



**9 - 10 April 2016**  
**Bath Spa University**

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# SEEING SOUND 2016

9 -10 April 2016, Bath Spa University

## SCHEDULE

### Saturday 9 April

10:30	Registration/Coffee	Commons Building Atrium	
11:00	Papers 1a/1b	Commons Building	Rooms CM.G23 & 24
12:30	Keynote 1	Commons Building	Room CM.G23
13:30	Lunch	Commons Café <i>[buffet provided for delegates]</i>	
14:30	Papers 2a/2b	Commons Building	Rooms CM.G23 & 24
15:30	Tea	Commons Building Atrium	
16:00	Keynote 2	Commons Building, room	CM.G23
17:00	Screening 1	University Theatre	
18:00	Special Event	Refectory	
	<i>Daniela de Paulis - OPTICKS</i>		
18:30	Dinner	Refectory <i>[dinner can be booked via website]</i>	
DUSK	Special Event	Commons courtyard	
	<i>Aural-i - Playing the Building's Soul</i>		
20:00	Performance 1	University Theatre	
22:30	End		

### Sunday 10 April

10:00	Papers 3a/3b	Commons Building	Rooms CM.G23 & 24
12:00	Coffee	Commons Building Atrium	
12:30	Keynote 3	Commons Building	Room CM.G23
13:30	Lunch	Commons Café <i>[buffet provided for delegates]</i>	
14:30	Papers 4a/4b	Commons Building	Rooms CM.G23 & 24
16:30	Launch	Commons Building Atrium	
	<i>Larry Cuba's 'Two Space'</i>		
16:30	Tea	Commons Building Atrium	
17:30	Performance 2	University Theatre	
19:00	Screening 2	University Theatre	
20:00	End		

# PROGRAMME

**Saturday 9 April 2016**

**10:30 - Registration/Coffee - Commons Building Atrium**

**11:00 - Papers 1a- Commons Building - Rooms CM.G23**

Dr Bret Battey (De Montfort University) - Mapping Hindustani-Vocalist Motions to Abstract Visuals  
Prof. Fred Collopy (Case Western Reserve University, US) - The Modernists' Impulse Toward a Musical Art of Light

Karel Doing (University of the Arts London / London College of Communication) - Aeolian agency and eco-mimesis in expanded cinema

**11:00 - Papers 1b - Commons Building - Rooms CM.G24**

Ireti Olowe (Queen Mary University of London) - Audio to Visual Mapping of Moments and Variations

Stewart Collinson, Dr. Andrea Szigetvári (University of Lincoln, Liszt F. Academy of Music, Budapest) - 'Sonokinos': Some thinking on Syncing or syncing of thinking

Bryan Dunphy (Goldsmiths, University of London) - Towards an Understanding of Contemporary Audiovisual Art

**12:30 - Keynote 1 - Commons Building - Room CM.G23**

Prof. Vibeke Sorensen (Nanyang Technological University, Singapore) - Global Visual Music: from Audio-Video Synthesis to Transmodal Transmedia Art

**13:30 - Lunch - Commons Café** *[buffet provided for delegates]*

**14:30 - Papers 2a - Commons Building - Rooms CM.G23**

Yati Durant (University of Edinburgh) - Spontaneous Composition for Screen: A brief overview and observations on preliminary methods in practice with linear and non-linear improvisation for instruments and electronics

Joe Banks - J.G. Ballard, Ultrasonic Visual Music, William Hogarth and The Analysis of Beauty

**14:30 - Papers 2b - Commons Building - Rooms CM.G24**

Dr David J. Brown, Jane Pitt, Dr. Michael J. Proulx (University of Bath) - Seeing with Sound: sensory substitution and sonification as trans-disciplinary tools for Sci-Art collaborative research

Victoria Oruwari and Marie Cécile Embleton - The Colours of Sound

**15:30 - Tea - Commons Building Atrium**

## **16:00 - Keynote 2 - Commons Building, room - CM.G23**

Joost Rekveld - A Palimpsest on the Electronic Analog Art: analogue computing and interactive exploration

## **17:00 - Screening 1 - University Theatre**

Bret Battey, Hugi Guðmundsson - Triptych Unfolding (12:00)

Myriam Boucher - Cité (10:39)

Jean Piché - Etude aux oiseaux (7:00)

Matthew Schoen - Vehicles (9:30)

Vibeke Sorensen/Kartik Seshadri - Mayur (7:42)

Luigi Allemano - Improvisation No. 1: Cumulative Loops (3:20)

Francesc Marti - Speech 2 (7:54)

## **18:00 - Special Event - Refectory**

Daniela de Paulis (CAMRAS/ASTRON) - OPTICKS

## **18:30 - Dinner – Refectory** *[dinner can be booked via website]*

## **DUSK - Special Event - Commons Courtyard**

Aural-i - Play the Building's Soul

## **20:00 - Performance 1 - University Theatre**

Jethro Cooke - Asterism

Alexander Dupuis/Kristin Hayter - #000000

Robert Baldock, Emma Bowen, Sharon Quigley - Sonic Lantern: Tender Buttons (excerpts) (Gertrude Stein, 1914)

Nuno Correia - AVZones

Duncan Chapman, Stewart Collinson, Mike McInerney - Rising Breath

Marko Ciciliani - Via, for live-electronics, live-video and lighting

Dot Product/Panther Panther - AV set

## **22:30 - End**

## Sunday 10 April 2016

### 10:00 - Papers 3a - Commons Building - Rooms CM.G23

Dr Ryo Ikeshiro (London South Bank University) - Real-Time GENDYN Audiovisualisation  
Trent Kim (Royal College of Art) - Demystifying Body in Lumia via Embodied Simulation: Lumia after Thomas Wilfred  
Rob Mullender (London College of Communication) - Coding Bodies  
Thierry Dilger - Visual representation as an analog component to sound creation

### 10:00 - Papers 3b - Commons Building - Rooms CM.G24

Marko Ciciliani (University of Music and Performing Arts Graz, IEM - Institute of Electronic Music and Acoustics) - an introspective method for the analysis of musical multimedia  
Rolando Rodriguez, Jessica Arianne Rodriguez Cabrera (University of Arts, Aguascalientes, University of Guanajuato, Mexico) - Blending nomad sound and images  
James Snazell (Edge Hill University) - Reading Between The Lighterature  
Pablo Perez Zarate (Bath Spa University) - Expanding Minds with Visual Music

### 12:00 - Coffee - Commons Building Atrium

### 12:30 - Keynote 3 - Commons Building - Room CM.G23

Dr Margaret Schedel (Stony Brook University, US) - Sounding Sight: synthesizing sound from image

### 13:30 - Lunch - Commons Café *[buffet provided for delegates]*

### 14:30 - Papers 4a/4b - Commons Building - Rooms CM.G23 & 24

Zata Banks - The PoetryFilm Archive: Sounds of Poetry and Poetry of Sounds  
Christopher King - Electronic Video Practice in Britain  
Dr Mick Grierson (Goldsmiths, University of London) - Code Circle 2: An Online Platform for Coding Audiovisual Art  
Dr Andrew Hill (University of Greenwich) - Unpacking Audiovisual Phenomena

### 14:30 - Papers 4a/4b - Commons Building - Rooms CM.G23 & 24

Dave Payling (Staffordshire University) - Interaction, Visual Composition and Synthesis with Quartz Composer  
Brian Garbet (University of Calgary, CA) - Cymatic Representation of a “Mysterious” Noise Pollution  
Dr. Andrea Szigetvári (Liszt F. Academy of Music, Budapest) - Re-connecting and re-contextualizing image and sound in the multidimensional timbre space  
Sama Mara - The Rhythm of a Pattern, a 1:1 mapping between music and geometric form

### 16:30 - Launch - Commons Building Atrium

Larry Cuba's 'Two Space'

## **16:30 - Tea - Commons Building Atrium**

## **17:30 - Performance 2 - University Theatre**

Tom Richards - Mini-Oramics

Andrea Szigetvári - CT

Sama Mara/Lee Westwood - A Hidden Order

Andrew Duff - Vectrex and Eurorack study #X 'Performance v1'

Frieda Abtan - Flight of Birds

## **19:00 - Screening 2 - University Theatre**

Christian Eloy/Krunoslav Pticar - Soupir Bleu (6:00)

Fernando Falci de Souza - Belly Trick (10:00)

Harvey Goldman/Jing Wang - Passahhdi (9:09)

Maura McDonnell, Bébhinn McDonnell - Duel Tones (7:04)

Jean Philippe Pierre-Louis - Puntito (6:30)

Jon Weinel - Cenote Animations: i. Cenote Zaci (4:05)

Ricardo Dal Farra – Organic(10:51)

## **20:00 - End**

# Installations & Rolling Programmes

## In and around Commons Building

### Saturday 9 April 2016

Louise Harris - pletten - TV Studio 1

Christopher King - Video Circuits analogue video synthesis retrospective - TV Studio 2

Disinformation - The Analysis of Beauty - Commons Atrium

Tom J Clarke - Sounds for Virtual Spaces - Commons, Room CM.139

### Sunday 10 April 2016

Grayson Cooke, Dugal McKinnon - This Storm is Called Progress - TV Studio 1

Alexander Peverett - Reality Television - TV Studio 2 (until 17:30)

Darrin Martin - Disembody Electric - Commons Atrium

Ian Helliwell Programme - Commons, Room CM.139

Larry Cuba - Two Space (special MediaWall edition) - Commons Atrium from 16:30

### Throughout

Robert Mackay, John Wedgwood-Clarke, Tariq Emam - Resounding Mulgrave: a case study in composing place (special MediaWall edition) - Commons Atrium

Ellis Sharpe - Push - Commons Atrium

Chris Plant - Frequency Response #2 - Commons, Room CM.138

#### Cinema Programme - Commons Preview Cinema

Joao Pedro Oliveira - Aphâr (9:00)

Martin Keary - Visual Music 01 and 02 (3:00)

Dan Tapper - Changing Signals (4:24)

Victoria Keddie - Helios Electro (6:26)

Steven Kemper, Anna Cady, Pauline Thomas - Breath (4:00)

Tonali Rufino - Raw Maze (7:02)

Vishal Shah - Vellum (3:58)

Nick Cope, Tim Howle - Flags 3 (10:00)

# COMMONS BUILDING FLOOR PLAN

## Ground Floor

G

Toilets	Studio Areas	
Teaching Space	Learning Commons	
Meeting Rooms	Other	
Staff Space and Offices	Main Entrance	



# First Floor

# 1

Toilets	Studio Areas	
Teaching Space	Learning Commons	
Meeting Rooms	Other	
Staff Space and Offices	Main Entrance	



# 2016 KEYNOTES

## **Prof. Vibeke Sorensen (Nanyang Technological University, Singapore) - Global Visual Music: from Audio-Video Synthesis to Transmodal Transmedia Art**

In the early 1970s Vibeke Sorensen imagined a Global Visual Music, an emergent, performative and compositional transmodal meta-medium that would allow individuals and ensembles located around the world and in many cultures, to collaboratively produce, perform, and interact with immersive images, spaces, sounds, music, and multi-sensory data in real-time. As the electromagnetic spectrum contains both sound and light, she explored waveforms as a common structural element for music and moving images. She considered engagement with the real-time process a form of meditation on nature and the universe. She worked with electronic systems such as the Rutt/Etra video and Moog audio synthesizers, composing and performing music as well as producing animation. By the mid-1980s, she was creating performances and installations with integrated analogue-digital systems such as the EAB video synthesizer, Apple, Amiga and other computers. She collaborated on the development of 2D paint, 3D modelling and animation software, producing stereoscopic and multi-monitor visual-music works. By the 1990s, her artworks had become 'multi-' and employed digital video and sound, immersive interactive spatial imaging, 2D and 3D computer animation, networks, non-linear and parallel processes, and a wide range of custom devices. The common digital foundation had finally allowed her to integrate media and modalities previously considered distinct. In 1997, she received a 3-year research grant from Intel Corporation for the Global Visual Music Project as PI, to collaborate with computer musician Miller Puckette to develop the Graphics Extensions for Multimedia (GEM) for his open source computer music software, Pure Data. Working with composer Rand Steiger, and with the technical assistance of Mark Danks, they added video, image processing, 2D and 3D graphics, stereoscopy, physical computing, wireless, and networking, and conceived and produced a series of artworks that include immersive transmedia installations and live visual music performances connecting cities and continents. Today, her work employs plant biofeedback, social media, and 'big data'. Having worked in Singapore since 2009, it is also informed by Asian culture and cosmologies. This talk will review her historical trajectory and discuss the relationship between her early work in synthesis and technologies available today.

### Biography

Vibeke Sorensen is an artist, composer, and professor working in digital multimedia and animation, stereography, interactive architectural installation, and networked visual music performance. Her work in experimental new media spans more than four decades and has been published and exhibited worldwide, including in books, galleries, museums, conferences, performances, film festivals, on cable and broadcast television, and the internet.

Since 1980, she taught and developed programs in media art at Virginia Commonwealth University, Art Center College of Design, California Institute of the Arts, and Princeton University. From 1984-94, she was Founding Director of the Computer Animation Laboratory in the School of Film/Video at the California Institute of the Arts (CalArts), and from 1994-2005 she was Professor and Founding Chair of the Division of Animation and Digital Arts (DADA) in the School of Cinematic Arts at the University of Southern California (USC). Since 2009, she has been Professor and Chair of the School of Art, Design and Media (ADM) at Nanyang Technological University (NTU) in Singapore.

Vibeke Sorensen has a long history of interdisciplinary collaborations, art-science and art-engineering interactions, including the development of new media technologies at Rensselaer

Polytechnic Institute, Princeton University, the University of Southern California, the University of California San Diego / San Diego Supercomputer Center, the Neurosciences Institute of La Jolla, and the California Institute of Technology. Her research and creative work has been supported by USC, NTU, the New York State Council on the Arts, the US National Science Foundation, and Intel Corporation, among others. She is a 2001 Rockefeller Foundation Fellow in Film/Video/Multimedia. In 2007 she was the Chair of the ACM SIGGRAPH Art Gallery: Global Eyes. Her recent work *Illuminations* (2013) is a large scale illuminated folding screen, an interactive visual-music installation incorporating plant biofeedback, ubiquitous computing, and electro-acoustic music that she composed. *Vishwaroop* (2014) is a 4K generative dome animation with music by sitar virtuoso Kartik Seshadri, and *Mood of the Planet* (2015) is a kinetic light-sound sculpture incorporating global, real-time big data, Twitter, and music composed by Sorensen. Her most recent work, *Mayur* (2015), with music by Kartik Seshadri, is a 4K animation inspired by Asian textiles, symbols, and cosmologies.

### **Joost Rekveld - A Palimpsest on the Electronic Analog Art: analogue computing and interactive exploration**

Analogue computers were in common use between 1950 and 1975; they made supersonic airplanes, missiles and nuclear reactors possible, calculated Dutch flood defenses and helped put man on the moon. Despite this, current histories of computing hardly mention analogue computing or omit it altogether, and present a curiously linear account of progress. In his keynote, Joost Rekveld will link different strata of the history of analogue computing to past and future potentials in the audiovisual arts. The thinking of generations of scientists and engineers was informed by practices of electronic simulation, in which physical analogies were enlisted to make electronic models that mostly worked in real-time. Tools developed for interactive exploration largely remained electronic until personal computers became ubiquitous in the eighties of the last century. There are many links between these analogue simulators and the early history of electronic instruments that were developed for the audiovisual arts, and the analogue computer can be regarded as the forgotten ancestor of the modular synthesizer in both audio and video. Even though much of this culture of interactive simulation has been subsumed into software tools such as graphical programming languages for real-time systems, there is currently a renewed interest in analogue instruments. Current scientific interest in analogue computing often relates to its status as an alternative computing paradigm and an alternative approach to the relation between physical processes and computation. A similar openness to material alternatives seems to be driving some of the current revival of analogue electronic tools in the arts.

