

Sound/Image 2018

Exploring the relationships between sounds and images, and the images which sounds construct themselves

Presented by: School of Design,
University of Greenwich

10-11 November 2018

10:00 – 20:00

Stockwell Street Building

Welcome

Welcome to SOUND/IMAGE, to the University of Greenwich and to the newly constituted School of Design. We are delighted that you are able to join us and we thank you for sharing your research with us.

Research in this area forms a really important part of the School's strategy moving forward and it represents one of our most significant areas of work. We share with many of you, I'm sure, a commitment to exploring, understanding, and critiquing the contemporary world by means of reconstituted forms of looking and listening whereby even the visual itself can be infused with sonic qualities and sensibilities, and where the certainties of ocularcentrism become unsettled and uncertain. Such uncertainty, we believe, offers us untold opportunities to make contributions to the creation of new and innovative approaches to knowledge creation in a multitude of forms. Many of those forms will be represented and presented this weekend – papers, installations, performances all combine to push to its very limits received wisdom about the synergy between, or the energy of, the sound and the image: sound and image not as distinct self-contained entities but as simultaneous states that interact to create what Ursula Le Guin in her novel *The Dispossessed* described as 'The art that is made out of time.'

Dr Andrew Hill has once again brought together a world class programme of research, and our gratitude for his continued efforts and insights cannot be overstated. SOUND/IMAGE is now an established international event that is testament to both Andrew's and the University's commitment to research in the area of audio visual culture and the digital arts and we look forward to continuing this exciting journey for many years to come.

I look forward to catching up with as many of you as possible over the coming weekend.

Once again welcome and enjoy!

Professor Stephen Kennedy
Head of School of Design

Programme

Day One: Saturday 10 November 2018

10:00 – 10:45	Registration & Coffee	Entrance
10:45 – 11:00	Conference Welcome Dr Andrew Hill, University of Greenwich	11_0004
11:00 – 13:00	Session One Talks: Sound in Space	11_0004
	<p>Javier A. Garavaglia, The Institute of Contemporary Music Performance Sound Spatialisation for the Same Acousmatic Composition in Different Venues Featuring High-Density Loudspeaker Arrays</p> <p>Sam Gillies, University of Huddersfield Building sound relationships for 360° video</p> <p>Gerriet K. Sharma, University of Music and Performing Arts Graz Surrounded by Immersion – state of mind or state of the arts?</p> <p>Jonty Harrison, University of Birmingham (Emeritus) How many loudspeakers does it take to change a lightbulb (or present a concert)?</p>	
13:00 – 14:00	Lunch Break (lunch not provided)	
14:00 – 16:00	Session Two Talks: Imagined Futures	11_0004
	<p>Liudmila Razgulina, Lomonosov Moscow State University Imagination and/as transgression in Robert Rauschenberg's radio works</p> <p>Oliver Case, Lifemirror Cinema Without Cinema: Image and Sound after the Internet</p> <p>Caleb Madden, Antivoid Alliance Noise-Art-Practice As Promethean Technology For The Creation Of Fugitive Realities</p> <p>Film Screening I: Xenofuturism: Welcome to the Antivoid</p>	
16:00 – 16:30	Afternoon Break	Outside 11_0004

16:30 – 17:30	Session Three: Film Screening II	11_0004
	<p>Maura McDonnell and Cobi van Tonder Digital Alchemy</p> <p>Jim Hobbs Black Sun</p> <p>Leyokki #wreckOfHope</p> <p>Lulu Honey Hayward Mother Wound</p> <p>Brigid Burke Fazes</p> <p>Diana Reichenbach Sonolumin</p> <p>Baccoli Tubes (2018)</p> <p>Martin del Carpio and Andy Sowerby Origami</p>	
17:45 – 18:00	Drinks Reception	1 st Floor
18:00 – 19:00	Session Four: Concert I	Crit Pit
	<p>Denis Smalley Fabrezan Preludes 1 & 2 (2016) Portal Debussy's Cathedral</p> <p>Spectral Lands (2011)</p> <p>Sommeil de Rameau (2015)</p> <p>Fabrezan Prelude 3 (2016) The voices of Circius</p>	
19:00 – 20:00	Session Five: Concert II	Crit Pit
	Nicola Giannini, Université de Montréal Eyes draw circles of light	

	<p>Isaac Baggaley, University of Huddersfield Eight Dreams</p> <p>Daniel Blinkhorn, University of Sydney kibuyu</p> <p>Gustavo D Chab Mixtures</p> <p>Nahuel Litwin, Independent Grito Enceguecido</p> <p>Francis Dhomont, Independent Phoenix XXI (short version)</p> <p>Jonty Harrison, University of Birmingham (Emeritus) Petit prélude parallèle</p>	
20:30 – 22:30	Conference Dinner	The Cutty Sark Pub

Day Two: Sunday 11 November 2018

11:00 – 13:00	Session Six Talks: Performance and Interactivity	11_0004
	<p>Simon Cummings, Independent Son e(s)t lumière: expanding notions of transcription and tangibility through creative sonification of visual stimuli</p> <p>Mark Pedersen, Chailight Productions, Brigid Burke Australian Institute of Music and Roger Alsop, Victorian College of the Arts and Music, University of Melbourne Six Years of SeenSound: an experience report on audio-visual improvisation practice</p> <p>Paride Saraceni, University of Greenwich Performative Sonitectures</p> <p>Freida Abtan, Goldsmiths University How to improvisation with your past: an audio-visual journey</p>	
13:00 – 14:00	Lunch Break (lunch not provided)	
14:00 – 16:00	Session Seven: Screening III	11_0004
	<p>Jean Piché Threshing in the Palace of Light</p>	

	Julian Beau la Perle noire Andrew Hill Flux Nicholas Carn Linescape 1	
16:00 – 16:30	Afternoon Break	Outside 11_0004
16:30 – 17:00	Drinks Reception	Studio B012
17:00 – 20:00	Session Eight: AV Performances	11_0004
	Myriam Boucher, Université de Montréal Phases Yorgos Stenos-Frantzios, Noisy Toys Microscopic Music Freida Abtan, Goldsmiths University Hands of the Dancer Mark Pedersen Chailight Productions Apophenic Transmission	
20:00	Conference Close	

Special Guests

Our special guest for 2018 is Denis Smalley who will present a concert of recent acousmatic compositions.

Denis Smalley
Fabrezan Preludes (2016)
... Portal
... Debussy's Cathedral
... The Voices of Circius

The preludes were conceived in Fabrezan, a village in the Corbières, in the Occitanie/Pyrénées-Méditerranée region of France.

The central prelude, Debussy's Cathedral, is based on the transformation and development of a pair of resonant chords taken from Debussy's piano prelude La cathédrale engloutie (the submerged cathedral), which evokes the story of the mythical city of Ys, submerged off the coast of Brittany. Legend has it that the city's church bells can be heard in calm seas. Debussian intervals and scale patterns provide the framework for the prelude – rising, open fourths and fifths, pentatonic allusions. The spaciousness of a cathedral nave is suggested through textures of undulating, oscillating patterns and reflections, and wave-like surges, embellished by mobile strands of bell partials.

In the opening prelude, Portal, the listener crosses over the threshold into the cathedral nave.

The Voices of Circius (also known as Cercius or Cersius) refers to the relatively unknown Roman god of the *cers* wind to whom the Emperor Augustus dedicated an altar near the city of Narbonne, in the south of France. The *cers* blows across the country from the north-west, gathering force and circular motion as it travels over the plains, through the broad valley corridors, moving towards the Mediterranean. It can be impetuous, emerging suddenly, chasing away clouds and rain, initiating sunny, luminous skies. Recognised as having health-inducing properties, it brings welcome cool breezes in the summer heat, but can be biting cold in winter. This prelude aims to capture aspects of its "voices".

The Fabrezan Preludes were realised between 2015 and 2016 in the composer's studios in Fabrezan and London, and were premiered on May 21, 2016, in a concert to mark Denis Smalley's 70th birthday, at the Colyer-Fergusson Hall, Canterbury, Kent. The preludes were commissioned by the School of Music and Fine Art, University of Kent. Thanks to Aki Pasoulas, Director of MAAST (Music & Audio Arts Sound Theatre), for initiating the commission.

Spectral Lands (2011)

The "spectral" of the title has two meanings. It refers both to the ambiguous, sometimes spirit-like auras of voices, birds and natural phenomena inhabiting an imagined landscape, and to the idea of "spectral space" – the impression of space and spaciousness created by the placing and motion of sonic materials within the audio spectrum. The textures of spectral space interact both with the dimensions and distances of spatial perspective, and with the types of spaces evoked by voices, birdsong and environmental sounds, to create "lands" with distinctive spatial qualities.

In the back of my mind as I composed the piece lay the experience of a recent visit to Golden Bay, in the north-west corner of the South Island of New Zealand - the long coastal sweep, the sounds in the native bush, and the blurring of differentiation in certain lights and weather between land, mountains, sea and skies. Particularly striking was the expansive, deserted beach at Wharariki, where winds blowing over the sand-drifts soon cover up any trace of human presence; enormous rocky outcrops loom out of sand and sea, and enclosed resonant caves contrast with the openness of the landscape. I was equally taken by landscape views in the Corbières in the south of France, where most of the piece was mixed. However, *Spectral Lands* should not be considered a literal or specific landscape portrait. The ambiguity of the sonic spectres is such that some listeners may construct their own images or narrative, while others may prefer to respond to the musical discourse in a more abstract way.

Spectral Lands was realised between 2010 and 2011 in the composer's studios in Fabrezan and London, and was premiered on November 23, 2011 in the Phipps Concert hall, University of Huddersfield, during the Huddersfield Contemporary Music Festival. It was commissioned by the Huddersfield Contemporary Music Festival and the Centre for Research in New Music (CeReNeM).

Sommeil de Rameau (2015)

Sommeil de Rameau was composed in homage to Jean-Philippe Rameau (1683-1764), whose music I have long loved and admired; 2014 was the 250th anniversary of his death. I have drawn on characteristics of the sleep scene in French Baroque stage works and cantatas, which first appeared in *Les amants magnifiques* (1670), a comédie-ballet by Molière and Lully. Sleep scenes became more firmly established due to the substantial scene in Lully's tragédie en musique *Atys* (1676), and many examples can be found during the following hundred years, including Rameau's music.

When a sleep scene is invoked, dramatic action is suspended as a main character is exhorted to sleep. The music can be solely instrumental, or may involve sung commentary, where, for example, the singers personify dreamed thoughts or suggest future courses of action. The musical style, with its slowish harmonic motion, undulating or rocking contours, and airy instrumentation (typically strings and flutes), is intended to create a contemplative atmosphere

and a sense of timelessness, drawing in both the sleeping character(s) and audience. Rameau's sleep music, which is very inventive, adapts the Lullian characteristics in imaginative ways, but there can also be drifting, descending contours, sometimes adventurously chromatic.

Sommeil de Rameau is a contemplative journey based around recurring refrain materials, which are contrasted with diversions into a series of episodes that lengthen as the piece progresses. My starting point was a refrain motive adapted from a pair of chords, rocking over a pedal note, which intervenes between the main phrases in the "sommeil" in Act IV of the tragédie en musique *Dardanus* (1739). Passages derived from Rameau's music permeate the longer episodes, but these are recomposed and transformed, and are not explicit references. Tonal intervals and harmonies prevail, but are expanded through spectral "orchestration", creating a "spectral tonality", as if Rameau in his (occasionally disturbed) dreaming were contemplating an imagined musical future.

