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#soundimage2016

NOVEMBER 2016

SOUND / IMAGE

Exploring the sonic image and audio visual practice

Alfredo Ardia
Abel, Carlo & Max Korinsky
Anders Tveit
Andrzej Jacek
Bronikowski
Ambrose Seddon
Bret Battey
Claudia Robles
Cornelia Lund
Daniel von Rüdiger
Dave Payling
Jaroslaw Kapuscinski
Julian Scordato
Julie Watkins
Katrin Köppert
Lewis Sykes
Louise Harris
Matthew Galea
Matt Omahan
Nicoletta Andreuccetti
Nikos Stavropoulos
Patrick Gunawan
Hartono Ramon Giner & Ignacio Meneu
Raúl Minsburg
Ryan Jordan Stefanie Bräuer
Ted Davis
Tim Howle



UNIVERSITY of
GREENWICH

Sound / Image 2016

Talks

Tim Howle - University of Kent - <https://www.kent.ac.uk/smfa/staff/staff-profiles/musicandaudio/3Howle2.html>

Cornelia Lund - University of Hamburg - <http://www.fluctuating-images.de/>

Katrin Köppert - University of Arts and Industrial Design Linz/Austria

Julie Watkins - University of Greenwich -
<https://www.gre.ac.uk/ach/study/cpda/staff/julie-watkins>

Matthew Galea - University of Malta - <https://malta.academia.edu/Galea>

Louise Harris - University of Glasgow - - <http://www.louiseharris.co.uk>

Daniel von Rüdiger - University of Art and Design Linz; Academy of Art and Design Basel - <http://www.danielrmueller.com>

Stefanie Bräuer - University of Basel, Switzerland -
<https://mewi.unibas.ch/seminar/personen/profil/portrait/person/stefaniebraeuer/>

Ryan Jordan - School of Creative Media, City University of Hong Kong and Critical Media Lab, Basel, Switzerland - <http://ryanjordan.org>

Lewis Sykes - Manchester Metropolitan University -
<http://phd.lewissykes.info>

Abel, Carlo & Max Korinsky - <http://www.korinsky.com>

Jaroslaw Kapuscinski - Stanford University - <http://jaroslawkapuscinski.com>

Audio-visual Compositions

Jaroslaw Kapuscinski - <http://jaroslawkapuscinski.com>

Raúl Minsburg - <http://raulmzburg.blogspot.co.uk>

Alfredo Ardia - <http://www.alfredoardia.altervista.org>

Julian Scordato - <http://www.julianscordato.com>

Claudia Robles-Angel - <http://www.claudearobles.de>

Louise Harris - <http://www.louiseharris.co.uk>

Bret Battey - <http://www.mti.dmu.ac.uk/~bbattey/>

Dave Payling - <https://vimeo.com/davepayl>

Ramon Giner & Ignacio Meneu - <http://ramonginer.com>

Julie Watkins - <https://www.gre.ac.uk/ach/study/cpda/staff/julie-watkins>

Andrzej Jacek Bronikowski

Acousmatic Compositions

Ambrose Seddon - <https://ambroseseddon.com>

Matt Omahan - <http://www.mattomahan.com>

Nicoletta Andreuccetti - <http://www.nicolettaandreuccetti.it>

Nikos Stavropoulos - <https://soundcloud.com/nikos-stavropoulos>

Anders Tveit - <http://anderstveit.com>

Performances

Patrick Gunawan Hartono - <http://www.patrickhartono.com>

Lewis Sykes - <http://phd.lewissykes.info>

Ryan Jordan - <http://ryanjordan.org>

Ted Davis - <http://teddavis.org>

Louise Harris - <http://www.louiseharris.co.uk>

Sound / Image 2016 – Weekend Schedule

		Talks	Screenings	Concert
Saturday 12th Nov.	10-11	REGISTRATION		
	Morning (11-1)	Talks 1		Rehearsals
	Afternoon (2-3:30)	Talks 2		Rehearsals
	Late Afternoon (4-5:30)		Screening 1	
	Evening (6:30-8)			Concert
Conference Dinner				
Sunday 13th Nov.				
	Morning (11-1)	Talks 3		Rehearsals
	Afternoon (2-3:30)	Talks 4		Rehearsals
	Late Afternoon (4-5:30)		Screening 2	
	Evening (6-8)			Live Performances

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SATURDAY

Panel I – Saturday 11am / 12pm

About the sensual experience of Architecture through the human ear

Abel, Carlo & Max Korinsky,

The human eye and Architecture, a proven relationship from the beginning on when humans started to build houses not only under pragmatic but also under aesthetic aspects. The perception of Architecture is a process which often leaves the acoustic character of built spaces unnoticed. This observation might be caused by the great importance of visual stimuli today. E. g. the internet primarily is a visual medium. At times undertoned, nevertheless very intense, insistent sounds surround the human ear. They have a strong effect on our cognitive skills and verify how much they are connected with our memories and especially with our emotions. It cannot be denied that architecture is invented mostly visually but nevertheless has an acoustic quality worth to be experienced within artistic processes.

We know that sounds are able to create atmospheres often stronger than the visual surrounding, they can stage architectural spaces. The best known example which is associated with bad connotations are the sounds in elevators or shopping malls. They are installed to create an atmosphere which visually does not exist.

The artistic connection of seeing and hearing, of eyes and ears, enables to go beyond the monosensual perception and to look or hear behind the obvious aspects. The combination helps to expand the human seeing with our listening device and to expand our sonic sense with seeing in order to create unknown sensual experiences. Eyes and ears merge within the perception.

While muzak is created for a limited space that is determined by the built space itself, the artistic intervention with sound goes beyond and is not necessarily bound to the architectural dimensions. The idea of a sound installation that communicates with the architecture is to create new sensual spaces. While muzak intends to avoid irritation the artistic approach wants the opposite. It aims to increase irritations or create deceptions and illusions. This way the listener experiences new perceptual phenomena.

Furthermore staging architecture creating new spaces through sound is not necessarily limited to the inner space or dimension of a building but is also suitable for facades. That offers manifold possibilities to create acoustic spaces: Inside three-dimensional spaces as well as on two-dimensional walls or facades.

The Berlin based Sound-Art-Collective Korinsky operates in both fields, creating multisensual installations as well as staging facades with their award-winning software "Vertical Sound Lab".

