SOUND/IMAGE
Festival 2022

Presented by:
SOUND/IMAGE Research Centre

18-20 November 2022
Stockwell Street Building,
University of Greenwich

Contents

Research Funded by:

Introduction

Welcome to the 2022 SOUND/IMAGE Festival.

We're absolutely delighted to welcome you all back here to Greenwich for our first in-person event in the last few years. This year's festival is the busiest ever, reflecting the overwhelming number of submissions received to our open call for works. 430 submissions from all over the world presented proposals for compositions, performances, installations, talks and screenings. Our reviewers worked tirelessly to evaluate and compile the submissions which have been curated for you this weekend.

Over the coming weekend we will host three Loudspeaker Orchestra concerts, two screenings, two live AV concerts, two workshops, four paper sessions and two keynotes - colliding worlds of sonic and audiovisual practice. But more than this, our event is a forum for exchange, collegiality and collaboration. A nexus point of art and artists, enabling them to come together, share and celebrate their work and their approach to practices and to build more resilient creative networks.

This year's event is supported by a grant from the Arts and Humanities Research Council (AHRC) which has expanded our centre's potential to explore and address key questions in sound and image practice establishing and fostering new trajectories of research while catalysing new insights in this area. SOUND/IMAGE has always been about the intersection of art and ideas, foregrounding enquiry into practices of making and contributions to this year's event carry on the tradition set out in our recent publication "Sound & Image: Aesthetics and Practices" which features contributions from twenty-four artists and thinkers who contributed to the first five years of the festival.

SOUND/IMAGE2022 would not have been possible without a large team of people: our reviewers, curators, technicians, administrators, student ambassadors and the tireless work of Dr Emma Margetson who's superhuman efforts have marshalled guests, delegates and colleagues to make this event a reality. Please do thank all of them when you see them this weekend.

Thank you to each of the composers, artists and researchers who's work features in the rich programme of this year's event, we're delighted to welcome you into our community of practice and look forward to future to be a part of this community.

Dr Andrew Knight-Hill
Associate Professor of Sound Design and Music Technology
Director of the SOUND/IMAGE Research Centre
AHRC Leadership Fellow – "Audiovisual Space: Recontextualising Sound-Image Media"

Our Review Committee:
Dr Angela McArthur, Dr Amit Patel, Dr Emma Margetson, Dr Andrew Knight-Hill, Jim Hobbs, Dr Richard Whitby, Ivano Pecorini, Mhiari Vari, David Waterworth, Prof Steve Kennedy, Dr Gabrielle Messeder.

Event Schedule

	Friday	Saturday	Sunday
10am		Coffee and Tea	Coffee and Tea
		Papers 1	Papers 3
11am			
12pm			
1pm			
		Keynote 1	Keynote 2
2pm			
		Papers 2	Papers 4
3pm			
4pm		Concert 2	Screenings 2
5pm			
		Screenings 1	Concert 5
6pm	Registration		
	Welcome + Exhibition Launch		
7pm		Concert 3	
	Concert 1		
8pm		Pizza + Wine	
9pm		Concert 4	

Installations will be running from Friday 18 – Sunday 20 November.
See the full schedule for detailed timings.

Programme

Day One: Friday 18 November 2022

6-6.30pm	**Registration**	**Entrance**
6.30-7.30pm	**Welcome and Exhibition Launch** Dr Andrew Hill, University of Greenwich	**Gallery**
7.30-9.30pm	**Concert 1**	**1ˢᵗ Floor Studio**
	THE GARDEN OF EARTHLY DELIGHTS ... a comic opera ... Trevor Wishart	

Day Two: Saturday 19 November 2022

10-10.30am	**Coffee and Tea**	**Entrance**
10.30am-12.30pm	**Papers 1**	**Lecture Theatre**
	Reiterate, rerun, repeat & reconstruct Jeremy Welsh & Michael Francis Duch **Beyond the Graphic Score: The Particlellophone, Scoring Particle Detector Event Displays** Suzie Shrubb **Stochasticism and Liminality: Over the Garden Sense** Luke Madams **Université de Montréal:** **Magic and suspended beliefs: a bodily experience through audiovisual performance** Pauline Patie **Bricolage Architecture: The Plasticity and Poly-Temporality of the Flicker** Mathieu Arsenault **Hydra: A 3D cinematic videomusic** Véro Marengère **The performer's role in audiovisual immersive experiences** Jérémie Martineau	
12.30-1.30pm	**Lunch Break** (lunch not provided)	

1.30-2.30pm	**Keynote 1**	**Lecture Theatre**
	Dialogue and Vocal Performances for Film Nina Hartstone	
2.30-3.45pm	**Papers 2**	**Lecture Theatre**
	The Animal Voice Within the Compositional Process Sarah Keirle **The Sonic Image: Sound, Speech, and Memory as Places out of Time** Jan Swinburne **Vulnerability and ways of protesting in mixed-media composition through audiovisual ambiguity** Sara Caneva	
3.45-4pm	**Afternoon Break**	**Entrance**
4-5pm	**Concert 2**	**1st Floor Studio**
	Efflux (2021) João Castro Pinto **Quantum** Enrico Dorigatti **Magnetosphere** Amanda Stuart **Our Ancient Woods** Sarah Keirle **Paysage** Jorge Ramos **Backstage Pass** Lidia Zielinska **Spent** Cameron Naylor	
5-5.30pm	**Evening Break**	
5.30-6.30pm	**Screenings 1**	**Lecture Theatre**
	Deconstruct Alessandro Russo **Hydra** Véro Marengère **The Anatomy of a Caress** Zacharias Wolfe and Andrew Zhou	

	tilting horizons, rising tidelines and landings of the plague Misha Myers **TO YOU FROM ME** Aleksei Martyniuk **Melancholy** Vera Ivanova **Nostophiliac AI** Phivos-Angelos Kollias **St. Mary** Ivano Pecorini **Hidden Architecture: Four Miniature Landscapes for Video and Sampled Instruments** Eduardo Loría **Xeno** Enrico Dorigatti	
6.30-7pm	**Evening Break**	
7-8pm	**Concert 3**	**1ˢᵗ Floor Studio**
	Qualia Panayiotis Kokoras **Elapses** Emma Margetson **Upon mountain ranges carved with a cluster of dusted roads the sight rests** Emanuele Costantini **Hunting Record Nerds** David Henckel **Through an Ocean of Storms** Andrew Knight-Hill and Bede Williams	
8-9pm	**Pizza and Wine**	**Entrance**
9-10.30pm	**Concert 4**	**TV Studio 2**
	The Tuning of the Fields Myriam Boucher **As Nature** KMRU **CSV (AV Set)** Chris Speed	

Day Three: Sunday 20 November 2022

10-10.30am	**Coffee and Tea**	**Entrance**
10.30am-12.30pm	**Papers 3**	**Lecture Theatre**
	The paradox of free improvisation; instrument de/reconstruction as a feminist practice. Maureen Wolloshin **Every note has two endings: composing correspondences between embodied sound and 'ensounded' bodies through movement as material** Elisabet Dijkstra **Audiovisual Spaces** Andrew Knight-Hill **Animated Sound** Mandy Toderian and Elliot Simpson **Limitless space in a limited amount of time – the IKO loudspeaker at Greenwich** Angela McArthur	
12.30-1.30pm	**Lunch Break** (lunch not provided)	
1.30-2.30pm	**Keynote 2**	**Lecture Theatre**
	Sound recording fieldcraft George Vlad	
2.30-3.45pm	**Papers 4**	**Lecture Theatre**
	"Untouched, Un-Mined, Unearthed": Sonic Encounters in the Peatlands Lara Weaver **Radio-scapes: Enhancing the Embodiment of Place Through Radiophonic Narrative & Soundscape Environments** Ella Kay **Dreams of Safety - an experimental video series** Richard Whitby	
3.45-4pm	**Afternoon Break**	
4-5pm	**Screenings 2**	**Lecture Theatre**
	Distractions, Horizons. Jérémie Martineau **Ephemeron: Cooking Music Algorithms** Phivos-Angelos Kollias	

	Levels and Perspectives #2: Ham Wall Windpump Joseph Hyde **Chaos and Awe** Mariam Gviniashvili **PERPETUAL BECOMING** Bill Kinder **H^{xy}/V^z = ø** Jim Hobbs **ROARY** David Leister & Andrew Knight-Hill	
5-5.30pm	**Evening Break**	
5.30-6.30pm	**Concert 5**	**TV Studio 2**
	Bricolage Architecture Mathieu Arsenault **Impromptu** tiainen.xyz **Hidden** Pauline Patie	
6.30pm	**Conference Close**	

Installations – Friday 18 – Sunday 20 November 2022*

Stephen Lawrence Gallery	
Composite Reflections Sean Russell Hallowell **vast and trunkless** Mhairi Vari **Surfacing** Rossella Schillaci **This is Rock Solid [We Labour We Labour We Labour]** Phill Wilson-Perkin **Cooking fields** Minato Sakamoto **Sixty Miniatures** Giacomo Fargion	Friday 6-8pm Saturday 11am-9pm Sunday 11am-5.30pm

Project Space	
a renewed commitment to life and decay, always Liam Dougherty **Internet Songlines** Jan Swinburne **Mirror for Recluses** Andrea Oliver Roberts **Ruins in reverse** Susana Gomez Larannaga	Friday 6-8pm Saturday 11am-9pm Sunday 11am-5.30pm
TV Studio	
Three Breaths in Empty Space Bret Battey	Friday 6-8pm Saturday 10am-9pm Sunday 10am-5.30pm
Photography Studio	
Sound of Shapes David Stolz, Leila Alavitabar	Friday 6.30-7.30pm Saturday 10am–1.30pm, 5-7pm Sunday 10am-1.30pm, 3-5.30pm
Heritage Gallery	
Expanded Art Forms - A Selection of Works in Progress from MA Digital Arts Yomi Adebayo Andreas Arany-Toth Nihal Bhunjun Diana Pinhao Inna Halasyova Maksym Poda Stergiani Siourtou Irtaza ali Syed	Saturday 12-3pm Sunday 12-3pm

*****The exhibition in the Stephen Lawrence Gallery and Project Space continues until 16 December.

Please find the gallery opening hours and access information on:
http://www.greenwichunigalleries.co.uk/sound-image-2022/

Featured Artists

George Vlad

George Vlad is an award-winning sound recordist, sound designer and composer based in the UK. He has worked on a variety of media, from AAA games to Hollywood films and from podcasts to TV series. George travels extensively to capture pristine nature and rare wildlife sound recordings. He organises and leads expeditions to remote parts of the world, from rainforests to deserts and from volcanoes to polar areas. Ecology and conservation play a big role in his work.
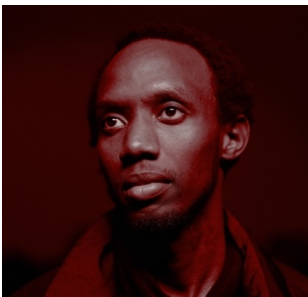
KMRU

It all changed in a one-year gap, when in late 2020, after releasing three great albums - one of them a double! Peel. KMRU cleared up any doubts regarding the loquacious talent and golden future expected of him. There are those who work and ponder too much on the pace of their artistic production; KMRU decided to explain most of his purposes in one go, carving out serious and definitive space on the list of essential authors in ambient music which we absolutely have to listen to today. A Berlin resident but with roots in Kenya, KMRU travels musically and intermittently between these two places, creating electronic music that flies over the Equator among territories of panoramic and limitless horizons. Pendular and oceanic music, sometimes celestial but falsely liturgic, almost always hypnotic, made to be impregnated in our body after it has finished. His work posits expanded listening cultures of sonic thoughts and sound practices, a proposition to consider and reflect on auditory cultures beyond the norms. He has earned international acclaim from his performances in far-flung locales as well as his profound releases.

Nina Hartstone

Nina Hartstone is a Supervising Sound Editor, who has worked in the film industry for over 25 years. She holds a BA (Hons) in Visual and Performed Arts from the University of Kent at Canterbury and in recent years, has been awarded the title of Honorary Doctor of Arts from Solent University, Southampton. Having started out as a trainee on low budget films in the cutting rooms at Pinewood Studios, she worked her way up through the sound editorial ranks to the role of Supervisor. She gained a lot of knowledge about the sound editorial process whilst working as the key Sound Assistant on many high budget Hollywood features.

Having reached the top level in her craft, she is passionate about nurturing the next generation of sound creatives, with a particular focus on encouraging diversity in this area of film production through equal representation. Nina dedicates a lot of her spare time to teaching and has participated in industry panels and given presentations at film festivals and educational establishments around the world, including the Santa Barbara International Film Festival, NAB in Las Vegas and the the National Film and Television School in the UK. With credits including 'Gravity', 'Enola Holmes' and 'Moonage Daydream', she has worked alongside leading industry professionals to develop and implement innovative ways of recording, creating and editing sound for film.

Always pushing the boundaries of convention, she is driven by a desire to design sound for film which fully immerses the viewer in the story and the cinematic world. She particularly enjoys working with actors and directors in ADR sessions to maintain authenticity in their performances and seek out opportunities to add detail and nuance, intensifying the connection with their characters. The skills gained in these roles have propelled Nina into the genre of musical films and her work with vocal performances. In 2019, this work was recognised with Oscar, BAFTA, AMPS and MPSE award wins for sound editing on the film 'Bohemian Rhapsody'. Nina has recently completed work on the soon to be released 'Enola Holmes 2' and the highly anticipated Whitney Houston biopic, 'I Wanna Dance With Somebody'.

Trevor Wishart
(b 1946) Composer/performer from the North of England specialising in sound metamorphosis, and constructing the software to make it possible (Sound Loom / CDP). He has lived and worked as composer-in-residence in Australia, Canada, Germany, Holland, Sweden, Mexico and the USA.