Sommeil de Rameau was realised between 2014 and 2015 in the composer's studios in Fabrezan and London, and was premiered on April 25, 2015 during the Sonorities Festival, at the Sonic Laboratory, Sonic Arts Research Centre, Queen's University, Belfast. The work was commissioned by the Sonorities Festival. Thanks to Simon Waters, who initiated the commission.

Denis Smalley was born in New Zealand in 1946. He studied music at the University of Canterbury and the Victoria University of Wellington prior to studying at the Paris Conservatoire with Olivier Messiaen, and with the Groupe de Recherches Musicales. He moved to England, completing a doctorate in composition at the University of York. Until 1994 he was Senior Lecturer in Music and Director of the Electroacoustic Music Studio at the University of East Anglia. He then moved to City, University of London, as Professor of Music and Head of the Department of Music. He retired from City University in 2009, and is now Professor Emeritus. In 2013 he became an Honorary Professor at the University of Kent.

Denis Smalley's works have been widely acclaimed, winning a number of international awards including the Prix Ars Electronica in 1988. In 2008 he was awarded an honorary Doctor of Letters by the University of Huddersfield for his achievements in electroacoustic music. He has made original contributions to thinking about electroacoustic music, in particular his development of the notion of *spectromorphology* (the shaping of sound spectra through time). A book on his music and ideas was published by GRM/INA in the Polychrome Portraits series - in English in 2010, and in French in 2011 - and there are associated on-line resources available at

http://www.institut-national-audiovisuel.fr/sites/ina/medias/upload/grm/mini-sites/smalley/co/siteWeb_Smalley.html

Abstracts

Session One: Sound in Space (Saturday 11:00 - 13:00)

Javier A. Garavaglia, The Institute of Contemporary Music Performance
Sound Spatialisation for the Same Acousmatic Composition in Different Venues Featuring High-Density Loudspeaker Arrays

This presentation provides a review of diverse approaches included in artistic “practice-based” research for systems and concert halls using High-Density Loudspeaker Arrays (HDLAs) in regard to sound spatialisation of acousmatic music in order to create what Smalley calls Multiple Spatial Settings in his article “Spectromorphology: Explaining Sound- shapes.” (Smalley, 1997, Organised Sound [2:2]).

The production of acousmatic pieces specifically composed for diffusion using HDLAs offer a number of challenges not commonly present in mixing the same type of music for stereo, quadrophonic, octophonic and even 16x or 24x settings. HDLAs compulsory require the usage of specific diffusion systems, either generic, for example Ambisonics, Vector Base Amplitude Panning (VBAP), Wave Field Synthesis (WFS), etc. or specific systems, the latter normally and directly linked to the venues where the HDLA settings are installed, e.g. *Zirkonium* for the *Klangdom* at ZKM (Karlsruhe, Germany), with its 2- and 3-D controls of sound movement or the system used by the BEAST (Birmingham Electroacoustic Sound Theatre, UK) called *BEASTmulch*, which features real-time reconfigurable routing, channel processing, automation, including standard (such as VBAP and Ambisonics) and nonstandard spatialisation techniques.

This paper proposes an analysis in regard to both the practice of working in different venues and diverse types of HDLAs with the same composition (in this case *Spatial Grains – Soundscape No 1*) as well as to the programming of the correct tools that suit both the piece and the venue’s HDLA, including systems for such purposes developed by the author, e.g. *Granular Spatialisation*, as explained in Vol 40:4 of the Computer Music Journal (Garavaglia, 2017).

Prof Javier A. Garavaglia is a composer and performer (viola/electronics) born in Buenos Aires, Argentina; he shares also the Italian and German citizenships. He lives between London (UK) and Köln (Germany).

Compositions profusely performed in Europe, the Americas and Asia include acousmatic/audiovisual music and compositions for solo instrument, ensembles and big orchestra with and/or without the inclusion of electronic media/live-electronics. Electroacoustic works on commercially available CD releases (Germany, USA, Argentina, Denmark).

Research published in several journals, books (online/printed form) in Spanish, German and English. Main areas of research: Full Automation of Live-Electronics Processes, Music Dramaturgy and Sound Spatialisation for High-Density Loudspeaker Arrays (HDLA).
<http://icem.folkwang-uni.de/~gara/>

Sam Gillies, University of Huddersfield
Building Sound Relationships for 360° video

This paper will discuss the practice of working with sound in 360° video as a model for working more broadly with media that mobilises its viewer's perspective. Fixed frame perspective, characterized by the physical frame that bounds a media, determined by a creative and presented to the audience, represents a de facto status quo for much of the discussion underpinning sound/image relationships. Media experiences that enable a mobile frame perspective, one where the creative curates a total environmental experience which can then be navigated freely by the viewer, necessarily adopt a different range of audiovisual relationships and concerns.

360° video, therefore, represents an interesting meeting point of these two phenomena, a media that is both inherently connected to both digital video, and to new media, mobile frame perspectives, rooted in environmental concerns of space and place. As such, the act of composing and designing sound and music for 360° video environments differs significantly from that of media built upon traditional fixed perspective media yet still exists within the confines of a digital media experience.

Embracing ambisonic sound design for its locational possibilities, this paper will describe the authors creative and technical process of composing 360° audiovisual environments, virtual spaces where all sound-based decisions take on an 'environmental' function. Through this process, the defining elements that determine effective audiovisual compositional practices for 360° video media will be derived.

Sam Gillies is a composer and sound artist with an interest in the function of noise as both a musical and communicative code in music and art. His work treads the line between the musically beautiful and ugly, embracing live performance, multimedia and installation art forms to create alternating sound worlds of extreme fragility and overwhelming density. Sam's current research examines the practice of composing for 360° video.

Sam's music has been programmed at both national and international conferences and festivals, including the Test Tone Series at Superdeluxe, Tokyo and the International Computer Music Conference. After completing a Masters in Composition at Goldsmiths, University of London, Sam was awarded the Liz Rhodes scholarship in musical multimedia from the University of Huddersfield, where he is currently completing a PhD under the supervision of Prof Monty Adkins. His use of harmony was once described by Pierluigi Billione as being "like a beautiful question mark."

Gerriet K. Sharma, University of Music and Performing Arts Graz
Surrounded by Immersion – state of mind or state of the arts?

Within the past five years immersion (again) became a frequently used term in concerts and studios with multichannel-loudspeaker arrays, a/v caves, VR and fine arts. Marketing is using the term as a feature that heralds a new step in "multi-media" experiences (<http://iko.sonible.com/en.html> - "immersion redefined" 2018), and academia is claiming a kind

of expertise in this field based on years of experimentation and avant-garde practice (e.g. Book 2018: Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio - Audio Engineering Society Presents) . At the same time exhibition halls thematize immersion in VR as a socio-political issue of the present (e.g. exhibitions 2018 at Kuenstlerhaus Graz - "Immersion in space and time", Berliner Festspiele "Immersion") and contemporary club culture is making a shift towards immersive "new worlds of experiences ranging from the most subtle and nuanced to the most intensely visceral, from healing and meditative to thought provoking and radical."(<https://www.monomsound.com/about/>)

Immersion is without doubt a subject of debate and current relevance. But what can we expect from this terminology and its applications when it comes to an extended artistic articulation as well as advanced production and what are its implications for the shared perceptive situation of artists, engineers and audiences in the Now?

Gerriet K. Sharma is a composer and sound artist. He studied Media Art at the Academy of Media Arts Cologne and composition/computer music at the University of Music and Performing Arts Graz. In October 2016 he completed his doctorate at the scientific-artistic doctoral school Graz. His thesis is titled "Composing Sculptural Sound Phenomena in Computer Music". He lives in Berlin and Graz. Within the last 15 years he was deeply involved in spatialization of electroacoustic compositions in Ambisonics and Wave-Field Synthesis and transformation into 3D-soundsulptures. From 2009 to 2015 he was curator of "signale-graz" concert series for electroacoustic music, algorithmic composition, radio art and performance at the MUMUTH Graz. His works were presented at SPARK Festival of Electronic Music and Art 2006 Minneapolis, New York City Electroacoustic Music Festival 2009/16, 1st Ambisonics Symposium 2009, DAFx-10 Int. Conference, Graz, 2010; Int. Conference for Spatial Audio (ICSA) 2011/15/17, New Musical Interfaces Conference (NIME), Oslo, 2011; ELIA-Art Schools NEU/NOW Festival 2009/11, Compositions for the icosahedral loudspeaker (IKO) and loudspeaker hemisphere where presented at Darmstädter Summer Courses 2014, Music Biennale Zagreb 2015, EPARM Festival 2015 and Sound and Music Conference (SMC) Hamburg 2016. He received numerous awards and grants. Scholarships by the German Academic Exchange Service (DAAD) in 2007 and 2009. In 2008 he was awarded with the German Sound Art Award. Within his Residency at the Institute of Musicology Wuerzburg/Germany 2011 – 2013 he conceived and established the Atelier for Sound Research. In spring 2014 he was composer in residence at ZKM Karlsruhe/Germany. He is senior researcher and composer within the three year artistic research project "Orchestrating Space by Icosahedral Loudspeaker" (OSIL) funded by the Austrian Science Fund (FWF). He had been appointed as DAAD Edgar Varèse guest-professor at Electronic Music Studio, Audio communication (AK), TU Berlin for WS 2017/18.

Jonty Harrison, University of Birmingham (Emeritus)

How many loudspeakers does it take to change a lightbulb (or present a concert)?

As Director of BEAST (Birmingham ElectroAcoustic Sound Theatre) from its foundation in 1982 until my retirement in 2014, I was privileged to have the opportunity to experiment with a variety of approaches to the public presentation of acousmatic music.

As BEAST grew from 10 to 96 channels of independently addressable speakers, my thinking about the articulation of space and the presentation of sonic images – both in performance and at the compositional level – evolved in parallel, informed by the expanding possibilities offered by the system. This evolution started off with stereo and sound diffusion, moved through various 8-channel formats (conventional and otherwise!) and ended up with the creation of multiple spatial stems for deployment on specific sub-sets of the full loudspeaker array.

My last piece as Director, *BEASTiary* (2012), was in 72 channels, and used such sub-sets of speakers to present sonic images that I imagined and defined qualitatively (in part a function of the speakers' location in the concert space): full, diffuse, close, intimate, high, low, etc. But this profligate use of huge numbers of speakers is, of course, both problematic (how many performances is such a work likely to receive?) and unsustainable (especially now that I no longer have unfettered access to BEAST). So, since 2014, I have been asking myself a very fundamental question: how many speakers do I really need...?

Jonty Harrison (born 1952). Founder and former Director of BEAST. Emeritus Professor of Composition and Electroacoustic Music, University of Birmingham; Compositeur Associé, Maison des Arts Sonores, Montpellier, France. International prizes (Bourges, Ars Electronica, Musica Nova, Destellos), commissions (Ina-GRM, ICMA, Bourges, MAFILM/Magyar Rádió, Electroacoustic Wales/Bangor University, Maison des Art Sonores/KLANG! Acousmonium), residencies (Ina-GRM, Bourges, Basel, Ohain, Bangor, Bowling Green) and positions (Gastprofessor für Computermusik, Technische Universität, Berlin, 2010, Master Artist in Residence, Atlantic Center for the Arts, Florida, 2014). Four solo albums (*empreintes DIGITALes*, Montreal) and several compilations (SAN/NMC, Mnémosyne Musique Média, CDCM/Centaur, Asphodel, Clarinet Classics, FMR, Edition RZ, EMF).

http://www.electrocd.com/en/bio/harrison_jo/

Session Two: Imagined Futures
(Saturday 14:00 - 16:00)

Liudmila Razgulina, Lomonosov Moscow State University
Imagination and/as transgression in Robert Rauschenberg's radio works

In 1948 Robert Rauschenberg enrolled in the Black Mountain College following his future wife and collaborator Susan Weil. Black Mountain College was a small experimental college and artistic community in the mountainous area of the still mostly rural North Carolina. The college radically changed the widespread notion of higher education in America through the introduction of art classes into the center of the curriculum. Thus, painting, theater, music, literature, architecture, mathematics, physics, geography, history were united into a single interdisciplinary curriculum and were present in the lives of students and teachers on an equal basis. In creating the college, its founders – John Andrew Rice and Theodore Dreier – were inspired by the pragmatic aesthetics and educational philosophy of John Dewey. Like Dewey, they wanted to restore the connection between the elegant and intense forms of experience that make up works of art, and the everyday events, actions and experiences that are generally considered to constitute everyday experience. Rauschenberg completed his studies in spring 1949 and moved to New York. He returned to Black Mountain in 1951 and 1952. In 1952 Rauschenberg took part in the famous "Theater Piece №1" organized by John Cage – arguably the first ever happening. During this happening a complex and multisensory environment was created through sonic pieces played by the phonograph and the piano, dance movements made by Merce Cunningham and his group and visual stimulus of the White paintings made by Rauschenberg himself.