#### Biography

Joost Rekveld is an artist who is motivated by the question of what we can learn from a dialogue with machines. In his work, he explores the sensory consequences of systems of his own design, often inspired by forgotten corners in the history of science and technology. His films, installations and live performances are composed documentaries of the worlds opened by such systems. In their sensuality they are an attempt to reach an intimate and embodied understanding of our technological world.

His abstract films have been shown world-wide in a wide range of festivals and venues for experimental film, animation or other kinds of moving image. He has realized several installations and was involved in many collaborative projects with composers, music ensembles, theatre companies, dance companies and artist's labs.

Since 1991, Rekveld has had a long history of curating programmes of abstract animation and visual music, the most ambitious of which was the *Sonic Light 2003* festival in Amsterdam. He has been

giving lectures since 1993, has been teaching interdisciplinary art since 1996, and from 2008 to 2014 he was the course director of the ArtScience Interfaculty of the Royal Conservatoire and the Royal Academy of Art in The Hague. He is a board member of Sonic Acts (Amsterdam) and of the Centre for Visual Music (Los Angeles).

[www.ioostrekveld.net](http://www.ioostrekveld.net)

## **Dr Margaret Schedel (Stony Brook University, US) - Sounding Sight: synthesizing sound from image**

Voltaire once wrote the “secret analogy between light and sound leads one to suspect that all things in nature have their hidden rapports, which perhaps some day will be discovered.” Voltaire was undoubtedly influenced by his correspondence with the inventor of the Ocular Organ, Louis Bertrand Castel. Although it was never built, the ocular organ can be seen as a prototypical synesthetic algorithmic instrument, meant to generate visual and sonic material simultaneously. The difference between analogy and transcoding is subtle; “normally analogy is about establishing partial equivalence between two different entities [while] transcoding is a sort of extreme analogy, where we establish complete correspondence based on transformations between entities.” (McDonald 2007). I will present case studies of pieces which cover the spectrum (pun intended) of techniques and methods used to transcode ocular data into auditory signals. Some of these algorithms are simple analog electro-mechanical devices, while others are complex programs that perform calculations, process data and make logical, or even illogical, decisions.

### Biography

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is the Director of cDACT, the consortium for digital arts, culture and technology. She ran SUNY’s first Coursera Massive Open Online Course (MOOC), an introduction to computational arts. Schedel holds a certificate in Deep Listening and is a joint author of Cambridge Press’s Electronic Music. She recently edited an issue of Organised Sound on the aesthetics of sonification and her two of her pieces are featured on the REACT recording by Parma Records. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra the percussion ensemble Ictus, and the reACT duo. Her research focuses on gesture in music, the sustainability of technology in art, and sonification of data. She sits on the boards of 60x60, the International Computer Music Association, is a regional editor for Organised Sound and an editor for Cogent Arts and Humanities. In her spare time she curates exhibitions focusing on the intersection of art, science, new media, and sound.

# 2016 PAPERS

## **Dr Bret Battey (De Montfort University) - Mapping Hindustani-Vocalist Motions to Abstract Visuals**

The practice of audiovisual composition arguably could gain from the development of audiovisual counterpoint pedagogy, theory and models. Battey discusses his own idea of 'fluid audiovisual counterpoint' through the lens of a project to map the motions of a Hindustani vocal performer to abstract visuals. The research investigates how the spontaneous, parallel discourse of the hand and upper-body motion of classical Indian vocal performers can provide new insights into how we can establish indirect but non-arbitrary relationships between sound and image.

### Biography

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

## **Prof. Fred Collopy (Case Western Reserve University, US) - The Modernists' Impulse Toward a Musical Art of Light**

For a century, modern artists have turned to color and to light itself as raw materials with which to shape "new illusions," to draw on one of Guillaume Apollinaire's definitions of art. And they have often relied on music, with its abstract character, its rhythms and temporality, and its own forms and colors for inspiration. In 1913 Apollinaire opened a brief essay reflecting on 19th century impressionism, one wing of which "soars toward the sublime, light." With modernism painting had moved from an art of reproduction to one of creation, aimed at "attaining the fullness of poetry in the bright light." That Apollinaire delighted in these developments is not surprising. He was attuned to "the coming of an art that would be to painting what music is to literature." He had identified Loie Fuller as "the great artist of line and color" and was a prominent and enthusiastic supporter of Leopold Survage's Colored Rhythms. By 1923 the art critic Willard Huntington-Wright wrote of light as the ideal medium for abstract art, though he cautioned that the art would remain inferior until the emergence of an artist "great enough to express the profound form of a Rubens, or a Michelangelo or a Beethoven through this modern medium of light." In this talk I explore ideas developed by these early modernists and some more recent ones with an eye to how their thoughts, creations, and experiments might inform the design of instruments and experiences for a new generation of visual musicians.

### Biography

Fred Collopy is a Professor of Design and Innovation at Case Western Reserve University and a designer of computer-based instruments. Over four decades he has designed and led development of several large systems including The Desk Organizer (among the first personal digital assistants when it was published in 1980), TimeScope (an expert system for business and economic forecasting), Business Animator (an experiment in presenting financial analysis without numeric representations) and Imager (a visual music instrument). He released Unauthorized Duets, a

collection of abstract videos, in 2000 and was the co-editor of *Managing as Designing*, published by Stanford University Press in 2004. His research has been widely published including in *Leonardo*, *Glimpse*, the IEEE Symposium on Visual Languages, and the *Journal of Visual Programming Languages*. He has served as a visiting scientist in the Computer Music Center at IBM's Thomas J. Watson Research Center and at Cornell University's Department of Communication.

### **Karel Doing (University of the Arts London / London College of Communication) - Aeolian agency and eco-mimesis in expanded cinema**

The aim of expanded cinema is often described in terms of activating the audience in the production of meaning. But, additional to this process, many expanded cinema works also intentionally or unintentionally re/create an environment. Here, the great tradition of landscape filmmaking overlaps with expanded cinema, and shares with it a desire to evoke an experience beyond the picture frame. By using Timothy Morton's description and analyses of eco-mimesis in art, seminal expanded cinema works by Chris Welsby, William Raban, Tony Hill and Anthony McCall are looked at again.

Parallel to this, analogue film-material has recently enjoyed a renewed popularity among artists and experimental filmmakers. This rebirth often focuses on the materiality and tactility of film itself. Besides the well known practice of scratching, painting and deteriorating film emulsion, new materials and methods have emerged. Caffenol developer made from simple house-hold products is now widely used by these practitioners, and in its wake more experimentation with organic materials and fluids is following suit. After the rayogram and the chemogram, the organigram appears.

Practical examples of these techniques show how concrete processes can produce abstract images and patterns. Through a series of experiments this process is further enriched and the results are organised into intricate compositions. What first appeared as unreadable noise is now translated into a language that can be read by musicians and audience.

#### Biography

Karel Doing (1965, Canberra, Australia) is an artist and filmmaker who has worked extensively across analogue and digital formats. He is a media polyglot with a particular interest in the semiotics of film and expanded cinema. He is driven to reconnect implausible links: urban/nature, music/maths, passion/ratio, analogue/digital. After being based in Arnhem and Rotterdam (the Netherlands), he now lives and works in London. He is currently pursuing a PhD at the University of the Arts London about expanded cinema and critical posthumanism.

### **Ireti Olowe (Queen Mary University of London) - Audio to Visual Mapping of Moments and Variations**

This paper presents an affect of Wassily Kandinsky's and Paul Klee's models of mapping on sound visualization. Kandinsky's Point and Line to Plane and Klee's Pedagogical Sketchbook provide archived philosophies of mapping, which stimulated and influenced the confluence of sound and image.

Visual interpretations of music have the potential to augment the listening experience by appending an additional modality — vision to audition. Mapping links between sonic characteristics of music in the audio domain to graphic attributes within the visual domain through which the effects of latter parameters are controlled by the behavior of the former, is primarily at the discretion of the practitioner. Research discussions about mapping implementations have mostly been a focus of instrument design. Computational music and audiovisual composition during which dynamic, bidirectional relationships are created between generative algorithms, audio production

and image propagation and, unidirectional mapping relationships — from sound to image — have been less documented.

Utilizing principles developed by Kandinsky and Klee to establish movement in image, this presentation will explore an impact of mapping that investigates how relationships between sound and image can be interpreted through variations of musical form.

### Biography

Ireti Olowe is a researcher who is interested in the abstractions of common observances and the stochastic results of natural occurrences. She is interested in pushing the boundaries of perception and investigating its limits spatially and cognitively.

## **Stewart Collinson, Dr Andrea Szigetvári (University of Lincoln, Liszt F. Academy of Music, Budapest) - 'Sonokinos': Some thinking on Syncing or syncing of thinking**

Eyemusic, visual music, or abstract cinema, are terms that carry an implicit hierarchy of value. We use the palindrome “sonikinos” to describe the collaborative sound-film work, “Transitus Angeli”, (Andrea Szigetvári/Stewart Collinson, 2014), in an attempt to address/equalize this super/sub/ordinate relationship. Through the use of this portmanteau-word, we attempt to reflect on, articulate, and define both the work, *Transitus Angeli*, in particular, and the processes in which it was created, through reference to the concept of Gestalt, analysing the work with reference to Eisenstein and Bohm, Chion’s concept, “point of synchronisation”, with its origins in Lacan’s “point de capiton”, and the creative possibility of slippage in “loose synchronism” or as we might call it, a “cloud of synchronisation”. We try to extend the concepts of gesture and texture, as defined in Smalley’s spectromophology, to the audiovisual domain.

The notion of an interaction “between” elements is crucial but almost imperceptible or intangible. This imperceptibility indicates a problem of holding the “between” in thought. Barad’s concept of “intra-action” suggests (a) possible way(s) of resolution.

### Biographies

Stewart Collinson

is an artist making moving-image work for single-screen, gallery installation and live-performance. Collaboratively, he creates audio/visual work in national and international contexts. He is primarily interested in the interaction of sound and image as a manifestation of collaborative process. He is senior lecturer in moving image on the BA (Hons) Photography and MA Fine Art programmes in the College of Arts at Lincoln University, UK.

Andrea Szigetvári

is an electroacoustic music composer. Her creative and research interests are timbre in new music, interactive performance, and synchresis in audiovisual art. She studied in Warsaw and then as a Fulbright scholar in the USA, returning to Hungary to set up the Hungarian Computer Music Foundation. In addition to composing, she lectures on computer music composition and has organized international new music festivals, conferences and pan-european projects. She won the Prize at the Bourges Electroacoustic Competition in both Sound Art and Multimedia categories in 2001. She holds a doctorate degree (DLA) in composition completed at the Liszt Ferenc Academy of Music, Budapest.

## **Bryan Dunphy (Goldsmiths, University of London) - Towards an Understanding of Contemporary Audiovisual Art**

The space within which AV art resides is difficult to identify, not least because of the multitude of methodologies and combinations of media used in the practice of the art form. The development of AV practice has far outgrown the critical discourse or analysis surrounding contemporary work. I

propose to identify a cross section of current work in the field that reflects the disparate media and methodologies currently employed by AV artists. I will then contextualise and critically analyse these works, suggesting an approach to understanding drawing on recent work in embodiment theory to try to gain an insight into the experience of AV art. Through a deeper understanding of how these pieces are experienced by the audio-viewer we may be able to identify the core of what AV art is to us. I argue that AV art currently occupies a space that straddles many different disciplines and forms without retaining an independent identity for itself. In identifying where the field of AV art lies through the analysis of contemporary practice, rather than placing a restrictive label on the art form, we will be able to understand more fully its underlying essence.

### Biography

Bryan Dunphy is an Irish audiovisual artist, composer and performer based in London. His background is in music having received a B.Mus from NUI Maynooth before completing an M.Phil in Music and Media Technologies from Trinity College Dublin. He has performed as a member of musical groups across Ireland, the UK, Europe and China. As an AV artist and composer he has had his work performed and screened at venues such as the Kevin Barry Room (National Concert Hall, Dublin), the Samuel Beckett Theatre, the Darklight Film Festival and Slices of Life Festival. It was during his years at TCD that he was turned on to the expressive possibilities of audio and visuals when combined in a purposeful and meaningful way. He is interested in exploring the embodied experience of AV art and the development of a critical understanding of contemporary practices.

### **Yati Durant (University of Edinburgh) - Spontaneous Composition for Screen: A brief overview and observations on preliminary methods in practice with linear and non-linear improvisation for instruments and electronics**

This paper discusses research that examines non-traditional music performance and composition practices utilising experimental electronic and acoustic performance strategies for scoring films. It looks at innovation within screen sound by examining how technological practices, both innovative and more established, are facilitating and shaping the creative processes of screen composition and sound design. At the forefront of this research is taking into account new forms of electronic and musician interface to the improvisation process when composing in real time, which includes controllers that manipulate sound in real time, musical gesture and notation for live performance, and new compositional structure as pertains to dramatic flow when working to picture.

There has been much history with combining musical improvisation to film, however effects of improvisation also need to be looked at from a compositional perspective. Preliminary research suggests that dramatic emphasis in music for screen is more complex than is commonly understood, with Lipscomb and Kendall's Film Music Paradigm (1994, Perceptual judgment of the relationship between musical and visual components in film. *Psychomusicology*, 13(Spring/Fall), p.91) presenting a viewpoint that congruency relationships considerably alter our perception of what music "fits" to film. At the same time, musical improvisation, with its dynamic reactivity and spontaneity, provides a potential to experiment more deeply within these musical borders. And, since composing is often a more (but not always) specifically structured working process than improvisation, it must be looked at that certain forms of improvisation can be considered analogous to composition methods.

Utilizing 5 main differentiations of improvisational approach to music to film, this paper aims to consider the effects of this reactivity, dramatic control and spontaneity while accessing the impact and potential these new processes will have on traditional views associated with film scoring, composition and performance. Will they work to further expand modern scoring practices to

increase its effectiveness, or will they simply dilute otherwise clear and congruent compositional processes?

### Biography

Yati Durant is a U.S. born composer, lecturer, trumpeter and conductor currently based in the UK. His musical background began with composition and jazz music from the age of 7. He was founding member of the experimental jazz ensemble Honey Junkie and The Yati Durant Project Band in the 1990s. He studied with Portland trumpeter (and Grammy winner) Thara Memory before moving to New York, where he began a successful stint as a TV and film music composer.

Yati holds a Diploma and prestigious Konzertexam Meisterklasse in composition from the Polish composer Krzysztof Meyer at the State Conservatory of Music in Cologne, Germany, as well as a Diploma in Electronic Composition under Hans Ulrich Humpert. He has also studied with George Crumb, Philip Lasser, Narcis Bonet, Lee Konitz and conducting with Jonathan Brett.

His compositions and films have received many prizes from International festivals, including a 3rd Pl. Panorama Public Prize at the 2008 Berlin International Film Festival for Erika Rabau - Der Puck von Berlin and a BAFA National Commerce Film Award nomination for the WDR/ARD documentary Ein Klavier geht um die Welt. He is a finalist of the 2009 Concorso Giovani Musicisti Europei in Aosta, Italy with his score to C. Chaplin's The Vagabond. His contemporary compositions have been commissioned and performed in New York, Seattle, Berlin, Edinburgh, Cologne and Sao Paolo, released on CD and DVD by Film Dienst/Normal Records, Filmmuseum München and he remains an active performer of jazz, with regular appearances and recordings throughout Europe and USA. Since 2010, Yati is Lecturer and Programme Director of MSc Composition for Screen at the Reid School of Music, University of Edinburgh and Artistic Director of the Edinburgh Film Music Orchestra. He is Director of the European Education Alliance for Music and Sound in Media (EEAMS) at Soundtrack Cologne and Festival International du Film d'Aubagne.