In their series VOLUM, which can be described as a frontier-runner between eyes and ears, the sound connects scientific research results about the human ear with the special knowledge production and perceptive strategies of art. This way a complexity can be presented which goes beyond the scientific facts showing something nonreachable in between. Art crosses the borders and creates knowledge of a certain quality. Attending the installations the visitor experiences the existence of various sound-worlds, which seem to evoke and fade with every step. Therefore, it is left upon him to accept the stimuli and to assign a new identity of the area with one's own feelings and interpretation. These sonorous installations shall animate the visitor to become a participant within itself.

Furthermore, the Korinsky brothers are deeply engaged in exploring with their scientific knowledge a phenomenon named "vertical hearing". Tones which flow from above onto the person are more difficult for the human ear to locate than those that originate at the

horizontal level. Based on this physical principle of confusion and irritation, the collective Korinsky creates artworks that draw the visitor into their unique spell.

Abel **Korinsky** (*1985)
studied Music, German language and literature, social sciences and history in Wuppertal and completed with Master in Sound Studies at UdK Berlin.

Carlo **Korinsky** (*1985)
studied Music, German language and literature, social sciences and history in Wuppertal and completed with Master in Sound Studies at UdK Berlin.

Max **Korinsky** (*1984)
studied painting at Kunstakademie Düsseldorf, Honour as "Meisterschüler" by Prof. Herbert Brandl, as well as German language and literature and history in Wuppertal. Since 2012 PhD studies at Kunstakademie Düsseldorf in art history.

The Sound of ACT UP! Aids Activism as Sound(e)scape and Sound-Escapade

Katrin Köppert, University of Arts and Industrial Design Linz/Austria

In the midst of its narrative and reflection on the US-American Aids movement and the related self-organized structures of support, that emerged in San Francisco, the documentary film "We were here" (David Weissman, 2011) transitions radically precisely at the moment when the international direct action advocacy group AIDS Coalition to Unleash Power (ACT UP!) is introduced and visualized on the screen. This turn is not just characterized by the almost iconic representation of "carried images" (Holert 2008) and graphics, that Douglas Crimp denotes as "Demo Graphics" (1990) and Gregg Bordowitz as "Imagevirus" (2010), but also by the sudden introduction of sound emerging from the discreet cascade of piano and strings. In this talk I would like to present some initial thoughts on the unattended dimension of sound within the visual culture of early and current HIV/Aids activism and ask about the queer-affective potential of sound as well as about its unintended impediments for the mobilization of protest then and now. Sound constitutes an escapade, a willful departure from popularized debates about the western video-art and activism of ACT UP!. By means of this departure I would like to relate transgressive gender and sexual visual politics of ACT UP! (pro adultery/promiscuity/affective relationships and contra monogamy/abstinence/identity-driven relations) to the movement's willful tones, screams and noises (Sound-Escapade), and also to the disobedience of its silences (Sound-Escape). Based on a selection of activist videos and home videos and referring to their use within current mainstream film productions, I would like to ask what role the soundscape of ACT UP! might have played during the early Aids crisis and plays for the current imagination within diverging cultures of remembrance.

Katrin Köppert holds a M.A. (Magister Artium) in Gender Studies and German Literature from Humboldt-University in Berlin. Her Ph.D.-thesis deals with 'queer pain in vernacular photography post-war and pre-Stonewall'. Köppert currently teaches at the Institute for Media and Media Theory at the University of Art and Design Linz/Austria. Köppert was a doctoral scholarship holder from the interdisciplinary research program 'Gender as a Category of Knowledge', funded by the German Research Foundation, at Humboldt University in Berlin. She was a researcher at the research project 'media amateurs in queer cultures', funded by the German Research Foundation, at the University of Siegen. Köppert was an Erasmus-Visiting Fellow at the Gender Institute of the London School of

Economics and a DAAD-Visiting Fellow at the USC Dornsife College, Los Angeles. With other artists and activists, Köppert co-curated the exhibition/intervention 'ACT UP! Fire in the Belly! Queer Counter Memory and AIDS Activism in Germany'. Most recently, she worked together with Todd Sekuler and Omar Kasmani to develop and present "I Don't Eye", an audio art piece that explores the relations between HIV/AIDS activism and religiosity, at the international queer audio festival "ECHOS + NETZE". Her latest publication (with Todd Sekuler) on issues of Aids activism and memory is: [Sick Memory: On the Un-detectable in Archiving AIDS](#), in: Drain: A Journal of Contemporary Art and Culture 13, 2, *AIDS and Memory*.

<http://blog.mkkt.ufg.ac.at/katrinkoepfert/>

KEYNOTE – Saturday 12pm / 1pm

**No more umbrellas or
How to talk about visual music without having your fingers burnt**

Cornelia Lund, Hamburg

Born some 100 years ago, visual music is amongst the older members of the family of concepts that are being used and debated in the realm of contemporary audiovisual (art) production. Historically well defined by the search for either a direct analogy of sound and image or a structural relationship between visual and musical composition, the notion of visual music has become so wide as to almost lose its meaning since the advent of audiovisual real-time technology. It had never been limited to a specific medium or form of presentation, and consequently, today's usage of the term comprises everything from the traditional painting or celluloid film to VJing and interactive digital installations. If we nevertheless don't wish to dismiss the notion of visual music because it has become unmanageable, some clarification is needed. In her talk, Cornelia Lund will show how an analysis of the interplay of all actors in the field can lead to a better understanding of the concept of visual music in its historical as well as in its contemporary manifestations. Which, in consequence, frees the term "visual music" from being just a large umbrella and restores it to be a relevant actor in the field of contemporary audiovisual (art) production.

Cornelia Lund is an art and media theorist and curator living in Berlin. Since 2004, she has been co-director of fluctuating images (www.fluctuating-images.de) a platform for media art and design with a focus on audiovisual artistic production.

Cornelia Lund is co-editor of *Audio.Visual: On Visual Music and Related Media* (Arnoldsche, 2009), *Design der Zukunft* (AV Edition, 2014), *The Audiovisual Breakthrough* (2015; <http://www.ephemeral-expanded.net/audiovisualbreakthrough/>) and the online platform *Post-Digital Culture* (<http://post-digital-culture.org/>).