In my paper I will argue that the Black Mountain experiment and experience of Rauschenberg's served as an inspiration for his later audio-visual experimentation with radios in what has become known as *Broadcast* (1959) and *Oracle* (1962-1965) pieces in which he tried to implement his idea of a "reactive" environment. The primary function of the radio is obviously communication but in the aforementioned pieces radio becomes a source of different noise be it simultaneous incomprehensible talking or a noise of the scanning for a channel. Noise emanating from the radios functions as a disruption of meaning. It prevents meaning-making. Yet according to Michel Serres we are always already submerged in noise: "We are surrounded by noise. And this noise is inextinguishable <...> We are in the noises of the world, we cannot close our door to their reception" [Serres 2007: 126]. Noise is not only a residue of a communicational system, it also plays an important generative role for meaning. For Serres noise always comes first, before any meaningful system, that is why it can never be fully eliminated. Noise functions here as a discursive and critical potential not fully realized. Radio-noise of *Broadcast* and *Oracle* is situated above and below the material of shared speech in the private domain of imagination. Therefore noise becomes an extension of the artwork and transgression of its boundaries demonstrating the inner workings of imagination.

Bibliography: Serres, M. (2007). *The Parasite*, trans. L. R. Schehr. Minneapolis and London: University of Minnesota Press.

Liudmila Razgulina is a post-graduate student at School of Philology, Lomonosov Moscow State University, entered in October 2015. Over her undergrad and graduate years at the University she took interest in cross-media studies primarily focusing on the rapport between literature and sound. Her graduate paper was dedicated to the representation of sound space in novels by Alain Robbe-Grillet. Currently she is working on her postgraduate research project dedicated to Black Mountain College poetic and communitarian experiment.

Oliver Case, *Lifemirror*
Cinema Without Cinema: Image and Sound after the Internet

Filmmaking practice traditionally relies on controlling image and sound to construct meaning and deliver emotional impact. However, relationships between sound and image are fundamentally renegotiated when networked and so new strategies are required for creating and understanding film in digital form. This paper discusses the EPSRC-funded project, *Lifemirror*, a study which explored this emergent space by iteratively replacing authorial control of image-sound relationships to network contingency and sensitivity. While the study revolved around a core digital intervention that enabled a crowdsourced incarnation of cinema, the wider Practice as Research (PaR) afforded play with accepted forms of film authorship and sound-image composition which are relevant to more familiar film practices. Three core works signpost this overview of the study. The first work, titled *The Gift* (2011), is a short fictional anti-narrative about a woman losing her hearing. The work was filmed with an empathic view towards the main character. The director developed the narrative of the production by taking aural and visual cues from the environment during which his sight and audition were restricted to empathise with the protagonist experience. The second work reflects on the project by exploring the nature of perception according to the Buddhist concept of Emptiness (2014-2018). A 'conscious cinema' is delivered through an actor playing the role of Mechanical Turk who recites the Heart Sutra to the audience through the experience of a human meditating in the woods. The final piece, *Points of Presence* (2017), uses drone cinematography to explore the internet infrastructures made up of undersea cables and network hubs known as Points of Presence. The film aims to represent the unrepresentable, namely, the materiality of information and network connectedness. The compositional processes behind the works give rise to two original concepts: the 'network-image' and 'non-editing'. The network-image is a proposed extension of Deleuze's cinematic ontology made relevant for today's hyper-connected touchscreen society and non-editing is a practice whereby audiovisual composition relinquishes control to self-organisational properties. These concepts are proposed as tools for navigating and making interventions within an increasingly complex mediasphere. The paper concludes with a discussion of these new terms and a provocation to accepted understanding of image and sound perception.

Oliver Case is a graduate of the HighWire PhD programme at Lancaster University. He holds a degree in Italian and film studies and masters degrees in film and television directing and researching digital innovation. After gaining some accolade for his film work, Oliver became interested in the effects of digital interconnectedness on cinema and turned to philosophy to make sense of and reinterpret filmmaking practice for a cinematically interconnected society.

At the core of his thought is an ethical standpoint on the post cinematic experience of time and environment from which he develops contributory methods to create and interrogate networked images. His current work explores the re-emergence of the spiritual between digital and organic networks and aims to foster new forms of communication around issues of sustainability.

Caleb Madden, Antivoid Alliance

Noise-Art-Practice As Promethean Technology For The Creation Of Fugitive Realities

This paper details a challenge to hyperstitional theory by calling out its necessary colonisation of the future as being predicated upon a singular and despotic vision. Detailing the thought that led the conception and development of the HD video work to be shown at Sound/Image, we will describe an earlier work in which, rendered in a temporally reversed form, hyperstition becomes a tool for reflexivity. In this piece, hyperstition is refashioned as a technique that can illustrate our own complicity with—and allow us to speculate vectors of reason which move beyond—the politically constrained paradigm described by Mark Fisher in his 2009 book; *Capitalist Realism*. Finally, through the introduction of critical noise theory, we forward an updated concept: *omnistition*, which modifies the method of hyperstition toward the goal of an unbounded multiplicity of possibility.

Caleb Madden, Antivoid Alliance

Film Screening I: Xenofuturism: Welcome To The Antivoid

This video work introduces the concept of *fugitive rationality* alongside an experimental visual rendering of Reza Negaristani's notion of the inhuman. The imagery of this 24min single channel HD video was built on the audio recording of a live, noise-drone performance. The affective registers of this resonant sound piece were subsequently used to guide the design of the formal visual elements. These registers were also used to explore the speculative agency of non-linear and non-determinate transmission of meaning/s. Understood as *escape vectors* within the speculative narrative of the film, these ideas are grouped under the umbrella term: *xenofuturism*. The prefix *xeno* denoting, not geographic or cultural 'foreigners', but the potential future subjectivities and scenarios that exist as alien to the constrained political field of possibility described by Mark Fisher in his 2009 book *Capitalist Realism*. The political and social possibilities instantiated by Reza Negarestani's theory of the 'inhuman' are a key influence in the conception and development of the narrative. The protagonist of the piece is a carrier of multiple future subjectivities unbound from ideology - an expansion of the human toward an imaginary capable of encompassing a reality beyond capitalism.

Antivoid Alliance have been active as an artist group for just over two years. Their work tests contemporary attitudes to technological progress and probes agentic methods for escaping the totalised capitalist horizon of possibility.

In December 2017 the artist group performed a live audio-visual work, '*Hyperstitional Intervention*' as part of the Spirit of Gravity; a monthly experimental live performance event. *Hyperstitional Intervention* was an output of the group's ongoing '*Hyperstitional-object*' project. A project founded on a speculative conception of 'The Antivoid'—an imagining of the audio-visual physicality after capitalism. In September 2018 the group presented a major commission for Coastal Currents Festival.

Members:

Caleb Madden holds an MA in Fine Art and is currently undertaking a PhD examining the political agency of noise in art practice. He has exhibited/performed at venues such as the Roundhouse, Tate Modern, De La Warr Pavilion, MK Gallery and internationally in Austria, France and Hong Kong. He produces a monthly broadcast for Resonance Extra, is a founder member of the Sonic arts collective, The Spirit of Gravity and instigator of the OUTLANDS national experimental music touring network. www.calebmadden.com

Grant and Tiago (Cieciura/De Sousa) met on the Design by Independent Project MA at the University of Brighton. They invite audiences into dialogue by removing the barriers between art, artist and audience. They have have exhibited/performed at venues such as, Coastal Currents, Newhaven Fort (Fort Process), Theatre Royal Brighton, De La Warr Pavilion, Latitude, Romney Marsh Festival and Scheveningen pier (Today's Art festival, Holland). www.cieciura-desousa.co.uk

Session Three: Film Screening II
(Saturday 16:30 – 17:30)

Maura McDonnell (visuals) and Cobi van Tonder (music composition "Gala")
Digital Alchemy

Visuals: Digital Alchemy is a visual music work that consists of visuals crafted by Maura McDonnell in a thought-through examination of the experience of coming to know and listen to the music composition 'Gala' by Cobi van Tonder. The music acted as a structure and ground for the treatment of the images in the frame and at the level of the pixel where both frame and pixel element transform, mutate, morph, move and change in time. The music elicited a very particular type of directional motion experience for McDonnell who in response to the microtonal activities of the music and in particular the stretching of the timbral shape over time experienced a sensation of upwardness and downwardness within a fixed and bounded narrow form. These sensations were visually interpreted and two visual elements consisting of two asymmetrical lines in the space of the frame of the work, were created to act like the bounded area and became the anchor, ground and a steadying element through and by which all manners of subtle transformations take place in the spaces inbetween. Yet, these two lines also subtly change in style but never move in position. Many transformations of material, through colour, motion and temporal blending take place to build a visual world to which the music can act.

Music: The composition 'Gala' by Cobi van Tonder, was the music worked with in this visual music work. The music is titled after a Bridget Riley painting of the same name, Gala exists in a meta tuning system: A G harmonic series, 5-tet, 21-tet and 34-tet are all stacked on top of each other. From this only a small number of pitches are selected by ear to create a new meta scale of 34 pitches. This allows for vibrations and beatings with varying intensities. The approach to form is strongly inspired by James Tenney: through simple macro gestures, the microtonal world can open up, breath and reveal itself in vertical directions. Similar to a sunset, colours shift and change, intensity changes, but everything else is still.

Collaboration: Maura and Cobi were co-colleagues on a PhD programme at Trinity College, Dublin and had talked of working together on visuals and music. Cobi completed a suite of microtonal music compositions. She invited Maura to work with one of these compositions in her visual music practice. The piece "Gala" was chosen.

Maura McDonnell is a visual music artist, researcher, composer and lecturer based in Ireland. She creates visuals for new music and electronic music concerts, fixed media and installation productions. At present her focus is on working with the visual in a manner similar to composing a music composition. The medium of choice is visual effects and generative effects video and the style of her work is abstract. The meaningfulness that she seeks in her work is to explore the emotional, musical and evocativeness potential of music in a shared similarly

crafted visual world. In 2005, she set up a visual music blog to document and research what she saw as an emerging field of creative art activity [<http://www.visualmusic.blogspot.com>]. Her work and research have been presented at numerous international festivals, symposium, conference and film screenings. McDonnell is an Assistant Professor in the Department of Electronic Engineering, Trinity College, Dublin teaching and supervising various music and media projects on the M.Phil in Music and Media Technology course and she also teaches a module on 'visual music'.