## **Joe Banks - J.G. Ballard, Ultrasonic Visual Music, William Hogarth and The Analysis of Beauty**

The paper is based on a presentation originally delivered to accompany "The Analysis of Beauty" - a sound and light installation by art project Disinformation - exhibited in the Georgian Gallery at Talbot Rice (Edinburgh) in Nov 2014. The installation derives its title from the book of the same name, which was self-published by the artist William Hogarth in 1753. In "The Analysis of Beauty" William Hogarth explored the imagery, aesthetics and symbolism of the waving, curved, or (as Hogarth put it) "Serpentine" line, which in modern language we refer to as the sine-wave; and the installation interprets Hogarth's ideas in context of contemporary sound art. In the installation, musical sine-waves are fed into and visualised on the screen of a laboratory oscilloscope, with the signals manifesting as a slowly rotating rope-like pattern of phosphorescent green lines; the effect was described as "mesmerising" by Aesthetica Magazine. The paper discusses "The Analysis of Beauty" installation in relation to the concept of "ultrasonic visual music" described by the science-fiction author J.G. Ballard, in his short story "The Sound Sweep", and discusses the vivid and spontaneously self-contradicting illusions produced by viewing this artwork, in relation to J.G. Ballard's description of the (quote) "central nervous system (as) nature's Sistine Chapel", as described in J.G. Ballard's book "The Kindness of Women". [216 words]

### Biography

Joe Banks is the founder of Disinformation - a sound, video and kinetic art project, which, since 1995, produced a series of pioneering experimental music and installation art works, using natural and man-made electromagnetic (radio) noise, radiated by live mains electricity, lightning, industrial and IT hardware, railway and metro (tube) systems, and even the sun. Disinformation has recorded

8 commercially published CDs and LPs, performed more than 100 concerts, exhibited in over 40 gallery exhibitions, and been the subject of 15 solo exhibitions. Disinformation published the “R&D2” CD in 1998, featuring Very Low Frequency radio noise from Eurostar trains, and the “Sense Data & Perception” CD in 2005, featuring VLF noise from the London Underground system and from Network South East trains.

Joe Banks is also author of the book “Rorschach Audio - Art & Illusion for Sound” - a monograph on the psychology of interpretation of audible speech and distorted voice recordings, which was published as the final outcome of a 5-year research project sponsored by The Arts & Humanities Research Council. Joe has written for Art Monthly, for Cabinet and Shoppinghour magazines, for Strange Attractor Journal, and Leonardo Music Journal (published by The MIT Press). Rorschach Audio lecture-demonstrations have been presented at The British Library, The Science Museum Dana Centre, The Royal College of Art, The ICA, Goldsmiths College, University of Westminster, City University & Freud Museum (London), the Liverpool Biennale, Universities of Leeds and Edinburgh, FHNW (Basel), Argos (Brussels), Arteleku (San Sebastian), Gertrude Contemporary and MUMA (Melbourne).

### **Pablo Perez Zarate (Bath Spa University) - Expanding Minds with Visual Music**

Focusing on Expanded Cinema practices and theory, this paper examines the relationship between psychedelic lightshows and contemporary VJ practice whilst exploring analogies between expanded cinema’s technologically utopic visions and current Globalization theory. The case study of Digital Cumbia is used to illustrate these ideas and looks at the role of the VJ in disseminating a new visual identity for Latin America through its participation in multimedia immersive performances.

Keywords: Expanded Cinema, psychedelic lightshows, VJ culture, Latin America

#### Biography

Pablo Perezarate is an audio-visual artist of dual Mexican-British nationalities living in Bristol, UK. His work explores the crossover between installation, performance and social documentary through the creation of immersive environments. Under the name Panther Panther he produces Latin American inspired electronic dance music that he represents visually through live multi-sensory performances. He graduated in 2006 from the Music and Visual Arts undergraduate course at Brighton University. In 2013 he finished his Creative Sound & Media Technology Masters Degree at Bath Spa University where he has continued with a PhD on Expanded Cinema, Globalization and Visual Music. He has published two academic articles, “Landscaping the Global Imagination” with the Bristol-based journal HARTS & Minds and “Expanding Minds with Visual Music” through the Universidade de Brasilia for the international conference Understanding Visual Music in 2015. Pablo is a lecturer at Bristol Institute of Modern Music.

### **Dr David J. Brown, Jane Pitt, Dr. Michael J. Proulx (University of Bath) - Seeing with Sound: sensory substitution and sonification as trans-disciplinary tools for Sci-Art collaborative research**

Sensory substitution devices for the visually impaired provide the missing visual input by converting images into a format that another sense can process, such as sound. These devices have been instrumental in providing key insights into neural plasticity and the functional neuroanatomy of blindness. A number of applications have been assessed, as well, from visual acuity to recognizing letters to spatial navigation. Some blind expert users even experience visual qualia while listening to the output of a device (The vOICe) after extensive use. Here our joint presentation describes work in the field of sensory substitution for visual rehabilitation, cross-modal collaboration and trans-disciplinary research interpreting place and space through sonification and sound artworks.

Through examples of the Crossmodal Cognition Lab's research work with sighted and blind users of a sensory substitution device The vOICe (SSD) we demonstrate the basic concepts of how this SSD translates live digital image into a fixed sonic language and how people can learn this language.

While our project Trans-space outlines an innovative approach and context for contemporary audio visual work using sensory substitution and sensory deprivation as tools to inform artistic practice.

Applying practice led scientific and creative research to trans-disciplinary Audio-Visual experiments and digital artworks. Considering the semantics of sound and the potential for translating or interpreting our experience and perceptions of place & space mediated through sound.

### Biographies

Jane Pitt is an interdisciplinary artist with a particular focus on sound & multi-sensory perception. Making work nationally and internationally through commissions and residencies in response to sites as well as in active participation with the public in public spaces; on land, water and in mobile vehicles. She received the first Arts Council England International Fellowship for Outdoor Arts in 2003. Recent sound art works include: 'Sonic Sharabang' 2015, 'Don't tickle me..PUNCH!' for Art Transmission BRFM & Resonance FM 2014; 'KlangPortal', Wiesbaden Kunstsommer Biennale 2014; 'Radiozound' temporary radio station onboard LV21 2012 etc..For an overview of her work visit: [www.janepitt.co.uk/proj.html](http://www.janepitt.co.uk/proj.html) She is currently developing her extended listening, vocalising & soundmapping practice while involved in research projects with cognitive scientist Dr Michael Proulx and with Scottish composer Claire Docherty.

Dr Dave Brown is a cognitive psychologist in the Crossmodal Cognition Lab at the University of Bath. His PhD at Queen Mary University of London focused on visual-to-auditory sensory substitution assessing devices which convert visual information to auditory soundscapes utilised to provide visual percepts to users with sensory impairments. He has published in numerous scientific journals, given talks at national and international conferences, and interviews for a variety of media outlets. Examples of recent research in multisensory perception have included topics such as information capacity limits in sonified object recognition, perception of affect in haptic and sonified signals, and perceptual learning. He also has an interest in whisky - from a scientific perspective naturally.

Dr Michael J. Proulx is Associate Professor of Psychology and director of the Crossmodal Cognition Lab at the University of Bath. His research focuses on several aspects of crossmodal cognition and multisensory processes with a particular interest in the impact of blindness on cognition and the development of assistive devices for visual impairment. He received his BSc in Psychology from Arizona State University and his PhD in Psychological and Brain Sciences from Johns Hopkins University. He is a Fellow of the Society of Experimental Psychology and Cognitive Science and of the American Psychological Association.

### **Victoria Oruwari and Marie Cécile Embleton - The Colours of Sound**

Victoria Oruwari and Marie-Cécile Embleton present a scene-in-the-making for a documentary film currently in production, The Colours of Sound (working title) - a creative documentary that explores three blind musicians' unique relationships to music and sound. Director of the film, Marie-Cécile Embleton, will introduce the film. Award-winning soprano, Victoria Oruwari, will perform an aria from Tosca accompanied by Kevin Satizabal on the piano. A creative experimental scene of Victoria singing Tosca is being developed for the film and will form a part of Victoria's colourful synesthetic perception of the world brought to the screen.

[cecileembleton.com/film/documentary/#1](http://cecileembleton.com/film/documentary/#1)

## Biographies

Marie-Cécile Embleton is a filmmaker whose documentary films explore how people's creative practices shape and inform their perceptions of the world. She has worked as a director of photography and assistant producer on documentaries made for broadcasters such as BBC, YLE (Finland) and RAI (Italy). In 2012 she worked as a director of photography on the feature documentary 'The Cuban Wives' which was selected for three international film festivals and won the Malvinas award at the 27th Trieste Latin American Film Festival. In 2011 she was commissioned by the Norwegian Embassy to do a photo reportage story on witchcraft in Malawi. In 2015 she filmed and directed her first short documentary 'The Watchmaker'. She is currently directing a creative documentary 'The Colours of Sound'.

An award winning Soprano, Victoria Oruwari is a frequent recitalist in and out of the UK. She has performed at various venues including Kensington Palace, Agip recital hall Lagos, The viaduct events centre Auckland, The Ferrari museum Italy, the royal festival hall, King's place London, Colston Hall Bristol, and Mansion house. She is also a song writer, a singing teacher and choir director in London. Victoria's broad repertoire covers early Classical, modern Musical theatre, Gospel, traditional Folk songs and Jazz. Victoria was the soloist for BBC music day 2015 where she performed on the one show with the british Paraorchestra, the signing choir and the Bristol youth choir. In February 2016, Victoria sang a duet with Jarvis cocker accompanied by Charles Hazelwood's all star collective as part of the BBC six music festival.

Victoria recently collaborated with sculptor and installation artist Tabatha Andrews in a powerful exhibition titled "amongst remote lost objects" Which showed in London and Plymouth attracting a wide audience and raving reviews. Victoria is a member of the Inner Vision orchestra: (An orchestra of highly skilled blind musicians who tour the UK yearly). She has also formed a collaboration with Kevin Satizabal, a Pianist/composer. Together they have performed at venues including Grosvenor chapel, The institute of Education to open the visually impaired musicians lives conference, and Colston hall Bristol with the Inner vision Orchestra. Victoria's many awards include: The Paul Simm Opera Prize, The Elizabeth Eagle Bott Memorial Scholarship Award, The Newman Thomas Commonwealth Award and the Eva Noreen Student Scholarship. For more information, or to book Victoria for an event, please visit [www.victoriaoruwari.com](http://www.victoriaoruwari.com) - to hear Victoria sing, Visit [www.victoriaoruwari.com/sounds](http://www.victoriaoruwari.com/sounds)

Kevin Satizabal was born in Popayan Colombia in 1990, and began his formal music education at the Royal College of Music Junior Department. He studied piano with Denise Patton, recorder with Sarah Humphreys, and composition with Avril Anderson. He graduated from Birmingham Conservatoire in 2012, studying composition with Richard Causton, Joe Cutler, Lamberto Coccioli and Edwin Roxburgh.

During his time at the Royal College Kevin won various competitions including the West London pianoforte festival, the Ealing festival, was a finalist at the Royal College Teresa Carreno competition, and performed at London's Wigmore hall as one of the winners of the Jaques Samuel's Junior Intercollegiate Piano Competition in 2007.

Alongside studying composition at Birmingham Conservatoire, Kevin also took up piano lessons under the tutorage of Jonathan French, culminating in a performance of the second piano concerto by Shostakovich in 2012.

Kevin has recently played as soloist and accompanist with singers and other instrumentalists in recitals throughout London, Northampton and Birmingham.

## **Dr Ryo Ikeshiro (London South Bank University) - Real-Time GENDYN**

### **Audiovisualisation**

This is an ongoing project on the visualisation of a real-time implementation of Xenakis's GENDYN, or its "audiovisualisation". It aims to be functional both didactically - in depicting the processes behind dynamic stochastic synthesis - and aesthetically - in complementing the sounds produced so that it is suitable for use in an artistic context. The merits of the simultaneous visualisation and sonification of an abstract process such as Xenakis' dynamic stochastic synthesis are introduced. The schemes used in the visualisation are then explained, and properties of GENDYN which become more apparent are discussed.

### Biography

Ryo Ikeshiro is a UK-based Japanese artist whose practice deals with sound, media and computation. He is interested in the artistic potential of computational technology and algorithmic processes as well as the cultural and political dimension of computation and media and its critique within art.

His output includes audiovisual performances, interactive installations, generative art, electronic music and various image formats including Teletext pages. Recent works explore issues of race, gender, identity, diversity and net culture through using computer vision, singing voice synthesis software, found footage, onomatopoeia and "sound symbolism".

Ikeshiro has presented his works internationally in a wide range of contexts including exhibitions, festivals, concerts and screenings as well as academic conferences. He is featured in the Electronic Music volume of the Cambridge Introductions to Music series, he is a contributor to Sound Art: Sound as a medium of art, a forthcoming publication from ZKM Karlsruhe, and his articles have been published in the journal Organised Sound.

He has a PhD from Goldsmiths, University of London. The topic explored was real-time data sonification and visualisation - or live "audiovisualisation" - of emergent generative systems based on dynamical systems and fractals within the framework of audiovisual and computational art. He also works as a lecturer. Recently, he was an artist in residence at the Asia Culture Center in Gwangju, South Korea. He works as a lecturer at the School of Arts and Creative Industries in the London South Bank University.

## **Trent Kim (Royal College of Art) - Demystifying Body in Lumia via Embodied Simulation: Lumia after Thomas Wilfred**

This paper reviews Thomas Wilfred's 200 page unpublished document, 'Lumia, the Art of Light' and shares the researcher's findings to contextualise his recently embarked PhD project at London's Royal College of Art. The researcher argues that Lumia was a unique art form of light, strictly born within the context of colour music; therefore Wilfred's claim that Lumia is the art of light as its purest form is effectively false. The vision of Lumia demystifies a bi-directional (or uni-directional) relationship between sound and light by rejecting any analogy theories, and promotes electrically charged silence as a counterpart to sound.

Overall, Lumia was an independent art form of light to be performed at a concert hall, and the art worked towards the concept of second field. The vision of Lumia sets out specific rules, but Lumia's ambiguous relationship with music makes it difficult for one to label it. The researcher interprets Wilfred's vision of Lumia into a research question: 'Can electric light art evoke a perception of music without sound, and without establishing any analogies between sound and light in a performance context?' and asks a further question in response: 'Does body matter?' The researcher suggests the concept of embodied simulation can be a new way to move our research on Lumia

forward from Wilfred's style of light art and his Clavilux development to materialising a post-Wilfred generation of Lumia art.

### Biography

Trent Kim is a Glasgow based, Korean-Scottish light artist. Trent currently teaches at the Glasgow School of Art in the Masters of Research in Creative Practices, and he also studies at the Royal College of Art as a part time research student. His current research is inspired by the art of Lumia, a much-forgotten form of light art from the early 20th century. Through the writings and compositions of Thomas Wilfred, the founder of the art form, Trent experiments to re-contextualise the art into the present time.

### **Dr Rob Mullender (London College of Communication) - Coding Bodies**

This paper discusses the role of text and the voice (both external and internal) in the interplay between the histories of audio-visuality and in the histories of the senses and the arts. More specifically it will look at the emergence of modernist discourses centred on voice, the auditory and the visual, whereby the roles of text, sound and image were being radically reformulated under the auspices of Phonography and Film. In the last 15 years, scholars such as Smirnov, Kahn, Levin, Thoben and Naumann have traced exploratory audio-visual practices from the late 19th century to the present, often engaging with tropes surrounding the role of the apparatus-as-sensory-proxy. I will take a slightly different route in this regard, discussing how the metaphor of the machine-body extended into the realm of memory, language and aurality via Dada, Sound Poetry and Phonography. This will take the form of a Lecture performance, drawing together various media and combining these with a live auscultation sound work.