He creates music with his own voice, for professional groups, or in imaginary worlds conjured up in the studio. He is also the principle developer of music processing software for the Composer's Desktop Project. His aesthetic and technical ideas are described in the books On Sonic Art, Audible Design and Sound Composition.

In 2008 he was awarded the international Giga-Herz Grand prize for his life's work, and in 2018 the British Association of Songwriters, Composers and Authors (BASCA) Award for Innovation.

For further information consult www.trevorwishart.co.uk.

Papers

Paper One
(Saturday, 10.30am – 12.30pm)

Reiterate, rerun, repeat & reconstruct
Jeremy Welsh & Michael Francis Duch

"Reiterate, rerun, repeat & reconstruct" is a further development of an online exposition published in the Vis Journal of Artistic Research, vol 5, 2021. https://www.en.visjournal.nu/reiterate-rerun-repeat/

The processes of repetition and reiteration run through the collaborative projects made by Welsh and Duch since 2016, including video concerts of works by composers including Cage, Oleveiros, Hanne Darboven and Michael Pisaro, as well as our own original works. The most recent project is Reconstruction V, shadows of machines, composed especially for Welsh and Duch by Norwegian composer & cellist Lene Grenager. It is a work for recorded sound, live double bass and digital video projection, and was premiered in January 2022. The composition is based on sound and video recordings of machinery from textile industries. The original audio-visual material has been processed and combined with sampled sounds of bass to produce an audio-visual bed for the live performance of the score for double bass. The work exists both as a piece for live concert, and as an audio-visual installation for video projection with stereo sound. In this talk we will discuss our working methods in relation to the concepts embedded in the title, relating these to important references within contemporary music and moving image art. Extracts from several works will be included in the presentation. Please see the link above for a more detailed account of our research.

Beyond the Graphic Score: The Particlellophone, Scoring Particle Detector Event Displays
Suzie Shrubb

My research and practice as a composer focuses on the interrelationships between particles physics and music, since both are durational, vibrational, have organising principles and emerge from a social ,cultural or other field context. Viewed through this lens, the instruments of particle physics, such as detectors and accelerators are a class of musical instrument which I call the Particlellophone. My current online composer residency at Fermilab has focused on neutrino physics, specifically MicroBooNE which uses a Liquid Argon Time Projection Chamber to take it's measurements. This experiment produces stunning event displays and other visual images: https://microboone-exp.fnal.gov/public/approved_plots/Event_Displays.html.

These gorgeous images show the energy deposition and trajectory of particles as they move through the detector. My area of focus is to enquire into and discover what music emerges when we understand and read these images as though they are scores. My talk, illustrated with images, sounds and music will outline the technology and data

shown in these event displays before going into detail to demonstrate the various ways and methods I and my collaborating physicists have realised to score these images, translating them into sound and music. The talk will include the pieces that have emerged through sound recordings of extracts and explore how the music of the atoms offers us novel harmonic, rhythmic, formal and narrative structures as well as novel performance directions. The process is collaborative with physicists and Fermilab and they will be present in my talk through video slides.

Stochasticism and Liminality: Over the Garden Sense
Luke Madams

As a postgraduate composition student I conducted research on the stochastic techniques of Iannis Xenakis, French Spectral music, and the burgeoning academic topic of liminality. After writing a paper reframing one of Tristan Murail's largest works, Gondwana, as a work of liminality, I employed all of the research and techniques I had gathered to compose a piece in Max/MSP that transformed acoustic field recordings into a synthetic sound mass by smooth, imperceptible steps (https://www.lukemadams.co.uk/the-machinery-2020).

The aim was to create an uncanny listener experience in which the precise point at which the threshold between different sound states indefinable, yet the threshold is, nevertheless, traversed at some point. For my next piece, In From the Cold, I am attempting to extend a single instance of this threshold-crossing across the span of an entire piece. I have considered and compared various scholarly attempts at establishing criteria for 'music' in order to create a chaotic sound mass that could, convincingly, be described as 'amusical'—that is to say, to ensure that as few of the features the human brain grasps at in order to find 'music' in sound are present in it as possible. I will then set a number of processes in place that gradually introduce 'musical' features to it.

My paper will share some of examples of the processes I have devised so far in the research and composition stages. Demonstrating how standard deviation can be used and manipulated to introduce periodicity to a sound that is, for all musical purposes, random and unorganised in a clandestine manner, for example, or how harmony can emerge from a sound through manipulation of its spectral content, will provide the audience with the experience I am attempting to bequeath on a small scale. As my research is speculative at this stage, it will also allow me to gauge listener reactions, gain feedback, and judge the effectiveness of each technique.

Liminality is a burgeoning area of scholarly interest. My research will be of interest to other artists with an interest in acousmatic composition and may well allow for cross-pollination with visual artists present.

Université de Montréal:
Magic and suspended beliefs: a bodily experience through audiovisual performance
Pauline Patie

Like magicians, musicians have the particularity to provoke emotions. Stupefaction, anguish, vertigo, wonder, euphoria, manifest themselves in the writing process that is

established in time and in duration. It's under a narrative paradigm that poetic elements can unfold in a precise way to finally meet the culmination of a story. In other words, narrative is part to the process of the magic trick, the musical composition, or the audiovisual work. Moreover, the audience perception is involved into this narrative during the creative process and in its execution.

Magicians and musicians create another world, a parallel reality, in which we can choose to immerse ourselves. The emotions that arise in this space therefore involve an experience different from the one we know in our own relationship to the world and its physical laws. Forces causing the illusion of speed, gravity or weightlessness, relativity, or the invisibility of objects on our bodies. Taking into consideration some functional principles in the magic trick could clarify the understanding of what leads a viewer to immerse himself in a state of immersion.

Bricolage Architecture: The Plasticity and Poly-Temporality of the Flicker
Mathieu Arsenault

Bricolage Architecture is a work in progress A/V performance that combines stop motion animation and live electronic music. Its minimal geometric abstractions are crafted and edited by hand in a way to imitate early computer generated images. In a similar manner, its sounds are made of carefully assembled loops of my own voice to be transformed and reorganized using various electronic instruments. This collision of the handmade and systematic amplifies the imperfections of the human gesture behind both the sounds and images of the performance, thus sharing the intimacy of its creative process with the audience.

In the making of this work, I came to view the flicker not only as the subject of it, but also as its raw material. When pushed to the limits of perception, every slight change of ratio creates a large spectrum of textures that lends a unique plasticity to the flicker. This plasticity can be shaped or modeled like any other material. However, what makes the flicker stand out from other materials is its inherent temporality. Playing with the ratio of a flicker not only changes its texture, but also its rhythm. In this short presentation I will show examples of how the variation of speed and ratio of a flicker can affect its perceived texture and rhythm. I will also show how the intertwining of flickering movements can create the illusion of layering and allows the overlap of the fast and the slow.

Hydra: A 3D cinematic videomusic
Véro Marengère

In the last decade an increasing number of audiovisual artists and video artists are exploring tools and techniques that allow them to create three dimensional environments. The explanation for this trend is largely curiosity, the need of developing new tools and the outburst of the videogame industry, thus leading to a larger community of self though artist and skill sharing platforms. As an audiovisual artist and an emerging videographer, my research-creation project *Hydra* is part of this larger movement of artists who reappropriate tools formerly intended for the video game industry. *Hydra* is a short film made with musical programming and 3D visual processes. Created in spring 2022 under the supervision of Myriam Boucher and inspired by the

contemporary practices of videomusic, augmented reality (AR) and video installation, *Hydra* addresses several questions related to this new aesthetic : How to create a plausible environment within such digital tools? How to suggest an aesthetic that doesn't fall into the video game aesthetic? How to create a sense of flow and cinematic experience between images if they rely on hard edge 3D models? By using tools and techniques such as Blender, HDRI photography, sound granulation, musical programming, Lidar technology and various methods of image fusion and movement, I created a virtual naturalist space in which the viewer can gently explore a floral environment in constant change. Between a videomusic and a short film, *Hydra* proposes a contemplative way of manipulating 3D objects in a cinematic manner, which enables it to express ideas related to ecosophy and solastalgia in a very contemporary style.

The performer's role in audiovisual immersive experiences
Jérémie Martineau

Immersion can be defined as being completely involved into something (Cambridge University Press, n.d.) or as a state where the mind and body are fully immerged in an environment where everything that can be heard, seen and sensed matters. Therefore, in the musical experience, immersion is achieved not only by what is seen and heard, but also by the performer's embodiment, the physical space as well as the mental space of every participant. I will explore how meditative practices can help performers access immersion and how a deep connection between them and the audience can enhance the immersive feeling. *Weekly Meditations*, a 7-piece cycle, was constructed from the exercise of mindfulness, which constitutes its poietic. The dynamics of concentration of the performer is the very purpose of the piece, their mindfulness being the object studied. It is an experience that fits into a way of life, where the objective is not to be a vector of sound, but to work intimately and regularly on yourself and your relationship to the musical experience.

Paper Two
(Saturday, 2.30 – 3.45pm)

The Animal Voice Within the Compositional Process
Sarah Keirle

An emotional bond with nature, also known as nature connection, is important for both human wellbeing and encouraging nature-friendly behaviours. Most nature connection campaigns are focused on visuals, but audio recordings of nature have become more widely used as a tool for nature connection, mostly within soundscape composition and dissemination.

This talk will explore the acousmatic and interactive works that form my current research topic; combining animal recordings with electroacoustic compositional techniques to create new sonic means for nature connection and conservation awareness. The sound material used in these works derives solely from field recordings of animal vocalisations, movement sounds, and other natural recordings, taken at

various conservation facilities and nature reserves in the UK. Electroacoustic music's capacity for transmodal linking—connecting to other senses during a sonic experience—makes it the perfect medium to create emotional bonds, as engagement through the senses is a key pathway to nature connection.

The Sonic Image: Sound, Speech, and Memory as Places out of Time
Jan Swinburne

My intermedia artistic practice combines images, sculpture, and experimental moving image art in two streams: Gallery oriented exhibitions, and time based cinematic forms. My thematic focus revolves around words, language as landscape, degenerated and regenerated images and sounds.

The object of a paper on this theme is to impart these underlying associations that depart from the unhindered visual experience. The first notable aspect of translating waveforms through 3D algorithmic applications is the tendency to be rendered as geomorphic forms. With this complexity manifested, I was lead to reflect on a number of ideas that are deeply layered within the work. Paralanguage: The sonic object's function is to engage in paralanguage through its sensory qualities within visible form and within silence. Exploring different paths of intellectual access has been a longstanding interest as an artist within the disability community. Language and Land: The geomorphic forms of the materialized sonic image offer reflections, perhaps even engrams, of the influences of landforms on sonority, speech, and memory. These become a simulacrum of places out of time via our collective memories of patterns that we see in nature. If Aboriginal-Australian songlines were devoid of lyrical narrative, then might these geomorphic waveforms allude to what is left of the sonic-visual-visceral experience? Voicelessness: The memorial aspect of the silenced sonic-image brings into question the idea of voicelessness in both the phonetic sense as well as a symbolic sense of the question of linguistic power. This theme addresses alternate access to language, sound and non lexical equivalencies of expressive communication. The use of single word sound sources questions the influence of somewhat literally shaping the environment and the reverse.   Sensory Integration: While clinical synesthesia is rare, our relationship to the imaging of the experience is probably quite common. When the visual subject is audio and/or audio is visualized or made to create a visceral sensation, there is an opportunity to reengage neglected senses and explore deeper connections their presence and absence.

Vulnerability and ways of protesting in mixed-media composition through audiovisual ambiguity
Sara Caneva

This paper discusses the role of displacement of instrumental and electronic sound sources in shaping a musical composition that portrays violence and vulnerability. In particular, it proposes a musical translation of the perceptive equivocation arising from demonstrations by examining my composition for partly-hidden amplified ensemble and stereo track Those who have the right to yell - won't (2021). The piece was commissioned and premiered by the Eutopia Ensemble (IT) on the 20th anniversary of the G8 2001 in Genova. My reading of the theme of the protest addresses the unbalanced loudness and persistence of specific sonic ideas against others, their

development (or lack thereof) and orchestration. This contrast is physically emphasised through a precise stage setting that prevents the audience from locating the instrumentalists during the concert. The ensemble on stage is partitioned into two uneven subsets (1+3): one forward (the Flute player with the loudspeakers), representing a leader dissenter and epitomising the most vulnerable position, and one behind a wide opaque curtain or screen (Violin, Cello and Double Bass). As a result, the audience can only see the player in front of the curtain during the performance and will construct a cognitive experience of the piece based on what is visible in real-time. It might be assumed that the setup only includes the Flute and electronics. The presence of the three hidden players is disclosed at the end of the concert. That challenges the audience's previous assumptions about the music and context and activates a secondary narrative in the brain based on the new revelation.   This thread of artistic research aims to develop self- social- and environmental awareness by involving, excluding or problematising visual contents and their links with the listening. From the perspective of normal-sighted people, visual components can inform and modify the listening experience at any moment. Conversely, it is proved that vision removal subverts the listeners' expectations about music and reality. Therefore, I advance the hypothesis that the perceptual ambiguity of audiovisual illusion can stand as a parameter for managing musical structures while unlocking collective and subjective sociocultural questions.

Paper Three
(Sunday, 10.30am – 12.30pm)

The paradox of free improvisation; instrument de/reconstruction as a feminist practice.
Maureen Wolloshin

This paper asks what role the pursuit of instrumental virtuosity has had in the development and sustenance of British free improvisation as a patriarchal stronghold, a music imagined to be free from any constraint. Are the instruments themselves contributing to this? And if this is so, might we wish to de/reconstruct these instruments to better suit our female sonic imaginings. Might this help to feminist free improvisation? I take as a starting point the writings of Hannah Reardon-Smith (2020) whose use of the word feminist as a verb I employ.

