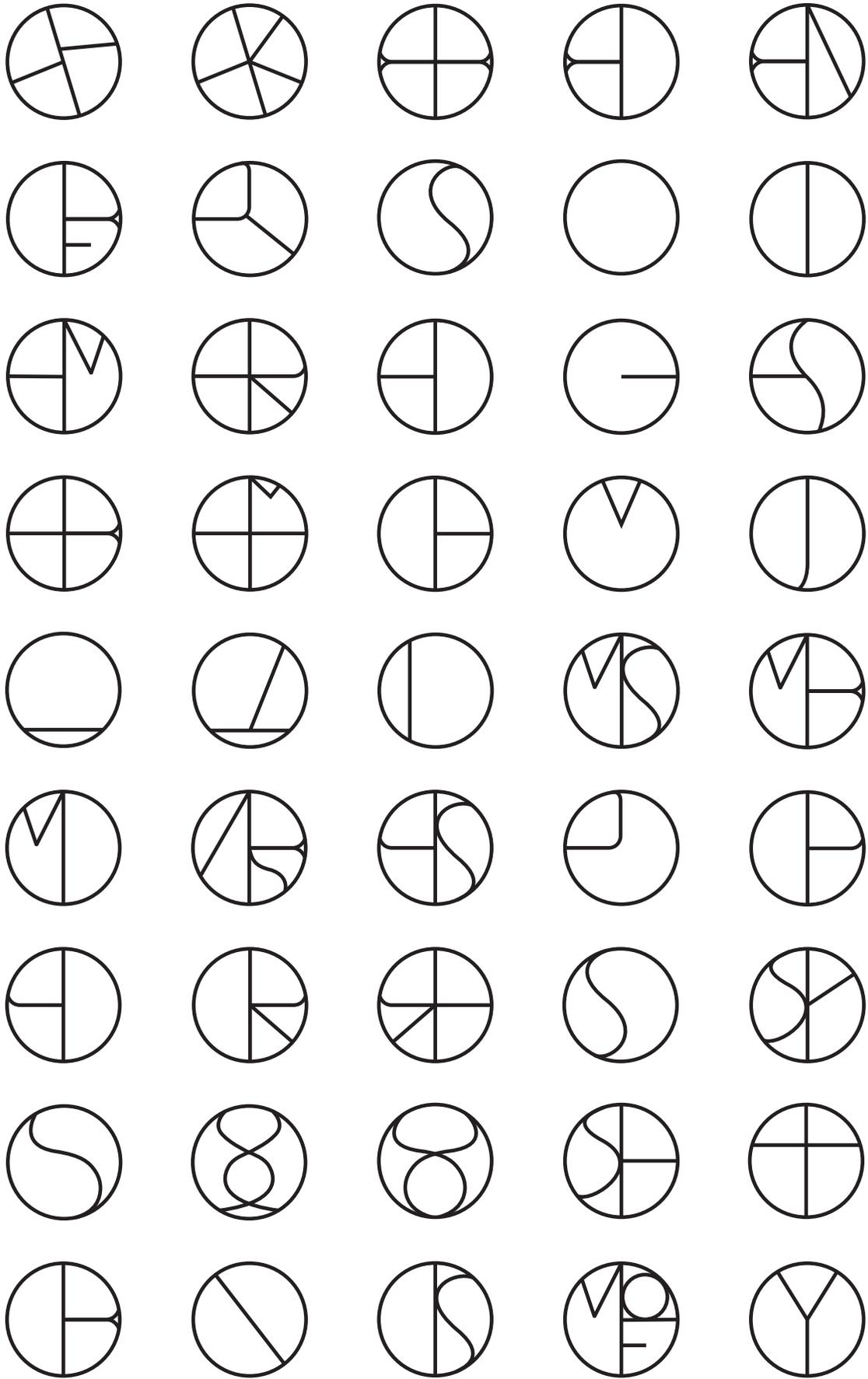
NEW YORK, NEW YORK

2008

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*The bridge is built of strings and other classic things,  
the bridge is where the musics meet,  
the bridge what happens when you do your lessons  
then skip school.*