Panel 2 – Saturday 2pm / 3:30pm

Audio-Visual Composition: An investigation into how best to compose non-figurative gestural visual music.

Julie Watkins, University of Greenwich

The purpose of this practice-based investigation is to create non-figurative visual music that maintains audience interest through exhibiting human traces; incorporating gesture and showing emotion through motion.

Creating visual music, and the impulse to find correspondences between music and visuals has a long history that might be said to start with Pythagoras. Seminal practitioners such as John Whitney (1980, 5) have speculated that Pythagorean musical harmony could apply to

images. However, though he created tremendously innovative computer animated mathematical patterns he did not find harmonic interrelationships that could be applied to both sound and image. He advocated that animation should not directly represent music but demonstrate (Whitney, 1994) “complementarity”. It should be more expressive and respond in a more aesthetic way to the tension and resolution, indeed to the emotions, within the music, than directly mapping musical parameters to images.

This investigation follows Whitney’s intention in that it does not attempt to map musical consonance and dissonance, or basic parameters such as pitch or loudness; instead the images respond on a higher level to the music, using input, i.e. data, from the singer’s performance. From Disney onwards, character animation has had a tradition of using human actors to closely model animation on dramatic performance and so engage the audience in the story. (Stone et al., 2004, 1). This has been further developed with motion capture and is widely used today. Abstract animation can draw on the audience’s understanding of character animation and has its own history of conveying emotion through animating motion; Whitney (1980, 41) summed up: “Structured motion begets emotion”.

This paper investigates three strands of mapping performance into images: abstracting the face, non-verbal vocalizations used as impetus for motion, and juxtaposing textural movements of light and colour with wordless song.

My work explores abstracting the face, for example by mapping facial movement of the singer to changes in colour and showing only these changes, not their face. This is with the aim of affording the spectator a less associative and more meditative experience.

My work explores non-verbal vocalizations used as impetus for motion. The importance of vocalization both signaling and affecting emotions has been studied ever since Darwin (1890) highlighted the importance of the voice as the transmitter of emotion in animals and humans. Acoustic profiling via digital acoustic analysis has provided detailed data to differentiate vocal parameters for different emotions (Scherer & Banse, 1996). The aim of this study is to create an affective experience, to move away from measuring the voice as audio data, or physiological data, or scientific neural data, and place embodied, experiences at the heart of the work.

Written from a practice-based perspective this paper will discuss experimental, visual music pieces from my own practice and reference seminal works and from the visual music canon. My visual compositions are to pre-existing musics. My works include: Reservoir [1], Horizon [2], Song Series Animacy [3], Shadow Sounds [4], and new works Ambience-01, Ambience-02, Ambience-03 [5]. My aim is to investigate creating visual music, working towards making immersive installations, to create de-stressing, restorative places.

Acknowledgement

Many thanks to the opera singer Clare McCaldin for singing the Ambience series.

Julie Watkins is senior lecturer in film and television at the University of Greenwich and an award-winning animator with twenty years experience as creative lead designer in post-houses in London and New York for commercials, titles and idents, music videos, films, television. She collaborated with and learned much from seminal designers and directors, including The Attik, Tomato, David Carson, Trollback, Julien Temple, Michel Gondry and Chris Cunningham, carrying on her own independent artistic endeavours concurrently.

She creates nuanced animations of colours, objects, type and live action using mixed media and processes across 2D and 3D animation. She is in the process of completing a PhD “How best to compose non-figurative gestural visual music?”

Adventures in Expanded Audiovisual Formats

Louise Harris, University of Glasgow

This paper will address some of my most recent works for Expanded Audiovisual Format (EAF), including *pletten* (2014) and *plexus* (2016), companion works for dual screen installation, and *ilsonianus:1*, *axial* and the KEAR miniatures, for fulldome projection and multichannel audio. It will consider the emergence of expanded formats as a method for audiovisual experimentation, the challenges faced in both designing and presenting works for expanded format and the impact on the perception of the audioviewer and the audiovisual relationship inherent in moving away from the 'one-screen, two-speaker' paradigm.

Louise Harris is an electronic and audiovisual composer. She is also Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. Louise specialises in the creation and exploration of audiovisual relationships utilising electronic music and computer-generated visual environments, and her work encompasses fixed media, live performance and large scale installation formats. Louise's work has been performed and exhibited nationally and internationally, including at the AV Festival, Newcastle (2010), Musica Viva Festival, Lisbon, Portugal (2011), International Computer Music Conference (ICMC), Huddersfield, UK (2011), Naisa SOUNDplay festival, Toronto, Canada (2011, 2015), Strasbourg Museum of Modern Art, Strasbourg, France (2012, 2013, 2014), Píksel Festival, Bergen, Norway (2012, 2013, 2014), Linux Audio Conference (2013, 2014), Festival Novelum, Toulouse, France (2013), Sonorities Festival, Belfast, UK (2014, 2015), Sweet Thunder Festival, San Francisco, USA (2014) and Kiblix Festival, Maribor, Slovenia (2015).

The Shadow of Silence

Jaroslav Kapuscinski, Stanford University.

Sound can construct what we see. It can point to visual events as well as overshadow others. "United" is a video, which was conceived using these principles. The music was composed to guide the viewers' attention as they gaze at the intricate happenstance coordination of movements in an unedited video recording out a window of Narita Airport on September 9, 2011 from 3:31 to 3:40 PM. The paper will trace how different musical elements such as rhythm, tempo, timbre, melodic and harmonic motion are used to affect different aspects of image at different formal levels. The impact of music in "United" is not simply indexical nor purely local. Paraphrasing Gerard Grisey it interprets audiovisual time on three levels: the skeleton, flesh and skin. The "skeleton" is the foundation for the structure of a piece defined purely by its temporal divisions. The "flesh" is the sound and visual material itself with all its qualities that comprise the "reduced listening/viewing" experience. The "skin" is the psychological and sociological dimension formed in interaction with the listener. Examples of all three functions will be discussed. In conclusion of the paper the analysis will focus on a particular case when in the closing section of "United" the video falls into silence.