<http://www.mauramcdonnell.com>

<http://www.tcd.ie/eleceng/mmt/people/mmcaddon/>

Cobi van Tonder is a South African born composer, media artist and lecturer based in Berlin, Germany. She completed a PhD in Music Composition at the Digital Arts & Humanities Program of Trinity College, Dublin, an MFA Art Practice degree at Stanford, USA; and a BHons in Music in History and Society (Musicology) at the University of the Witwatersrand, Johannesburg, South Africa. The most recent works revolve around structural patterning - iterative and fractal (self-similar) approaches to composition, alternative tuning systems and micro-tonal music, three dimensionality in sound (or spatial audio) and the technological landscape that enables it. Van Tonder has also produced commercially for cinema, television, radio, and mobile media before commencing academic studies. Her work has been performed and showed in New York, London, San Jose, San Francisco, Palo Alto, Seoul, Stuttgart, Berlin, Ogaki, Toronto, Cape Town, Durban, Johannesburg, Dublin and Antarctica.

<http://www.otoplasma.com/info-bio>

Jim Hobbs (Sound by Rie Nakajima)
Black Sun

"The sun, from the human point of view (in other words, as it is confused with the notion of noon) is the most *elevated* conception." Georges Bataille, *Rotten Sun*, 1930.

Black Sun's visual imagery directs a pensive and concentrated gaze at the sun itself, forming a type of melancholic and abstract environment. Staring at the sun has been linked throughout history with notions of insanity, mortality, and depression where this defiant act illustrates the desire to overcome rational thinking and lose one's self in a temporal paralysis of vision and mind. Shot in various locations where the sun has a dominating role, the film (and filmmaker) takes this act literally, staring directly into the sun and allowing its strength to burn its presence onto the film. The imagery, oscillating between positive and negative, moves away from the portrayal of a locational identity and replaces *place* with a psychological state created by the sun and its effects. Rie Nakajima has responded to the film and composed a sound work where the audio acts not as a soundtrack, but rather as an additional presence within the filmic space setting the tone and meditative pace.

Jim Hobbs' work utilizes a variety of media including 16mm film, video, installation, site-specific work, drawing, sculpture, sound and photography. Currently his work and research investigate the personal and social implications of loss, oblivion, history, memory and the subsequent acts of remembrance/memorialisation. The work bears particular focus on *how*

the use of architecture (space) 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. Intrinsicly 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 how that relates to memory. His work is shown internationally in museums, galleries, art spaces, and festivals. He is currently Senior Lecturer at the University of Greenwich.

Leyokki, Artist
#wreckOfHope

#wreckOfHope is a movie without word, nor character. The title itself has more to do with a comment line in a programming language - introduced by the '#' - than with a proper hashtag. Thus, any description should seem doomed to failure.

Nevertheless, as forewords, we could try something else: to tell a story, the one of its creation. It starts with a painting, made by Caspar David Friedrich, named the *Sea of Ice* (1824). This painting was reproduced into a 3d model, and by this same move partly reinvented. However, by a mischievous attitude, the resulting image was split into four panels, forever rotating. The picture was thus put into a sort of turbine, always making and unmaking the original painting through its spinning movement.

From this point, the cinegraphy started to emerge. At first, it took the shape of a simple variation of the four-panel figures hereby created. But soon, as a Dvorak's sonata began to dive into the editing process, it grew into a kind of dialogue. A dialogue between image and sound, with one specific rule: each partner had to reflect the variation of the other, and then to build the following variation by its own organic process. When image and sound had plenty spoken, the film was made.

Leyokki is a weaver of 'lines of flight'. Artist and film-maker, he works on non-verbal meaning, representation of nature, ecology, and hand-made algorithms. His practice focuses on computer-generated images, altered through layers of compositing, in order to recompose a sense of organicity within digital images. Mostly autodidact, his work consists of hand-crafted visual essays and installations. With the collective Orama, he organised the first Cinegraphic Hackathon, dedicated to Open Source and Free Software, at La Paillasse in 2018. He co-founded the Brèches artist collective with Jonathan Larcher in 2016.

Lulu Honey Hayward
Mother Wound

Mother Wound is a visual soliloquy unpeeling a perverse maternal relationship tainted dark rouge through obsession and grief. Lulu Honey purges the impurities of personal recollection in a montage imbued with oscillating silhouettes and symbolist poetry. Mother Wound embodies fraught mental ideology and sexual repression developed during the premature mastectomy of a child from its mother's decaying breast.

Lulu Honey's penchant for pixelated fluid form, colour, texture and the female body crop up in much of her work. Using the record function on her battery-powered point and shoot camera, Lulu Honey recreates the effect of the Super 8 camera with a cheaper and less technical alternative. Always positioning herself at the centre of her practice through her self filming techniques she explores corporeality and spatiality in solitude under the passive, non-judgemental gaze of the camera lens that occupies her personal space during performance. Lulu Honey's videos take on an almost phantasmic, dream-like quality rendered by piecing together clips of ambiguous imagery that overlap and distort into new visual configurations. Through her methods she seeks to produce an intensive visual wholeness that evokes the things of dreams, visions and fleeting, exquisite moments.

Brigid Burke, Freelance Artist
Fazes

Fazes is a complex layering of upper partials of numerous bass clarinet sounds that are stretched to an unrecognizable state. Added to the sound world the clarinet sounds have relentless presence of pitch shifters, which generates artificial clarinet overtones, mono and multiphonics which utilize quartertones.

The clarinet presence of pitch shifting with the computer counterpart contributes its own overtone of rich texture, creating a work where movement takes place "within" static sounds to certain peacefulness. The visuals go through a similar process depicting one scene of Moral Bridge Melbourne Australia and one image throughout that is ever changing through multiple processing but static at the same time creating a serene place.

Brigid Burke is an Australian composer, performance artist, clarinet soloist, visual artist, video artist and educator whose creative practice explores the use of acoustic sound and technology to enable media performances and installations that are rich in aural and visual nuances. Her work is widely presented in concerts, festivals, and radio broadcasts throughout Australia, Asia, Brazil, Europe and the USA.

Brigid's main focus is integrating musical ideas with a combination of different media. Each component of media is a tool in the exploration of her artistic process: sound (acoustic, laptop, clarinets and electronics), composition, improvisation, installation, collaboration painting and animation (digital). Her involvement New Music has led her to integrate sound, visuals, video

mixing and theatre in her performances of her own work and in collaboration with other composers/performers. Other ensembles Brigid performs with are: Tri Duo Nunique Quartet, Pausa, SAGE and BHZ based in the USA. She with Mark Pederson curate and ongoing Visual Music Series seenound.com since 2011 at the LOOP Melbourne Aus. monthly presenting live and fixed media visual music.

Recently she has been a recipient of an Australia Council Project Music Fellowship & New Work commissions also Artist in Resident at Marshall University USA with a Edwards Distinguished Professor Artist Residency, Indiana University USA in 2015 & 2017 also ADM NTU Singapore. Most recently she has presented her works on the Big screen at Federation Square Melbourne, Tilde Festival, ABC Classic FM. and International Media Festival at the Trafacka Arena in Prague, ICMC International Computer Music Conference Perth Australia, Echofluxx 14-18 Festivals Prague, GA Generative Arts Festivals Italy, Asian Music Festivals Tokyo, The Melbourne International Arts Festival, Futura Music Festivals Paris France, Mona Foma Festival Hobart, International Clarinet Festivals also Seoul and Australian International Computer Music Conferences/Festivals.

She has a PhD in Composition from UTAS and a Master of Music in Composition from The University of Melbourne. www.brigid.com.au

Diana Reichenbach, Savannah College of Art and Design
SONOLUMIN

SONOLUMIN is a stop-frame animated 360° fulldome film exploring relationships of light, sound, and space.

Diana Reichenbach is an award-winning multimedia artist specializing in immersive and architectural media. She creates immersive experiences inspired by personal, introspective moments that have challenged her perception. Her work has notably been exhibited at the Virgin Airways clubhouse at LAX, Light City Baltimore Festival of Lights, HUBweek: A Festival for the Future, the Director's Guild in Los Angeles, Burning Man Festival, Bonnaroo: Pageant of the Cosmos presented by Adult Swim, RiverRun Film Festival, Punta Y Raya Festival, and Anima Mundi.

Reichenbach is a recipient of the 2017 Museum of Arts and Sciences Bowen Award Fund, the 2014 'Best Use of Dome' award at Fulldome UK, and was a 2009 Student Academy Awards regional finalist. She has served on juries for the Denver Film Festival, academy-qualifying RiverRun Film Festival, and the Cannonball Miami Wavemaker Grant program.

Select presentations include the 2018 IMERSA Summit in Columbus, Ohio, 2015 Designing for Domes Symposium in Singapore, 2014 Fulldome Festival in Jena, Germany, and the 2013 Society for Animation Studies conference in Los Angeles. Notable published works include a chapter entitled "Losing Time and Space: Experiencing Immersion"- part of the cross-

disciplinary Springer-published text 'Space, Time and the Limits of Human Understanding', including authors such as Noam Chomsky.

Diana earned her BA in Anthropology and BS in Telecommunications from the University of Florida and her MFA in Animation and Digital Arts from the University of Southern California. In addition to current independent and professional projects, she is a Professor of Animation at Savannah College of Art and Design. www.dianareichenbach.com

Baccoli Tubes

Flickering neons, weird angles, technical mistakes and a thrilling soundtrack are the protagonists of my first audio-video composition. It came the music first: a bunch of sounds from doors, coffee cups, paper sheets and some virtual instruments. Couple of weeks after composing that, those neon lights found me and begged to play as protagonists in a film.

Their dream has come true, here is "Tubes".

Walter Baccoli is a Sound Design student at the University of Greenwich where he is developing his practice and exploring field recordings, "unwanted sounds" and audio spatialization. His approach composition doesn't start from a methodical research but from discoveries and constant mistakes; he merges "concrete" sounds with digital audio technology, using space and time to shape the raw materials. "Tubes" is his first AV project expanding this trajectory opening up new approaches to composition, but most of all new ways of watching and listening to what surrounds us in our everyday life.

Martin del Carpio and Andy Sowerby Origami

Origami is a spontaneous fold of images and sounds with the impulse of being able to soar in the sky and not be afraid to crash on the ground below as the aftereffect. It's an organic expression of our own sensibilities. The film aims to capture a raw, organic, tactile energy by scratching and painting directly onto found super 8mm celluloid film. The film flickers and burns, until it loses stability entirely and breaks apart.

Andy Sowerby is a filmmaker and visual artist. Andy's practice often moves between both narrative, story driven work and abstract, expressive work. He is a graduate of Newport Film School, UK. His films have featured in screenings, exhibitions and film festivals worldwide, including Aesthetica Film Festival, London Short Film Festival, Atlanta Film Festival and BBC Music Video Festival.

Martin Del Carpio is a music artist based in New York City. He's been recording music and independently releasing albums since 2007. His music style is a hybrid of electronic acoustic ambient sounds with the pop/rock element thrown in at times for good measure.