### Biography

Rob produces sculptural, sound, 2D, performance and moving image works when he can, and occasionally records, designs and mixes sound for film. He produces sounding objects. Typically these take the form of sculptures which contain different analogue (as distinct from digital) or acoustic sound production techniques, which are readably and structurally part of the objects themselves. They are often then used to make a video or sound work, disrupting or colluding with the camera or recorder, articulating or modifying the surrounding space, be it physical and sensual, social and performed. Often, a performative aspect to his practice comes to the fore; pieces may require activation, or are contextually bound by relations with bodies and places. He thinks of these sculptural works as passing points, pieces of territory through which ideas and energy are changed and exchanged, or synthesisers which require the spectator's attention for them to operate through his or her engagement as watcher, listener or even operator.

Most recently, Rob has performed Minor Conspiracy for adapted reed organ and eight breathing participants, and Happy Ending - a site specific (street based) intervention for improvising musicians and massage parlour TV screen. Rob received his PhD in 2011, which looked at how light could be used to synthesise sound, and teaches on the Live Events and Television, and Sound Arts and Design courses at the London College of Communication - part of UAL. As of April, he is a Leverhulme Artist in Residence at the Brunel Museum, in London.

### **Thierry Dilger - Visual representation as an analog component to sound creation**

Through different works I have been involved in, I have always considered the visual representation as an intrinsic part of my creative process. But the beauty of this is that I consider visuals not as simple feedbacks to sounds but as a key element to produce sounds.

Through my personal experience, I have developed several approaches to sound composition, interactive installations, workshops even for babies. I have soon expressed the need to create my

own tools and most of my developments so far are coming from a simple idea : using visuals for driving sounds.

GASPR is a surround sound composition platform I have created. It is built from a video game engine managing movement of colored sprites. The visual representation is the composition layer similar to a score. It represents a paradigm with 3 axes : relative time, sound output and sound intensity. Its unique approach gives the ability to embrace interactivity with sound structures, macro and micro time events, sound position in space... All are driven in real time by visuals in a analog way : if I delete visuals, there is no more sound.

#### Biography

Thierry DILGER, freelance researcher / interactive designer / sound artist (1978), trained at ESRA - ISTS, CNAM - ENJMIN (national school of video games) and at IRCAM in 2000/2001 with the musical real time interactions team. He develops, since 2010, his own behavioral spatial sound tool : GASPR = Graphical Audio Spatialization Program.

This software and its associated paradigm has been introduced in several conferences worldwide including AES (Audio Engineering Society) Budapest Hungary, SAIC (School of Art Institute) Chicago USA, ICSA ( International Convention on Spatial Audio) Detmold Germany, JIM / Journées d'Informatique Musicale, Paris France, INTETAIN (Convention International Conference on Intelligent Technologies for Interactive Entertainment) Mons Belgium.

Meanwhile, he developed a pedagogical research for early childhood (children under 3 years) in interactive audio. He is head of interactive game audio department at ICAN (Video Game School, Paris). He is also a founding member and coordinator of the international sound competition Mixage Fou:

[www.mixagefou.com](http://www.mixagefou.com)

### **Dr Marko Ciciliani (University of Music and Performing Arts Graz, IEM - Institute of Electronic Music and Acoustics) - an introspective method for the analysis of musical multimedia**

Approaches to the analysis of multimedia are relatively scarce and most of them focus on objectively verifiable aspects as synchrony of events in different media, or semantic correspondences between them. While these aspects are undoubtedly of high relevance for the perception of multimedia, they are not sufficient to reflect on the aesthetic impact of a work. As several authors have argued, it is precisely the rather ephemeral effects that constitute the most fascinating side of multimedia, e.g. when sound “makes us see the image differently, and then this new image makes us hear the sound differently [...]”.

The proposed paper tries to fill this methodological gap by describing a method for an introspective analysis of musical multimedia. Here, the focus lies on self-reflectively becoming aware of the effect that a given example of multimedia has and how this effect is achieved.

The method builds on terms that have been used for the description of multimedia by Cook (1996), Iwamiya (2013) and Kyriakides (2015). It takes the form of a semantic differential, where the impact of specific connotated factors of the work are differentiated and graphically indicated.. By differentiating factors of valence (good-bad), activity (active-passive) and potency (strong-weak) a better understanding can be achieved of how a given example is experienced by a subject.

#### Biography

Marko Ciciliani (b. 1970, Zagreb) is a composer, audiovisual artist and researcher based in Austria. The focus of his work lies in the composition of performative electronic music, often in audiovisual contexts. Lighting, laserdesigns or the use of live-video are often integral parts of his compositions.

The artistic combination of sound and light was also the topic of his PhD research that he completed at Brunel University London in 2010.

It is characteristic of Ciciliani's compositions that sound is not only understood as abstract material but as a culturally shaped idiom. The exploration of a sound's communicative potential is as much in the foreground of his work as its objective sonic quality. Ciciliani's work is characterized by a conceptual approach in which aspects of classical composition, sound and media-studies play tightly together. His music has been performed in more than 35 countries in Europe, Asia, Oceania and the Americas.

Ciciliani is full Professor for Computer-Music Composition and Sound Design at the IEM - Institute for Electronic Music and Acoustics of the University of Music and Performing Arts Graz. His primary research topics are tightly related to his artistic work and revolve around methods of understanding and analyzing forms of multimedia, and performance practices. In 2015 Ciciliani has been granted funding for a 3 year artistic research project titled "GAPPP - Gamified Audiovisual Performance and Performance Practice". It is funded as part of the PEEK program of the Austrian Science Fund and will run from 2016-19.

[www.ciciliani.com](http://www.ciciliani.com)

[vimeo.com/channels/cicichannel](https://vimeo.com/channels/cicichannel)

[gappp.net](http://gappp.net)

## **Rolando Rodriguez, Jessica Arianne Rodriguez Cabrera (University of Arts, Aguascalientes, University of Guanajuato, Mexico) - Blending nomad sound and images**

It's true that we're experiencing emerging artistic practices like: New Text, Generative Text, Landscapes Text, Expanded Cinema, and Expanded Readings. Are all of these new artistic expressions? I'd say no. Why? Because since the beginning mankind's expanded and generated what we've called communication. From this perspective, the question about the relationship between sound and image emerges. As prehistoric men we always had a communication need. How did we get that communication? The answer seems simple: we used sound and images. It's a fact that we didn't have any specific language code as we already do. But we had guttural sounds, corporal gestures, and skills to use primitive technology to generate images like cave painting or petroglyphs. So, we didn't use a language just like we do now. Sound and images were the most important skills as communications forms.

Today, we are bringing back those tribal expressions and updating them. It's not nostalgic. It's that we're recovering what we already call "nomad image". The image is nomad while is linked with sound. A sound is an image, because it's been traveling and activating our collective and individual memory. We can lose the written language. For instance, we have Alexandrian Library. We can even lose the language by itself. Like when we were mute and deaf. But we do not lose our communication skill because we have to communicate each other. That's how sound and images are dialoging today.

### Biographies

Rolando Rodríguez Guízar studied Education and Communication and currently finishes his Master in Contemporary Art at the University of Arts in Aguascalientes. He's been writing and promoting cultural events, and producing his own artistic pieces. He's won several writing contests in México, and making presentations about what he does. This year he was selected to make a presentation, a workshop, two researches and chat at the Image Festival in Manizales, Colombia in May, as well as, selected to present Mikrokosmica in Leeds, and a paper called: "LiveCoding, Algorithms viewed as Images, Sound and Text". In Glasgow and Bath he was selected to present his new paper called:

“Blending Nomad Sound and Images”, and in June, was selected to present the same paper and his piece called: “The Terrestrial Days”.

Jessica Arianne Rodríguez Cabrera studied Visual Arts at UMSNH, in Michoacán. Currently she’s taking her last semester studying her Master in Programming Music. She’s taken several workshops and certifications courses in programming codes for Art, Design, Cultural Management and Art. She’s been working on photo and mostly video, as well in researching. This year she was selected to make a presentation, a workshop, two researches and chat at the Image Festival in Manizales, Colombia in May. She was selected to present Mikrokosmica in Leeds, and a paper called: “LiveCoding, Algorithms viewed as Images, Sound and Text. In Glasgow and Bath he was selected to present her new paper called: “Blending Nomad Sound and Images”, and in June, was selected to present the same paper and her piece called: “The Terrestrial Days”.

### **James Snazell (Edge Hill University) - Reading Between The Lighterature**

The work of LIGHTUNE G consisting of the Serbian collaborative duo Bojan Gagić and Miodrag Gladović and their project series “Lighterature” and also “Route 666” is based upon the conversion of light from luminous objects into tone images via the photovoltaic effect generated through solar panels. Viewing such work can lead to the question of how we can describe their work in terms of the name that defines their performance and composition technique - luminoacoustics. Is it a form of sculpture or audio-visual composition? Does it relate more to acoustics or optics and should we call it photovoltaic art?

The work of LIGHTUNE G can be framed by looking at the analogue work of Bruce Mclure’s “modified projector performance” and Peter Kubelka’s sculptural 16mm film ‘Arnulf Rainer’, both these artists, like LIGHTUNE G look to utilise the basic elements of light, dark, sound and non-sound and they can be seen as analogue precursors to the work of LIGHTUNE G not least in the difficulty of how do we define this kind of work?

#### Biography

James Snazell is an experimental filmmaker who lives and works in Manchester. He creates and exhibits films that make use of mainly film but as well on occasion video techniques, treating the image and sound as elements of equal importance. He produces performative installation based work as well as single channel screen based work. He looks to create accidental elements within a rhythmic sequence through analogue film-material techniques and processes with a particular focus on manipulating and analysing the surface of film.

He currently teaches animation at Edge Hill University.

He is a part of the collective Film Material, a Manchester-based artist filmmaking group dedicated to experimental cinema.

### **Zata Banks - The PoetryFilm Archive: Sounds of Poetry and Poetry of Sounds**

PoetryFilm is the influential research art project and screening series founded by Zata Banks in 2002, to celebrate experimental text/image/sound artworks, and to explore semiotics and meaning-making within the art form. PoetryFilm was founded through personal practice, and through an interest in the creation, communication, perception and experience of emotion and meaning. Since 2002, 90 screenings have been produced at cinemas, galleries, literary festivals and academic institutions - including Tate Britain, The ICA, Southbank Centre, Cannes Film Festival, CCCB Barcelona, O Miami, and Curzon Cinemas.

In addition, lecture-presentations include sessions for MA Creative Writing (Warwick University), MA Filmmaking (National Film & Television School), MA Visual Communication (Royal College of Art), BA Graphic Design (University of Lincoln) and a presentation for the Psychoanalysis Festival at

the Freud Museum. This highly creative art form may be approached from a number of directions. At the Seeing Sound symposium, a selection of sound-informed artworks from the PoetryFilm Archive will be presented and discussed, including works by Julian Scordato, Stuart Pound and Monica Saviron.

In 2014, Arts Council England funded the archiving of the PoetryFilm collection, which at present contains over 1,000 artworks, and in 2015, Zata Banks worked with The British Film Institute to curate and produce 3 PoetryFilm Paradox events as part of the BFI Love season. PoetryFilm is one of the British Council's listed Experimental Film organisations, is an accredited member of Film Hub London, part of the BFI Audience Network, and holds a trademark awarded by the Intellectual Property Office.

#### Biography

Film curator Zata Banks holds BA and MA degrees from Warwick University, where she studied literature, poetry, film, psychoanalysis and creative writing. Alongside curating PoetryFilm and developing personal creative projects, Zata Banks is a brand consultant working within the corporate branding and marketing industries. She usually lives in London though has just spent 3 months living near the Arctic Circle for an artist-research residency in association with the University of Iceland.

### **Christopher King - Electronic Video Practice in Britain**

While experimental film & video work in Britain is generally well recorded, the sub-discipline of electronic video has not received the same attention here as it has in America or Europe. This may be due to several factors: relatively fewer artists working in the field, fewer facilities and a greater focus from practitioners and curators on other areas of experimental moving image practice. This paper seeks to bring together newly collected documentation on early British electronic video & video synthesis and to situate this work in a historical and international context. The work, dating from the late 1960s to the early 1980s, has been collected both directly from the artists themselves and from contemporary publications and catalogues.

[videocircuits.blogspot.co.uk](http://videocircuits.blogspot.co.uk)

#### Biography

Christopher King collects and archives early media art periodicals. His blog and online discussion group video circuits explores early abstract and synthetic image making practices such as video synthesis, experimental animation, visual music, cymatics and graphic scores. Chris regularly performs live visual music using electronic video and audio synthesis techniques. He also teaches workshops on these techniques and the history and context of electronic intermedia and visual music practice.

### **Dr Mick Grierson (Goldsmiths, University of London) - Code Circle 2: An Online Platform for Coding Audiovisual Art**

Audiovisual Art often focuses on pattern making - sonically, visually and as an interaction between the two. Such patterns are not simply at the level of 'events'. They are present in the textural qualities of periodic features. One of the most efficient and powerful ways of manipulating such features is through signal processing at the level of computer code. However, text-based coding is not always something we associate with an interactive, natural, creative process. Visual data-flow languages such as Max, Pure Data and VVVV are interactive, but it can be more challenging to create new buffer-level signal processing toolchains in visual data flow languages than it is to simply program them using traditional methods. So if text languages work, but the interaction method is

poor, and if visual data flow environments have better interaction, but are not flexible enough to create novel signal processing, what should happen next?

Code Circle 2 is a browser-based HTML5 IDE with bug detection, real-time interactive rendering, and social features, designed to facilitate the creation of Audiovisual Art. Although similar platforms exist, Code Circle 2 uniquely fuses Interactive Programming with Collaborative Coding, providing interactive compilation alongside real-time social document editing in the browser. Users can work together on software that features accelerated computer graphics, buffer-level audio, signal processing, real-time user interfaces, and any other HTML5 / CSS3 / JavaScript compatible features they wish to use. Grierson will explicitly describe the motivation for the platform, show its capabilities, and discuss its future use.

### Biography

Mick Grierson is a Reader at Goldsmiths Department of Computing. During 2008-2015 he ran the Goldsmiths BSc in Creative Computing, Digital Arts Computing and the MA/MFA in Computational Arts. Grierson also played a large role in the creation and development of the Goldsmiths Music Computing programme. He is now programme leader for the Goldsmiths College MSci in Creative Computing and Computer Science.

Grierson has been making experimental noise art since the late 1980s. He ceased musical activity in the mid 90s to become a filmmaker, and began producing experimental audiovisual art shortly after. He completed his PhD in Audiovisual Composition in 2005.

Grierson co-founded the Goldsmiths Embodied Audiovisual Interaction Group (EAVI) with Marco Gillies and Atau Tanaka. He is involved in a range of research in Creative Computing, including sound, graphics and interaction.

His involvement is central in some of the most noteworthy creative technology installations since 2010 including Christian Marclay's internationally acclaimed "The Clock", Heart n Soul's "Dean Rodney Singers" (Part of the Paralympics Unlimited Festival), and Science Museum's "From Oramics to Electronica".

Grierson led the world's first Massive Open Online Course (MOOC) in Creative Coding, which was also the first MOOC by any English University. Over 150,000 people enrolled. He also contributes to the Coursera specialization in Web Development, and has developed a new Kadenze MOOC on Audiovisual Programming.