Until recently, women have been largely absent as performers in the British free improvising community. Contemporary British free improvisation can be a feminist practice in which instrument de/reconstruction can create a paradigm shift in the nature and interplay of the sonic lines produced. In so doing this may disrupt the traditional masculinity of the improvising community itself.

A preoccupation with the creation of a new sound world and the pursuit of technical virtuosity on instruments designed for male bodies lay at the heart of late twentieth century British free improvisation. These, together with the strong spirit of community among the male musicians of the time, may have compounded the challenges women improvisors faced in seeking agency and visibility in the rehearsal room and on the stage.

The female form was an unwelcome distraction on free improvising stages. It distracted the largely male audiences from the central logos being expressed through technically virtuosic improvisation, which they sought to revere. Combined, these factors worked as male garrisons to prevent participation by women in free improvisation. This continues, though moves to reconstruct the instruments used, and recanon and unhierarch the existing canon are having an effect.

The development of a new 'glissoboe' and 'skin' 'cello, together with the transformation of technique on these instruments are presented as examples of instrument reimagining by female improvisors. These extend and adapt the sonic worlds available to their performers, disrupting and reshaping existing improvisational tropes.

Every note has two endings: composing correspondences between embodied sound and 'ensounded' bodies through movement as material
Elisabet Dijkstra

'Correspondences' is a term that encapsulates my current compositional practice, in which I explore the analogies music shares with other branches of being, and seek to question the idea that sound is purely auditory. It is often cited that hearing seems to be dominated by vision – we 'fumble in the dark and instinctively turn to look at the sources of sounds' (Nudds and Casey O'Callaghan, 2009). A recent shift in attention to other sensory modalities has signalled a departure from the hegemony of vision as the representative paradigm for attending to perception, advancing us closer to the idea that the senses function in close cooperation. Although these developments have had interdisciplinary impacts in many of the arts, I propose that attempts to unsettle the orthodox distinction between the senses is an underexplored area in contemporary composition. In this paper I will discuss the idea of movement as material in a compositional practice, and the aesthetic consequences of a deliberate ambiguity between sound and movement. I will consider the idea that an awareness of physical movement without sound can be experienced aurally, and explore how this might influence our conception of the musical. This will be done in relation to various musical examples, including some of my own works that explore the correspondences between the sonic and the visual. The pieces I discuss engage with the concept of movement as material, and encourage an ambiguity between vision and hearing, thus foregrounding the body through its imaginative engagement and physical interaction with the sound. This research is framed by the Heideggerian view of auditory perception as involving multi-sensory events. I adopt the view of sounds as neither mental or material, but as a medium, and the senses as infusions of the medium, which is always in flux, through which we move and exist (Ingold). That is, just as the living body embodies sound, the body becomes 'ensounded'.

Audiovisual Space: Recontextualising Sound-Image Media
Andrew Knight-Hill

The spatial turn, which swept the wider humanities, has not significantly contributed to inform our understandings of sound and image relationships. Bringing together spatial approaches from critical theory and applying these to the re-evaluation of established concepts within electroacoustic music and audiovisual composition, this talk seeks to build a novel framework for conceiving of sound and image media

spatially. The goal is to negate readings of sound & image media as oppositional strands which entwine themselves around one another, and instead position them – within critical discourse – as complementary dimensions of a unified audiovisual space.

Standard readings of audiovisual media are almost ubiquitous in applying temporal conceptions, but these conventional readings act to negate the physical material of the work, striate the continuous flow of experience into abstract points of synchronisation and afford, therefore, distanced observations of the sounds and images engaged. Spatial interpretations offer new opportunities to understand and critically engage with audiovisual media as affective, embodied and material.

The perspectives within this research have potential to be applied to a wide range of sound & image media: from experimental audiovisual film and VR experiences, to sound design and narrative film soundtracks; benefitting not only academics and students, but also creative industry practitioners seeking new terminologies and frameworks with which they can contextualise and develop their practices. Audiovisual space positions potentiality and anticipation to replace notions of dissonance and counterpoint, enabling the reframing of terminologies from electroacoustic music such as gesture and texture in light of their common spatial properties.

Applying practice research perspectives and phenomenological analyses of the author's creative works *GONG* (2019), *VOID* (2019), *Roary* (2022) and *Through an Ocean of Storms* (2022), along with perspectives from embodied cognition, spatial approaches are demonstrated to embrace materiality, subjectivity, and embodied experience as fundamental elements within our understandings the audiovisual.

Animated Sound
Mandy Toderian and Elliot Simpson

We will describe two approaches to the generation of musical material through interfaces and techniques used in digital animation. Through discussion of these contrasting approaches we address questions of embodiment of visual representations in physical space and action, incorporation of corporeal elements in composition, and relation between sound, body, and digitalized image. A first version was created for live performance by an ensemble of amateur musicians. F-curves used to control the multi-dimensional parametric morphology of a character's movements are displayed in real time to the performers as open score material, either as a pre-generated video file or with the animator participating as a live performer. The composition asks interpreters to become aware of nonconscious physical movements, used by animators to imbue unrealistic objects with the illusion of life, by using them as cues for sound events. Each interpreter must produce their sounds following these natural rhythms in their own bodies, and in accordance with a parametrical intensity defined by the corresponding f-curve. A second version emerged from experiments with live feedback of an instrumentalist's movements into this score generation process. Attempts at real-time animation of multiple simultaneous movements proved unwieldy for the animation medium; a compromise between real-time capture/feedback and the animation medium was achieved through a string of single parameter captures fed back to the performer as score material. In this version a guitarist begins by sitting and

looking at a screen while the animator observes and animates a single parameter of their movements. When the predetermined duration passes, the play head returns to the beginning of the timeline and the interpreter performs the keyframe points created during the previous animation process. As the points are performed, the animator moves on to capturing the next action. To bypass the additional step of transcription of keyframe points into music notation, the pitches are read directly from the f-curve graph of the software interface, with the y-axis indicating twelve frets, and the curves referring to strings of the guitar This creates a field of pitches in tablature for immediate performance during the generation of the piece, further transcription after the fact, or re-translation back into a visual medium.

Limitless space in a limited amount of time – the IKO loudspeaker at Greenwich
Angela McArthur

This talk will present an overview of the range of research currently being undertaken by members of the SOUND/IMAGE research centre at the University of Greenwich, using the IKO loudspeaker. The possibilities for the IKO abound. Making this highly specialised instrument accessible is a core part of Centre's ethos.

Someone once described the IKO as a mirror. Whichever creative mind meets the IKO, their sense of possibility will more reflect their own imagination than the – currently undetermined range of – affordances of the IKO. We have certainly found this to be the case.

Paper Four
(Sunday, 2.30 – 3.45pm)

"Untouched, Un-Mined, Unearthed": Sonic Encounters in the Peatlands
Lara Weaver

Quiet and undisturbed though they may seem at the ground level, the marshy bogs of peatland landscapes reveal a vitality of sonic activity beneath the surface. Listening through hydrophones, the subtle sinking of peat becomes sonorous groans, crackling and squeaking as the peat creaks, slides and compresses under my weight; the gentle squelch of the peat pools transforms into an abundant sound world of popping, bubbling, and fizzing. The ways in which my movements echo through the peat return in strange and surprising ways, often extending far beyond initial impact.

This paper takes as case studies my sonic explorations in the Northern Irish peatlands to explore how sound inaugurates ecological interconnection: bringing distant, unfamiliar, unseen worlds to the forefront of experience. Through relational ontologies, embodiment, and sonic mediation, I propose that sensory knowledge-making blurs the edge between perceiver and perceived, effecting the deepening of relations (affective, visceral, sympathetic) with the environment and making us key actors in the resonating field. I explore how sound may induce an increased awareness of material consequences: sound not solely as touch itself, but as indicator of touch. By crafting spatial audio experiences focussing on this haptic interaction of human and landscape, I seek to activate a hyper-sensitivity to the smallest of actions — amplifying webs of

reaction, the fragility of the sound world, and the inseperability of our fate and that of the peatlands.

Given that it is not feasible to bring audiences to the peatlands in-situ, I then consider touch and intensely relational listening through the untouched, the inaccessible, and the necessarily left-alone. As a non-invasive way of 'touching at a distance' (Schafer, 1994), sound engenders tactile interaction with environments without the need for physical touch — a quality that raises interesting possibilities when seeking to stimulate an intimate engagement with fragile, remote, or difficult-to-access environments. The paper concludes by raising broader questions of human intervention, recognising the value of both situated, caring, 'on-the-ground' methodologies and speculative imaginations. As Koroleva asks: "Can we love the unloved others enough to leave them untouched, un-mined, un-unearthed?" (2020).

Radio-scapes: Enhancing the Embodiment of Place Through Radiophonic Narrative & Soundscape Environments
Ella Kay

This presentation explores the possibilities of composing with voice as the radiophonic role of narrator, combined with soundscape environments for enhancing an embodiment of a subjective space. It will discuss compositional methodologies that are influenced by methods and concepts such as storytelling, scene-setting, and immersion. Problem areas are also discussed, such as language barriers, the context of the narrator, and the counterintuitive role of humans in recording and presenting a place so affected by human presence.

By recording the sound of a place, we are creating a separation from its environment. This research seeks to discover a way to reconnect audiences with the places they hear without being present. To support this, a descriptive narrative in the form of a 'radio voice' can be recorded in a studio or live on-site which can present an informative documentary angle on the space presented. Through a narrative style concerned with listener participation, this disembodied voice can be used to address audiences, as if an omnipotent presenter, to suggest observations on the concepts and places described, and encourage listeners to create their own mental images of place.

To enhance the formation of such bonds, the 'radio voice' can be heard in tandem with recorded soundscape environments that can be 'embellished' using sound manipulation. The intention of this practice is to emphasise specific content of the space, to which the composer may wish to draw attention. These embellished soundscapes may still resemble the original sound of the place, but such manipulations of space aim to influence the listener in the act of spatial exploration, allowing for new connections to be formed with the nuances of the place presented. To generate a deeper sense of meaning to inaccessible places, imaginal soundscapes can be constructed through mimetic behaviours and contexts. Such soundscapes can be formed through an aural-mimetic continuum (Fischman, 2008) that morphs between place and non-place (Kim, 2010), utilising an audience's understanding of realism.

This presentation is substantiated by my work, Prints Considered, which explores the use of soundscape environments combined with narration to enhance an audience's

acoustic ecological understanding of different spaces, and how human agency plays a role in their degradation.

Dreams of Safety – an experimental video series
Richard Whitby

Are there more sustainable, adaptable way to make international and collaborative experimental video projects that engage multiple participants in meaningful exchanges? This talk will report on the making of an online video series called 'Dreams of Safety', of which 3 pilot episodes have been completed. I will present methods, results and plans for the future.

I am looking for modes of production that allow a greater range of experiences to be present within video artworks, without travel and large budgets – and for a mode of online dissemination that makes sense for that mode of working. With a grounding in experimental filmmaking, this project also draws on podcasting and Youtuber practices. Online projects like Tone Glow have made significant shifts during the Covid years; I am not convinced visual art has kept pace.

The starting point for the videos is a quote from Nicholas Spice, who wrote in 2020 that 'Covid 19 has broken out of the ghetto, that place where other people die [...] if the capitalist system is to survive, we shall need to go back to our dream of safety, and fast'. What are these 'dreams of safety', to which some of us would return? Who is the 'we' that the author refers to here? If we are going to embrace a new reality, as the climate crisis dictates, we must grasp what the old safety was like, even if it was only an illusion. So far I have interviewed a flight attendant based in East Asia and a former employee of Madame Tussauds, Delhi, and used their words to build an audio visual context for our conversations.

My aim is to work out a way to make experimental videos with other people, as well as about them; interviewing people across the world using simple, cheap and less environmentally impactful methods of online video capture. The intention is for this to grow over time, through speaking to people with vastly different experiences of the Covid 19 pandemic but also other breaks in day-to-day realities. The results should benefit the participants, giving them a chance to reflect on their own experiences and prepare for future challenges, and also other video artists, potentially offering an altered mode of practice.

Keynotes

Keynote 1
(Saturday, 1.30-2.30pm)

Dialogue and Vocal Performances for Film
Nina Hartstone

In this talk, we will explore the techniques used for recording and editing dialogue and vocal performances for film. The human voice is a versatile and emotive instrument and is one of the most familiar sounds in our auditory world. As such, our brains are highly tuned to identifying any kind of synthetic manipulation to speech patterns or inauthentic performances. As a Supervising Sound Editor in feature film, specialising in the realm of dialogue and ADR, I have spent close to 30 years working with voice and performance to maintain the suspension of disbelief and deliver authentic and affecting performances to film narratives, enabling the viewer to fully immerse themselves in the storytelling of every piece. All great sound, whether using the voice or other objects or spaces, starts with the perfect recording! We will look at different ways to record the voice, matching to visuals, vocals for music and using voice work as vocal effects. Editing voice performances for film requires precision and technique, as well as an awareness and understanding of narrative, character and emotional development. It requires skills in many different disciplines beyond proficiencies in sound recording and editing. As the backbone of most films, my work with dialogue often sees me jump between different roles: performance, direction, scriptwriting, film editing, even into the realms of psychology... as well as the crucial aspect of understanding and supporting the overall arc of the story. We will discuss all these elements in this talk – from the technical aspects of sound recording and editing, to the creative challenges of collaboration, performance and storytelling.

Keynote 2
(Sunday, 1.30 – 2.30pm)

Sound recording fieldcraft
George Vlad

Have you ever wondered where sounds you hear in media come from? George Vlad has recorded for numerous video games, films, podcasts, TV series and more. Join him as he discusses his work capturing pristine nature and rare wildlife sounds in rainforests, deserts, polar regions, at sea, around volcanoes or underwater. He will describe practical aspects of working in the field, keeping yourself and your equipment alive, managing data, remaining sane on sound recording expeditions.