Session Four: Concert I
(Saturday 18:00 – 19:00)

Denis Smalley

Fabrezan Preludes 1 & 2 (2016)

. . . . Portal

. . . . Debussy's Cathedral

Spectral Lands (2011)

Sommeil de Rameau (2015)

Fabrezan Prelude 3 (2016)

. . . . The voices of Circius

Session Five: Concert II
(Saturday 19:00 – 20:00)

Nicola Giannini, Université de Montréal
Eyes draw circles of light

Words: Elisabetta Porcinai, Alice Nardi
Voice: Elisabetta Porcinai

The piece aims at exploring specific aspects of the human unconscious characterizing that brief time between wake and sleep. By means of sound spatialization, I have attempted to create a multidimensional depiction of the unconscious, portraying the relationship between psyche and body when we are about to fall sleep, with a particular emphasis on the pre-sleep phase, characterized by fast body movements. The piece is also inspired by the concept of tensegrity, or tensional integrity, a structural principle based on the use of discrete and distinct elements subjected to compressive forces, inserted within a network of elements in continuous tension. A particular kind of tension that can recall the human body behaviours in the pre/sleep phase. The choice of the sound materials, the musical phrases and structures aims to evoke this tensional integrity, trying to find a balance between elegance and experimentation, femininity and masculinity, also reflecting the intergender nature of the composition. The piece is a truly collaborative work between Elisabetta, Alice and me. I composed it drawing inspiration from a poem written by Elisabetta and Alice. The text was vocally interpreted by Elisabetta and then re-elaborated by me as part of the composition.

The piece is divided into four sections: Eyes Draw Circles Of Light, Expand Withdraw Pulsate, Treacherous Darkness Of Senses, Arms Stretched Out Like Branches.

Nicola Giannini is a Sound Artist and an Electroacoustic Music Composer. He explores subjects such as narrative structures, aural features of buildings and he is interested in sounds that evoke physical materials and living organisms. His practice focuses on acousmatic multi-channel composition and live performance. In July 2017 he has been a guest composer at the

EMS in Stockholm. In the last months he played at the Toronto International Electroacoustic Symposium, at the Sounds Like This Festival in Leeds, at the TEDxLondon, at the Serge Postgraduate Conference in Aberdeen, at the Palazzo Strozzi Art Museum in Florence, and at the Sound Spaces Festival in Malmö. His acousmatic music was played at the New York City Electroacoustic Music Festival. His piece "For Hannah" was chosen as finalist at the International composition competition Città di Udine 2018 - Electroacoustic section - and it will be performed at the festival "Contemporanea" in October 2018 in Udine (Italy). His piece "Eyes draw circles of light" has been selected to feature at MUSLAB Electroacoustic Music International Exhibition 2018 at UAM Lerma - Toluca, Mexico. Nicola has a master degree in Electroacoustic Composition with the honourable mention from the Conservatory of Florence. From May 2017 he is part of the artistic research group "La ricerca artistica in musica" (artistic research in music) guided by the composer Tiziano Manca (Orpheus Institute, Belgium), professor Francesco Torrigiani (Conservatory of Florence, Italy) and the professor composer Gabriele Manca (Conservatory of Milan). From September 2018 Nicola is a PhD candidate at the Université de Montréal in Electroacoustic Composition, under the supervision of the Professor and Composer Robert Normandeau. Nicola also joined the Groupe de recherche en immersion spatiale (GRIS) at the University of Montreal, as research assistant.

Isaac Baggaley, University of Huddersfield
Eight Dreams

For Eight Dreams eight interviewees were asked to recount a memorable or recurring dream. The piece is made entirely from the sound of those interviews. The voices are edited, processed and transformed into the environments and imagined soundscapes of the other dreams. Each channel represents one voice only. The piece was created in fulfilment of a MA at The University of Sheffield.

Isaac Baggaley is a doctoral student at the University of Huddersfield. Under the joint supervision of Monty Adkins and photographer Liam Devlin Isaac is researching the application of photographic thought and practices in sonic art, phonography and electroacoustic music with particular focus on indexicality and trace in a recorded medium. In a previous life Isaac toured with the shoegaze ensemble The Death of Pop.

Daniel Blinkhorn, University of Sydney
kibuyu

Off the coast of Tanzania, on the small island of Zanzibar I happened upon a bazaar in Stonetown with all manner of beautiful African instruments. I found myself drawn to a small, hand-made mbira. This humble instrument buzzed and creaked and was far from perfect, yet striking a tine was instantly so musically agreeable. Kibuyu in Swahili translates to 'Calabash' and is the box resonator used in the construction of the instrument.

I wanted to use the term as a metaphor similar to the phenomenon of seashell resonance, except in this instance, as one holds the kibuyu against their ear they don't hear sound redolent of the ocean, but rather a more dynamic abstraction of sonic imagery resounding well beyond the instrument itself and deep into the island of Zanzibar and the many evocative soundscapes it contains. All the material within the composition comes from the striking of three tines of the mbira, with no additional sonic material employed within the piece. Zanzibar is a UNESCO World Heritage Site.

Daniel Blinkhorn is an Australian composer, sound and new media artist currently residing in Sydney. He has worked in a variety of creative and academic contexts is currently lecturer in composition and music technology at the Conservatorium of Music, University of Sydney. He is also an ardent field recordist, where he has embarked upon a growing number of recording expeditions throughout Africa, Alaska, Amazon, West Indies, Mexico, Cuba, Northern Europe, Middle East, Madagascar, Australia and the high Arctic/North Pole region of Svalbard. His creative works have received various international and national composition citations, and samples of his work can be found at: www.danielblinkhorn.com.

Gustavo D Chab Mixtures

A mixture is a material made up of two or more different substances which are mixed; in this combination, the identities of material are retained and mixed in the form of new solutions. Composition involves a mediation between abstract design that have been chosen. InSonic, sounds and textures can be separated adding a time-stretching process mostly preserving its sonic identity like an expansion beyond a fixed set of materials previously assembled.

Gustavo David Chab Argentina-Spain (b. Buenos Aires, 1964) Composer of mostly electroacoustic works that have been performed in the Americas and Europe. He composed his first electroacoustic piece in 1993, specializing in composition techniques in electroacoustic. His compositions, including works for instrumental, electronic music, and performances. Frequently explores the spacialization of sound in composition, mixing fixed media acousmatic and sound generation in real time.

His compositions have been performed at numerous festivals and has received-among many awards – Prize Exhibitronic 2018/International Festival of Sound Arts (Strasbourg-France); First Prize of the FNA /Juan Carlos Paz (Buenos Aires, Argentina); a special Mention of the Municipality of Buenos Aires and a honourable Prize-Residence of the International Competition of Electroacoustic Music GMEB (Bourges-France, 1993) /Artist in Residence CCMIX, Center for the Composition of Music Iannis Xenakis (France).

Nahuel Litwin, Independent
Grito Enceguecido

Originally conceived as a piece which would contain different street sounds, this piece changed its course after being present at a street protest in Buenos Aires. The energy irradiated by the people, noises, smells and lights led me to write some words around which the general form of the piece was organized.

Nahuel Litwin began his musical studies in the guitar participating in various popular music groups. He then continued his training in composition at the UNA (National University of Art), Buenos Aires. He studied electroacoustic music with Jorge Sad Levi and Ricardo Mandolini and participated in masterclasses with Mario Mary, Hans Tutschku and Simon Steen-Andersen. He also completed the electroacoustic music interpretation course at the IRCAM ManiFeste 2018 (France).

He received several awards, including the 5th prize at the Sime Music Festival 2018 in Lille, France, finalist in the "Metamorphosis" Biennial Composition Competition in Belgium 2018, and the 1st prize in the National Arts Fund in Buenos Aires in 2010.

His works were programmed in several music festivals, including International Festival "l'Espace du Son" (Belgium), CICTEM 2018 (Argentina), FAUNA 2017 (Argentina) and Ai-Maako (Chile) 2018.

Francis Dhomont, Independent
PHOENIX XXI (short version 14'58) - 2016

To Inés Wickmann

An archetypal symbol of rebirth and continuity, what is this musical Phoenix? A trace / confirmation of the acousmatic vitality at the beginning of the XXIst century, of course. But, for me, it is also a new life given to ancient musical ashes, very old recordings and reanimated but transvestites extracts of instrumental works. A kind of eternal return, the present - so prominent today - being finally only the past of the future.

Phoenix XXI was commissioned by the INA-GRM. The work comprises three movements in chains and was composed in the author's personal studio in Avignon, France. World premiere on October 8th 2016 in Paris (MPAA Saint Germain), concert INA-GRM.

Selected by Futurs Composés, French Section of the International Society for Contemporary Music - ISCM, for the 2018 World Music Days in Beijing.

Honorary mention at the Musica Nova 2016 competition, Prague, Czech Republic.

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Francis Dhomont French and Canadian composer, was born in Paris, 1926. Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made of tape works. During 26 years, he shared his activity between France and Quebec.

Doc Honoris causa at University of Montreal where he was teaching Electroacoustic Composition from 1980 to 1996. 1997, a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Grand Prix GigaHetz 2013, Quartz Music Awards 2012. Prix "Ars electronica 1992", Prize of the SACEM (France) 2007. "Magisterium" Bourges 1988. The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. Many works selected for the "World Music Days", and ICMC.

He is a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). President of the collective « Les Acousmonautes » in Marseille (France) and "Ehrenpatron" (honour patron) of the organization Klang Projekte Weimar (Germany). He is now living in Avignon, France, focuses on composition and theory.

http://www.electrocd.com/fr/bio/dhomont_fr/discog/
<http://www.google.com/search?q=Francis%20Dhomont&ie=UTF-8&oe=UTF-8>

Jonty Harrison, University of Birmingham (Emeritus)

Petit prélude parallèle

– à la mémoire de Claude Achille Debussy

If modern music may be said to have had a definite beginning, then it started with ...
the *Prélude à 'L'après-midi d'un faune'* by Claude Debussy (1862-1918).

[Paul Griffiths]

Debussy's *Prélude* is one of 'my' pieces, part of my musical identity. I have played in it, conducted it, listened to it countless times... Composed to mark the centenary of Debussy's death, this *Petit prélude parallèle* follows the melodic, harmonic and dynamic contours of the original, and includes sonic references to Mallarmé's evocation of the drowsy, heatladen Sicilian afternoon in which the Faun remembers (or imagines) his erotic encounter.

Session Six: Performance and Interactivity
(Sunday 11:00 – 13:00)

Simon Cummings, Independent

Son e(s)t lumière: expanding notions of transcription and tangibility through creative sonification of visual stimuli

Technology has provided increasingly efficient and imaginative methods for visualising sound. Spectrum analysers and spectrogram generators, among numerous other tools, enable composers to peer 'under the hood' of the sound with which they are working. Such means of visualisation are an invaluable aid to the creative process, by which composers can take better control of the shaping and sculpting of their sound materials. However, it is much less common for this process to be utilised in the opposite direction as a means to compositional ends, beginning with an existing visual stimulus that becomes the basis for subsequent rendition and/or transcription into sound (sonification).

In this paper I examine some of the ways sonification has sporadically been explored hitherto, often employed or at least perceived as a musical gimmick. I then discuss some of the ways it has been developed in my own electronic music in recent years. Specifically, I examine works where digital images – photographs, geometric patterns, abstract doodles and works of art – have been employed as the basis for musical compositions. This use extends both to the design of large-scale structural forms as well as to musical minutiae, where the light properties and distributions of these images are transformed into sound data. Special attention is given to my ongoing series of electronic Studies, some of which may be regarded as 'Op music', a sonic equivalent of Op art. In certain cases these Studies create sonic equivalents of the uncanny optical effects prevalent in Op art, often in ways that are difficult to predict or fully understand.

These techniques constitute in part a borrowing and an expansion of conventional notions of musical transcription, between parallel art forms. I will illustrate how the multidisciplinary nature of such techniques provides a fresh and oblique contribution to the questions of (re)appropriation, the nature of 'originality' of artistic material, and the fundamental relationship between sound and image. Furthermore I will demonstrate the considerable capacity that creative sonification of visual stimuli affords the composer to previsualise their work and make tangible both abstract and deeply personal musical ideas, with regard to both miniature and large-scale compositional considerations.