## **Dr Andrew Hill (University of Greenwich) - Unpacking Audiovisual Phenomena**

The ability of the human mind to perceive and interpret a diversity of audiovisual phenomena provides manifold opportunities for the composer to construct a diverse range of sound image associations. However, a constant desire resurfaces to codify the specific ways in which sounds and images might be combined and associated. These models are often founded upon drawing equivalencies between various parameters of sound and images.

This paper seeks to probe what drives this recurring desire and to unpack how this interest in audio-visual associations might be reframed within the context of audience perception. In doing so it seeks to demonstrate the challenges faced by explicit and codified rules of audiovisual association, and to open up the floor to more flexible and open frameworks informed by the act of perception itself.

### Biography

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.

His research investigates how we experience sound within different contexts, from sound with image, to locative media contexts and site specific concerts and performances.

He is Programme Leader for the BA Sound Design programme at the University of Greenwich.

## **Dr Dave Payling (Staffordshire University) - Interaction, Visual Composition and Synthesis with Quartz Composer**

This paper gives an overview of my creative practice over the last 3 years, in particular focussing on the video synthesis and interaction techniques used in the compositions Diffraction, Circadian Echoes and a piece currently under development. It specifically discusses methods of synthesising animations in Quartz Composer. Quartz is a free visual programming language available in OS X, which is designed for processing and rendering graphical data, interactive motion graphics and video manipulation. It can be used to create real-time interactive applications and offers many tools for parametric mapping between sound and image. As a MAX/MSP and Jitter user, I will describe the relationship between both applications and discuss the influence Quartz has had on my creative outcomes with examples from my compositions.

### Biography

Dave has been a tutor in Music Technologies at Staffordshire University since 2001, teaching MAX/MSP, Quartz Composer, audio mastering and sound synthesis. He is a visual music composer and holds a PhD in Visual Music composition. His earlier research centred on sonification and auditory display and his composition 'Listen (Awakening)' was performed at the Sydney Opera House as part of the ICAD conference in 2004. His more recent work focuses on composition for Visual (Video) Music with an emphasis on electroacoustic composition and how this can be combined with abstract animation and video concrete. Dave also produces more mainstream electronic EDM music under the name of 'PAYL' and is looking at ways to integrate this more closely with his academic research.

Dave's video music compositions have been performed at the Soundings Festival Edinburgh, MANTIS Festival University of Manchester, fIEXiff Experimental Film Festival Sydney Australia, Seeing Sound Bath Spa, NoiseFloor Festival Staffordshire and the Understanding Visual Music Conference in Brasilia, Brazil.

## **Brian Garbet (University of Calgary, CA) - Cymatic Representation of a "Mysterious" Noise Pollution**

Noise pollution in the form of an intrusive low frequency hum is causing health and social problems for thousands of Canadian residents in the community of Windsor, Ontario. Over the past several decades there have been similar documented cases of intrusive hums that adversely impact a portion of the population in many industrialized countries. Regions affected by this type of noise pollution are found in other areas of Canada, as well as Australia, New Zealand, and the USA; and in the UK specifically, areas such as Bristol, Durham County, and London. Only recently have complaints of this particular type of noise pollution been taken seriously enough to warrant scientific studies, although the problem in the Windsor region has documented cases dating back to the 1950s.

My ongoing doctoral research focuses on this global sonic phenomenon, specifically the controversial Windsor Hum. I am investigating and will demonstrate a cymatic approach to visualization of sound in both creative and ecoacoustic contexts. In this case, symmetrical geometric patterns formed in liquid, sometimes with particulates, will be activated by field

recordings of the Hum. The acoustic environment, industrial noise pollution, and cymatics will be creative-research components in a large scale musical work featuring field recordings, clarinet and live electronics, acousmatic elements, and a multi-channel sound field. This 32 Hz hum is not perceivable by all residents in the Windsor area and, as with all the other affected areas, is only heard by some and felt by others. The remediation of this sound through cymatic video projections will provide a tangible visual representation of the Hum and draw attention to pollution in the sonic environment, a complex problem and reality that is often ignored.

#### Biography

Brian Garbet has composed acoustic and electroacoustic music for film, theatre and concert. While at SFU, he was a Jeu de Temps/Times Play national prize winner with his composition Ritual. He has received airplay and performances across Canada, the United States, New Zealand and Finland. After years of touring and recording with the rock band Crop Circle, Brian completed his Master of Music at UBC. Currently a PhD candidate at the University of Calgary under the supervision of Laurie Radford, he has also studied with Barry Truax, Hildegard Westerkamp, Rodney Sharman, Bob Pritchard, Keith Hamel, and Allan Bell. Recently Brian returned from a research residency in the United Kingdom where he was working with Joseph Hyde, P.A. Tremblay, and Trevor Wishart.

### **Dr. Andrea Szigetvári (Liszt F. Academy of Music, Budapest) - Re-connecting and re-contextualizing image and sound in the multidimensional timbre space**

This article explores the connection of moving image and sound with the help of a software allowing real time navigation in multidimensional timbre space. The software was created to realize an interactive audiovisual piece CT. Its goal was to compose different sonic interpretations of similar visual gestures in order to particularize the expressivity of the moving image sequences. Recent technology makes video frames accessible for controlling interactive music performance. Movement and behaviour of objects on the video canvas can be interpreted with sound in very different ways furnishing them with different 'personalities' applying diverse, dynamically changing sonorities. In an interactive situation, Chion's term synchresis can be extended to wider perspectives. The use of motion capture data can facilitate automatic accompaniment of the movement, whilst modifying the parameters of the sound generating unit can create different metaphoric distances between the image and sound.

The concept of limited timbre space was accommodated to create the sound generating unit for the piece. A modular system was conceived, whereby each module represented a set of timbre dimensions, thus creating a limited timbre space. The modules were combined together to form a more complex (although still limited) timbre space.

Navigation in the timbre dimensions is controlled with the frames of the video, which is performed in real time: it is the sequences of the frames can be controlled manually applying loops and random processes.

#### Biography

Andrea Szigetvári is an electroacoustic music composer. Her creative and research work concentrate mainly on the role of the timbre in new music, synchresis in audiovisual art and interactive performance.

She studied sound recording and electroacoustic music at Fr. Chopin Academy of Music in Warsaw. She was a Fulbright researcher in the USA at Brooklyn College and later at CCRMA, Stanford. She holds a DLA in composition from the Liszt F. Academy of Music Budapest. In 2001 she received two "Prix" of the a Bourges Electroacoustic Music Competition in 'multimedia' and 'sound art' categories.

She is the funder of the Hungarian Computer Music Foundation which aim is support contemporary electroacoustic music in Hungary. She has been the organizer and performer of many international collaborations, festivals, conferences.

She has taught electroacoustic music composition at the Liszt F. Academy of Music in Budapest, where she founded the Electronic Music Media Art Course in 2011.. She is the lecturer also at the Pécs University of electroacoustic music, at the Metropolitan University, Budapest at the Moving Image and Sound course.

### **Sama Mara - Musical Forms: The Rhythm of a Pattern**

This paper explores the relationship between music and art. By implementing aspects from fractal geometry, aperiodic tilings and traditional geometry a new method is revealed where rhythm is translated into pattern allowing artworks to be read as musical scores and music to be represented in geometric form. The method explained here is the foundation of the project 'A Hidden Order' by Sama Mara and composer Lee Westwood.

#### Biography

Sama Mara is an artist and geometer based in London. He was awarded the Barakat Trust Prize at the Prince's School of Traditional Arts where he graduated with an MA in Traditional Arts. He completed his BA in Music and Visual Performance in the University of Brighton. Sama has a wide range of skills and interests including traditional geometry, programming, painting, music theory, studio photography, video editing, fractal geometry and quasi-crystals, all of which inform, inspire, and enable his practice as an artist. His project A Hidden Order, made in collaboration with composer Lee Westwood, has seen his work exhibited across the globe including London, Istanbul, Abu Dhabi, Miami, Los Angeles, Toronto, Seoul and Jeddah.

[www.samamara.com](http://www.samamara.com)

# 2016 PERFORMANCES

## Jethro Cooke – Asterism

A pair of white pixels dance, draw pretty patterns and freak out to fun sounds in this carefully choreographed conversation between electronic music and image.

Inspired by oscilloscope art, Asterism uses a wave-terrain synthesis engine to generate complex sounds with dynamic visualisations from simple audio signals.

### Biography

Jethro grew up in a small Devon town collecting field recordings, building crude instruments and busking. He now studies at the Guildhall School, London, where he makes art-folk, abstract EDM, and other electronic musics on his computer.

His live work may or may not feature responsive projections, proximity sensors and/or dramatically lit tape machines.

Jethro also writes music for animations, films and theatre, works as an arranger and sound-designer, plays folk tunes on his guitar, and teaches people how to use audio software.

## Alexander Dupuis/Kristin Hayter – #000000

#000000 (pronounced RGB black) is an audiovisual performance duo based in Providence, Rhode Island, consisting of Kristin Hayter on vocals/electronics and Alexander Dupuis on video. #000000 extends the psychedelic conventions of liquid light show performance with an expanded range of aesthetics and techniques, encompassing liturgical chants and black metal as well as flicker films and glitch art. The performance unfolds as an improvisational conversation, avoiding predetermined mappings in order to rely on the responsiveness of the two players. Together the voice and video amass a dense swathe of intertwining texture and ambience, a conduit of alien images and unspoken voices.

### Biographies

Alexander Dupuis creates time-based works using sound, light, and movement. His practice draws on the fields of experimental music/film/animation, particularly those threads that posit alternative notions of space and time to that of our three-dimensional, linear perception. Real-time animations, cross-modal translations, and feedback feature prominently in his approach, which manifests in live performances as well as fixed-media pieces. He performs as a guitarist, as well as with instruments of his own design, and has played in various guises across the United States, Canada, and Europe. He received his MA in Digital Musics from Dartmouth College in 2012, and is currently pursuing a PhD in the MEME program at Brown University.

Kristin Hayter is an interdisciplinary artist living and working in Providence, Rhode Island. She holds a BFA in Writing from The School of the Art Institute of Chicago and is currently a graduate student in Brown University's Literary Arts Program, concentrating in Digital Language Arts. Kristin has performed and shown work in the Bay Area, Chicago, New York, Providence, and Prague. The voice and the voicing body are central to her practice, and her work often uses digital and analog processing to create richly-textured works that utilize the voice exclusively. Though Kristin is a classically trained soprano, she has studied voice across a wide spectrum of styles and techniques, including traditional Bulgarian polyphony, contemporary breath work, and the extended technique of hardcore, grindcore, and black metal.

## **Robert Baldock, Emma Bowen, Sharon Quigley – Sonic Lantern: Tender Buttons (excerpts) (Gertrude Stein, 1914)**

The Sonic Lantern re-imagines the magic lantern for the age of electronics. It's a multi-viewpoint, analogue story-telling system which explores the intersections between theatre, cinema and video art and which allows performers to spontaneously create dramatic visual responses to sonic source material. This sound source is not just used to inform the performer's response, however. It also plays a direct role in the performance as it is used to modulate the visual aspects of the system.

Gertrude Stein's collection of prose poetry from 1914, Tender Buttons, could be described as cubism applied to the written form. It uses a wide variety of domestic objects, food and domestic spaces as the basis of a series of fragmented and impressionistic reflections. The pieces are also perfect examples of what poet Edith Sitwell would later define as 'abstract poetry', where the sound of the words often carries more weight than the meaning of the words.

The multi-faceted nature of Tender Buttons makes it the perfect source material for the Sonic Lantern and so for Seeing Sound 4 the Sonic Lantern will be used to perform a response to this collection of poems.

The pre-recorded excerpts from Tender Buttons will be read by participants from Glasgow-based arts charity Project Ability.

### Biographies

Robert Baldock is a sound artist, 'old and new media' artist and experimental musician. His primary interest is in exploring the element of chance in electronic music and video. His work is generally improvisational in nature, using a combination of performance systems built with Max/MSP and analogue audio and video synthesis hardware. His most recent pieces, Synaesthetic Sequencer and the Sonic Lantern explore the inter-relationships between sound and vision, both being playful and highly interactive.

[aleatorymusicsystems.com](http://aleatorymusicsystems.com)

Emma Bowen makes work as an artist and filmmaker in educational, community, health care and therapy settings and often works alongside other creative practitioners to facilitate and document participatory and collaborative-based art sessions.

She has made observational documentaries promoting the benefits of arts on the mind (visual arts, music and drama) in stroke recovery/therapy and mental health.

In her own practice she explores sound, play, self-expression and cognition with experimental and improvised performance, sound and video.

[www.emmagbowen.com](http://www.emmagbowen.com)

Sharon Quigley is an Edinburgh-based visual artist whose practice balances collaboration, participation and engagement with self-directed studio practice. She has undertaken artistic residencies and public art commissions and has exhibited widely both nationally and internationally.

[www.sharonquigley.com](http://www.sharonquigley.com)

## **Nuno Correia – AVZones**

AVZones (2015) is an iPad app for audiovisual performance by Nuno Correia ([www.nunocorreia.com](http://www.nunocorreia.com)), composed of an audio sequencer/looper with a visualizer. It explores the interactive potential of a touch screen tablet for integrated musical and visual expression. By default, 3 audiovisual columns or "zones" allow for the manipulation of 3 audio loops. These zones are metaphorical adaptations of channels in a standard audio mixer.

Each zone had 3 XY pads for audio manipulation: pitch shift, delay and filter. Each zone has its own sequencer as well. A visualization of each sound is overlaid on to the respective zone. There are 9 sounds available per zone. Performing different gestures on each XY pad creates different results. The application is scalable: the number of zones, XY pads and sounds can be modified in the code. In a performance, only the iPad is used for audiovisuals: the visuals from the iPad are projected behind the performer, and the sound comes from the iPad as well. What the performer sees is also what is projected on the screen. The interface is shown in the screen, allowing the audience to better understand the performer's actions (<https://vimeo.com/144976072>).

AVZones is open source and work in progress, built with openFrameworks and Maximilian add-on. The app is still being finalized, and will be submitted to the App Store within a few months. Meanwhile, the code is available on GitHub, and the app can be side-loaded manually on an iPad using Xcode 7 (<http://github.com/AVUIs/AVZones>).

### Biography

Nuno Correia is a researcher and audiovisual artist. He is interested in interactive multi-sensorial experiences. Since 2000, he has been teaching and conducting research in media art and design, in universities in Portugal, Finland and the UK. Nuno holds a Doctor of Arts degree in new media from Aalto University (Media Lab Helsinki), with the thesis "Interactive Audiovisual Objects". Currently, he is a researcher at Goldsmiths, University of London (EAVI Group), working on the project "Enabling Audiovisual User Interfaces", for which he obtained a Marie Curie EU fellowship. Nuno's work has been presented in more than 20 countries, in such festivals and venues as ACM Multimedia – Interactive Arts (Scottsdale), Electro-Mechanica (St. Petersburg), FILE (São Paulo), ISEA (Istanbul), Le Cube (Paris), Mapping (Geneva), NAME (Lille), Optronica / British Film Institute (London), PixelAche / Kiasma (Helsinki) and SXSW (Austin). Nuno's projects have been featured in CreativeApplications.Net, CDM, The Creators Project, Leonardo Reviews and Digicult, among other specialized media.

## **Duncan Chapman, Stewart Collinson, Mike McInerney – Rising Breath**

*Rising Breath: Stewart Collinson (image), Duncan Chapman (live electronics), Mike McInerney (Shakuhachi)*

*Full Breath Cycle* is a series of performance works for Japanese shakuhachi flute, live video and live electronic sound, each composed in response to a specific installation opportunity, but based on a consistent vocabulary of live shakuhachi performance, live sound manipulation (which combines processing of the shakuhachi signal in real time with precomposed electro-acoustic material) and live video output combined with precomposed drawn film.