Concerts

Concert 1
(Friday, 7.30–9.30pm)

THE GARDEN OF EARTHLY DELIGHTS   **Trevor Wishart**
... a comic opera ...

Overview

LIMBO

We, at Going *Forward Together* (GFT) ®, are working tirelessly on your behalf.

Libretto : Martin Riley

THE VAGRANAUT'S CROSSING

Traffic Incident Report : Surveillance cameras report a suspicious individual shouting at traffic on the Main Highway. Please investigate.

Libretto : Martin Riley

THE ORACLE

Abstract : Recent advances in psychometric game theory and algebraic hand-waving have converged in the promising new field of Artificial Wisdom. Our newly developed interface, Oracle-2, is currently in the testing stage.

Libretto : Trevor Wishart

THE MISSION

Mission Statement :   GFT ® announce a rigorous selection process for The Mission. We expect to have a highly qualified team assembled by the time the escape vehicle is launch-ready.

Libretto : Martin Riley

THE RALLY

Press Release : We are proud to present another Great Leader© who, as is customary, will solve all your problems – in return for unwavering loyalty.

THE FOREST PATH

Recommended Route : Cross the stile and follow the path that enters the wood. After a short ascent, cross a stream. Continue through trees into open country until the summit is reached.

Libretto: Katrina Porteous

THE NEGOTIATIONS

From our Foreign Correspondent: Intense negotiations are continuing over matters of mutual concern. We are unable to throw any light on the progress of these talks.

Official Guide

LIMBO

"Thank you for calling. You have reached G.F.T. – Going Forward Together. We are experiencing a high volume of calls just now but you can speak to Naomi, our on-line avatar, at any time …"

"Thank you for calling. You are now two thousand, one hundred and sixth in the queue. Your call is important to us and a representative will be available to speak to you just as soon as one becomes available …"

"Thank you for holding. Did you know that G.F.T. have the highest on-line approval rating for Govtech agencies in this quarter year. To register your feedback …"

THE VAGRANAUT'S CROSSING (1)

… *" When the Green Light flashes it is safe to go "* …

"Just been freed, me! …"   "Bad stitch! No time! Gotta be there by two …"
"Fuckin' pressure gets to you .."   "Alarm lights! No room in the bus! …"
"… …"

THE ORACLE (1)
"Augury 3 : Finite-element sorcery reveals that sample-wise hopelessness may give way to price-inelastic tranquillity."
"Augury 4 : ……"

THE MISSION (1) – Department of Personnel Assessment

"CCTV recording on. Safeguarding level Yellow-Beta. All staff retina-checked for your security..."

> "Form spoiled, questions ignored. Unpaid student debt. Shifty eyes. Slurred voice. Next!"

> "Stubborn and opinionated – unresponsive to authority. No gene-test certificate. Next!"

> "Home library questionnaire reveals traces of Socrates. Ethical score rated Retro. Next!"

"Bad breath and serious tooth decay. Short sleeved Hawaiian shirt. Keeps a hamster. Next!"

"....."

Those selected for Stage 2, please ... await further instructions

THE RALLY (1)
"Hear and heed the words that we, not me, we have to say......."
"Take your country back! ......" "Our country. Our borders .... Our military ...."
"We are The Movement of The Future."

THE FOREST PATH (1)
"We'll lowp the dyke at Biteabout.
At Seldom Seen an' Sundaysight;
Ye'll nivvor say Noo at Sillywrae steed
Or Goodwife Hot.
...."

THE NEGOTIATIONS (1)
"KaramaraRa, Karamalata.   Che! Ma! Na!
AramanamanaRa, Kararamumala...   Che! Ma! Na! Che! Ma! Naaaaaaaaaaa !! ...."

THE MISSION (2)   – Judgement Time
"...CCTV recording on. Safeguarding level Orange-Beta. All staff retina-checked for your security..."
      "Welcome, welcome everyone, one and all, to Test Two Time!!"
      "We'll put the Fabulous Forty through their paces!"
      "..................
      "It's Judgement Time!!"
      "..................
      "And the lift! Such an aetherial experience!"
      "That's the way to do weightless!"
      " ....
      "Leaving Donetta, Shirley, Shafiq, Nikola, ... You Made It!!"
"...Congratulations ... those who have not been selected will qualify for end-of-life enhancing experiences .... Those who have been selected please remain seated and await further instructions"

THE VAGRANAUT'S CROSSING (2)
.... "When the Green Light flashes it is safe to go" ...
"Do you read me?
Life's a bitch. Done my time, paid my dues!
Pain! Pressure ...
Alarm lights now all continuous!
...."

THE ORACLE (2)
"Augury 69 : Cerebro-spinal, a posteriori inference reveals a landscape of
          ecstatically-graceful, choreographed suffering."
"Augury 70 : ......"

THE FOREST PATH (2)
"The bracken, the steyn an' white thrussel-seed:
Ablow the ruin at Halterbornheed
Lay me down under the jumm'ly-bed
An 'tumellin' sky.
...."

THE RALLY (2)
 "....Our country .... Our borders .... Our military ...."

NEGOTIATIONS (2)
"Feefee. Toto-ke! Sh-froo-t-k-pa, how_R_t_k_paaa !
Oadi!!! 'wa-oo, 'wa-oo, 'wa-oo, 'wa-oo, 'wa-oo, 'wa-oo, 'wa-oo !
Zz, zz-zz, ha_t_ka.
Uooooooooooooooooooooooooti !!!! ...."

THE ORACLE (3)
"Augury 160 : Applying enlightened, inter-departmental exhilaration-vectors to the
            think-aloud, Navier-Stokes Gaiety Mean one can be sure the result will
            be quantitatively serial merrymaking."
"Augury 161 : ......"

THE MISSION (3) – Department of Intelligence
*"...CCTV recording on. Safeguarding level Orange-Beta. All staff retina-checked for
your security...*
*Please turn on your pads and be ready to respond to the multiple choice questions
posed ..."*
"This sound ... means your time is up"   "This ... for selection A"
"This ... for B"   "This ..."
"What is a soul?"   "Do dogs have a soul?"   "Do fish have a soul?" ....
"Which thought system celebrates ..."
"Fire and Ice?"   "Death and Rebirth?"   "Law and Order?"   "Belt and Braces?" ..."
"Choose which to save!"   "Decide!"   "Decide Now!"
*"Congratulations! The algorithm reveals that three – those three whose screens are
displaying the firework and sunshine glyph – have qualified for the Mission Hub Portal
final selection ..."*

THE FOREST PATH (3)
 "... For the moorhen, the swaller, the blackcock, the flee –
Mony lives o'er-smar' for the sharpest ee,
Aa' bent in yen mash, o'er-mony t'see –
Ootbye ..."

THE VAGRANAUT'S CROSSING (3)
... " When the Green Light flashes it is safe to go " ...
"Green-witch mean time fourteen forty-two ...
No oxygen! Pressure ...
Holy shit! This can's gonna blow!...."

THE RALLY (3)
 "...All the money is in ...."

NEGOTIATIONS (3)
"Twerpötiderwerpöt-h-t-p-di, da-p-di, Ga!!   Bro, BrrrrrrrrrrrrrO !!
fa-Fa-t-d-da-t-d-d-kohoch-p-d-n-p-du. Kotch ! ..."

THE ORACLE (4)
                    "Augury 1624 : Variable-ratio, transitional retina-midbrain plausibility
                    combined with self-winding,
                    non-parametric, agrarian embodiment suggests an indefinitely affine-
                    deformed,
                    super high-tech dismay."
"Augury 1625 : ......"

THE MISSION (4) – The Launchpad
*"...CCTV recording on. Safeguarding level Orange-Alpha. All staff retina-checked for
your security...
.. Awaiting results of pre-flight checks ..."*

"... Oh Dear ..."

*"...Going Forward, Together, to the Stars without. Without you. Forever, to the stars.
Without you ..."*

NEGOTIATIONS (4)
"i-b-di-bu-Kooochch! NadigaBa !! –g- shiz-kud, Haaaa, Haaaa !*%! ...."

THE FOREST PATH (4)
"... Sing Aye, for the wild a' the sky's boondless glitter,
Sing Aye, for the braidin' a wund, fire an' wetter,
An 'ee but a blink that its bonny bleeze scatters,
Till all on your Yesses are stars in its river –
An' rhyme."

LIMBO
"Th...a...n..k y... f... c...lling ... hv reach... G.F.T. ..."

THE VAGRANAUT'S CROSSING (4)
... *" When the Green Light flashes it is safe to go "* ...
"Fuel cells at zero ...
Suit pressure falling. Not much I can do ...
Good to go, repeat – good now to go! ..."

Performers of vocal source material and other collaborators

The Oracle :	Lore Lixenberg and First Year Choir of the Royal Conservatory, Den Haag.
The Negotiations :	Marie Guilleray, Áslákur Ingvarsson.
Recording Engineer:	Marko Uzunovski.
The Forest Path :	Katrina Porteous.
The Vagranaut :	Martin Riley, with Jacqueline Wishart.

Music for "Limbo" :   Ben Eyes, University of York.
Bureaucrats, Mission1 :   Hannah Airs, James & Sue Elliot, Amber Ford, Doreen &
                          Charlie Gurrey, Claire Hind, Samantha Hindman, Amber Holt,
                          Kathryn Morris McHanny, Roger & Catherine Moore, Ryan
                          Preston, Emma Sharp, Mitchell Strong, Jay Sullivan.
Recording Space :   York St. Johns University (mostly)   Facilitator : Claire Hind.
Judges, Interrogators,
Mission 2/3 :   Luke Dickson, John Mee, Rebecca Riley, Maggi Stratford.
Recording Space :   University of Leeds.
Facilitators :   James Mooney, Oliver Thurley.
Brass players :   Honor Hornsby, Martha Dean, Samuel Gibb.
Recording Space : University of Durham.
Recording Engineer: Martin Allison.
Forest Path :   outdoor recordings : advice on locations, & transport:
                         Bob Pritchard
Applause Sources :   Leeds College of Music; thanks to Jo Wilson and Mark
                         Rogers.
Special thanks to the Konrad Boehmer Foundation.

Concert 2
(Saturday, 4-5pm)

Efflux (2021)   **João Castro Pinto**

Efflux was composed based on the sound exploration of samples selected from the
"Lisboa Soa Festival" sound archive, privileging contrasting approaches. Some sounds
were extremely processed, until they became totally unrecognizable, others were
filtered and isolated from their environmental context, however, maintaining some of
their spectromorphological profile, and, finally, sounds of concordant and discordant
sonic families were crafted according to idea or recontextualizing the spatial and
location of the origins of the, in order to create an enticing meta-soundscape.

*This piece resulted from a commission for the launch event of the book "Sound Art,
Ecology and Auditory Culture, Lisboa Soa 2016-2020"

Quantum   **Enrico Dorigatti**

Quantum is a deep exploration of the possibilities and potential offered by sound
design in the context of electronic music composition, no matter the genre or style.
The piece was realised by employing diverse sound design techniques on a very narrow
selection of initial sonic material, manipulated to achieve all the sounds used. The
macrostructure, in turn, morphs organically into sections with a distinct character.
Therefore, sound design is here explored in two different directions: as an element of
connection, a fil rouge between every electronic music genre, and as the most atomic,
discrete task which can be operated on a sound object.

Magnetosphere   **Amanda Stuart**

Planet Earth produces electromagnetic radio waves, which can be converted to sound waves, identified as Sferics and Tweeks (emitted by lightning strikes), Whistlers (from thunderstorms, meteorites etc), Dawn Chorus (sounds like birds singing - called "killer electrons" as they damage satellites and harm astronauts) and Hiss (LF radio waves deflecting speedy particles). Audio samples courtesy of CARISMA. In *Magnetosphere*, I have transformed these raw audio samples of the earth's magnetic radio waves into an evolving cosmic landscape, with unfolding harmonics, static glitches and an expanding aura of textural turmoil. *Magnetosphere* had it's world premiere at the New York City Festival of Electroacoustic Music in the summer of 2017.

Our Ancient Woods   **Sarah Keirle**

Welcome to Britain, thousands of years ago. Walk through our ancient woods, our rivers and wetlands, our open meadows and dense forests, all thick with the sounds of nature. Hear the calls and movements of animals that roamed this landscape.

Every sound you hear was created using recordings taken at Wildwood Trust, a centre for the conservation of British wildlife that features both past and present species. Twenty-seven of these species appear in *Our Ancient Woods*.

Paysage   **Jorge Ramos**

Dennis Smalley defines source bonding as the natural tendency to relate sounds to supposed sources and causes and to relate sounds to each other because they appear to have shared or associated origins.

This self-reflection on my sonic somatic knowledge led to a broader perspective on what I, as a composer and researcher, should consider sound as music. I wrote *Paysage*, a soundscape piece based on processing the sounds that surrounded me during the writing process. This effect was enhanced by the imposed limitations during confinement, which meant that I had to share the same house to work and live in, which made me realize how musical sound is constantly all around us.

Backstage Pass   **Lidia Zielinska**

In the piece, piano keyboard becomes the interface between the inside of the instrument and accumulated experience of the listener's life.

The inside of the piano gets resized, with all acoustic properties of the piano's interior being preserved and intensified. Listeners experience resized timbres, as if they found themselves inside the instrument. Due to the scale shift, the aesthetic experience is accompanied by a more distinct physiological experience (increased changes of acoustic pressure). One also hears idioms of great historical piano literature reverberate – they sound in our long-term memory, in the tradition of piano literature, in various cultural codes and emotional reactions remembered.