Jaroslav Kapuscinski is an intermedia composer and pianist whose work has been presented at New York MOMA; ZKM in Karlsruhe; the Museum of Modern Art, Palais de Tokyo, Centre Pompidou in Paris; and Reina Sofia Museum in Madrid, among others. He has received numerous awards, including at the UNESCO Film sur l'Art festival in Paris, VideoArt Festival Locarno, and the Festival of New Cinema and New Media in Montreal. He was first trained as a classical pianist and composer at the Chopin Academy of Music in Warsaw and expanded into multimedia during a residency at the Banff Centre for the Arts in Canada (1988) and through doctoral studies at the University of California, San Diego (1992-1997). Kapuscinski is actively involved in intermedia education. Currently, he is Associate Professor of composition and intermedia and Chair of the Music Department at Stanford University.

SCREENING ONE – Saturday 4pm/5:30pm

Title	Composer	Duration /mins
Zhong	Claudia Robles-Angel	6:00
Constellations	Julian Scordato	7:00
pletten/plexus	Louise Harris	10:00
Ambient I	Julie Watkins	3:00
Historia de la pÃ³lvora	Raúl Minsburg	11:00
Perpetual Motion	Andrew Hill	9:00
United	Jaroslaw Kapuscinski	9:00

Loudspeaker Orchestra Concert – Saturday 6pm / 7:30pm

Estimated Concert Duration = 70 mins

Title	Composer	Duration /mins
The Scattering	Matt Omahan	6:30
Pellere	Ambrose Seddon	14:30
Living Voices	Nicoletta Andreuccetti	8:30
Topophilia	Nikos Stavropoulos	8:30
And The Ticks Turn Into Tocks And The Tocks Turn Into Ticks	Anders Tveit	12:00

The Scattering

Matt Omahan

We are constantly surrounded by little bits of designed sound. From a cell phone’s keyboard clicks on touch screens to synthesized engine noises in electric vehicles, synthesized sounds have reached a new commonality and—in cases such as these—replaced real world sounds. If a synthesized sound reaches the ubiquity and recognizability of that of a real world sound, does it, in turn, become a “real world sound”?

Composed at the Oberlin Conservatory of Music and premiered at my senior recital.

Pellere (2012) 8 channel

Ambrose Seddon

Composed in 2011–12, this work explores spatial and material contrasts, processes and reminiscences. I am grateful to Peiman Khosravi for his violin, and Laura Reid for her cello.

Pellere was realised in my own studio and at the electroacoustic music studios of City University, London.

Pellere received 1st prize in the international composition competition Klang! Électroacoustique 2014, Montpellier, France.

Living Voices

Nicoletta Andreuccetti

LIVING VOICES is stereo acousmatic composition that uses sound materials of pure synthesis and concrete nature, processed, mixed and assembled in studio.

Sung and spoken voices intersect being with dehumanized digital world, but singing is transformed into gasp, while words cannot express that pure sound, a pure signifier in which the communicative dimension is lost. Between 'speakability' and 'unspeakability', between life and thought, the living voices are heartbeat of an astral and inhuman digital background, in which the possibility of representation opens to the world and then closes to the world in the moment itself of its appearance.

And The Ticks Turn Into Tocks And The Tocks Turn Into Ticks

Anders Tveit

5th order 2D Ambisonic

The title of this piece is taken from an answer given by free improvisation guitarist Derek Bailey to the question "What happens to timeawareness during improvisation?" The title refers not only to my fascination with how we experience and perceive time and duration, but is also a continuation of a previous work, *Ierotelestia* (2012). Where I where inspired by esoteric belief systems understanding and obsession with numbers, often attributed with symbolic and magical meanings. These kind of symbolic representations, subjective measurements and "hidden" meanings are also very much present in this piece. But where my sonic fantasies this time revolves around the concept of time.

The sound material is based on a number of recordings of mechanical clocks, timepieces and percussion.

Monologues by: Andrew Hill and Myfawny Moore.

The piece was composed in 2013/14, commissioned by EAU (Electric Audio Unit) with funding from The Norwegian Composers Fund.

Anders Tveit (f.1977) is a composer and musician working with different projects related to both electroacoustic composition and improvisation. Where the use of self-developed software for real-time processing and spatial audio has a central role in the personal musical expression.

As a musician, he has worked with everything ranging from the internationally renowned Trondheim Jazz Orchestra, Audun Kleive, Shannon Mowday, Parallax, Pd-Conception to more ad-hoc improvisation duos.

He has composed multichannel electro-acoustic music works and sound installations featured and performed at Ultima Contemporary Music Festival, GRM-Paris, NoTaM, ZKM-Karlsruhe, NIME, CCRMA-Stanford, KlangFest, Liechenstein, Lydgalleriet-Bergen, Henie Onstad Art Center, Kunstnerenes Hus, Oslo Konserthus and more.

For more information: www.anderstveit.com

Topophilia

Nikos Stavropoulos

Topophilia is a multichannel acousmatic composition which deals with the attraction or affinity to place. The work is an attempt to construct an autonomous, meaningful, intimate aural space, where texture and spatially defined figures have a broader capacity for action due to their multichannel nature. The recordings of source materials form the beginning of an investigation into capturing and working with spatiality in micro space using bespoke hardware.

Nikos Stavropoulos (b. 1975) is a composer of predominantly acousmatic and mixed music. His works are performed and acknowledged internationally (Bourges, 2000,2002, Metamorphose, Brussels 2002,2008,2016, SCRIME, Bordeaux 2003, Musica Miso, Potrugal, 2004, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008, Destellos Foundation 2015, 2016, Open Circuit 2016). Other interests include the performance practice of electroacoustic music, multichannel practices and teaching music and music technology. He joined the Music, Sound & Performance Group at Leeds Beckett University in 2006 and is a founding member of the Echochroma New Music Research Group, a member of the Irish, Sound, Science and Technology Association (ISSTA) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

Conference Dinner – 8pm

SUNDAY

Panel 3 – Sunday 11am / 12:30pm

Sculpting Sound Waves, Spatially Aware Instruments and Video Sculpture

Matthew Galea, University of Malta

Soundwave Sculpture is a project that attempts to extend the idea of sound sculpture into a physical/ material dimension. Making use of 3 axis, cartesian coordinate machinery such as CNC, Milling Machines and 3D printers. This approach makes use of volumetric space as an interface with which to manipulate soundwaves. This creates momentary spatio-temporal constructions in physical space, which are augmented by digital technology, creating a two way, back and forth motion between the physical and digital dimensions.