The 1st iteration, *Empty Breath*, an improvised live multi-media performance at the Trafó Arts centre in Budapest, 2005: The 2nd, *Turning Breath*, performed at SAN Expo'09 in Leeds. The 3rd and 4th iterations, *Rising Breath*, were performed at the Plymouth ICCI360° Cinema Festival 2009 and Weymouth ICCI360° 2012, the latter as part of the Cultural Olympiad.

For Seeing Sound 2016 the version of *Rising Breath* will consist of –

Visually: a 2 screen version of 360° 5 screen exploration of a costal landscape. Screen 1 – Hand-painted 16mm film, scanned, rotated and sequenced to create transverse movement, Screen 2 – Jitter Patch generating Lissajou figures where the Z axis is displaced by live shakuhachi audio signal. Audio: Precomposed and live electro-acoustic music with live Shakuhachi processed and diffused. Most of the audio material is sourced from recordings of Shakuhachi attacks and breath sounds recorded in a variety of public and studio spaces.

## Biographies

Mike McInerney ([www.mikemcinerney.com](http://www.mikemcinerney.com)) is a shakuhachi player and electro-acoustic composer. Recent events include a performance of traditional Zen Hon Kyoku and new duos for guitar and shakuhachi at the Roselidden wellbeing centre in Cornwall, a new piece for piano and electronics at the Plymouth Contemporary Music Festival 2015 and a touring performance for shakuhachi, drones and Carnatic singer with Duncan Chapman and Supriya Nagarajan. Mike is subject lead in music composition with Plymouth University.

Stewart Collinson is an artist making moving-image work for single-screen, gallery installation and live-performance. Collaboratively, he creates audio/visual work in national and international contexts. He is primarily interested in the interaction of sound and image as a manifestation of collaborative process. He is senior lecturer in moving image on the BA (Hons) Photography and MA Fine Art programmes in the College of Arts at Lincoln University, UK.

Duncan Chapman is a freelance composer / sound artist based in Lincoln UK. Much of his work involves collaborations with groups to create performances, installations and recorded works. Current projects include work with the London Sinfonietta, HCMF, BCMG, Casa da Música (Porto) & the Orchestra of the Royal Opera House. He is currently working with on the touring piece "White Cane" (co-composed with Isabel Jones on Sound And Music's Composer-Curator project) and creating sounds for Manasamitra's Lullabies projects in the UK and beyond.

## **Marko Ciciliani – Via, for live-electronics, live-video and lighting**

In this work for live-electronics, live-video and lighting the performer is entangled in a web of tight connections between sound and image. One of the dominating elements in the video are vertical and horizontal lines that are mirroring the motion of a train of sonic impulses. This motion is also reflected with an arrangement of lighting fixtures that cast moving shadows of the performer on the background of the performance area – again mirroring the motion of the lines on the video and the sonic impulses.

The otherwise immobile performer thereby becomes part of the visual arrangement. Furthermore, at certain points the contours of the performer's body become part of the video processing, turning the visualization into an extension of the instrument design that drives the piece.

Two underlying synthesis methods that are used in this work. One of them is scanline synthesis, which translates the pixel information from the screen into waveforms that can further be manipulated. This is graphically displayed by a 3D "wheel" that can be rotated by the performer and thereby causes interpolations between five different waveforms that have been gained by the pixel scanning.

The second is pattern-based synchronous grain synthesis, which is suitable to realize rhythmic patterns when used at slow speeds, but which can also be accelerated, turning the rhythmic pattern into pitch information. Changes in the rhythmic organization of the pattern then result into timbral differences.

The basic material of the film comes from video recordings of road underpasses, viaducts and interstates in New Zealand and California.

## Biography

Marko Ciciliani (b. 1970, Zagreb) is a composer, audiovisual artist and researcher based in Austria. The focus of his work lies in the composition of performative electronic music, often in audiovisual contexts. Lighting, laserdesigns or the use of live-video are often integral parts of his compositions. The artistic combination of sound and light was also the topic of his PhD research that he completed at Brunel University London in 2010.

It is characteristic of Ciciliani's compositions that sound is not only understood as abstract material but as a culturally shaped idiom. The exploration of a sound's communicative potential is as much in the foreground of his work as its objective sonic quality. Ciciliani's work is characterized by a conceptual approach in which aspects of classical composition, sound and media-studies play tightly together. His music has been performed in more than 35 countries in Europe, Asia, Oceania and the Americas.

Ciciliani is full Professor for Computer-Music Composition and Sound Design at the IEM – Institute for Electronic Music and Acoustics of the University of Music and Performing Arts Graz. His primary research topics are tightly related to his artistic work and revolve around methods of understanding and analyzing forms of multimedia, and performance practices. In 2015 Ciciliani has been granted funding for a 3 year artistic research project titled "GAPPP – Gamified Audiovisual Performance and Performance Practice". It is funded as part of the PEEK program of the Austrian Science Fund and will run from 2016-19.

[www.ciciliani.com](http://www.ciciliani.com)

[vimeo.com/channels/cicichannel](https://vimeo.com/channels/cicichannel)

[gapp.net](http://gapp.net)

### **Dot Product/Panther Panther – AV set**

Conceived by Bristol-based producers Adam Winchester and Christopher Jarman, Dot Product is a project which draws upon considered lines of sonic investigation in search of heavy-load-bearing compositions that sport equal amounts of soundsystem pressure and abstract textures. This project is based around sounds derived from frequencies and anomalies commonly inaudible to the human ear. With immersive visuals from Panther Panther, Dot Product comes to light in a swathe of noise, tone, and texture.

#### Biography

Dot Product is a production duo made up of Adam Winchester (aka Dubstep producer Wedge), and Christopher Jarman, who has previously made Drum & Bass as Raiden, and abstract Techno as Kamikaze Space Programme. While Dot Product's music nods to all of these styles, their new sound is an abstract affair. Drawing on unusual sound sources to create unsettling dystopian atmospheres. Their sharp-edged, rough-hewn tracks celebrate the eerie mood of industrial music without resorting to the hackneyed clang of sheet metal and machinery. These facets play into their unique creative approach, which truly seeks to yield musicality out of that which was not previously detectable by human senses.

After sharing the initial results of their research, the pair performed select live shows in Bristol and London, as well as being commissioned to create a sonic interpretation of Swedish horror film Let The Right One In. Their self-titled debut album on Osiris Music is the culmination of these initial steps, representing the most complete document of the Dot Product sound to date. The Dot Product LP is available from the 18th of March 2016 on vinyl and digital download.

### **Tom Richards – Mini-Oramics**

The original Oramics Machine, which is now in the collection of the Science Museum and is unfortunately beyond repair, was an ambitious electronic graphical score reading sequencer/synthesiser created by the composer and technologist Daphne Oram in the mid to late 1960s. This incarnation of Mini-Oramics is a contemporary re-imagining of a later design of Oram's, which she had planned to launch as a commercial/educational product.

This new device has been created to provide insight into the feasibility of Oramics as an interface, and to enquire whether the painstaking nature of programming such a machine was worth the

extra degree of compositional nuance it might have provided, given the tools available to the early 1970s electronic musician. It is also hoped that composers will embrace the challenge of working with Oramics for the first time in forty years.

### Biography

Tom Richards is an artist, musician, researcher and instrument designer working in London UK. Since graduating with an MA in Fine Art from Chelsea College of Art in 2004, he has built a practice using electronics, sound and film, and has exhibited and performed widely in the UK, as well as internationally in the US, Germany and Sweden. Selected works and live performances have taken place at Tate Britain, The Queen Elizabeth Hall, The Science Museum, Spike Island, Cafe Oto, MK Gallery, Bold Tendencies, Camden Arts Centre, Resonance FM and NTS radio. He is currently studying between Goldsmiths and the Science Museum for a practice led PhD on the life and work of Daphne Oram: electronic music pioneer, and founder member of the BBC Radiophonic Workshop.

### **Andrea Szigetvári – CT**

CT is based on Zsolt Gyenes' 1.5 minutes long computer tomograph animation. Computer tomography (CT) is a medical imaging method employing tomography created by computer processing. If properly used, the "object" normally is the human body. In case of "improper use" different objects (like wires in this case) placed in the tomograph, photographed and animated, create unexpected results in form of abstract moving images. The animation does not have any particular meaning, it works like a Rochard test, where the expressive qualities, meanings are added by the subjects. The music serves here as a tool to particularize the expressivity of the visual system.

Different sonic interpretations of the same visual gestures are produced by an interactive music system, which parameters are modified in real time by the performer. A multidimensional timbre space was created allowing to navigate between different sonorities and musical expressions. The music is controlled with the data extracted from the analysis of the video. The video is performed real time: sometimes the 1.5 minutes is played as it is, sometimes the sequence of frames controlled manually or with a help of directed randomness and loops. The piece has an open form put together from fragments of directed improvisations.

CT was realized and is performed by MAX/MSP/Jitter software.

### Biography

Andrea Szigetvári is an electroacoustic music composer. Her creative and research work concentrate mainly on the role of the timbre in new music, synchresis in audiovisual art and interactive performance.

She studied sound recording and electroacoustic music at Fr. Chopin Academy of Music in Warsaw. She was a Fulbright researcher in the USA at Brooklyn College and later at CCRMA, Stanford. She holds a DLA in composition from the Liszt F. Academy of Music Budapest. In 2001 she received two "Prix" of the a Bourges Electroacoustic Music Competition in 'multimedia' and 'sound art' categories.

She is the funder of the Hungarian Computer Music Foundation which aim is support contemporary electroacoustic music in Hungary. She has been the organizer and performer of many international collaborations, festivals, conferences.

She has taught electroacoustic music composition at the Liszt F. Academy of Music in Budapest, where she founded the Electronic Music Media Art Course in 2011.. She is the lecturer also at the Pécs University of electroacoustic music, at the Metropolitan University, Budapest at the Moving Image and Sound course.

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## **Sama Mara/Lee Westwood – A Hidden Order**

What would pattern sound like if interpreted as a rhythm or melody? How would music look if transposed into the visual realm? “A Hidden Order is an extraordinary fusion of geometry and music. It is a magical duet that realises Plato’s dream.” Marcus du Sautoy A Hidden Order presents an innovative artistic venture revealing the bonds between Art & Music, bringing to light an unforeseen unity that merges the worlds of Traditional Islamic Art & Western Contemporary Composition. All aspects of A Hidden Order can be seen to come to life during the live audio-visual performance. The sounds of the instruments are translated into real-time graphics through our bespoke computer program. Here we are privy to the entire process, witnessing the clear relationship between sound and form as the performer recreates artworks from music before our eyes and ears. Rhythmically driven, with a strong melodic thread, the music traverses the realms of contemporary composition, with the striking syncopations and harmonies of folk and jazz never far away. Yet amongst all of this, behind the face of the music, there is another, very different guiding force: each piece is meticulously crafted to produce a unique image, following rigorous geometric principles which relate the fundamental elements of the visual realm to those of sound, at the same time never losing sight of its musical integrity.

### Biographies

Sama Mara is an artist and geometer based in London. He was awarded the Barakat Trust Prize at the Prince’s School of Traditional Arts where he graduated with an MA in Traditional Arts. He completed his BA in Music and Visual Performance in the University of Brighton. Sama has a wide range of skills and interests including traditional geometry, programming, painting, music theory, studio photography, video editing, fractal geometry and quasi-crystals, all of which inform, inspire, and enable his practice as an artist. His project A Hidden Order made in collaboration with composer Lee Westwood has seen his work exhibited across the globe including London, Istanbul, Abu Dhabi, Miami, Los Angeles, Toronto, Seoul and Jeddah. [www.samamara.com](http://www.samamara.com) Described by the Musician’s Union as “one of the UK’s most exciting and versatile musicians”, Lee Westwood is a guitarist and composer whose wide-ranging output stems from a long-term tenacity for musical exploration. Lee studied composition with James Weeks, Martin Suckling, Martin Butler and Alison Kay. He is currently an LSO Soundhub composer, and has been one of Sound & Music’s ‘New Voices’ Composers two years running. Lee has toured his own music throughout the UK and Europe, and has released an extensive back-catalogue of solo albums. As a guitarist, Lee performed for 5 years with Songlines Award nominees Dizraeli & The Small Gods, and currently tours and records with experimental trio Le Juki. [www.lee-westwood.com](http://www.lee-westwood.com)

## **Andrew Duff – Vectrex and Eurorack study #X ‘Performance v1’**

Using a hacked and modified early 1980s games console vector CRT screen, the work presents audio generated oscillographics that respond to an immersive and meditative, noise and drone soundscape performed with a modular synthesiser.

Referencing influential and pioneering work by Ben Laposky, Steve Rutt & Bill Etra, and performances by Russell Haswell, this project explores, manipulates and combines audio/visual abstractions created through the interplay of the system, its boundaries and limitations, and the user/performers interactions and aesthetic choices.

### Biography

Andrew Duff is a sound artist and organiser of the University of Sussex based Brighton Modular meets. Since the late 1980s, Andrew has amassed a large collection of electronic music, and collected, hacked and experimented with a range of, generally, Japanese analogue synthesizers, DJing, recording music and performing live at club nights and various other events. Since

completing a Masters in Design and Digital Media in 2000, he has been involved in teaching and academic research, whilst developing his own work.

### **Frieda Abtan – Flight of Birds**

Flight of Birds is a body of audiovisual work for performance that draws on notions of anima and of spiritual transformation. The narrative is inspired by traditional Yoruban mythology in which a woman's spirit may leave her body to travel outside in the form of a bird. Here, a woman longs for flight, staring into a birdcage for the mysteries within. We see her dressed as a bird, dancing, unfolding, but never quite leaving the ground. Darker, winged creatures haunt the air around her. Eventually, she is transformed. She visits the sky, not as a bird, but as a constellation.

Flight of Birds explores the multiple ways that movement and form can be abstracted through surface and temporal manipulation, as well as the defining sensory relationship that exists between sound and image in time-based composition. Freida Abtan composed Flight of Birds with footage of Audrey Ellis Fox and Bonnie Johnson while pursuing her PhD at Brown University in Providence, Rhode Island, USA.

#### Biography

Freida Abtan is a Canadian composer and visual artist currently living in London, UK where she leads the Music Computing programme at Goldsmiths, University of London. Her sound work descends from formal electro-acoustic composition strategies and from the great body of experimental electronic music that concentrates on the exploration of the spectral properties of sound. She primarily works with samples of both musical and non-musical objects that she records herself and then manipulates, often beyond recognition, through techniques derived from musique concrete and through successive layers of digital signal processing.

### **Daniela de Paulis (CAMRAS/ASTRON) – OPTICKS**

*OPTICKS* is a Cosmic Mail Art happening between the Earth and the Moon, during which images are transmitted to the Moon and back as radio signals in real time. The project has been realized by visual artist Daniela de Paulis (IT/NL) in collaboration with radio amateur Jan van Muijlwijk and the CAMRAS radio amateurs association based at the Dwingeloo radio telescope (NL). Each live performance is made possible thanks to the collaboration of international radio enthusiasts, including Bruce Halasz (Brazil) and Nando Pellegrini (IT). During each live performance of *OPTICKS*, the images are converted into radio waves and are transmitted to the Moon. The Moon's surface reflects the radio signals and scatters them all around the Space. Only a small percentage of the original signal is reflected back on Earth and received by the Dwingeloo radio telescope's antenna, where it is converted back into the original images. The 'noise' showing in any Moon reflected image is caused by the great distance travelled by the radio signals to the Moon and back and by the poor reflective qualities of the Moon's surface. The title *OPTICKS* is inspired by Newton's discoveries of the light spectrum, reflection and refraction. Similarly, the colours composing an image – converted into radio signals – are bounced off the Moon (reflected and refracted) by its surface during each live performance.