Spent   **Cameron Naylor**

Spent is an exploration of deconstruction, abstraction, and assemblage of sounds to create a series of shifting spaces and contexts. Through the manipulation of a single sound source, I aimed to create a wealth of sound material with which I could piece together to create a new and evolving soundworld, with allusions to both real and abstract spaces and materials, free of all original context.

Concert 3
(Saturday, 7-8pm)

Qualia   **Panayiotis Kokoras**

Qualia explores the experience of music from perception to sensation; the physical process during which our sensory organs – those involved with sound, tactility, and vision in particular – respond to musically organized sound stimuli. Through this deep connection, sound, space, and audience are all engaged in a multisensory experience. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it. Qualia are claimed to be individual instances of subjective, conscious experience.

Elapses   **Emma Margetson**

Time, memories, events…

This work was made possible thanks to the Develop your Creative Practice grant from Arts Council England.

Upon mountain ranges carved with a cluster of dusted roads the sight rests
                                                                 Emanuele Costantini

Iraqi Kurdistan refers to the autonomous four provinces of northern Iraq, governed by the Kurdistan Regional Government that reached independence in 1991, now officially honored by the federal Iraq after the fall of the regime in 2003. Travelling around this land, is an intense deep dive into many different cultures living together in peace, and I am congregating the feelings I got through those experiences in a story told through moving sounds and still images. Despite the harsh stories I heard, I want to output a story of the present vitality and a self exploring research into what could be everyone's historical roots. The work focusses on being part of that environment, with those people, in that weather. It's about being alive against someone else's will to have you annihilated.

Hunting Record Nerds   **David Henckel**

Track made from interviews with Iselin Grayston and Patricio Portell along with sound recordings of Music box records and incidental sounds at The Institute of Recorded Sound in Stavanger, Norway. Sampled, mixed and produced in London as part of my residency with Curated Place and ELEFANT. Released on Neighbourwood Records. #Europeforculture

Through an Ocean of Storms   **Andrew Knight-Hill**
Bede Williams (trumpet)

Originally composed as a soundtrack for a short film celebrating the 50th anniversary of the Apollo 12 mission, this revised sound work explores the extension of human potential via technology. Made entirely from NASA Audio Recordings and extended trumpet (performed by Bede Williams) the work seeks to evoke the wonder, awe and challenge of human endeavour and exploration.

Concert 4
(Saturday, 9-10.30pm)

The Tuning of the Fields   **Myriam Boucher**

The Tuning of the Fields tends to evoke those moments of solitude and wonder, and that feeling of suspended time that inhabits us when listening to the song of the crickets, eyes closed, at night, lying in a field.

As Nature   **KMRU**

In a physical world, every space and place sounds and resounds, a sonic effect resulting from the interaction of source and sound. Some of these sounds are enacted due to human interaction with objects, while others are consciously reproduced through the acoustic transmission of mutual interaction of magnetic fields. These fields are increasingly present in the environment due to the active development of wireless technology, emission of electronic waste, and constant connectivity in our environments. Focusing on the attention to these environmental, psychological, and social implications of electromagnetic waves, an auditory derivé through silent and noisy spaces in Nairobi are recorded. These constant fluxes of invisible, silent waves of open cables, electronic dump sites, and homes inhabited by people in these places are sequenced and fused into an unseen sonic impression of these sound waves and amplifying them. *As Nature* brings foreground field recordings and electromagnetic sounds from Nairobi, reflecting upon the effects of these noises on the inhabitants of the place.

CSV (AV Set)   **Chris Speed**

Concert 4
(Sunday, 5.30-6.30pm)

Bricolage Architecture **Mathieu Arsenault**

Impromptu **tiainen.xyz**

Hidden **Pauline Patie**

Screenings

Screening 1
(Saturday, 5.30-6.30pm)

Deconstruct   **Alessandro Russo**

Deconstruct is a audiovisual composition born from the idea of deconstructing and decomposing images of views from above of different places and then to give to theese places a new body and a different way to develope it in space.

A total of 70 images were chosen and downloaded from the web, with the criterion of having a good variety and a good general assortment of different characteristics, such as color, environmental component (urban and rural), the morphological component (real or processed images).

The chosen images have been randomly selected and subjected to a rasterization process, i.e., they are broken down into elementary particles and arranged in a grid. These particles move triggered by the sound in manifold ways.

Hydra   **Véro Marengère**

Hydra is a 3D video artwork made with photogrammetry, scanning, 3D modelling and animation. The sounds are exclusively made from granular synthesis and voice synthesis via SuperCollider.

Hydra evokes the quiet strength of plant beings. From being totally paralyzed in a "natural" environment to being fully moving and vibrant in an "artificial" environment, the plant no longer looks like a plant and more like a vegetal or mineral being. The work questions our tendency to oppose the natural of the unnatural. In this meditative and benevolent 3D alter-world, plants explore the ambiguity of their own identity.

The Anatomy of a Caress   **Zacharias Wolfe**
                                                                 Andrew Zhou

Through a scientific exploration of the inner workings of human's sense of touch, *The Anatomy of a Caress* explores how our tactile abilities relate to the larger themes and paradoxes of human existence, transience and interpersonal relationships.

The Anatomy of a Caress is a film by a group of friends who met for a week to make music and art in the depths of the Swedish countryside. Underscored by an ephemeral arrangement of a Bach chorale it is a spiritual ode to fragility, intimacy and existential meaning and takes the viewer on a poetical journey on what it means to be human and the silent communication of physical touch.

tilting horizons, rising tidelines and landings of the plague   **Misha Myers**

The video work *tilting horizons, rising tidelines and landings of the plague was* created and conceived by Misha Myers as part of a collaborative installation presented 11 July to 12 August 2019 by Public Art Commission as part of the Venetian Blind project showing at Palazzo Bembo in the European Cultural Centre's Personal Structures 2019 exhibition in conjunction with the 58th Venice Biennale.

The video and sound was recorded and edited by Misha Myers with additional video footage from Jane Bartier. The Venetian Blind project was curated by David Cross and Cameron Bishop of Public Art Commission.

The video traces the veins of the city, where times bleed, streets echo, a veil lifts and recedes.

It is a response to a red stone situated in a sotoportego (enclosed alley) leading to the Corte Nova, an area of Venice where inhabitants were miraculously protected from death during the plague of 1630 and the stone marked the threshold where the plague had been defeated and no traveller could pass. Created before the current pandemic began circulating around the world uncontained, the video responded to a time and place where the word 'quarantine' came into use, when the city began its 500-year tradition of the Festa del Redentore, giving thanks for the end of plague.

TO YOU FROM ME   **Aleksei Martyniuk**

Does the machine contemplate the forest, or does the machine show us how it sees the forest? Does the forest provide its space and resources, or do we take them away from it with force? Are we just the spectators of this show or do we initiate this process? The message «TO YOU FROM ME» is universal and can come from all the participants at the same time, or from each one individually. The focus in the relationship triangle «humans – nature – technologies» is constantly shifting, but the choir of their voices never stops.

Melancholy   **Vera Ivanova**

Melancholy is a lyric composition based on the pre-recorded voice of Judith Caplan. The voice samples were transformed in different ways. Certain partials of words were extracted to create new spoken letters and vowels, as well as rich textures (or "fields') of voices. The two sung notes, E and D-sharp, are repeated throughout the piece. The interchange of these two notes creates a balancing effect, associated with a children's "seesaw."

Nostophiliac AI   **Phivos-Angelos Kollias**

We interact daily with AI algorithms, which emulate human perception & collective memory. By trying to communicate with us, the algorithms behave more & more like us. Using AI algorithms, what if we could play with the listener's sense of familiarity, employing shared cultural signs, tropes, or archetypes?

We explore the relationship between collective & individual memory reflected & manipulated through AI: the concept of the "found object" & its algorithmic transformation of meaning.

The algorithm, fed with familiar audio-visual "found objects", generates a progressive alteration, a dream-like transformation of meaning. Each time, the sound & image transformations create a personal narrative, a phrase, a gesture for the spectator.

The project is funded by Musikfonds, Berlin.

St. Mary   **Ivano Pecorini**

Electromagnets on Piano's strings, Vibraphone, 8mm Video Tape

St. Mary is an Audiovisual artwork that explores the theme of the correlation of the microvariations in acoustic resonances and video tape distortions. Both the 8mm film's glitches and the acoustic resonances are the results of the use of two different electromagnetic systems. Analog video recording systems, by their very nature, create a series of unpredictable imperfections and variations in the video. They are due to magnetic remanence decay which, with the passage of time, determines the deterioration of the tape, resulting in alterations of color, noise, and video distortions. Similarly, the instability of the electromagnetic system used to vibrate the strings of the piano means that each resonant string creates unexpected and random resonances due to sympathetic vibrations and the presence of harmonics of the fundamental frequency.

St. Mary is part of 'Barons Court' released in 2020 by Mahorca Rec.

Hidden Architecture: **Eduardo Loría**
Four Miniature Landscapes for Video and Sampled Instruments

The piece has as inspiration and as main source for the material the "microscopic world" (visual and auditive), which is seldom accessible without the proper tools to perceive it. The material used was obtained using a special macro lens and sensitive microphones to capture with detail the surfaces and shapes of the musical instruments, as well as subtle sounds made with the instruments when manipulated or used. The collected visual and auditive material was afterwards used to create four landscapes/soundscapes, where the micro-surfaces of the instruments become architecture, and the micro-sounds become the soundscape of it.

Xeno   **Enrico Dorigatti**

Xeno is a multimedia work based on the dense and continuous twine between audio and video. 'Xeno', a Greek word indicating something extraneous, perfectly describes this work as it proposes an unusual and subverted relationship between the two media. Our concept and perception of sounds derive from a world where sonic events are always the consequence of a physical action. Breaking this rule, *Xeno* proposes an

altered reality in which this relationship is subverted, making it hard to understand which one of the two media is the cause or the consequence of the other. But the meaning of 'xeno' refers not only to this. It is also related to the rapidly, continuously mutating multimedia content as a whole, which does not find any existing, known meaning.

Screening 2
(Sunday, 4-5pm)

Distractions, Horizons.   **Jérémie Martineau**

Distractions, Horizons was created with the premise to showcase our concentration dynamics during meditative practice. It invites us to oscillate between global and focal attention, while portraying the difficult task that is mindfulness. Distractions are represented by harsh noises and flickering lights, while "horizons" are those moments of true mindfulness, represented by lush pads and slowly evolving liquids.

Ephemeron: Cooking Music Algorithms   **Phivos-Angelos Kollias**

A series of sonic-gustatory experiences, of experimental electroacoustic ASMR video performances. The combination of a seemingly mundane cooking performance interacting with an autonomous music algorithm of a complex feedback network. A celebration of the mundane, a festival of insignificance contrasted by the meticulous video production of a complex-sounding sound-art performance.

A short-circuit of the gustatory experience with the acousmatic experience: the auditory is feeding the gustatory while the latter is listening back.

Levels and Perspectives   **Joseph Hyde**
#2: Ham Wall Windpump

A series of audiovisual studies of the Somerset Levels, and the sonic and visual perspectives of this unusual landscape, above and below water and land. This one is based on a windpump used to drain the marshland, captured over the course of several visits and many recordings - near and far, sounds recorded within the structure using contact microphones, and underneath it using hydrophones and geophones. I am particularly interested in how it both complements and contradicts the natural sounds and landscape around it. Very little processing is used, and both sound and image are pretty much as captured, simply mixed and edited to present a succinct study of the object and its place in the landscape.

Chaos and Awe   **Mariam Gviniashvili**

Chaos and Awe is the title of the exhibition of some 50 paintings curated by Mark W. Scala at the Frist Art Museum. The artists in the exhibition dramatically reflect the effects of globalism, mass migration, mass control, and radical ideologies - forces whose unfathomable scale and powerful influence can terrify us. The exhibition became the inspiration for my audiovisual work with the same title. The work explores themes of fear, control, deception, discrimination, struggle, and survival, expressed through the choice of black and white, rapidly changing, striking visual scenes and an ear-splitting, dense sound material.

Commissioned by the Heroines of Sound Festival, supported by the Norwegian Arts Council."

PERPETUAL BECOMING   **Bill Kinder**

PERPETUAL BECOMING explores the potential of film and immersive sound to inspire people through the capacity to create awe. Can a twenty-first century digital palette evoke the same sense of the sublime sought by nineteenth century landscape painters? Can wonder and reverence help redirect our destiny on issues of public lands, shared waters, and climate change? This film is a devotional, intergenerational meditation on our most precious, life-giving resource as it flows from the Sierra Nevada. While it features spectacular imagery and thundering sound from the John Muir Trail, the spectator may relate to the insight offered by that path's namesake: "I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in."

$\frac{H^{xy}}{V^z} = \emptyset$ **Jim Hobbs**

16mm film and video projected onto hand-drawn grid (transferred to video), stereo sound, 10' 30"
with additional sound mixing by Jono Crabbe

This work stems from Hobbs' interest in the nocturnal and the use of artificial lighting to create or enhance an augmented form of vision. The recollected experience of being blinded by lights while driving at night is the catalyst for a series of loosely linked moving images and graphics which in turn create a type of hallucinatory experience. The video was made by projecting onto a monumental blackboard surface which has been enhanced with a hand-drawn grid made with engineers' chalk. The structure/screen/grid relates to Hobbs' father's work at General Electric, where automotive lighting was tested out by projecting street scenes onto a gridded wall and then shining head lamps onto it – measuring the technical/numerical/visual range of the light while also destroying the superficially projected image. With, $H^{xy}/V^z = \emptyset$ this destruction/dismantling of image through projection onto a marked grid creates a physically disorientating experience. The end result is akin to dreaming as described by Louis Ferdinand Celine: 'Dreams rise in the darkness and catch fire from the mirage of moving light. What happens on the screen isn't quite real; it leaves open a vague cloudy space for the poor, for dreams and the dead.' (Journey to the End of the Night, 1932)

ROARY   **David Leister (Director)**
                                          Andrew Knight-Hill (Music/Sound)

A simple studio ident is deconstructed to reveal more than you'd expect about what lies behind the image of Hollywood.