Operations initiated within physical space trigger process in the digital space, which in turn feeds back into the digital space manipulating the sonic matter in physical space.

Video Sculpture is an intervention in RGB colour space that allows for direct manipulation of the building blocks of video. The whole idea revolves around creating a physical interface that the audience can engage with and build content through audio and video. The process makes use of live streamed imagery that interpolates the RGB colour space changes into a digital signal which at the moment is used to create audio creating spatial Instruments that are aware of and can react to their surroundings but have also been used experimentally to control video, other instances and applications in audio and other processes such as driving stepper motors, lighting and any other conceivable digital process.

These approaches allow for more complex in immersive procedures in hyper-disciplinary practices which could see artefacts being constituted of sculptural objects, sonic objects, digital and virtual (online) spaces, performance elements by human and non human actors, audience interaction as well as static imagery and moving image.

The structure of these artefact systems make use of continuous translation from one state to another going from physical to digital/virtual processes depending on the structure of the artefact, determined primarily by the software which becomes an integral part of the sculptural process. The sculptural process shifts from being a make and display process to one that is in a state of continuous creation, where the artist does not sculpt in matter but rather sculpts scenarios, constructions, similar to a musical composition in the way that even though a composition has defined elements within it, multiple variants such as interpretation, arrangement, place and audience can alter the experience as experienced by the audience. These constructed scenarios are made up of multiple incongruent elements; objects, sensors, spaces, software, audience and actors which can be both human and non human, living or non living. Sculpture therefore, becomes a continuous act, a continuous intervention and manipulation of multiple elements in real time, an intervention that occurs simultaneously in time and space, in all its current and future iterations.

Matyou Galea, b.1986 is a hyper-media sculptor and researcher working out of the island of Malta.

Currently reading for a PhD in Digital Arts at the Department of Digital Arts, Faculty of Media and Knowledge Sciences within the University of Malta, where his research and practice focus primarily on the integration between software and sculpture. Galea works primarily in sound, video and the idea of social sculpture, locating the act of sculpture as an intervention in society rather than one in matter.

Galea has exhibited extensively in his native Malta, and overseas. His sculptural interventions attempt to dismantle the idea of segregated disciplines within the arts, in order to create hyper-disciplinary, multi-modal, and constantly mutable situations and scenarios.

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The Electronic Oscilloscope as a Novel Tool for Visual Music-Films of the Early 1950s

Stefanie Bräuer - University of Basel, Switzerland

The physicist Ferdinand Braun suggested the use of an evacuated glass tube for visualizing alternating current in 1897. In that given moment the role of the tube within the heuristic process shifted from being the object of epistemic interest – namely the question on the nature of the tube's cathode ray beam – towards serving as a technological object (Rheinberger 1992). The tube helped Braun to answer a seemingly simple question: What does current look like?

The Braun tube became the main component of the electronic oscilloscope, whose imagery of electric oscillations serves as part of an interface for testing circuits since the beginning of the 20th century. Since the early 1950s, the oscilloscope also has been used as a tool by experimental film makers, such as Mary Ellen Bute, Hy Hirsh and Norman McLaren. The title cards of Mary Ellen Bute's 1953 film *Mood Contrasts* read "actual pictures of Sound captured on Cathode Ray Oscilloscope – Music now entertains Eye as well as Ear – film artist Mary Ellen Bute combines Science and Art to create Seeing Sound." Bute, who was trained as a painter and had been pursuing Visual Music since the 1920s, writes in 1954 that "today it is possible for invisible events in the sub-atomic world to be made to have esthetic manifestations." She further remarks, "that the forms and compositions artists can create on the oscilloscope [...] will help theoretical physicists and mathematicians to uncover more secrets of the inanimate world." By raising this ambitious claim, Bute does not only ask for the conversion from a testing device to an artistic tool, but also for the oscilloscope's shift back into the epistemic realm.

The proposed presentation focuses on the hybrid character of the films by Bute, Hirsh and McLaren from the early 1950s, which incorporate the oscilloscope's electronic imagery and may therefore be understood as a hinge between early 20th century Visual Music and video art as well as early computer graphics in the advance of electronic arts since the 1960s. Fusing early 20th century Visual Music and non-figurative painting with testing procedures in engineering and the sciences, incorporating a plurality of technical devices as well as processes, these films engendered a mutual enrichment across the fields of art and technology.

Stefanie Bräuer pursues a doctoral thesis on electronic oscillography in 1950s experimental films at the institute for media studies at the University of Basel, Switzerland. She holds a master degree in art history (Humboldt-University Berlin, 2013) and has been working at the intersection of art history, the history of science, and media archaeology, including the exhibition "WeltWissen: 300 Jahre Wissenschaften in Berlin" (2010/11), and the project "Materielle Modelle in Forschung und Lehre" at the Hermann von Helmholtz-Zentrum für Kulturtechnik (until 2012). She has published on the artists Charlotte Posenenske and Ad Reinhardt as well as on the embryologist Wilhelm His. Her teaching activities involve seminars on processing audiovisuality in the visual arts, science and technology (Jacobs University Bremen, 2016), and ultrashort audiovisual formats (NID Ahmedabad, 2015).

Touch:See:Hear - a multi-sensory installation for learning disabled adults

Lewis Sykes, Manchester Metropolitan University

Supported by an AHRC Cultural Engagement Fellowship, the *Touch:See:Hear* project has prototyped a bespoke, interactive environment for users of the LEVEL Centre - a multimedia arts space in Rowsley, Derbyshire, UK. More than just an immersive multi-sensory experience, it aims to be a distinct art work with a purpose - a tool for individual and group audiovisual composition.

While LEVEL has a wealth of experience and expertise in guided creative activities they also have a remit to develop 'autonomous' multimedia and creative technologies. Accordingly, they've recently initiated the *Inter-ACT + Re-ACT* programme - accessible interactive works (a current example is a digital 'hall of mirrors') that engage people through their journey around the building. No instructions are given and staff just observe the level of reaction and engagement to try and work out who does what and why. *Touch:See:Hear* responds to key questions raised through this emerging programming - "How might learning disabled adults engage with playful multimedia and multi-sensory environments embedded into the fabric of the building?" and "What unique benefits might this type of activity realise?"