Simon Cummings is a composer, writer and researcher based in the Cotswolds. He composes instrumental and electronic music, both of which focus upon gradual processes of behavioural transformation. He has recently completed a Ph.D. in composition at the Royal Birmingham Conservatoire under the supervision of Richard Causton and Howard Skempton. The primary focus of his research is the exploration and development of new algorithmic and stochastic approaches to musical composition. Cummings is also an accomplished writer about new

music; he is the author of contemporary/avant-garde music blog 5:4, and is a regular contributor to numerous print and web journals. www.simoncummings.com

Mark Pedersen Chailight Productions, Brigid Burke, Australian Institute of Music and Roger Alsop, Victorian College of the Arts and Music, University of Melbourne
Six Years of SeenSound: an experience report on audio-visual improvisation practice

Emerging from the audio-visual performance practice of a number of local artists, including Brigid Burke, Roger Alsop and Mark Pedersen, and running formally since 2012, SeenSound has established itself as a regular monthly event in Melbourne, Australia, showcasing a wide range of local and international audio-visual works from around the world, with a specific focus on live improvisation. Notable performances and fixed media screenings include works by Ros Bandt, Dirk de Bruin, Warren Burt, Jim Denley, Andrew Hill, Cat Hope, Dennis Miller, Phill Niblock, Dan Senn and Mark Zanter.

As a space for exploring improvisational performance, SeenSound shares common attributes with other long-running experimental music performance events, but is unique in the local context for its focus on audio-visual performance as an integrated practice.

This paper examines three approaches to improvised audio-visual performance practice which have become regular features of SeenSound events, with reference to how these forms have developed within the performative context of the series:

1. Rehearsed audio performance to fixed-media visual scores
2. Fully improvised audio performances to fixed-media scores
3. Fully improvised audio-visual performance

Early explorations of using fixed-media visual scores for audio improvisation at SeenSound focused on heavily processed film footage, often featuring strong textural and colour elements. Audio performances tended to be fully improvised, sometimes with spontaneous ensembles of two or three musicians. This practice developed further into having more regularly established ensembles who began to rehearse scores produced either by members of the ensemble or by guest composers.

Fully improvised audio-visual performance typically feature one A/V performer, with multiple audio performers, but also include instances where multiple A/V performances are mixed live. In these settings both audio and visual performances include manipulation across a range of physical and virtual sources: audio sources may include traditional music, instruments and software (mediated by a variety of physical controllers); visual sources are more frequently virtual, in the sense of being digital sources manipulated by software, but can also include various live camera feeds which provide affordance for more direct physical manipulation.

Common to all modes of performance is a high level of engagement with the materiality of the visual element as a score - that is to say, the relatively raw perceptual elements of colour, luminance, basic structural elements, temporal variance - rather than confining the concept of score to being a purely symbolic notation. As an environment for collective development of audio-visual performance, SeenSound focuses on the liminal space between sound and vision as concepts, with an emphasis on exploring the actualities, combinations, co-incidents and collisions. In this regard, SeenSound functions as a long-form instance of practice-led research into the nature of audio-visual performance practice, interrogating the intersection of the multiple perceptual modes as space for collaborative art-making beyond the confines of textuality and symbolic representation.

The remainder of this paper will explore specific examples of the performance modes mentioned above, examining divergences and commonalities across these modes of performance for insight into the nature of temporal arts practice in general.

Roger Alsop is a composer, musician and mixed-media artist. His interests are in developing interactive and collaborative approaches that enhance the hybrid nature of modern creativity. His work has been supported by VicHealth, Regional Arts Victoria, Arts Access, Multicultural Arts Victoria, La Mama, Latrobe and Hawthorn Galleries, and the Royal Botanic Gardens. He supervises research students and teaches Interactive Art, Research Skills, Electronic Music, and Mixed Media.

His artworks and writing have been presented in the International Computer Music, Korean Electro-Acoustic Music Society Annual, and Australasian Computer Music Conferences, International Society of Electronics Arts, CSIRO, Prague Quadrennial, Melbourne Festival.

Brigid Burke is an Australian composer, performance artist, clarinet soloist, visual artist, video artist and educator whose creative practice explores the use of acoustic sound and technology to enable media performances and installations that are rich in aural and visual nuances. Her work is widely presented in concerts, festivals, and radio broadcasts throughout Australia, Asia, Europe and the USA. She has a PhD from UTAS University of Tasmania and a Master of Music in Composition from Melbourne University.

Recently she has been a recipient of an Australia Council Project Music Fellowship & new work commissions, namely Coral Bells - Museum Victoria & Instincts and Episodes published on Intermedia journal soundsRite. In 2015 & 2017, Brigid has been Artist in Resident at Marshall University USA with a Edwards Distinguished Professor Artist Residency, Indiana University USA and ADM NTU Singapore. She recently has presented works on the Big screen at Federation Square Melbourne, Generative Art Festival Italy, La Mama Musica, MIUC, australYSIS, Tilde Festival, ABC Classic FM. and International media Festival at the Trafalgar Arena in Prague.

Mark Pedersen is a Melbourne-based interactive media artist. He has a Masters in Sound Design from the Victorian College of Art at Melbourne University, and a PhD in Computer Science from the University of Queensland. His work includes sound design for choreography, theatre, film, poetry and radio, interactive audio/visual installation and various solo and collaborative audio projects. His work has appeared in Prue Lang's Stellar Project at Dance Massive (Melbourne, 2017), Alice Melike Ulgezer's Return for Soundproof on ABC Radio National (2016), the Australian Computer Music Conference (2014), the Mesmerism Festival (Brisbane, 2014), the Melbourne Fringe Festival (2014), the International Symposium of Electronic Art (Sydney, 2013), the International Computer Music Conference (2013), and the Melbourne International Arts Festival (2006). He co-hosts SeenSound, a monthly audio-visual performance series, with Brigid Burke, and participates in a number of local and international performance and production ensembles. More details of his work and writing are available on www.chailight.com

Paride Saraceni, University of Greenwich
Performative Sonitectures (2018)

Set in the urban spaces of 2024 Sónar's Barcelona, *'Performative Sonitectures'* speculates on the possibilities for an advanced electronic music performance to be both audible as well as visible, inhabitable and interactive through Mixed Reality technologies, implants, advanced sound-systems and new means of real-time sound-driven digital formations known as *'Performative Sonitectures'*.

The project's research and theoretical approach, with the support of small-scale prototypes and tests, argues how the futures of the electronic music performance may be developed through emerging technologies in unprecedented ways.

The programme will see how the *Sonitectures* are thought to be generated from a sound wave input into a point-cloud form generated by a 3D software and rendered in real-time in digital space and made accessible in real-world space through mixed reality technologies.

The project further argues how the product of such interactive performances shall then attempt to redesign the city by embedding its many events' narratives and happenings onto the urban fabric.

Paride Saraceni graduated with Merit in 2018 from the University Of Greenwich in Masters of Architecture (Riba II). He cultivates a deep interest towards Architecture, design, study of space, music, cinematography, photography and other forms of digital Art. His skills and interests in the design field have been developed through professional experiences at creative London Interior Design and Architectural firms including Studio Octopi, BMJ Architects and David Collins Studio.

Paride Saraceni has also been producing and performing electronic music since 2007 with works finding the appreciation and support of major international music innovators, record labels as well as of organisations such as BBC Radio 1, Channel 4, Thump (Vice) or the Huffington Post. His curiosity for the refined, the unspoken and the in-between is in constant development.

"I am curious about new ways of conceiving Architecture, which to me it represents the vast universe that rotates around a humanity in relation to its physical, emotional and ideological context, with its confines ending only where the human mind does. I am looking forward to working with inspiring and talented people and learn from their experience in order to be able to inspire them back in a productive circle aiming at the production and promotion of great ideas and innovation"

Freida Abtan, Goldsmiths University

How to improvisation with your past: an audio-visual journey

In this talk I will discuss the three most common methods for real-time improvisation using previously recorded audio and video: sequencing, reprocessing, and accompaniment. All of these methods will be evaluated according to key criteria for success including required virtuosity, robustness, and the dynamism of their results. They will also be discussed in terms of their potential for aesthetic complexity.

Finally, I will discuss the question of liveness in electronic music and audio-visual performance.

Freida Abtan is a Canadian audiovisual composer and multi-disciplinary artist with a keen interest in immersive media. She works between fixed and real-time computational technologies in sound and video for concert diffusion, installation, and large-scale multimedia performance situations. Her music ranges from acousmatic composition to more industrial and pop-influenced experimental performance. She has toured internationally both as a solo artist and as a floating member of the renowned experimental music group Nurse with Wound. Her compositions, performances, and installations have been featured at ICMC, the Spark Festival of Electronic Music, Mutek, The Elektra Festival, and Cap Sembrat amongst others. She currently leads the Electronic Music, Computing and Technology programme at Goldsmiths, University of London.

Session Seven: Film Screening III
(Sunday 14:00 – 16:00)

Jean Piché

Threshing in the Palace of Light

An audiovisual rendering of Samuel Beckett's one act play, *Krapp's Last Tape*. An old man listens to a recording of himself made 30 years before. He revisits his ambitions, successes and failures with lovers, poetry and life. The voice, recorded in 1984, is that of actor Rick Cluchey who was imprisoned for years at San Quentin. He created a theatre company there and, upon his release, became a close friend of Beckett.

As inspired by a passage in the text about separating the grain from the husk, *Threshing* is about memory and the imposture it forces onto self-awareness. After days, months and years, what was once thought to be a conscious and sentient appraisal of one's world turns out to be an illusion, informed by the heartless burden of experience. Krapp listens to the tape recordings and is suddenly aware of the anguish it reveals in his younger self. The ensuing bitterness is revealed in the half-destroyed films playing back in his head.

The Palace of Light, that corner of the mind where anchors to the past are cast off and the terror of aging is appeased, is a refuge from fear and loneliness.

"We lay there without moving. But under us all moved, and moved us, gently, up and down, and from side to side."

Jean Piché (1951) is a composer, video artist, professor and software designer living in Montreal. His practice focuses on videomusic, a hybrid form he has helped define in the early 90s. More recently he turns to photography as a fixed representation of movement, musical or not. He was one of first composers in Canada to explore the emerging digital tools for music and sound. He has approached all contemporary forms of musical expression including opera, fixed media, mixed instrumental and live electronics by espousing the view that poetics supersede formalism. His music has been heard worldwide and has been described as confounding, colorful and virtuosistic. As a professor at the Université de Montréal, he has guided a few generations of young artists who are active today in music and the media arts. He also develops software, notably Cecilia and the music platform for the famed "One Laptop per Child" program at MIT Media Lab. Since 2015, he is Associate Director for artistic research at CIRMMT (Centre for Interdisciplinary Research in Music, Media and Technology) at McGill University in Montreal.

Julian Beau
La perle noire

There might be in the universe a tiny star cluster where is hiding a rare moon with dark features. A foreign object moves in its orbit. And as it approaches, it seems that intense strength spreads so that space-time is thereby suddenly distorted as if the Light was manipulated to protect a secret ...

As an experimental composer and sound artist, Julien Beau explores the use of prepared instruments, field recordings, everyday objects, and electronic sounds. He has worked with organizations such as SCRIME, Musiques & Recherches, CIRMMT, MOTUS and GRM. He combines organic noises with electronic sounds to create a very eerie, suspenseful universe with underground artists through performances, installations, design or workshops. Raised with notes and structure, initiated in recording and sound research, his music ranges from classical and avant-garde, poetry and symbolism, still in the freest expression, *entre chien et loup*. His music is mostly published by Aposiopèse (be) and TSUKU BOSHI (fr). www.julienbeau.com

Andrew Hill
Flux

An audiovisual piece inspired by cyclic patterns, exploring sound and image relationships.