[This film contains flashing images].

Installations

Stockwell Gallery
Friday 6-8pm, Saturday 11am-9pm, Sunday 11am-5.30pm

Composite Reflections
Sean Russell Hallowell

"Composite Reflections" is an installation for custom-built audio-reactive analog video circuitry. It takes form from transformations of the live feeds of two video cameras situated in the installation environment according to luminance-to-chrominance schemas. Audio from the installation environment modulates the parameters of these schemas such that they dynamically track with one another. These correspondences serve as audiovisual mementos that vibrational energy manifests itself in many different forms, yet remains fundamentally united as a singular phenomenon.

vast and trunkless
Mhairi Vari

2022 sticks, sound, Gorilla tape, Bose micro link bluetooth speakers, iphone 11

This work was created while on a month long artist residency on Eilean Shona, a remote Scottish island. I lived and worked in a woodsman's cottage, up a track among expanses of creaking and fallen trees, with stunning view across sea loch, and mountain behind. Having minimal human contact over the period I turned in on myself, then back out into this vast realm. I made a short recording in the landscape - then played it back to the world while recording once more. The process repeated again and again and again....

"vast and trunkless' is one element of a broader body of physical and digital work - exploring this wilderness expanse of space, a sense of place, and of just 'being' in it.

Surfacing
Rossella Schillaci

Surfacing (2022) is a 360° linear experimental Virtual Reality documentary of 20 minutes. The audience plunges into an immersive fairy tale set amongst mothers and children who live in Italian prisons. A magical journey through prison geographies, combines live capture with animation of surreal memories of old panopticon prison spaces - and flights in children's dreams of their future 'home' spaces. The storytelling and the illustrations have been created through a deep collaborative process that lasted more than three years, spanning the pandemic. Based on principles of co-creation, polyphony, and multi-perspectivity, VR film grew out of practice-based, inter-disciplinary research on mothers and children living together in conditions of imprisonment.

This is Rock Solid [We Labour We Labour We Labour]
Phill Wilson-Perkin

News Paper and Luminous Chalk 60x38cm each

Liquid luminous chalk has emulsified on newspaper adverts. Shapes drawn as if broadcasting from the headphones. The luminosity of the chalk apes the sounds that would radiate from the earbuds. The ethereal being transformed into stone, albeit a crumbling, cracking, fragile stone.

Cooking fields
Minato Sakamoto

Cooking Fields (2021) is a computer system for the real-time improvisation of any soundscape. It enables the performer to synthesize and live-sample sounds from the field. As a performer, one places oneself in the creative limitation of composing only with the sonic materials along the chronological order of events. The consequent music reflects the appreciation and honor of the performer toward the sonic sensibilities of the field. In this composition, every element of music, such as pitch, rhythm, form, timbre, dynamics, harmony, and melody, is defined by the character of the field.

If an improvisation depends on sonic chronology, what would give it a sense of musical form and thematic unity? I found Japanese urban train stations musically attractive. Published timetables allowed me to learn what type of trains arrive at what time. I could predict the level of sonic density and sounds from rolling stocks (e.g., monitor and horn) at every moment. At the same time, my expectations may not always be realized, because trains may run a few seconds earlier or later than scheduled. This half-predictable, half-unpredictable nature is the key for a successful improvisation.

I recorded an improvisation at Tanigami Railway Station, Kobe, Japan in August 2021 and completed the post-production in September. I identified a moment in the morning (7:35 AM) when all the platforms were filled with trains nearly at the same moment. I practiced my improvisation in a manner that rendered this moment a musical climax. All the sonic materials in this improvisation have practical purposes, whether a "Mendelssohn" chime to notify train arrivals or train motors to run rolling stocks as efficiently as possible. I love the beauty that naturally emerges from such practicality. Enjoy my sonic cooking.

Sixty Miniatures
Giacomo Fargion

Sixty Miniatures is an online audio installation comprising 60 one-minute pieces with short moments of imagery, presented in a unique random order at each visit. I drew a great deal of inspiration from Surrealist art. I wrote music that avoided minimalist aesthetics, that contained almost too much material and imagery, and that crammed as many ideas as possible into one minute whilst still making sense. I am painfully aware of the short attention span our generation suffers from, and wanted to find a novel way to address this, by avoiding a traditional streaming service release. The result

is what I think of as an 'online installation' that can be experienced as a whole or in bursts. Each time a listener enters the order of play is different, keeping the piece constantly alive.

Project Space
Friday 6-8pm, Saturday 11am-9pm, Sunday 11am-5.30pm

a renewed commitment to life and decay, always
Liam Dougherty

a renewed commitment to life and decay, always is an audio-sculptural installation built around a deconstructed 100 year-old piano. The aim of the work is to harness the resonant potential of a piano soundboard into it a force that erupts from the instrument without the necessary intervention of the keyboard. Transducers are installed into the soundboard, and these cause any sound to shake the soundboard, forcing the instrument to resonate. Microphones capture the resonance and send it back to the transducers, creating a feedback loop and constant excitement of the strings. By sustaining the piano's primal inner-sounds, I hope that it will prompt a musical reflection upon overlooked objects - to see them not as passive and empty, but as a self-contained sonic forces waiting to be revealed.

Internet Songlines
Jan Swinburne

Material utterances, real or imagined.
Waveform landscapes is a project about creating vistas from audio.
The landscape is a word.
This is a geomorphology of speech.
What if the world we exist in is nothing more than an utterance of the universe?

This seamless loop is from an ongoing project called Internet SongLines. It is a capture of a sculptural relief in progress of an audio waveform (my voice uttering a word) with light and shadows from. The title of the work implicates the subject matter and offers contemplation on those themes.

Mirror for Recluses
Andrea Oliver Roberts

A polyvocal incantation of sections from the Speculum Inclusorum, a medieval guide for Anchorites, Mirror for Recluses focuses on the breath as a conduit of sound while pushing sibilance to the forefront. This work comes out of research into hermetic traditions as a way to contend with the paradoxical drives of queer feminist gestures of disengagement and refusal. The Anchorites lived out their lives in a small concrete cell, the anchorhold. Within the anchorhold, they could write books and music, become apothecaries, and hold a strange power in their communities. Passersby could stop by, seek counsel, or listen to them sing through a small veiled screen of the cell door.

While the nuns' bodies were removed from public life their voices were still very much present.

Ruins in reverse
Susana Gomez Larannaga

The title of the image: *'Ruins in reverse'* is a term coined by Land artist Robert Smithson (1967). In the fragile frames of buildings being erected in his hometown, Passaic, Smithson saw ruins in reverse: unfinished, precarious, and rusty modern structures. For Smithson they offered a glimpse on parallel futures which we shall never see, as they challenged notions of historical progress and linear time. Smithson's non-romantic and inhuman ruin refers to a perspective of the world as a mass of matter ordered by entropic processes in which linear time is merely a category of human perception as spatial duration. This perspective on material evolution beyond the human connects to Farmer´s deep sketch of the ear as a site.

TV Studio 1
Friday 6-8pm, Saturday 10am-9pm, Sunday 10am-5.30pm

Three Breaths in Empty Space
Bret Battey

Three Breaths in Empty Space is a contemplative audiovisual installation for two-screen-wide projection and quadrophonic sound.

Phenomena arising and passing in Emptiness.
Striated nerve patterns in the body-mind,
Quantum foam on an invisible wave,
Fragments of a vast nebula.
Shimmering instabilities.
Is this how essence hides?

The work is also an homage to the composer Maurice Ravel, with the overall harmonic character derived from the opening of his piano work "Ondine" (1908). Additional spectral effects were applied to recorded excerpts of "Ondine", plus renditions of slowed melodic fragments from the work arise at the peak of each of the three "breaths" in the video loop.

Photography Studio
Friday 6.30-7.30pm, Saturday 10am–1.30pm, 5-7pm, Sunday 10am-1.30pm, 3-5.30pm

Sound of Shapes
David Stolz, Leila Alavitabar

From everyday orientation in the environment, to using language, to experiencing art, the conjunction of audiovisual stimuli to an experienced "object" is a key aspect of

our perception. This process is so self-evident that we are barely aware of its ubiquity. Nevertheless, it is a particularly astonishing ability of our mind. The goal of the interactive audiovisual installation "Sound of Shapes" is to draw attention to this fascinating phenomenon. In a low-stimulus environment, visitors can interactively explore their own perception.

Heritage Gallery
Saturday 12-3pm, Sunday 12-3pm

Expanded Art Forms - A Selection of Works in Progress from MA Digital Arts
Yomi Adebayo
Andreas Arany-Toth
Nihal Bhunjun
Diana Pinhao
Inna Halasyova
Maksym Poda
Stergiani Siourtou
Irtaza ali Syed

For the Sound & Image Festival, students from the MA Digital Arts programme at The University of Greenwich will use the Heritage Gallery as a type of artistic laboratory to experiment with a range of Expanded Art Forms. As opposed to a set exhibition, the space will be used as a testing ground to explore the potential outcomes of multiple mediums, overlapping territories and collaborations.

The ethos of the MA Digital Arts is one that embraces multimedia and interdisciplinary approaches in order to discover new and unknown possibilities.

Biographies

Aleksei Martyniuk

Aleksei Martyniuk is a filmmaker and interdisciplinary artist. With the help of new media and technologies, he expands the boundaries of his own artistic practice. Aleksei Martyniuk treats his works as narrative experiments that allow him to react to discoveries made or ongoing events.   Currently Aleksei is a student of the first in Russia practice-oriented master's program «DA –Digital Art» at Far Eastern Federal University, Vladivostok.

Alessandro Russo

Alessandro Russo, class of 1992, is a composer and multimedia artist based in Turin, Italy, where he has attended a Electronic Music Course at Conservatorio G. Verdi. Here he has had the opportunity to participate in master classes and concerts with leading figures from the European and American electroacoustic scene of the caliber of Alvin Curran, Lionel Marchetti, Yan Maresz, Pierre Alexandre Tremblay, and then to take his first steps in the environment with live performances and presentations of musical projects in other italian cities as well, as in the case of the "TRK. Sound Club" in Florence, the "Brahms in Milan" festival, and participation in the 14th edition of the National Arts Award in L'Aquila.

Amanda Stuart

Amanda Stuart uses narrative of form and shape, juxtaposing contrasting translucent colours with dense sonic textures, woven together in an audiovisual tapestry. From the tiniest of gestures to dramatic powerful climaxes, she creates beautiful and dramatic soundworlds. In 2017 she was awarded her MMUS in Creative Music Technology from the Royal Welsh College of Music & Drama with Distinction. Her piece Song of the Trees won the IAWM Pauline Oliveros Prize for Electroacoustic Media 2015. Performances include: Earth Day Art Model - IUPUI Indianpolis, New York Electroacoustic Music Festival, International Computer Music Conference (Perth), Understanding Visual Music (Buenos Aires), SMC/SMAC (Royal College, Stockholm), IFIMPAC (Leeds).

Andrea Oliver Roberts

Andrea Oliver Roberts is a Canadian multidisciplinary artist whose practice incorporates sound, print, sculpture, video and performance. Roberts has exhibited internationally with recent solo shows including Sickroom (University of Manitoba) The Stridents, (TRUCK Gallery), and group shows at The Auxiliary (UK), and SomArts (San Francisco). Roberts writes on issues of sound, illness, and technology, and performs and collaborates with their solo electronic project VOR. A 2022 MacDowell Fellow and recipient of the 2021 Sobey long-list award, Roberts holds an MFA in Sculpture from California College of the Arts (2014) and a BFA Hons. from the University of Manitoba (2011).

Andrew Knight-Hill

Andrew Knight-Hill is a composer of electroacoustic music, specialising in studio composed works both acousmatic (purely sound based) and audio-visual. His works

have been performed extensively across the UK, in Europe and the US. Including performances at Fyklingen, Stockholm; GRM, Paris; ZKM, Karlsruhe; New York Public Library, New York; London Contemporary Music Festival, London; San Francisco Tape Music Festival, San Francisco; Cinesonika, Vancouver; Festival Punto de Encuentro, Valencia; and many more.

Andrew Zhou
Andrew Zhou is an Australian composer based in London. His work lies within the intersection of film, image and music. Zhou graduated from the Royal College of Music in London in 2021 and is currently creative director of Treephonia, a new music project commissioning works that explore our relationships with trees and our environment.

Angela McArthur
Angela McArthur leads work using the IKO loudspeaker at the University of Greenwich. She has undertaken residencies including one with the IKO at its birthplace - the Institut für Elektronische Musik (IEM) in Graz. She creates spatialaudio-visual works to reflect their discourses around ocean environments. Her research interests centre around spatial aesthetics, and non-human onto-epistemologies, usually of a watery nature. She champions diversity and theorises through her practice. Angela has worked with audio-visual media in studio, live and location environments from Sydney to New York, and founded Soundstack, an annual series of workshops, masterclasses and concerts about spatial sound aesthetics. She initiated the first UK tour of IKO works, including her own, in 2019.