By attempting to maximise the creative potential of the LEVEL Centre's media space - a 7m² 'white cube' with a technical infrastructure of four projectors, four wall-mounted speakers, stage lighting and wired and wireless Intranet - the project has realised immersive, 360 degree panoramas, spatialised quad audio and a custom-made 'sensor ball' interface that allows people with mild and profound and multiple learning disabilities (PMLD) to control a variety of audiovisual outputs.

Through the process we've identified a distinctive approach to interactive audiovisual design aimed at groups of people with differing needs and abilities. Generally accepted principles of Human Computer Interaction (HCI) and contemporary frameworks such as User Centred Design need to be carefully tailored. This involves challenging able-bodied assumptions and biases, re-thinking conventional design idioms that are so ubiquitous they are taken for granted and developing a more subtle appreciation of how people intuit and understand interaction - of how they use interfaces to make the inputs that generate the outputs they want.

In the longer term we aim to show how a creative approach to design and technology can support the artistic culture, self-learning and well-being of people with learning disabilities; realise more artistic self-choice; and so create, promote and celebrate the art that 'difference' makes. We also believe this has wider implications - if you design effectively for people with learning disabilities actually you make the world more accessible for everybody.

This paper outlines development of the project to date, highlighting: research and theory that informed its conception; issues of interaction and usability; its emerging aesthetics; and key stages within an iterative design process - all informed through LEVEL's unique appreciation of the nature of learning disabled adult's 'usual' engagement with interactive multimedia and creative technologies.

Lewis Sykes is a visual musician, creative technologist, researcher/educator and digital media producer/curator based in Manchester, UK.

A veteran bass player of the underground dub-dance scene of the 90s he performed and recorded with *Emperor Sly* and *Radical Dance Faction* and was a partner in *Zip Dog Records*.

Co-ordinator of the 'think tank on networked culture' *Cybersalon* (2002-2007), founding artists-in-residence at the Science Museum's Dana Centre, he was also Director of *Cyberonica* - an annual celebration of music, sound art and technology launched at the Institute of Contemporary Arts (ICA), London, UK (2002-11).

Honing an interest in mixed media through an MA Hypermedia Studies at the University of Westminster (1999-2001) he continued to fuse music, visuals and technology through creative collaborations, most notably as musician with the progressive audiovisual collective *The Sancho Plan* (2005-2008), performing and exhibiting interactive audiovisual sets and installations at numerous UK and European festivals. Currently as a member of *Monomatic* he explores sound and interaction and

the interplay between music and image through physical works, creative software and audiovisual performances.

A doctoral graduate from MIRIAD, Manchester Metropolitan University since February 2015, his Practice as Research Ph.D., *The Augmented Tonoscope*, explored the aesthetics of sound and vibration. His research interests in multi-sensory perception and audiovisual composition techniques which attempt to engage our senses in a way which is not discretely seen and heard but is instead 'co-sensed' or 'seenheard', has led to a current focus on 'Designing for Difference' - the development of interactive environments and assistive technologies for people with learning disabilities.

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KEYNOTE – Sunday 1:30pm – 2:30pm

Compositional strategies and audio-visual means

TIM HOWLE – University of Kent

Through creative endeavour the composer and the video artist (Nick Cope) seek to establish an equitable approach to the integration of sound and image. The increased understanding of the possibilities of combining audio and visual material has led to a closer working relationship between the creators and a more detailed moment by moment assessment of how the work progresses in terms of material and forms. The methods employed in our work can be seen as hybridisations situated between acousmatic music and video art. The presentation explores developing compositional ideas found in a range of works from 2003 to the present day.

Tim Howle is Professor of Contemporary music at the University of Kent. He is fascinated by the relationship between acoustic and electroacoustic forces and how these can be augmented with the inclusion of video. "Acousmatic music is a function of the recording process, however, video can be thought of in a similar way. Adding acousmatic music to experimental video offers an opportunity to re-evaluate the position of both art forms where ideas and technical means are hybridised."

Panel 4 – Sunday 3pm / 4pm

Gestalts: Atoms of Rhythm in Music and Film

Daniel von Rüdiger, University of Art and Design Linz; Academy of Art and Design Basel

My idea in comparing rhythm in music and film goes back being a drummer in a band and producing music videos. There was a practical need for combining rhythm in music and rhythm in images that lead to the theoretical question: Has rhythm in visual arts similar criteria then musical rhythm?

Rhythm can be described as a unifying of our inner movement with an outer pattern. I translate this idea of musicology to image theory by questioning what possibilities do moving images have in this respect.

Like a chemist, who knows what substances he puts together before analysing the mix, it is important to define the basic elements that can be used to form rhythmical patterns.

I declare the 'atoms' of Film and Music as Gestalts. In musicology the term event is common. Like a Gestalt, an event depends more on the relation to surrounding events than on its own specific character.

I developed Attributes that work for visual as well as for acoustic Gestalts. They shed light on Gestalts Relations as well on the Signals they provoke and are important to discuss Synchronization: Gestalt Character; Gestalt On- and Offset; Gestalt Semantics;

Bringing Gestalts in relation to each other, it is useful to distinguish between immanent and time-based Gestalt Relations. Immanent Gestalt Relations include the Gestalt Attributes, while time-based Gestalt Relations are based on a grid. Immanent Gestalt Relations form Cluster, time-based Gestalt Relations form Groups.

Analyzing Gestalt Cluster and Groups is challenging because they intricate like a Matryoshka.

For a closer look on Gestalt Relations I suggest to split the investigation into three consecutive steps: Similarity, Arrangement, Synchronicity. Similarity compares the immanent characteristics of the Gestalts themselves, Arrangement takes a look in which concept Gestalts are repeated and Synchronicity defines in which way Gestalts meet each other in time.

Daniel Rüdiger Mueller finished a Diploma in Media-Design in Munich (2007), a Master in Design- and Communication Strategies in Augsburg and a Master in Visual Communication and Iconic Research in Basel (2011).

As a musician he was signed to OK good Records and distributed by Sony Music. His music visualizations were screened international and were awarded 2014 with the Visual Music Award. He is member of the Audio Visual Live Performance Duo 0101 and visualizes the violinist Malwina Sosnowski.