Andrew Hill (1986) 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, as well as in Europe and the US.

His works are composed with materials captured from the human and natural world, seeking to explore the beauty in everyday objects. www.ahillav.co.uk

Web Link
Stream: <https://vimeo.com/20174827>

Nicholas Carn
Linescape 1

Material for the work was collected from photography and video shot around Greenwich other than a few extra clips of footage I had been working on such as the montage of the dancing woman. Included is footage from around the Laban, the Old Royal Naval College and the river. Also, of note is the Lidar 3d scanned material of Deptford/Greenwich which is also part of the material cut together. I have started manipulating Lidar scans as part of my process. Importing them into 3d software and colouring them and using them as source material. I find Lidar imagery to be quite captivating as the realism can be uncanny despite the ultra-low resolution. More than ever we are used to digital mapping as part of our daily activity. I built up some animations to be

used as source material using different techniques. For the sound I recorded some performances using various granular and virtual analogue synthesizers, exploring sounds and rhythmic textures. Then the film was recorded as a live performance of the sound interacting with the footage, the different audio levels controlling different aspects of animation parameters such as line heights, edits and motion. The aim was to create an immersive portrait of a post-digital landscape.

Nicholas Carn is currently working from Deptford and born in Bristol. Nicholas is a media artist with many years' experience working as a motion graphics producer for television and sometimes for film with credits from BBC and many other leading broadcasters.

Through a combination of digital media, animation, video and photography, his artwork explores our relationship with the world filtered through the distortions of technology and personal experience.

He is due to release a body of music under a pseudonym and is working on short films and multi-screened works for installations. Recent exhibits include a Polaroid transparency light box installation with audio in No Format gallery, South East London.

Session Eight: AV Performances
(Sunday 17:00 – 20:00)

Myriam Boucher, Université de Montréal
Phases

The audiovisual performance Phases uses the three phases of water (solid, liquid, and gas) to relate music and image. Through live manipulations, the performer composes a musical and visual scene made of synthetic sounds and video that evolves according to methods such as loops, repetition, and feedback. This mesmerizing and minimalist hypnotizing piece tends towards an abstract and digital aesthetic.

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 and immersive projects. Fascinated by the natural elements, she creates videomusic from the landscape and the relationship that human beings have 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 videomusic compositions range from works for orchestra, ensemble, collaborative and solo A/V featuring DJ and VJ techniques fully notated and integrated into a concert music setting.

In 2017, Boucher received a Baccalauréat of digital music degree from Université de Montréal. She is currently a doctoral student in *videomusical* composition at the Université de Montréal and has received the distinguished Joseph-Armand Bombardier Canada Grant.

Her commission list is varied and distinguished and includes the Orchestre Symphonique de Montréal (OSM), Nouvel Ensemble Moderne (NEM), Magnitude6, Collectif9 and Architek Percussion. Her work has won prizes in the 2015 and 2016 (first prize) JTTP awards, the LUFF 2017 (experimental short-movie award), the 2015 JIM Electroacoustic Compositions Competition and the Bourse Euterke 2015, and has been presented at many international events and places, including Mutek (CA, AE), Kontakte (DE), Igloofest (CA), Rendez-vous du cinéma québécois (CA), Musée d'Art Moderne et Contemporain de Strasbourg (FR), and Akousma (CA).

Yorgos Stenos-Frantzios, Noisy Toys
Microscopic Music

Microscopic Music places hidden, "inaudible" sounds at the core of its creative exploration. Various types of transducers are used to amplify what otherwise remains unnoticed; microphones, megaphones, toys, audio devices, everyday objects and materials are diverted from their normal use to redefine their potential as expressive musical objects. Expect a noisy fusion of foley art, science, hardware hacking and occasionally, music-making.

Yorgos Stenos-Frantzios is a sonic scavenger - a full-time explorer of hardware stores, kitchens and trash in quest for new noise-making objects. He makes music for fixed media, ensembles, installations, theatre, and playing saxophone, amplified objects and electronics with improvisation-oriented groups. He is also a core member of KeDiMouRa, a music collective focusing on playful and collaborative methods of music-making. He has studied Audiovisual Arts at the Ionian University (GR) and completed a Master's in Electroacoustic Composition at the University of Manchester (UK).

Freida Abtan, Goldsmiths University
the hands of the dancer (remix)

the hands of the dancer is a 21 minute HD sound and video piece that focuses on imagery related to the mythology of temple dancers and to dreaming. The piece explores the multiple ways that movement and form can be abstracted through surface and temporal manipulation. The narrative evokes a dreamscape in which characters exchange identity and develop through physical transformation. The sounds and images depicted are inspired by traditional baladi form and are meant to evoke a state in which these bodily gestures convey secret meanings that need not resort to language.

the hands of the dancer takes a loose stance on audiovisual association, attempting to match aural and visual material through pace and suggestion rather than clearly defined gesture. The remix uses real-time performative transformations through custom software created in MaxMSP/Jitter. It playfully experiments with both linked and separate audio and visual process to reconfigure the work's audiovisual discourse. In performance, the remix is limited to 15 minutes.

Mark Pedersen Chailight Productions
Apophenic Transmission

Apophenic Transmission (i & ii) are part of a series of live performance works which interrogate the human tendency to spontaneous perception of connections and meaning in unrelated phenomena. In part (i), the performer is challenged to seek occasions of apophenia through the use of a somewhat opaque and chaotic control interface, in much the same way as one might attempt to tune a radio or a television set to a dead channel for the purpose of encountering electronic voice phenomena. In part (ii), attempts are made to align a richer set of ever shifting audio and video signals in order to discover meanings that may otherwise not be discovered in isolation.

Installations (Stockwell Gallery & Project Space – Ground Floor 11)

Stockwell Gallery

Christian Banasik, Hochschule Dusseldorf / Peter Behrens School of Arts
„I AM“

virtual voices, deep noises, manipulations of spoken words and audible objects - in an environment of a pulsating contrarotating visual grid - two humans - man and woman - two seekers of love and happiness - caught in a nearly unbreakable loop of their own objectives, wishes and imaginations - like humanoid robots in an emotional prison - based on personal adds taken from the „New York Times“.

(visuals: Stefan Zimmermann, Stephan Kugler - video / cut / music: Christian Banasik)

Christian Banasik is a Dusseldorf based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is lecturer for Audio Visual Design at the University for Applied Sciences / Peter Behrens School of Arts. He is a member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann School of Music in Dusseldorf. Beside live electronics and instrumental music he has produced fixed media works, radio plays and film soundtracks.

www.christian-banasik.de

Jane Cassidy, Boston College

They Upped Their Game After The Oranges

They Upped Their Game After The Oranges is a projection mapped visual music piece for a corner. The slow, harmonic music swells in synchrony with the visuals to draw the viewer into its meditative allure. With the mapping, illusion is created and great weight is attributed to the light. The combination of music, animation and projection mapping brings the corner to life and allows audiences to experience visual music in a novel manner.

Jane Cassidy is a multidisciplinary artist and educator from Galway, Ireland. Trained in music composition and visual art, Jane earned a Masters in Music and Media Technologies from Trinity College Dublin in 2008 and an MFA in Digital Art from Tulane University in 2014. Jane's main interests lie in audio-visual immersive environments, visual music, live VJing, and multi-channel work. Past performances include the European Media Art Festival, Germany, the New Orleans Film Festival, Louisiana, Punto Y Raya Festival, Spain, Currents New Media Festival,

New Mexico as well as group shows internationally. Cassidy has had solos shows in Nevada, Louisiana, Alabama, and Michigan, and currently is Assistant Professor of Digital Media at Boston College, Massachusetts.

Sean Russell Hallowell, Stanford University
Trompe l'Oreille

Trompe l'Oreille is a phenomenological meditation on the nature of perception as conducted through the material lens of analog and digital technologies as well as the conceptual filter of linear and cyclical temporalities. It invites those who would experience it to reflect on how our intellectual faculty distinguishes patterns, and, from them, discrete aesthetic phenomena. This it does through the presentation of compositional elements coordinated isorhythmically – that is, according to numerical ratios of imbricated periodicities.

Sean Russell Hallowell is a musician and composer living in San Francisco. His works have been instantiated at such events as the annual meeting of the Society for Electro-Acoustic Music in the United States, the Charlotte New Music Festival, the Florida International Toy Piano Festival, and Electro-Acoustic Mini-Fest. He holds degrees in music from Brown University (AB) and Columbia University (PhD), where he conducted research into the metaphysical valences of compositional tradition in Medieval Europe. Taking a cue from approaches to composition characteristic of this era, ones educing aesthetic phenomena from an ontological conception of music as sounding number, he composes as a mode of exploring the following realms: The epistemology of musical time, with emphases on the perception of temporal phenomena through musical aesthesis and the apprehension of musical phenomena via temporal experience; a phenomenology of musical form, with emphasis on formal principles and artistic techniques correlative to elaboration in the manner of modular counterpoint; and a dialectic between compositional technique and material technology by means of which processes and structures develop immanently from the concrete affordances of sound-making devices. During the 2016-2017 academic year he served as Lecturer at the University of California, Berkeley; in 2017 he began a postdoctoral fellowship at Stanford University. His music may be heard at www.isorhythmics.org

Louise Harris, University of Glasgow
Alocas

Alocas is one of a series of works for Expanded Audiovisual Format (EAF); an ongoing exploration involving pieces that are concerned, in both composition and exhibition, with moving away from a single-screen, two-speaker format.

The work is intended to be exhibited in a small, very dark space, creating an immersive environment in which the audioviewer is completely enveloped by both the sonic and visual structures formed in the work. The pitched material in the work is generated algorithmically, then subsequently sculpted and intervened with using both chance and rules-based procedures.

The intention, within the confined exhibition space, is that the work both look and sound entirely different dependent on whereabouts in the space one is situated, and indeed that it look and sound different depending on the acoustics and configuration of the space itself. The audio and video should be very large in comparison to the audience, allowing audioviewers to engage with the sonic and visual structure and audiovisual variations in minute detail.

Louise Harris is an electronic and audiovisual composer, and a Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. She specialises in the creation and exploration of audiovisual relationships utilising electronic music, recorded sound and computer-generated visual environments. Louise's work encompasses fixed media, live performance and large-scale installation pieces, with a recent research strand specifically addressing Expanded Audiovisual Formats (EAF). Her work has been performed and exhibited nationally and internationally, and recent commissions include 30-minute radio art works for Stazione di Topolo and RadioArts. Louise was awarded the World Prize at the Electroacoustic Competition Musica Viva (2011) and in 2016, her piece *pletten* was awarded first prize at the 2016 Fresh Minds Festival. In 2017, her solo exhibition, *Auroculis*, opened the Alchemy Film and Arts Hub in Hawick, UK and in 2018 she was commissioned by Cryptic and The Lighthouse to create *Visaurihelix*, a site-specific, interactive audiovisual installation for the Mackintosh Tower as part of the Mackintosh 150 celebrations.