# MAIN ENTRANCE INSTALLATION

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HOTTEA

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*When the word HOTTEA first appeared in brightly colored yarn woven through a Twin Cities fence in 2008 it was just a mystery compound; now it is the street art name of Eric Rieger, whose non-destructive yarn works have earned him plaudits and commissions around the world. Eric's installation at the entryway to the festival represents the first commissioned artwork by Eaux Claires.*

# FOREVER LOVE: TREES AND LONGING

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RAGNAR KJARTANSSON

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*Known for fascinating works of performance and endurance art, Icelandic performance artist Ragnar Kjartansson premieres a collaborative song cycle commissioned by Eaux Claires. The piece was written with and will be performed by Aaron and Bryce Dessner of The National and Icelandic artists Gyða and Kristín Anna Valtýsdóttir, formerly of the Icelandic band múm.*

# PIBINES

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DAVID SUMNER

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*PiBines combine credit card-sized Raspberry Pi computers, homemade turbines, and tiny sensors to detect local wind speeds. Each PiBine harnesses computer code that sonifies the wind's force into lonely, wandering drones emitted from a speaker fitted in each turbine. When the air is still, the PiBines burble in a stasis until a breeze ushers forth a frisson of wildly cascading glissandos and strange tone clusters.*

# THE BIG EAUX

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ANTIC STUDIOS

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*The home team gone big. Antic Studios is a local production house based in Eau Claire, Wisconsin, specializing in lighting and video displays. The team is creating a large canvas from our typeface to serve as a backdrop for their projection-mapped videowork.*

# LEAV

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## SITE SPECIFIC AUDIO INSTALLATIONS

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*LEAV is a site-specific mobile platform for placing, viewing, and sharing digital and audio art linked to variables like location, time, and other environmental factors. For Eaux Claires, LEAV has partnered with The National's Bryce Dessner to create an interactive experience that allows individuals with an iPhone to discover the intricate rhythms and harmonies of Dessner's Music for Wood and Strings as they wander the festival grounds. LEAV has also collaborated with Eaux Claires narrator Michael Perry to create an idiosyncratic selection of site-specific audio works.*

## THE MOUTH OF THE ST. COIX

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ASTRONAUTALIS, NEAL PERBIX, ERIC LEE

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*You are a sinner. We know this. The Mouth of the St. Coix knows this. You want ablution, he has it. Yea, right there in his golden teeth. You can haz it. Come to the Mouth. On bended knee. Or call 715-575-3286. Confess.*

# THE BANKS OF THE ST. COIX

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UW-EAU CLAIRE, PANASONIC, SENNHEISER

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*The Banks of The St. Coix installation is a collaboration between PANASONIC, SENNHEISER, and the UWEC events department. The goal is to create an experimental performance space where festival-goers experience a live performance by viewing artists through translucent video elements and closed audio transmission via wireless headsets in a 270 degree environment.*

# THE CHANNEL OF THE ST. COIX

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RADIOEDIT A/V, BROWNSHOESONLY, DWARFCRAFT DEVICES

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*A collaboration of Chicago visual artists brownshoesonly and Radioedit with local Eau Claire tone-makers Dwarfcraft Devices. In addition to witnessing performances, festival-goers can interact with this experimental space to create intense audio reactive video in a minimalist performance environment.*

Scribble don't dribble.

Eaux show your work.

Seaux noted.

Please write legibly.

Scrawl, y'all.

Eaux Space.

Subversive Cursive.

Iffy Calligraphy.

Specific Hieroglyphics.

Analog Epilogue.



- |                               |                               |
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| 3 ANTIC STUDIOS' THE BIG EAUX | 8 THE BANKS OF THE ST. COIX   |
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| 5 PAULIANA'S PATHWAY          |                               |

## ART INSTALLATION LEGEND



- |               |
|---------------|
| MAIN ENTRANCE |
| MERCHANDISE   |
| BEER          |
| RESTROOMS     |
| FOOD          |

## LEGEND