He works as a documentary filmmaker and photographer, focusing on Papua New Guinea. His documentations were exhibited e.g. in the Gropius-Bau (Berlin), Rietberg Museum (Zürich) and screened on international film festivals.

Currently, he is doing his PHD at the University of Art and Design Linz, comparing rhythm in music and moving images. He is research associate and lecturer at the Academy of Art and Design (HGK), Basel.

Possession Trance: intense repetition of audio-visual stimuli

Ryan Jordan, School of Creative Media, City University of Hong Kong and Critical Media Lab, Basel, Switzerland

“The patterns appearing within the eye that I have described constantly bring back the memory of Chladni’s sound figures and especially the primary figures” - Jan Evangelista Purkinje

This paper is concerned with the repetition of highly synchronised, powerful, stroboscopic light and high volume, intense sound. This combination fuses sound and image together accelerating electronic music practice into a tangible domain of synchronised, powerful audio-visual stimuli noticeably affecting one's mental and physical bodily processes.

Stroboscopic lights ability to produce very strong flicker phenomena and hallucinations is well known and has been documented by a wealth of research by Purkinje (1832), Klüver

(1942), Walter (1953), Smythies (1956), Burroughs and Gysin (1978), Geiger (2003), amongst many others. The use of the stroboscopic light in combination with synchronised sound in artworks and musical performances has not been so well documented and generally tends to favour the visual.

The repetition of audio-visual stimuli via electronic means may have the potential to extend human physiological and cognitive experience beyond what was possible before. Upon reaching specific frequencies of repetition, very noticeable visual and auditory patterns begin to emerge from the system. These include typical psychedelic images forming within the body and mind, and upwards arpeggios forming inside the audio circuitry. A minor shift in

the frequency of the rate of the stroboscope causes the images to drastically morph and the sound to mutate into new rhythms and textures.

This paper also highlights the relationship between the sounds and images generated; how they reinforce one another through synchronisation, compliment and expand on one another through acceleration, and how they alter the perception of the environment in which they are experienced by directing ones attention inwards to the workings of the individuals body.

Ryan Jordan is an electronic noise artist whose work attempts to set out a potential framework for the exploration of often hidden processes and systems functioning in technology, human perceptual mechanisms and environmental phenomena in an attempt to bring them into the forefront of our conscious reality. His works often engage with hallucinatory experiences and have been described by others as ““ throbbing, ritualistic recreations of rave musik”, “Frankenstein-like webs of copper wire and rocks”, “mentally destabilising”, “mass hypnosis” and “simple, theatrical and utterly terrifying”.

He has performed, presented and run workshops at festivals, concerts and conferences in the UK, Europe, America and China.

He also runs NNNNN / noise=noise, an experimental noise research laboratory and live performance platform operating as an open place for people to experiment with electronic music and art. The aim of this project is to disseminate knowledge and to act as an informal, alternative and autonomous network enabling people to create and express themselves via technology and experimental audiovisual arts.

He is currently undertaking a PhD at the School of Creative Media, City University of Hong Kong and a Visiting Researcher at IXDM's Critical Media Lab, Basel.

Screening Two – Sunday 4:30pm / 6pm

Title	Composer	Duration /mins
Flags 3	Tim Howle	5:00
RAMI	Alfredo Ardia	8:00
Synthetic Electro Replicant	Dave Payling	9:15
Catch the Move	Dir. Ignacio Meneu; Comp. Ramón Giner	4:40
Abyss	Emmanouil Kanellos	3:45
AXIS MUNDI - X - 2014	Andrzej Jacek Bronikowski	15:00
Triptych Unfolding	Bret Battey	12:00

Flags 3

Music: Tim Howle, Video: Nick Cope.

Using visual techniques analogous to methods of electroacoustic composition, *Flags* builds on a series of collaborations between the two practitioners. The work contains several scenes of a row of prayer flags blowing in the wind on the side of a hill in Tibet. Musical phrases mirror the behaviour of the flags and also act as a sonic version of the visual landscape corresponding to distance and depth of field. Separate recordings were made at different locations. In front of the lens, the flags form a collective image. Ropes on which the flags are connected act as a timeless fundamental frequencies forming spatial 'chords'. The formal musical elements within the piece are inspired by Cornelius Cardew's *Autumn '60* for orchestra; improvisation is used in the creation of the musical phrases, sections of music have a limited indeterminate relationship with each other.

RAMI

Alfredo Ardia

the idea behind *rami* came during a study about beats phenomenon: an acoustic interference, produced by two or more sine waves with slightly different frequency, which results in a periodic amplitude modulation. looking at a naked tree I imagined it as a score where a set of frequency moving near and away, crossing each others, following the branch's shape and creating complex beats patterns. in *rami* the sound is created by a sonification process of shape and movements of the tree showed in the video component.

Synthetic Electro Replicant

Dave Payling

Synthetic Electro Replicant is a CGI animation which plays with synchronisation between image and sound. Most of the motion occurs over durations which are integer multiples of 0.2 seconds (0.2, 0.4, 0.8 etc). A shape can move from one point to another in 0.8 seconds for example. Some timings are occasionally offset ($0.8 \times 1.5 = 1.2$ sec) to create syncopation between image and music, which is sequenced at a fixed rate of 150 bpm. The intention is to discover how a rigid musical timing structure interacts with tightly synchronised imagery. All the visual forms are created with a video synthesis instrument which generates vector based geometric shapes or points. These can be replicated circularly

in space to form complex forms and dynamically changing geometries. Colour is used to enhance the visceral quality of the video and interacts with the abstract forms to create richly coloured imagery. Visual inspiration for this piece is taken from John Whitney's™ Matrix films and Wassily Kandinsky's™ discussion on the use of point and line in visual composition. Comments on the Soundtrack Inspired by trance and other dance music genres a fixed 4/4 timing structure and tempo is the foundation of the soundtrack. It is primarily a beat based composition but the rhythm is preceded with a more textural introduction. Initially the textural sonic elements accompany the video in a loose and complementary fashion. The 150 bpm tempo grid is gradually revealed as the instruments become tightly locked to the beat as the music progresses and the shapes respond in kind.