Rob Mackay, University of Hull
Flight of the Monarchs

Flight of the Monarchs is an immersive audiovisual work, inspired by the incredible 3,000 mile journey that the Monarch butterfly takes each year from Canada to Mexico, finding warmer climates during the winter in order to roost. There have been several theories as to how these tiny creatures navigate, including magnetism and celestial mapping. The most recent research shows that they have an in-built sun compass and chronometer which allows them to migrate in swarms of millions. Amazingly, they fly to the same roosts each year, often to the exact same trees. Their children make the journey back north in the spring, and their great-grandchildren return to Mexico the following year. In Mexican tradition, there is a belief that the butterflies are the souls of the dead, returning to visit each year. Two versions of this work exist: A live performance, and an installation. In the live performance, flute (Rob Mackay) and handpan (David Blink) are processed in real-time to create a textural accompaniment to live poetry reading from Rolando Rodríguez. Two further sound layers are added: field recordings from the El Rosario Monarch butterfly reserve (including the rushing of millions of butterfly wings), and a live stream from the Cerro Pelón Monarch butterfly reserve using a solar powered streambox which was installed in January 2018. The live-stream is streamed through the Locus Sonus soundmap. The audience are immersed in a multi-speaker surround system (minimum 4 speakers, maximum used to date is 50 speakers). Jessica Rodríguez creates video montages in real-time using video footage captured at the El Rosario and Cerro Pelón Monarch butterfly reserves. Remote performances

are streamed of David Blink (from California) and Rolando Rodríguez (Mexico), whilst Rob Mackay and Jessica Rodríguez are present in person. For the installation version, Rob Mackay recorded video and sound footage at the El Rosario reserve in Michoacan in 2015, trying to capture the beauty of these delicate butterflies and their surroundings. Video footage from Manuel Zirate is also featured in the top panel, and video editing was done by Jessica Rodriguez. The sound for the installation is comprised of three elements: Field recordings which capture the rushing sound of millions of tiny wings (as well as one or two tourists); a specially commissioned poem from Mexican poet Rolando Rodriguez (*La Marcha de las Mariposas*); and a recording of an improvisation session between Rob Mackay (flute, ocarina), and musicians David Blink (hang), and John Sanders (accordion) which we conducted in the open air in Michoacan (this has been processed to create a dreamlike quality, reflecting the words of Rolando's poetry). The installation is set up to resemble a hide in the forest from which the viewer can look out at these beautiful creatures. This video render displays the four different screens viewed in the installation along with a stereo bounce of a 4 channel sound track. In recent years, the Monarchs' numbers have declined steeply. Several factors may be causing this: logging of their roosting grounds, crop spraying, and climate change. You can see a short documentary featuring the installation here: <https://www.youtube.com/watch?v=KZkVJ...> And, a link to a blog post from the Texas Butterfly Ranch about the second phase of the project, when we returned in 2018 to install a streambox, made by SoundCamp which broadcasts the sounds of the reserve in real-time over the internet: <http://texasbutterflyranch.com/2018/0...> Credits: Rob Mackay: Concept design, video recording, sound recording, composition and mixing. Rolando Rodriguez: Poetry and voice. Jessica Rodriguez: Video editing. Alex Brook: Set design and construction. Manuel Zirate: Video recording. David Blink: Hang. John Sanders: Accordion. Supported by: The University of Hull, CMMAS (Centro Mexicano para la Música y las Artes Sonoras). Thanks also to: Rodrigo Sigal, Alastair Borthwick, Pavel Drabek, Tariq Emam, Chris Jones, Alan Young, Matt Barnard, Steve Camm, Andy Hastings, Neill Warhurst, Tim Skelly, and Rick Welton.

Rob Mackay is an award-winning composer, sound artist and performer. Recent projects have moved towards a cross-disciplinary approach, including geology, soundscape ecology, theatre, audiovisual installation work, and human-computer interaction. His work has been performed in 18 countries (including several performances on BBC Radio 3, BBC Radio 1 and Radio France), and a number of his pieces have received international awards (Bourges (1997 and 2001), EAR (1999), *La Muse en Circuit* (2007)). He has held composer residencies at Slovak Radio (Bratislava), *La Muse en Circuit* (Paris), the Tyrone Guthrie Arts Centre (Ireland), *Habitación del Ruido* (Mexico City), and CMMAS (Morelia).

Rob is currently a Reader in Music at the University of Hull where he is director of HEARO (Hull Electroacoustic Resonance Orchestra) which is a collective of artists at the University of Hull, dedicated to public presentation and engagement with sonic arts and electronic music, ranging from concert and gig performances, to gallery installations, public interventions, talks, and workshops. www.robmackay.net

Pavel Prokopic, University of Salford

Affective Sign #8 is one of a series of short films resulting from a practice research entitled Affective Cinema: Between Style, the Real and the Moving Body

Affective Signs are films that contain subtle-yet-emphatic, 'magic moments', combining aspects of chance, non-representational performance and art-cinema style. The films are structured based on *affects* – non-representational 'flashes' of impersonal sensibilities located in the film itself – rather than based on conventional narrative or emotional meaning. In this way, the films give rise to what I call 'affective significance' – an audio-visual meaning that is located outside of language, traditional knowledge and (inter-subjective) communication, a meaning that is felt before it can be thought.

Affective Sign #8 arose from a workshop with eight performers, where experimental directorial techniques were applied to engender affective delivery of a non-specific dialogue between two actors, in combination with expressive lighting techniques. Brief affectively-significant moments from multiple scripted and improvised sessions (filmed simultaneously on three cameras) were subsequently edited together to give rise to a new disconnected, alogical structure, forging affective rather than narrative meaning.

The presented work includes two sound versions of the film playing from each set of headphones. These two versions reveal two very distinct moods, opening up alternative affects in the image, and exposing the unpredictable nuance and complexity of human expression (amplified on film). The two sound versions were composed by Jan Sikl and Rob Szeliga.

Pavel Prokopic is a British filmmaker, researcher and lecturer born and raised in Prague, Czech Republic. Besides finishing his practice research PhD project, Affective Cinema, Pavel is an independent filmmaker, has written and directed several dramas and experimental projects, has worked as a freelance cinematographer in London, and as a visiting lecturer in film at the University of Westminster. Pavel has presented and exhibited his work around the UK, including the FACT gallery in Liverpool, the V&A in London, the RNCM and the Grosvenor Gallery in Manchester. He holds a first class Bachelor's degree in Film and Television Production from Westminster University, and a Master's degree in Film Aesthetics from Magdalen College, University of Oxford. For more information, please visit pavelprokopic.com

Mhairi Vari (visual artist) and Pedro Pereira (composer/musician)
default mode network

We are compelled to establish a set of conditions that support the necessity for unknowingness and uncertainty in the facture of art. Functional magnetic resonance imaging has led to the discovery of the 'default mode network' - a resting state brain network that jolts into activity when the mind is not focussed upon conscious or goal oriented activity. This complex mode of thought is considered crucial to healthy cognitive function - an interesting proposition when, in contemporary culture, time to reflect is often interrupted by digital distraction and the pressures of achieving quantified tasks. 'default mode network' consists of layers of material richness together with soundscape that bring inherent associative qualities. The single speaker used for

the conveyance of sound has been materially subverted to fuse visual complexity with an acoustic layer that combine to reference the fragility of our physical and digital landscapes.

Mhairi Vari exhibited in 'Sculpture in the City' 2017/18 (with Damien Hirst, Paul McCarthy, Martin Creed, Mark Wallinger, Ryan Gander, Karen Tang, Peter Randall Page, Kevin Killen) and is the only artist to have installed work on the iconic Lloyds Building. She has an interest in the philosophical proposition of the rhizome and toys with installations that exist in multiple iterations dependent on context: "perpetual doubt, constant becoming" 2015 was installed in a barn on the Lydney Park Estate, Gloucestershire, at the inaugural global conference "The Dark Precursor" on Deleuze and Artistic research in the Orpheus Institute, Ghent, and in a cellar at Domobaal Gallery, London. 'default mode network' was shown earlier this year in 'Inside Job' at Tate Modern in a non-collaborative visual form. Scottish in origin, Vari studied Fine Art in Birmingham followed by a three year post-grad at the Royal Academy Schools in London. She is represented by Domobaal Gallery.

Pedro Pereira studied at the Calouste Gulbenkian Conservatoire of Music and has a background as a rock/metal musician in Portugal. He has released three albums with his former band that enjoyed strong commercial success and saw them touring extensively across Europe. They played as opening act for bands such as Metallica, Megadeth, Korn, Linkin Park, Muse and headlined major summer festivals. Now based in the UK his current ventures are of a more experimental nature where he is interested in playing with digital cinematic acoustic encounters. Pedro has previously collaborated with performance artist Ivan Lupi and collective Amae on the project "REQUIEM (for a child who loved Snow White)".

Project Space

Alessia Milo, QMUL
Aural Fabric

Aural Fabric is an interactive textile map that reveals one possible sonic character of the area of Greenwich, London, as captured during a group soundwalk. Architectural and natural elements encountered during the walk are embroidered with conductive threads as forms in relief. The soundwalk moments become audible again when the listener touches the sensitive areas, intimately connecting with the experiential universes of those that, on that day, crossed the path of this soundwalk. More information and supporting publications can be found at auralcharacter.wordpress.com/aural-fabric.

Alessia Milo is an architect researching the acoustics of spaces and the sonic interactions they promote through the use of graphic notation, e-textile maps, and soundwalks. Currently completing her PhD within the Media and Arts Technology CdT programme at QMUL, she has recently joined the Audio Commons project and lectured in creative coding.

Sarah Sparkes, Artist and Ian Thompson University of Greenwich
The Synchronising Cue

Video 10hrs 0mins
Sparkes & Thompson, 2018

"Space and time are interconnected; stars, planets, human and other lifeforms all create ripples in the cosmic pond."

Sparkes & Thompson, BEYOND, 2018

Based on a stereo hydrophone recording of life inside a decommissioned reservoir in Allenheads, Northumberland UK, The Synchronising Cue investigates audible behavioural responses of subaquatic lifeforms to the appearance of a full Moon at 15:19hrs on 29th May, 2018.

The piece is presented as a fixed audiovisual work. The image represents the phase of the Earth's Moon relative to the Allenheads reservoir - renamed The Cosmic Pond by the artists. The animation of the Moon has been rendered in real time using high definition open source images. The image of the Moon's movement is synchronised in phase to time-coded recordings of sounds of life beneath the pond's surface under its influence. The video and audio are synchronised so as to coincide with the exact time of day upon which the recording of life in the Cosmic Pond was recorded on 29th May 2018.

The title, The Synchronous Cue, refers to an observable phenomenon in which animal behaviour can be affected by the appearance of a full Moon. Our piece invites the audience to ponder this while viewing with the work.

The Synchronising Cue is an output from Sparkes & Thompson's residency at Allenheads Contemporary Arts, Northumberland UK, spring/summer 2018.

www.acart.org.uk

sparkesthompson.art

Sarah Sparkes is a London-based artist and curator. Sparkes exhibits widely in the UK and internationally. Her work 'The GHost Formula', 2016, commissioned by FACT (Foundation for Art and Creative Technology) recently toured to NTMoFA (National Taiwan Museum of Fine Arts) as part of the exhibition 'No Such Thing As Gravity' curated by Rob la Frenais. She was the 2015 recipient of the MERU ART*SCIENCE Award. In collaboration with Ian Thompson, she was awarded a BEYOND artist residency at Allenheads Contemporary Arts, 2018. She leads the visual arts and creative research project GHost and recently co-curated the Arts Council funded exhibition 'The Ghost Tide' together with Monika Bobinska.

Ian Thompson is Programme Leader for BA Digital Arts at the University of Greenwich, where he also teaches sound design and broadcast technology. As a musician, he regularly performs with various ensembles on 'cello, electronics and percussion, including various site-specific projects with the Breathing Space ensemble. In 2018 he launched a digital music label, Sonos Localia, specialising in releasing experimental electroacoustic and other sound work by new and established composers and artists. In collaboration with Sarah Sparkes, he was awarded a BEYOND artist residency at Allenheads Contemporary Arts, 2018.

The project space exhibition also features multiple showreel screens with audio visual works from the main film screenings presented for second viewing and repeat appreciation.