Bede Williams
Bede Williams made his concerto debut at the age of 17 with the Auckland Philharmonia. He has appeared as a soloist throughout New Zealand and the UK, with performances broadcast on BBC Radio 3 and RNZ Concert. In 2015 he released his debut recording 'Crystalize', an album of music for trumpet and electronics. Bede has commissioned and premiered many new works for brass, touring in the UK, as well as to North America, Europe and the Middle East. Since 2010 he has been Music Director of the St Andrews New Music Ensemble and in 2017 became Head of Instrumental Studies at the University. In 2012 he founded the St Andrews Brass Festival which over the years has expanded and evolved to become the notable Fringe of Gold Festival, traversing a wide gamut of chamber music, large ensembles, master-classes and community events, all involving brass, wind and percussion. As a conductor Bede has a wide range of experience with student, amateur and professional orchestras, as well as choirs and bands.
Bill Kinder

Bret Battey
Bret Battey (b. 1967) is a Professor of Audiovisual Composition at the Music, Technology, and Innovation Institute for Sonic Creativity at De Montfort University, Leicester, UK. He creates electronic, acoustic, and audiovisual concert works and installations, with a focus on generative techniques. 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, MADATAC and MuVi4, Abstracta Cinema of Rome, Amsterdam Film eXperience the Texas Fresh Minds Festival, and the Red Stick International Animation Festival for his sound and image compositions.

Cameron Naylor
"Cameron Naylor is an electroacoustic composer and sound artist. Through the manipulation of field recording and abstract sound material, his compositions explore sound and space as a metaphor in musical storytelling. His research interests focus on exploring the dramatic potential of sound in a variety of formats, including acousmatic music, sound installations, soundscape for theatre and radio, as well as composition for film and spoken word.

Chris Speed
Emerging DJ and audiovisual artist Chris Speed Visuals (CSV) has unleashed genre-bending releases via various outlets including the revered Off Me Nut Records, as well as emerging imprints Cherche Encore, Insert and SYNES.
Based in London, CSV began solely as a visual artist but his musical output gradually developed. His signature production is shaped from teens spent immersed in the sounds of dingy East London club nights.
Drawing on a myriad of influences including Dubstep, UK drill, Jungle and Ambient music, CSV also pioneers his own algorithmic technology making for boundary-pushing results.

David Henckel
David Henckel is a contemporary audio-visual artist, experienced in leading complex public art projects, which involve multiple partners. He works with emerging & established artists and local communities to produce immersive installations and experiences. He has a multi-disciplinary practice often creating work which fuses science, politics of space, and the nature of sound.

David Leister
David Leister is a filmmaker, collage and performance artist based in London, UK. Taking references from a photographic background, his work explores the diversity of the analogue medium with the use of hand processing, photograms, archive and performance. His recent body of works reflects on his photographic heritage, and pays close attention to a more personal space and history. His moving image work often uses film based references found in his extensive collection of 16mm archive material. Many of his films are available from LUX distribution. His output of screenings and performances include BFI London Film Festival, Rotterdam Film Festival, Osnabruck EMAF, Media City, Flatpack Festival, and the ICA in London. He is host and projectionist of the Kino Club, and has collaborated on artist run project events such as Analogue Recurring and One Hundred Foot.

David Stolz
David Stolz is a German sound designer creating audio for linear and interactive media, currently studying Sound/Vision (M.A.) at Hamburg University of Applied Science.

Eduardo Loría
Eduardo Loría (Mexico, 1992) His interests include timbre research, collaborating with artists from other disciplines, the use of visual art concepts like sound sculpture and perspective, and working with micro-sounds and changes in perception. He studied (M.M.) with Prof. Miroslav Srnka. He is studying the master's program in Electronic Composition in Cologne with Prof. Michael Beil. His pieces and installations have been performed in Mexico and Europe by Ensembles such as Ensemble Musikfabrik, Inverspace Ensemble, CEPROMUSIC Ensemble and Liminar Ensemble; in venues and

festivals such as next_generation 9.0 Festival 2022 (ZKM, Germany), Impuls Festival 2021 (Graz, Austria), Contemporary Expressions Festival 2021 (Puebla, Mexico), International Forum for New Music 2019 (MUAC, Mexico).

Elisabet Dijkstra

Elisabet is a South African composer who currently studying towards her master's degree in Composition at Durham University. She typically focuses on graphic scores and is interested in indeterminacy, microtonality and a use of sparse musical elements that undergo a careful evolution over time. Her work is informed by a deep appreciation for the connection between music and other branches of being, and is based on a deliberate effort to transgress the frontiers between the arts, the senses and, by extension, between sound, line and colour. Elisabet has previously worked with groups such as Exaudi and Distractfold. Current projects include a new work for Treephonia Live 2022, and a performance of her winning piece A limit of hearing by Darragh Morgan as part of the Berwick Music Series.

Ella Kay

Ella Kay is an electroacoustic composer, sound artist, and saxophonist who aims to draw attention to important cultural topics through sound. Focusing on fixed media acousmatic works, she aims to explore the intricacies of sound and humanity through a variety of auditory experiences. Ella graduated from The University of Manchester in 2019 with a MusB (hons) in Music where she was awarded the P.J. Leonard First Prize for her Electroacoustic Music final portfolio of works. She has returned to the university to study for a MusM Masters degree in Electroacoustic Composition and Interactive Media. Her works and research have previously been presented in MANTIS and EASTN-DC and she is currently working on sound design and composition for theatre, and radiophonic storytelling.

Elliot Simpson

Guitarist Elliot Simpson has given premieres of works by many of the iconic composers of our time, and has worked closely with many other prominent young composers in the creation of new pieces. He has appeared in many of the arts capitals of the world in master classes, workshops, and performances ranging from early music to free improvisation.

Emanuele Costantini

Involved in a wide areas of media sound and industry, born in Florence (Italy) in 1975, now living in London (UK) and British naturalised.   Very active in the Sound Art, my works have been showcased on several radios, BBC 6 included, and Sound Art festivals. Personal shows in London, around UK and Bangkok, Thailand. I have independently released few albums, Field Recordings and Soundscapes.

Emma Margetson

Dr Emma Margetson is an acousmatic composer and sound artist. She is Lecturer in Sound Design and Research Fellow in Audiovisual Space: Recontextualising Sound-Image Media at the University of Greenwich. Her research interests include sound diffusion and spatialisation practices; site specific works, sound walks and installations; audience development and engagement; and community music practice. She has received a variety of awards and special mentions for her work including, first prize in the prestigious L'Espace du Son International Spatialisation Competition by

INFLUX (Musiques & Recherches), klingt gut! Young Artist Award in 2018 and Ars Electronica Forum Wallis 2019. www.emmamargetson.co.uk

Enrico Dorigatti

Enrico Dorigatti is an Italy/UK based sound designer and sound artist, especially interested in music, technology, and how they connect. He is an IT specialised technician and holds a BA and an MA in electronic music composition. Currently, he is a PhD student at the University of Portsmouth, pursuing a research project investigating the ecological potential of circuit bending through sound art. His works—music, multimedia and software—have been presented at numerous national and international venues.

Giacomo Fargion

I am an experimental electronic composer based in London. I have a B.Mus degree (1st class) in electronic music from the Guildhall School of Music and Drama. I've been involved in a variety of projects: music for the Illuminated River, 'Vive La Phrance', (a theatre piece by Spreafico Eckly, Bergen); I have contributed music for the Beasts of London exhibition at the Museum of London and Tunnel of Light installation at Waddesdon Manor. My music has been released with First Light Records, Kohlenstoff Records and Laminar Flow Records. Several tracks have been played on NTS, Sonic Imperfections and OLA Radio. I also write and perform in a duo with my sister, Francesca. The Fargions have performed at Patchworks, London and Artefact, Birmingham and at the Birmingham Conservatoire.

Jan Swinburne

Jan Swinburne is a Canadian artist whose interdisciplinary practice combines traditional and digital media that utilizes image de/re/generation with a focus on audio-visual representations and meta exposure as an aesthetic framework. Swinburne continues to experiment and has screened in New York City, (Experi-MENTAL Festival 6), New Jersey (Filmideo/Index Art Centre), Washington DC (RhizomeDC), and in Canada (MUFF,Vector, Art On The Screens, Trinity Square Video Photophobia).

Jérémie Martineau

Jérémie Martineau is an audio-visual artist, multi-instrumentalist and educator based in Montréal. His work combines concert music and digital art by conceptualizing the acoustic, electronic, visual and spatial dimensions as a whole. Immersion being at the center of his research, he longs to achieve it not only for the public, but for the musicians on stage as well as in his own compositional practice. This immersive feeling is often achieved by an enveloping mixt music, captivating visuals (video and lighting) but also by having an original approach to the use of space and time.

Jeremy Welsh

Jeremy Welsh is a British/Norwegian audio visual artist based in Bergen, and a former professor of Fine Art at NTNU, Trondheim and Bergen Academy of Art & Design. Michael Duch is a professor and research leader at NTNU music institute Trondheim and is a musician active within improvised and composed contemporary music and alternative rock. He has collaborated with numerous musicians in Norway and internationally and is a member of leading Norwegian contemporary ensemble Lemur and post-rock group Amor (Glasgow/Trondheim). He has released a number of solo and group albums since the early 2000's. Duch and Welsh have collaborated on live audio visual works since 2016.

Jim Hobbs
b. 1975 USA. Lives St. Leonards on Sea, UK. Jim Hobbs' work utilizes a variety of media including 16mm film, video, installation, site-specific work, drawing, sculpture, sound and photography. His work and research investigate the personal and social implications of loss, oblivion, history, place, memory and the subsequent acts of remembrance/memorialisation. The work bears particular focus on *how* the use of architecture (space/place) and monuments (objects) become a type of physical manifestation of that which is absent, and how these "stand-ins" can be used, manipulated, and reformed. More recently, his work has moved into the realm of filmic installations and performances, utilizing film as a time based material and medium to investigate these concerns. He often collaborates with other artists/musicians to expand the work across disciplines and find new relationships between sound and image. Intrinsically interlinked with this is a constant questioning of the role of *the analogue* within the digital age – how it functions, if it can override associations with nostalgia, and notions of the quality of image and its relationship to memory. His work is shown internationally in museums, galleries, art spaces, and festivals. He is currently Senior Lecturer and Programme Leader of the MA Digital Arts at the University of Greenwich.

Josepy Hyde
Joseph Hyde is a sound and audiovisual artist. He often works with collaborators - scientists, engineers, artists and dancers/choreographers – within a fluid interdisciplinary context. He is also Emeritus Professor in Creative Music Technology at Bath Spa University, UK. His academic research centres around the history of 'visual music', where he has contributed to many books on the subject. He has directed the visual music symposium Seeing Sound since 2009.

João Castro Pinto
João Castro Pinto is a composer / performer of experimental music and an intermedia artist, working since the 2nd half of the 90's. His production comprehends the domains of soundscape composition, live electronics improvisation, electroacoustic / acousmatic music and radio art. He graduated in Philosophy at the New University of Lisbon, being currently focused on the completion of his PhD at the Catholic University of Portugal – C.I.T.A.R, where he is a researcher. He has presented his work in Europe, America and Asia, at festivals as: INA-GRM's Multiphonies 2016-17 (France), ICMC–International Computer Music Conference (USA), Seoul International Computer Music Festival (South Korea), MANTIS Festival for Electroacoustic Music (England), etc. +info @ http://www.agnosia.me

Jorge Ramos
Jorge Ramos (b. 1995) is a Portuguese multiple award-winning composer, electronics performer, and researcher based in London.   Commissioners and partners for Ramos' work extend to major international bodies such as Arte no Tempo, Braga Media Arts, Galerie Sans Nom, gnration, Theatro Circo, UNDERSCORE Film Festival, and UNESCO, as well as through prominent fellowships and awards from the Calouste Gulbenkian Foundation, Escola Superior de Música de Lisboa, Foundation for Science and Technology, Leões de Portugal, Royal College of Music, Royal Music Association, RTP/Antena 2, SPA and Youth Foundation.   A DMus researcher at the Royal College of Music London, where he also holds a position as Graduate Teaching Assistant and a Digital Learning Ambassador.

Ivano Pecorini

Ivano Pecorini is a composer and sound artist based in London. His works move across experimental approaches and aesthetic investigations, focusing on the manipulation and mixture between field recordings, synthesis, and acoustic instruments. His compositions maintain a strong spirit of exploration and experimentation, creating unexpected electronic soundscapes. He is currently a PhD student at the University of Greenwich.

Lara Weaver

Lara Weaver is PhD candidate at the Sonic Arts Research Centre at Queen's University Belfast, supervised by Pedro Rebelo. Previously, she studied composition under Richard Causton, Christian Mason, and Tim Watts at the University of Cambridge, where she read for her undergraduate and master's degrees. Lara's work draws from a diverse range of influences, from newspaper headlines and envelope poems to seismographic data and the formation of clouds. Her recent master's thesis explored sacred architecture through spatial composition, looking at how spaces manifest sound, and how music creates and shapes space through its acoustic properties and cultural codes. Her output includes orchestral, choral, chamber music and song, and most recently electroacoustic music and installation works.

Leila Alavitabar

Leila Alavitabar is a new media artist and filmmaker from Tehran, currently studying Sound/Vision (M.A.) at Hamburg University of Applied Science.

Liam Dougherty

Liam Dougherty (b. 1996) is an American composer whose work in contemporary music coincides with his conceptual interests in visual art and the materiality of sound. He graduated with a bachelor's degree from the University of Michigan in 2019 where he studied history of art and visual culture in addition to composition. His scholarship in both fields fostered a compositional practice preoccupied with the nature of sound itself. This approach manifests in the form of electroacoustic concert and stage music and sound art installations. Liam lives in London where he is pursuing a Master's in Composition at the Royal College of Music where he studies with Jonathan Cole as a Johnson Scholar.

Lidia Zielinska

Polish composer, professor of composition and director of the Electroacoustic Music Studio at the Academy of Music in Poznan; numerous awards for orchestral music, multimedia, electroacoustic works; books, articles, papers, guest lectures (topics: sound and music, acoustic ecology, Polish experimental music, traditional Japan music), summer courses, workshops in Europe, both Americas, China, Japan, New Zealand; electroacoustic compositions realized at the EMS Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM Karlsruhe, Experimentalstudio des SWR Freiburg; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, programming committee member of the "Warsaw Autumn" Festival. [lidiazielinska.wordpress.com]

Luke Madams

I am an MMus Composition graduate of Goldsmiths, University of London. I am currently preparing an album of solo piano works and continue research on liminality and stochastic techniques. My website is lukemadams.co.uk.