Catch the Move

Dir. Ignacio Meneu; Comp. Ramón Giner

The short film "Catch the Move" is a collective piece of art, created by nineteen artists. It consists of twenty-four individual pieces united by movement and music, which has been specially composed for this work. The original soundtrack is the necessary bond that leads the viewer through hypnotic images. The rapport between the drawings and the music gives meaning and shape to the whole piece.

AXIS MUNDI - X - 2014

Andrzej Jacek Bronikowski

Axis Mundi X is a multimedia project - expanded cinema - based on a multiscreening of animated films integrated with the presentation of large scale graphics treated as screens. The title and topic of the project are connected with the searching for and experiencing the archetypal symbolism of the Cosmos, where the screenings of animated pictures of "Light Wandering to the Centre" undergo cyclical circulation, radiation, explosion and transformation with static, vertical graphic compositions of a screening room interior. Finally in the finale - the animated archetypal images of Axis Mundi - meet in one central point, around which everything dramatically revolves and expands to draw to a halt and reach stillness. Exhibiting and deepening the transformations of the image of a circle, cross and star - as archaic and Neolithic symbols - is followed by a reference to the genesis of depiction of the Sun as an eight-pointed star, created of the vertical, the horizontal and two diagonal directions closed in a circle, interpenetrating with the sequences of structures of earth matter and cosmic space. The author refers to the Origins, which proves the eternal need to "evoke" and intensify the audio and visual impressions, based on the primeval aspect of "living time." In the project were used the most fundamental and archetypal abstract forms in motion, which in every time are able to alter the conditions of art, culture and convention, and direct the audience's attention towards the very Center of our unconditional existence-being. According to the director it is the very film medium and the art of animation which constitute a special and privileged place, where a broader and deeper conception of the Cosmos might be fully expressed. Modern multimedia art, based on multiscreening, through the use of the process of stop motion animation, has become a "vehicle" for transforming awareness - both the artist's and the audience's - by evoking multisensory experiences and intensifying the perception of micro - and macrocosm. The structure and visual symbolism of Axis Mundi X creates a vast context of meanings of the "Axis of the World", to become the myth of creation in the end, an attempt to experience and unite in the Center of the largeness of cosmic external spaces with internal psychic events presented in an animated film. One of characteristic features distinguishing animated films and projects - expanded cinema - of this kind is the fact that they refer mostly to the radical change in human perception - or more precisely - are a proof of the author's

personal metamorphosis. It is a reflection from an increasing knowledge that the external reality does not exist separate from our internal awareness.

The author dedicates the Axis Mundi X project to the memory of the director Jordan Belson's /1926-2011/ film works.

Triptych Unfolding

Bret Battey and Hugj Gudmundsson

The Reykjavik Center for Visual Music commissioned "Triptych Unfolding" from Guðmundsson and Battey for the opening concert of the 2014 RCVM - Punto y Raya Festival in Reykjavík. The starting point for the work was an agreement to seek a "spacious, excellent simplicity" in the materials and their development. Guðmundsson composed the music — for realtime computer processing of piano — based on initial animated visual sketches developed with Battey. Battey then redeveloped the visual part and created the necessary software to perform it live with the music. This allows the pianist, Guðmundsson (sound processing) and Battey to interact fluidly and spontaneously as chamber music performers.

Bret Battey (USA, 1967) creates electronic, acoustic, and multimedia concert works and installations. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's *Prix Ars Electronica*, France's *Bourges Concours International de Musique Electroacoustique*, Spain's *Punto y Raya Festival* and *MuVi4*, *Abstracta Cinema* of Rome, *Amsterdam Film eXperience* and the *Texas Fresh Minds Festival* for his sound and image compositions. He is a Reader with the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, UK.

Hugj Gudmundsson (Iceland, 1977) lives and works full-time as a composer in Copenhagen, Denmark. He has been nominated nine times for the Icelandic Music Awards and received the award in 2013 for his orchestra piece *Orkestur* and in 2008 for *Apocrypha*, for baroque ensemble and electronics. In January 2015 he received the most prestigious award given to Icelandic artists, the Optimism Award. In 2014 he received the very distinguished three-year grant from the Danish Government, awarded once a year to only one composer from each music genre.

Live Performances – Sunday 6:30pm / 8pm

Title	Artist	Duration
wellewellew	Ted Davis	15
The Augmented Tonoscope: selected works	Lewis Sykes (visualisations) - Steve Reich, J S Bach, Igor Stravinsky	17.5
ic2	Louise Harris	10
Possession Trance	Ryan Jordan	15

wellewellew

Ted Davis

Brief demo for an evolving work composed on custom a/v generating software, exploring oscillations, waveforms and portamento.

The Augmented Tonoscope: selected works

Lewis Sykes (visualisations) - Steve Reich, J S Bach, Igor Stravinsky

This live performance features works that are best described as 'music visualisations' - sequential examples of increasingly sophisticated 'visual performance systems' based on the 'Differential Dynamics' of pioneering, computer-aided, experimental animator John Whitney Sr.

Coded in the creative C++ toolkit openFrameworks they are driven in real-time - either by pitch tracking the audio of a recorded performance or via the pitch data from MIDI files transcribed from the original scores and then arranged in Ableton Live - but subsequently retuned to an alternate and more 'harmonically consonant' musical tuning via a custom-made micro-tuning device.

The first two works, *Stravinsky Rose* and *Whitney Triptych* - submitted as the research for my Practice as Research Ph.D. project, *The Augmented Tonoscope*, conferred in February 2015 - have been lightly refined for Sound/Image 2016. The third work, *Nagoya Marimbas*, a music visualisation of Steve Reich's 1994 composition, is a post-doctoral collaboration with Gravity Percussion Duo - recent graduates from the Royal Northern College of Music.

ic2

Louise Harris - University of Glasgow

ic2 is a live, audiovisual, beat-and-noise- based performance work. The intention is to create a symbiotic system, in which live decision-making by the performer impacts on both the audio and visual components of the work, but also in which both the audio and visual components can interact with one another, causing behaviours that are not directly controlled by the system performer. There is also an element of chaotic behaviour built into the system, causing unpredictable audio and visual outcomes.

Possession Trance

Ryan Jordan

The performance uses a combination of minerals, metals, electronic circuits, high powered stroboscopes, dense smoke, high volume noise and ritual incense in an attempt to create powerful, hallucinatory phenomena within the audience members aimed toward provoking a liberating, communal and shared experience.