#### Biography

Daniela de Paulis is an interdisciplinary artist based in The Netherlands. She exhibits internationally, often collaborating with other artists, scientists and radio amateurs. She holds a BA from the Academy of Fine Arts in Rome, Italy, and a Master Degree in Media Arts from Plymouth University, UK. Since October 2009 she is the first artist in residence at the Dwingeloo radio telescope and ASTRON ([www.astron.nl](http://www.astron.nl)) where she developed, together with the CAMRAS and the ASTRON team, a technology called Visual Moonbounce. She is currently a guest researcher at ASCA (Amsterdam

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School for Cultural Analysis), University of Amsterdam, developing her research on Interstellar Transmissions. Since 2010 she has been collaborating with the international collective Astronomers Without Borders (AWB), as the founder and director of the AstroArts programme. In 2013 she founded Cabine Voltaire, a pioneering online, collaborative platform for live debates on science, technology and the humanities. She is a reviewer for the Leonardo MIT Journal and the EVA (Electronic Visualization in the Arts) London conference, as well as a regular contributor for Astronomers Without Borders and [www.astroblogs.nl](http://www.astroblogs.nl) amongst others. She has published her work with the Leonardo MIT Journal, Inderscience, Acta Astronautica and Cambridge University Press. She is a member of the international SETI (Search for Extraterrestrial Intelligence) committee as the speaker for SETI and culture.

[www.opticks.info](http://www.opticks.info)

[www.danieladepaulis.com](http://www.danieladepaulis.com)

# 2016 SCREENINGS

## **Bret Battey, Hugi Guðmundsson - Triptych Unfolding (12:00)**

The Reykjavik Center for Visual Music commissioned "Triptych Unfolding" from Hugi Guðmundsson and Bret Battey for the opening concert of the RCVM - Punto y Raya Festival, January 30th, 2014, at the Harpa Concert Hall, Reykjavík, Iceland. Both artists saw the commission as an opportunity to challenge their standard working methods and styles. The starting point for the work was an agreement to seek a "spacious, excellent simplicity" in the materials and their development. Guðmundsson composed the music — for realtime computer processing of piano — based on initial animated visual sketches developed with Battey during a two-day session in July, 2013. Battey then redeveloped the visual part and created the necessary software to perform it live with the music. This allows the pianist, Guðmundsson (running the sound processing) and Battey to interact fluidly and spontaneously as chamber music performers. Seeing Sound is presenting a fixed-media version.

### Biographies

Hugi Gudmundsson (Iceland, 1977) studied composition at Reykjavik College of Music with Thorkell Sigurbjörnsson and Úlfar Ingi Haraldsson. In 2005 he finished a Masters degree in composition from the Royal Danish Academy of Music where he studied with Bent Sørensen, Hans Abrahamsen and Niels Rosing-Schow. He finished a second Masters degree (electronic music, Institute of Sonology, The Netherlands) spring 2007. He lives and works full-time as a composer in Copenhagen, Denmark. Bret Battey (b. 1967) creates electronic, acoustic, and multimedia concert works and installations. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's *Prix Ars Electronica*, France's *Bourges Concours International de Musique Electroacoustique*, Spain's *Punto y Raya Festival* and *MuVi4*, *Abstracta Cinema* of Rome, *Amsterdam Film eXperience* and the *Texas Fresh Minds Festival* for his sound and image compositions. He studied composition and electronic music at Oberlin Conservatory and the University of Washington and is a Reader with the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, UK.

## **Myriam Boucher - Cité (10:39)**

Material to digital cities.  
the world is reversed  
inhabited space dies and reborn  
ruin or dust  
no matter  
trace has resonance in us  
a noise that lasts

### Biography

Myriam Boucher is a Montreal based video and sound artist. She has been part of different artistic projects on the North American music scene, from her early experience as a keyboardist for various instrumental music projects through to her visual work, she's working on the intimate dialogue between music and image.

She creates videomusic, electroacoustic, mixed and instrumental music, performance and audiovisual installations. Her work was prized in the JTTP 2015 (CEC), JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 and has been presented at many international events.

## **Jean Piché - Etude aux oiseaux (7:00)**

Étude aux oiseaux stars phantasmagoric feathered animals that strut and display their colours in a slightly deranged pavane. As in recent past works, the idea of synchronicity is questioned, aiming instead for a decoupling of audio/image relationships. The visuals are entirely generated with a 3-D meshing software and textured with landscape videos shot in South America. A longer version of the piece was originally scored for electric guitar and video, commissioned by guitar virtuoso Tim Brady. The present version is a fixed media re-cast of the original imagery.

### Biography

Jean Piché is a composer, media artist and software designer living in Montreal, Canada. who has been active in computer music since the emergence of the field in the 1970s. While his practice has been devoted to videomusic, a hybrid alloy of music and moving images, he is currently invested in physical systems as performance instruments and installations. His work aims for poetic expression beyond any avowed formalism. As a music software designer he is the creator of novel applications, amongst them Cecilia. He teaches at the Université de Montréal and is Associate director of CIRMMT, the renowned music and media research center at McGill University.

## **Matthew Schoen - Vehicles (9:30)**

Vehicles is video and sound work in which an imagined structure is revealed from its smallest components to the larger and more complex entities they compose. The accompanying music and sound reinforce a narrative ranging from a place of intimacy to a growing vastness, while echoing the visual content of the video. This work is loosely inspired from the essay Vehicles written by Italian-Austrian cyberneticist Valentino Braitenberg.

### Biography

The work of Montreal artist and composer Matthew Schoen extends towards various media such as video, installation, and electroacoustic music. A desire to renew audience experience while blurring the lines between music, sound art and visual arts has accompanied his recent creative process. Thus, he has presented his works by means of live audiovisual performances, installations, video screenings, and immersive sound diffusion. He is a regular contributor to Montreal's AKOUSMA festival as well as Montreal's Code d'accès concert series. He was also recently featured at the San Francisco Tape Music Festival, the International Symposium on Electronic Art in Vancouver (ISEA) and the Miami New Media Festival. He has previously collaborated with dance and theater productions and is a founding member of Montreal's Soundwich concert series, promoting young talent in experimental music. Last year, he completed his postgraduate studies in Electroacoustic Composition at the Montreal Music Conservatory under composer Louis Dufort.

## **Vibeke Sorensen, Kartik Seshadri - Mayur (7:42)**

*Mayur* (2015, 7:42) is an abstract computer animated visual musical work inspired by Indian ragas, textiles, symbols, and cosmologies. The animation is by Vibeke Sorensen with music by sitar virtuoso Kartik Seshadri.

### Biographies

Vibeke Sorensen is an artist, composer, and professor working in digital multimedia and animation, stereography, interactive architectural installation, and networked visual music performance. Her work in experimental new media spans more than four decades and has been published and exhibited worldwide, including in books, galleries, museums, conferences, performances, film festivals, on cable and broadcast television, and the internet.

Since 1980, she taught and developed programs in media art at Virginia Commonwealth University, Art Center College of Design, California Institute of the Arts, and Princeton University. From 1984-

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94, she was Founding Director of the Computer Animation Laboratory in the School of Film/Video at the California Institute of the Arts (CalArts), and from 1994-2005 she was Professor and Founding Chair of the Division of Animation and Digital Arts (DADA) in the School of Cinematic Arts at the University of Southern California (USC). Since 2009, she has been Professor and Chair of the School of Art, Design and Media (ADM) at Nanyang Technological University (NTU) in Singapore. Vibeke Sorensen has a long history of interdisciplinary collaborations, art-science and art-engineering interactions, including the development of new media technologies at Rensselaer Polytechnic Institute, Princeton University, the University of Southern California, the University of California San Diego / San Diego Supercomputer Center, the Neurosciences Institute of La Jolla, and the California Institute of Technology. Her research and creative work has been supported by USC, NTU, the New York State Council on the Arts, the US National Science Foundation, and Intel Corporation, among others. She is a 2001 Rockefeller Foundation Fellow in Film/Video/Multimedia. In 2007 she was the Chair of the ACM SIGGRAPH Art Gallery: Global Eyes. Her recent work *Illuminations* (2013) is a large scale illuminated folding screen, an interactive visual-music installation incorporating plant biofeedback, ubiquitous computing, and electro-acoustic music that she composed. *Vishwaroop* (2014) is a 4K generative dome animation with music by sitar virtuoso Kartik Seshadri, and *Mood of the Planet* (2015) is a kinetic light-sound sculpture incorporating global, real-time big data, Twitter, and music composed by Sorensen. Her most recent work, *Mayur* (2015), with music by Kartik Seshadri, is a 4K animation inspired by Asian textiles, symbols, and cosmologies.

Kartik Seshadri

Pandit Kartik Seshadri is a world-renowned force in the field of Indian Classical Music. As a sitarist, he attracted widespread attention when he began performing full-length solos at the age of 6 in India. The sitar maestro is now hailed as an “amazingly accomplished” musical powerhouse noted for his music’s “expressive beauty, rich tonal sensibility, and rhythmic intricacy,” praised the *Washington Post* while the *Times of India* (2011) noted that Seshadri’s concert was “a show stopper that transported the audience to soak soul deep in his mesmerizing performance.” The prestigious *Songlines Magazine* (U.K.) has in its March 2012 issue declared his latest album “*Sublime Ragas*” as one of the “Top Ten of the World’s ” CD’s (as with his 2004 *Raga:Rasa* album) further citing him as one of the “world’s greatest sitar players.”

[kartikseshadri.com/biography/#sthash.INSoHJWh.dpuf](http://kartikseshadri.com/biography/#sthash.INSoHJWh.dpuf)

### **Luigi Allemano - Improvisation No. 1: Cumulative Loops (3:20)**

*Improvisation no. 1: Cumulative Loops* is the audio-visual artifact of an improvisation in hand-drawn animation and musical collage. Visual riffs drawn on paper strips are digitized and assembled additively with musical phrases taken from the artist-composer’s collection of unused film score and sound effects recordings, 16mm optical scratch tracks and extemporaneous instrumental performances. Playing with the concomitance of image and sound, the work transposes the conditions of musical performance to the incremental process of animation, forming an idiosyncratic way of generating and experiencing rhythm, movement, duration and time.

#### Biography

Luigi Allemano is a Montreal-based animation filmmaker, composer and sound designer. His work appears in more than sixty productions of the National Film Board of Canada, four of which have received Academy Award nominations. Allemano is a faculty member of Concordia University's Mel Hoppenheim School of Cinema.

## **Francesc Marti - Speech 2 (7:54)**

Speech 2 is an experimental audiovisual piece created from a series of old clips from the US broadcast public affairs interview program The Open Mind. This piece is reflection on the action of communicating, highlighting its limitations, and can be labelled as “text-sound-art”, or “text-sound-composition” in an audio-visual framework.

Technically, in this piece, the author has been experimenting how granular sound synthesis techniques, in particular synchronous granular synthesis, can be used for audiovisual creative works. The original movies are altered and manipulated, generating new images and sonorities. All the piece sounds and images come from that series of clip, in other words, no other sound samples or images have been used to create the final result.

### Biography

Francesc Martí is a mathematician, computer scientist, composer, sound and digital media artist born in Barcelona and currently living in the UK. He has a bachelor’s degree in Mathematics from the Autonomous University of Barcelona, and two master’s degrees, one from the Pompeu Fabra University in Digital Arts, and the other in Free Software from the Open University of Catalonia. He also obtained a scholarship for furthering his studies in Music Technology at IRCAM (Paris). Simultaneously, he studied music at the Conservatory of Sabadell, where he obtained the Professional Title of Piano with honours.

As composer and video artist, his works have been performed or exhibited all over the world, including international festivals, events and exhibitions. In 2001 he founded the experimental electronic music project RMSonce, with which have garnered many positives reviews from around the world.

In 2014 he starts his project “Granular synthesis video”, with which he has already participated in more than 30 exhibitions and concerts around the world, including China, Brazil, USA, Russia, Argentina, Mexico, UK, Scotland, The Netherlands, Spain, France, Ireland, Germany and Italy. Currently, he combines his artistic and technology projects with his teaching Audio Technology and Image at Open University of Catalonia, and Music Technology at the De Montfort University of Leicester (UK).

## **Christian Eloy, Krunoslav Pticar - Soupir Bleu (6:00)**

... some blue ... some sounds ... some breaths ... no story, only your own story with blue and breaths ! Soupir bleu is born from a very free interpretation of Marc Vappereau's installation at Sous La Tente gallery in Bordeaux.

I was very happy to be completely free to compose a full electroacoustic music on this very personal video of Krunoslav. I didn't ask any information about the original idea or the story of this installation; I was fascinated by an aesthetic reading of this video and I wanted to make a music translating this very intimate emotion.

### Biography

Born in Amiens where he studied flute and composition at the conservatoire national of region and then at the conservatoire superior of Paris.

Flutist in an orchestra , then director of a music school, before his meeting with Electroacoustic music, GRM at Radio France, Ivo Malec and IRCAM.

In charge for 24 years of the electroacoustic department of the Conservatoire in Bordeaux and the workshop at the Groupe de Recherches Musicales /City of Paris for 17 years. Lecturer in the universities of Paris IV (Sorbonne) and Bordeaux III.

Christian ELOY is the co-founder and artistic director of the SCRIME, research and creation studio in the university of Bordeaux I. Several awards : prize of the european community poetry and music - prize " François de Roubaix ". Composer of over sixty pieces, instrumental, electroacoustic, vocal and pedagogical. His music was played in many countries, UK, Quebec, US, China, Taiwan, Japan, Poland, Italy, Germany, Denmark, Spain, Belgium. Published by Billaudot, Fuzeau, Lemoine, Combre, Notissimo, Temperaments and Jobert. Publications at PUF (France), Johnston Ed.(Irlande), MIT press (US), Le mensuel littéraire et poétique (Belgique). Confluences (France). CD Ina-GRM DDD771 - IMEB Compendium 2004 - IMEB Compendium 2005 - Octandre 1001 - Octandre 1002.

### **Fernando Falci de Souza - Belly Trick (10:00)**

In this work we applied audiovisual granular synthesis in the creation of four short episodes using natural and urban audiovisuallscapes of Bristol (UK). By splicing and reorganizing fragments of audio recordings, photographs and videos, captured by the author during his one-year experience of the place, textures are reconstructed with some variable degree of resemblance to the original object. The episodes are inspired in specific elements: nature, underground, bike rides and farewell. In each episode, the external elements are arranged to reproduce a specific mood according to its significance to the author and therefore the creative process is intuitively guided by a combination of outer and inner-world elements of perception, memory and cognition.

#### Biography

I am an artist/researcher of Visual Music. Doctor and Master in Music at University of Campinas in the area of Technological Interfaces for Musical Processes. I performed internships at the Centre for Musical Research, Bath Spa University (England), on Creative Processes for Granular Visual Music, supported by Research Internships Abroad Program (FAPESP), and twice at the Input Devices for Music Interaction Lab, McGill University (Canada), on Design and Creation of Digital Musical Instruments, supported by Emerging Leaders at the Americas Program (ELAP) and International Mobility Grant of Santander Universities Program. Due to my interdisciplinary training, with degrees in Computer Science (University of Sao Paulo) and in Popular Music (Santa Marcelina College), I like to develop most of the technologies used to create fixed media, performances and installations. In my research, I investigate the correlations between sound, music, image and abstract animation, exploring alternative ways to use digital technology and electronic sensors. My works were presented in several national and international academic events such as "Seeing Sound", "Understanding Visual Music", "Brazilian Symposium on Computer Music" and "Brazilian Meeting of University Composers", as well as in informal events like "I Hear Colours Man" (Bristol, UK), "Pandora's House" and "IBRASOTOPE Concerts of Experimental Music" (Sao Paulo, BR).