Mandy Toderian

Animator Mandy Toderian grew up on the west coast of Canada in British Columbia. An interest in sports and human anatomy led to studies in biomechanics. After first signing up for animation courses as a stab in the dark, she has spent the past fifteen years working in computer animation for the film, tv and game industry. She currently works at Skydance Animation, Madrid. Guitarist Elliot Simpson has given premieres of works by many of the iconic composers of our time, and has worked closely with many other prominent young composers in the creation of new pieces. He has appeared in many of the arts capitals of the world in master classes, workshops, and performances ranging from early music to free improvisation.

Mariam Gviniashvili

Mariam Gviniashvili is an Oslo-based electroacoustic composer and visual artist originally from Georgia. Her compositional focus is on investigating the role of spatiality in music. Her artistic practise also extends to audiovisual works in which she explores the relationships between 3D sound and moving image. She collaborates with performers and creates music for dance and theatre.

Mathieu Arsenault

Mathieu Arsenault is an electronic musician and sound artist from Montreal. He released his first solo album EX PO under the moniker SEULEMENT in late 2021. His work mainly focuses on the integration and transformation of the human voice and gesture in digital arts. More precisely, he's interested in the imperfections the body introduce to the digital medium. More recently, he started working with filmmaker Charles-André Coderre and video artist Véro Marangère on different audiovisual performances. Fractures Chimiques his collaboration with Coderre premiered at Mutek Montreal in 2021. He is currently working on his first solo audiovisual work called Bricolage Architecture. This new performance is a work in progress that combines handcrafted stop-motion animation and live electronic music.

Maureen Wolloshin

Maureen Wolloshin is an improviser, composer, researcher, and oboist. She is a Doctoral Student at UCA. Her practice-led research seeks to elucidate the paradox of the lack of agency and visibility women have always had in British free improvisation. It asks whether the history of this music can be rewritten from a feminine and feminist perspective and presents improvisation as an inherently feminist practice. Her improvising extends the timbral and tonal range of the oboe and cor anglais. Her composition explores the connection between graphic notation, touch, and sound. Maureen is based in Faversham in Kent and performs with Free Range Orchestra, and in a duo with 'cellist Khabat Abas, with whom she will be freely improvising in abandoned spaces in Kurdistan in September 2022.

Mhairi Vari

Mhairi Vari is an artist who as worked extensively in sculptural installation, and more recently with sound. Coming originally from a background in theatre this also informs the nature of her installations and the way they negotiate audience and space. Most of the work is developed in relation to site specific context. As well as in galleries her works have existed in cellars, barns, stairwells, backyards, historic buildings and as the only artwork ever to be installed on the iconic Lloyds Building. Vari is represented by Domobaal Gallery and is a current research student at the University of Greenwich.

Michael Francis Duch
Michael Duch is a professor and research leader at NTNU music institute Trondheim and is a musician active within improvised and composed contemporary music and alternative rock. He has collaborated with numerous musicians in Norway and internationally and is a member of leading Norwegian contemporary ensemble Lemur and post-rock group Amor (Glasgow/Trondheim). He has released a number of solo and group albums since the early 2000's. Duch and Welsh have collaborated on live audio visual works since 2016.

Minato Sakamoto
Minato Sakamoto is a Japanese composer, pianist, and improviser from Osaka. His works have been featured across the United States, East Asia, and Europe in both traditional concert settings and internationally acclaimed conferences.   Minato is currently a Ph.D. candidate at Duke University, where he is also completing the graduate certificate in Information Science + Studies. He previously studied at Amherst College and graduated summa cum laude in 2018.   Minato has served as a guest artist at Boston New Music Initiative since 2020. Minato is a Japanese chess lover and an Accredited Meteorologist of Japan Meteorological Agency. As a railway addict, Minato constantly wastes his time to explore unique railways in the world. For more info, please visit minatosakamoto.com.

Misha Myers
Through her body of work as a performance researcher and practitioner Professor Misha Myers explores the storying of place and placing of stories in the digital age. Through her original creative body of work, she has brought people together through located and digital forms of relational performance to walk, talk, sing, play, map, write and read in and about place together. Myers is the Head of School of Stage and Screen and Professor of Contemporary Performance at University of Greenwich in London. She is an Honorary Adjunct Professor and Research Fellow in Deakin Motion Lab at Deakin University in Melbourne, where she founded the Extending Realities Forum, bringing together Australian academics, producers, curators and creators working across virtual production, game design, film and performance disciplines.

Myriam Boucher
Myriam Boucher is a video and sound artist based in Montreal (Canada). Her sensitive and polymorphic work concerns the intimate dialogue between music, sound and image, through visual music, audiovisual performance, Vjing and immersive projects. Fascinated by the natural environment, she creates audiovisual compositions from the landscape and the relationship that human maintains with it. Her work, « evocative in its dynamism, brings its audience close to something akin to feeling multiple emotions all at once » (The Link). Boucher's compositions range from works for orchestra, ensemble, collaborative and solo A/V performances. She's professor in digital music composition at the Université de Montréal.

Panayiotis Kokoras
Kokoras is an internationally award-winning composer and computer music innovator, and currently Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki.

Pauline Patie

Pauline Patie Pelicaut is a French composer of electro-acoustic music. Based in Montreal she studies in a master's degree in the digital music department of the University of Montreal. Her work has been rewarded with the Marcelle-Deschênes 2021 Prize (University of Montreal), and she received in 2022 Honorary mentions in the Electroacoustic international competition such as MusicaNova (Prague) and Destellos Fundation (Argentina). Interested in the trance effect, her creations explore the association of discomfort and appeasement for the listener. Thus, she questions the mysterious reactivity of the body to immersion and its causality.

Phill Wilson-Perkin

Phill Wilson-Perkin lives and works in London. He has exhibited nationally and internationally including Liminality, at Gallery 46, London, 2019. Hmn, London 2018, We Labour, at FiveYears Gallery, London, 2017. By the End of Play for the Glasgow Open House, 2017. Enter The Dragon at the ICA, 2015 and Dynamo Arts in Vancouver.   They are also co-curator of the Archway Sound Symposium. A series of exhibitions, events, and workshops. These explored the relationship between live performance, recorded work, and Graphic Scores.   In 2012 he was awarded a British Council International Artist Development Fund so they could travel to British Columbia.   Wilson-Perkin is also an Associate Lecturer at University of the Arts London where he runs Visualising Audio Arts/Graphic Score workshops.

Phivos-Angelos Kollias

Phivos-Angelos Kollias is a composer with a PhD in Music Composition inspired by Complexity Theories (University of Paris VIII). He has studied composition in Cambridge, London & Paris. Kollias currently lives in Berlin, composing for Interactive Music performances & VR.   He has participated in international conferences such as EMS (Paris & Leicester), SMC (Berlin), Xenakis International Colloquium (London), & Europe-China Cultural Forum (Brussels & Beijing) etc. His music has received 7 awards & 9 nominations in international competitions. His music scores are published by BabelScores (Paris). His recent projects have been supported by Musikfonds (Berlin), Deutscher Musikrat (Bonn), Neukölln Department of Culture (Berlin), Dell Computers (US), Ensemble Ipse (New York) etc.

Richard Whitby

Richard Whitby (b. Liverpool, works London) is an artist making videos and performances, and writing. He studied at Wimbledon College of Art and the Slade and took part in the LUX Associate Artists Programme in 2012/13. He has a PhD in Humanities and Cultural Studies from the London Consortium. In 2012 he produced a solo show with the Royal Standard, Liverpool and has since worked with Focal Point Gallery (2013) and the Bluecoat (2014). In 2015 he completed residencies with CCA Glasgow and Seoul Museum of Art. His book The Jump Room was published by The Old Waterworks in 2018, and was awarded a Jerwood/FVU Award in 2019.

Rossella Schillaci

Rossella Schillaci graduated with a Master's degree in Visual Anthropology at the University of Manchester. She directed documentary films for ARTE, RAI, Sky and Al Jazeera, awarded in many international film festivals. Her last VR experimental film has been selected by Venice Biennale College and Annecy Film Festival and was financed by Creative Europe and Italian and Portuguese Ministers of Culture. She is currently a PhD candidate in Digital Media at the University Nova of Lisbon

Sara Caneva
Sara Caneva is a composer, conductor, and doctoral researcher in Composition at the University of Birmingham. She was composer-in-residence at several institutions, including the Teatro dell'Opera di Roma, where she composed and conducted a new opera diptych in 2017. She was nominated for the Classical:NEXT! 2020 Innovation Award and selected for the first edition of the LaMaestra Conducting Competition in Paris. Sara's performances are broadcast on the Italian (Radio3, Rai5), Austrian (ORF Ö1) and French (France Musique) national radios. Her music has been commissioned by institutions such as Teatro La Fenice di Venezia, Bludenzer Tage zeitgemäßer Musik, Mozarteum Salzburg, BEAST, and published by Edizioni Suvini Zerboni.

Sarah Keirle
Sarah Keirle is an electroacoustic composer based in Manchester. Having completed a Masters in Electroacoustic Composition and Interactive Media with Distinction, she is currently undertaking an AHRC funded PhD at the University of Manchester. Her research explores the use of animal sounds within electroacoustic composition to create new sonic means for conservation awareness and nature connection. Her works have been performed at the ICMC, EASTN-DC, Radio CASo, Reform Radio, BEAST FEaST, MANTIS, ArtHouse Jersey, Diffrazioni Festival, Espacios Sonoros, TAma Festival, Ecos Urbanos, NMNW, REF Festival and BFE/RMA, Empirica Records and ABLAZE Records.

Sean Russell Hallowell
Sean Russell Hallowell is a composer and audiovisual artist from San Francisco. His time-based art synthesizes experimental techniques developed from hand-built circuitry with a cosmological perspective on music's roots in math and physics. Concert pieces, fixed media works, and multimedia installations of his have been performed at festivals across the US as well as in Mexico, Chile, South Korea, Japan, Belgium, the UK, and Iceland. Much of his art is inspired by the compositional affordances of outmoded media technologies, such as analog audiotape and cathode-ray tube televisions. Areas of experimental inquiry include the phenomenology of time and music in relation to its cognate disciplines in Medieval thought — arithmetic, geometry, and astronomy.

Susana Gomez Larranaga
Susana is an artist working with print, time-based media, creative coding and installation. Her work recreates human manufactured imprints that merge and decay in nature. She explores the relationship between mass media systems and identity. Ideas of simulation and physical labour are embedded in her practice as she combines digital and analogue processes. Derelict sites, turn into sites of intervention as archaeological repositories. When installing artwork, parallel dystopian realities are projected over the physical realm. In contrast to the ruin, the virtual world challenges the boundaries of human interaction and life-spans. Susana's practice-based PhD investigates the mutation and proliferation of online personal data over a physical space.

Suzie Shrubb
Suzie Shrubb is a British based composer, oboist and pianist. My work can be divided into three strands that often overlap: composer, performer and musical director. I am the current Composer in Residence at Fermilab undertaking an online residency with the laboratory. I was featured artist at The Universe Explained, a show exploring the whole universe, and my piece 'a tintinnabulation of cosmic scintillation' was featured

at The British Science Festival. I have spoken at the at VOICES, a virtual international conference about educating STEM subjects through song.

tiainen.xyz
Niko Tiainen is a Finland based Multidisciplinary artist, specialised on outdoor interactive projection mappings and video-, light- and sound installations. He has a degree in classical music and composing, graphic design and he is a post graduate student in Aalto-University studying a Masters Degree in New Media Design and Production (graduating on spring 2022). His installations often uses conceptual ideas and abstract procedural materials with a mix of classical music structures. His artworks have been part of exhibitions and art festivals over 20 different countries, e.g. Ars Electronica (Linz, 2020), Light box New York -gallery (N.Y.C, 2020), Neo Shibya Gallery (Tokio, 2021).

Vera Ivanova
Vera Ivanova teaches at Chapman University (Associate Professor of Music, Music Theory and Composition Department) and the Colburn Academy. She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music is available in print from Universal Edition and Theodore Front Music Literature, Inc., SCI Journal of Music Scores (vol. 45), on CD's from Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), Centaur Records (CRC 3056), and on her website at: www.veraivanova.com.

Véro Marengère
Véro Marengère is an audiovisual artist from Gatineau that lives and works in Montreal, Tio'tia:ke/Mooniyang. Evolving between 3D video art, music performances and field recording, her practice reflects on the digital manifestations of animist rhetoric and botanist litterature. Her research-creation is looking at ecosophy to create cybernaturalist spaces, whereas her esthetic recalls contemplation, childhood and vitality. She is currently a master's candidate in creation and sound composition at the University of Montreal under the supervision of Myriam Boucher. She has presented her work notably at MUTEK, OFF Festival Jazz, AKOUSMA, La Cinémathèque Québécoise, Suoni Per Il Popolo, NAISA and Sound/Image. She's a member of HEXAGRAM research network and CIRMMT.

Zacharias Wolfe
Zacharias Wolfe is a Swedish composer and artist based between London and Stockholm. He graduated from the Royal College of Music in London in 2020 and has since worked with everything from contemporary music ensembles, artists, film makers and dancers. He is passionate about interdisciplinary collaboration and his music explores tactility, closeness and topics related to the body through microtonality, lyricism and friction based noises. Andrew Zhou is an Australian composer based in London. His work lies within the intersection of film, image and music. Zhou graduated from the Royal College of Music in London in 2021 and is currently creative director of Treephonia, a new music project commissioning works that explore our relationships with trees and our environment.