### **Harvey Goldman, Jing Wang - Passahhdi (9:09)**

Lost in tranquility, the ethereal sounds and imagery of the inner mind struggle to maintain their primal elegance, as turbulence from the world beyond begins to infringe on their domain. The transcendent inner soundscapes of the imagination are ever vigilant as they rumble with the vestiges of human endeavor.

Passahhdi is an abstract experimental animation. A melding of sound and image that explores both the emotional relationships and the commonality of their formal language. The manner in which the elemental components of the underlying structure, such as line, shape, color/timbre and form, as well as principals, such as harmony, balance, rhythm, and counterpoint, translate between the auditory and visual experience is a primary concern.

#### Biographies

Jing Wang, a composer and virtuoso erhu artist, was born in China. Ms. Wang has participated in numerous musical communities, as a composer and a performer of diverse styles of music. Her compositions have been selected and presented in China, Spain, France, Italy, Serbia, Turkey, Romania, Russia, Australia, Japan, Argentina, and throughout the United States. They have also been recognized by the American Society of Composers, Authors, and Publishers and Electro-acoustic Miniatures International Contest Spain. She was the winner of 2006 Pauline Oliveros Prize given by the International Alliance for Women in Music and has been awarded the MacDowell Colony Fellowship, the Vilcek Foundation Fellowship, and the Omi International Musicians Residency Fellowship. As an active erhu performer, she has introduced the Chinese indigenous erhu into Western contemporary music scene with her wide array of compositions for chamber ensemble, avant-garde jazz improvisations and multicultural ensembles.

Harvey Goldman has created critically acclaimed work in the fields of ceramics, digital imaging, animation and music. He has received grants from the National Endowment for the Arts, The Ford Foundation and the Massachusetts Council on the Arts and Humanities. Goldman's work is included in numerous private and public collections including the Iota Center for Experimental Animation, Boston Museum of Fine Arts, Everson Museum of Art, Decordova Museum, Currier Museum of Art, and the Crocker Art Museum. His animations have been screened throughout the world including, the Smithsonian's Hirshhorn Museum, the Corcoran Gallery of Art and the White Box Museum, Beijing, China.

### **Maura McDonnell, Bébhinn McDonnell - Duel Tones (7:04)**

Visuals: Maura McDonnell

Music: Bébhinn McDonnell

Duel Tones is a fixed media work that explores through a visual music collaborative effort, the emergence of synthetic tones and timbres and synthetics forms and motion elements from a ground of blackness and silence. The visuals were created by Maura in 2013 in Isadora utilizing Isadora's capabilities to generate synthetic imagery and textures from the frequency data information from audio files. The results were then used as source materials for building an abstract visual world. The electroacoustic composition was composed by Bébhinn using the visuals as the mood and structure of the music and utilizing the visuals as a type of evolving, synthetic graphic score.

#### Biographies

Maura McDonnell is a visual music artist based in Ireland. She is a part-time lecturer and a PhD candidate at Trinity College, Dublin where she was awarded a PRTL1 PhD fellowship in Digital Arts and Humanities (DAH) to fund her PhD research. Her PhD topic is in the area of visual music. Her academic background is in music, mathematics and music and media technology but equally her passion lies in abstract art. Hence putting together abstract visuals and abstract music to create a unified work is where she pursues her artistic and musical interests. Maura has been active in the area of visual music since 1998 and is author of the visual music

blog <http://visualmusic.blogspot.com> and the website [soundingvisual.com](http://soundingvisual.com)

Bébhinn McDonnell is Maura's daughter who has recently completed her M.A in Audio Production at the University of Westminster, London and her B.Mus in Maynooth University, Ireland. She is a songwriter, composer, and musician and sound designer and producer, as she says herself, her heart is in sound.

[www.bebhinnmcdonnell.com](http://www.bebhinnmcdonnell.com)

## **Jean Philippe Pierre-Louis - Puntito (6:30)**

Form study that aims at the creation of an audiovisual language capable of communicating social experiences and personal observations on individuality.

“The point is a small world in itself- more or less isolated from all sides and almost torn off from its surroundings. The integration to its surroundings is minimal and seems nonexistent if the point is perfectly round.” - Wassily Kandinsky

### Biography

Pipo Pierre-Louis is a sound and video artist born in Quito, Ecuador and established in Montreal, Canada. Directly influenced by an array of different cultures and a variety of academic disciplines since his early life, he creates new media art, musical based compositions and performances shaped by rich personal experiences. His artistic concerns focus on social behaviors, modernism and environmental activism in a constant research to translate them with technological media. Presently he undertakes a master degree in electroacoustic composition under the direction of Jean Piché and Nicolas Bernier.

## **Jon Weinel - Cenote Animations: i. Cenote Zaci (4:05)**

Cenote Animations is a series of psychedelic experimental video artworks. Drawing inspiration from the composer's experiences of swimming in the cenotes (natural sink holes) of Mexico, each piece is a cenote-themed visual music hallucination of aquatic life and Mayan occultism. Cenote Zaci constructs these impressions using a combination of direct animation on 8mm film, stop-motion animation and computer graphics. The sound is also a blend of digital and analogue techniques, utilising analogue synthesis, hardware effects pedals, mezcal bottles and a shinobue purchased from a flea market.

### Biography

Originally from Dorset (UK), Jon Weinel is a London-based artist/researcher whose main expertise is in computer music and arts. In 2012 he completed his AHRC-funded PhD in Music at Keele University regarding the use of altered states of consciousness as a basis for composing electronic music. His work operates within the nexus of psychedelic culture and immersive computer technologies. This area is explored through a variety of interdisciplinary research and creative practice that has been published and performed internationally. Dr. Weinel is a Visiting Research Fellow in Computing at Glyndwr University.

[www.jonweinel.com](http://www.jonweinel.com)

[www.hardcorejewellery.co.uk](http://www.hardcorejewellery.co.uk)

## **Ricardo Dal Farra - Organic (10:51)**

Organic, a living entity, an organism, a biological process. Continuous fluidity. Related to living matter. Derived from living matter. Organized, coherent, coordinated, integrated. Unceasing development. Elements that fit together harmoniously as part of a whole, in an endless transformation, dancing with the senses. Continuity (of life, of matter...) Variability, flexibility, smoothness. Difficulty to predict, to understand the plan, the system, the pattern, to perceive the connections.

Organic is a generative piece of visual-music. Organic was created in 2015 using mathematical algorithms to generate the synthetic images, with the sounds derived directly from the visual analysis.

### Biography

Dr. Ricardo Dal Farra is Associate Professor at the Music Department of Concordia University, Canada and Director of the Electronic Arts Experimentation and Research Centre of the National

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University of Tres de Febrero, Argentina. As an electroacoustic composer and new media artist his work has been presented in more than 40 countries and recordings of his music are published in over 23 international editions (including CDs by Computer Music Journal and Leonardo Music Journal on MIT Press).

He has been researcher and consultant on music & technology history for UNESCO, France; director of the Hexagram Centre for Research-Creation in Media Arts and Technologies, Canada; coordinator of the international research alliance DOCAM - Documentation and Conservation of the Media Arts Heritage; senior consultant of the Amauta - Andean Media Arts Centre in Cusco, Peru; associated researcher of the Music, Technology and Innovation Research Centre at De Montfort University, UK; and director of the Multimedia Communication national program at the Federal Ministry of Education, Argentina.

Funded by The Daniel Langlois Foundation for Art, Science and Technology of Montreal, he created the largest collection publicly available of Latin American Electroacoustic Music.

Dr. Dal Farra is the founding-director of the Understanding Visual Music conference series (Canada 2011; Argentina 2013; Brazil 2015) and the Balance-Unbalance conference series (Argentina 2010; Canada 2011; Australia 2013; USA 2015; Colombia 2016) on electronic arts and the environmental crisis. In 2015 he was the artistic director of the Mexican biennial of electronic arts, Transitio.

### **Joao Pedro Oliveira - Aphâr (9:00)**

*Aphâr* is an Hebrew word that means “dust”.

This video is inspired on two passages of the Old Testament:

In the beginning, God created the heavens and the earth. The earth was without form and void. (Genesis 1)

Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. [...] He said: Your descendants will be like the dust of the earth. (Genesis 28)

#### Biography

João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 40 international prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory.

### **Martin Keary - Visual Music 01 and 02 (3:00)**

These two short pieces explore different ways that a visual-music narrative can be produced.

The first relies a lot on synchronous events and develops its narrative through the introduction of ever-greater amounts of 3D movement and visual complexity. The music was created to complement the technical nature of the visuals while paying homage to the electronic music genre. The second piece allows the visuals to unfold naturally (using particle effects) and simply orbits around the result, accompanied by music that contains very little in terms of development. In this way, the music and the visuals do not burden each other with the need to ‘go anywhere’. The narrative is produced through the metaphor of a ‘source’ - the point of origin for all the particles.

### Biography

I am a composer currently living in London, having just completed a masters degree in composition at the Royal Conservatoire of Scotland. Apart from my background as a composer, I am also a professional designer currently consulting at Microsoft. I am interested in the field of Visual Music because it allows me to combine my experience as a designer and composer.

As a result of winning the Craig Armstrong Prize at the the RCS (for the academic year 2014-15), I am currently composing a large-scale piece for screen and chamber orchestra, to be performed as part of the PLUG festival in Glasgow, May 2016.

### **Dan Tapper - Changing Signals (4:24)**

Changing Signals explores the hidden sounds of the London Tube and train network. These unheard sounds are produced electromagnetically by trains and equipment, recorded through custom-built devices - large coils of wire converting Very Low Frequency (VLF) electromagnetic radio into sound and other data.

The piece combines these unheard sounds with footage of the machines generating them, alongside images and film of scientific objects used to analyze VLF data - oscilloscopes, spectrograms and seismographs. Changing Signals exposes a sound world that is experienced by many but never heard, revealing these sounds to the listener while hinting at the deeper scientific importance of the unheard electromagnetic flux that constantly surrounds us.

### Biography

Dan Tapper is a sonic adventurer with a passion for making the unheard audible. He has worked extensively with recording Very Low Frequency (VLF) natural radio as well as using this in an artistic context in installations, compositions and broadcast works displayed internationally.

Alongside his work with VLF, Dan is an active field recordist, spending over a year traveling through North America to collect strange and unheard sounds through a variety of DIY microphones and sensors.

Dan's work also touches on interactivity between sound, visual and generative art, cataloging his work on the blog Code Poetry: an exploration of simple rules to create complex and beautiful images, revealing the hidden poetry of machines. His work in the area has been featured in Wired and the Creators Project.

[www.dantappersounddesign.com](http://www.dantappersounddesign.com)

### **Victoria Keddie - Helios Electro (6:26)**

Sound and video feedback systems with signal generation. Camera halogen with monitor feedback through multi channel mixing console to create a multi layered composition involving pure feedback. Sound recorded from video systems with synced output, as well as magnetic tape recordings that have been recorded continuously and played back through localized transmission.

### Biography

Victoria Keddie is an artist working in sound, video, and transmission. Her focus involves analog signal generation and manipulation, the performing body, and relationships of space. For five years, she has been Co-Director of E.S.P. TV, a nomadic TV studio that hybridizes technologies to realize synthetic environments and deconstruct the televisual for live performance. In Winter 2016, Keddie launched a mobile transmission based residency operated within and involving an ENG news van. Site specific field work involves concentrated energy fields, fluctuating electronic activity, geographical discontinuity, and time sensitivity.

She has performed and exhibited internationally at venues and festivals such as, The Kitchen, Museum of Moving Image, Queens Museum of Art, and Anthology Film Archives (NYC), Carnegie

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Mellon University (Pittsburgh), Human Resources (Los Angeles), Lightcone, (Paris), Studio XX (Montreal), LOOP Festival (Barcelona), Pallas Projects (Dublin), Reykjavik Arts Festival (Reykjavik), General Public (Berlin), Axis Art Centre (Crew) and The 14th Independent Film Festival (Naples). With her project, E.S.P. TV, she has been artist-in-residence at Storefront for Art and Architecture and the Museum of Arts and Design.

Video works are distributed through Lightcone, (Paris). Sound works to be released in 2016 with Spectral Evidence, (Cambridge, MA).

[www.victoriakeddie.com](http://www.victoriakeddie.com)

### **Steven Kemper, Anna Cady, Pauline Thomas - Breath (4:00)**

Breath is a collaboration between British filmmakers Anna Cady and Pauline Thomas and American composer Steven Kemper. It is an iteration of the Environmental Dialogues project, curated by Cady, which explores what happens when short, silent films based on elements (Earth, Fire, and Air to date) are handed over to a network of poets/writers, sound artists/musicians, and scholars, with the original soundtrack removed

([www.elementaldialogues.co.uk](http://www.elementaldialogues.co.uk), [www.talkthinkmake.wordpress.com](http://www.talkthinkmake.wordpress.com)). Contributors produced an interpretation of these films through their own diverse practice. These interpretations were re-embedded into the film, creating new, pluridisciplinary artworks, each of which tells a different and sometimes radically unexpected story.

Kemper's interpretation, Breath, conceives of the element Air as breath, and the composition is built around the recorded inhaling/exhaling of the composer. Different types of breathing were recorded, including short, long, powerful, and weak breaths. Exhalations were discarded, so the soundtrack uses only inhalation—drawing air and energy in. The breath sounds and processing matched the monochromatic nature of the film and the slow, undulating rhythm of movement.

#### Biographies

Anna Cady is an artist who uses film, animation, photography and text in her work. Exploring the collaborative process lies at the heart of all she does; working with people who have a need to tell their story, and who find that being creative gives them not only a voice, but also hope. '30% (Women and Politics in Sierra Leone)' commissioned by Real World Films was selected for the Sundance Film Festival in 2013. 'Farms of Innocence' was selected for Figuring Landscapes, which screened at Tate Modern in the UK and internationally. A two year project - 'It Works Both Ways' (made co-creatively with Louisa Makolski who could not speak or move her body voluntarily) brought Anna to the Cambridge film festival where she met Dr Jenny Chamarette with whom she now collaborates and who acted as co-curator on this project. Anna prefers to present films within site specific installations where the site lends yet another layer to the interpretation.

[www.annacady.com](http://www.annacady.com)

Pauline Thomas, who died in January 2016, was an international award winning artist and film maker who also worked as a lecturer at Brockenhurst College and as a mental health nurse caring for the terminally ill. Her background of working with people experiencing loss in its many forms have underpinned her art practice and been fundamental to her process of exploring the sensation of time passing and the ephemeral. Over the last twelve years she has worked with the moving image, which like time is always disappearing and therefore a continuous loss. Her background in painting, an appreciation of Haiku poetry, and the Eastern aesthetic of transparency and formlessness in Japanese ink drawings have influenced her approach to filming. She was awarded numerous prizes and international residencies including The Red Mansion prize, which resulted in a two-month residency working alongside local artists in Yunnan Province, China followed by exhibitions in China and London.

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Steven Kemper creates music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. His compositions have been performed by the Boston Modern Orchestra Project, NOW ensemble, and the Grupo Sax-Ensemble, and presented at SMC, ICMC, SEAMUS, SIGCHI, 12 Nights, Third Practice Festival, Pixilerations, American Composers Alliance Festival of American Music, and the Seoul International Computer Music Festival. Steven received a Ph.D. in composition and computer technologies from the University of Virginia, and is currently Assistant Professor of Music Technology and Composition in the Mason Gross School of the Arts at Rutgers, The State University of New Jersey.

[www.stevenkemper.com](http://www.stevenkemper.com)

### **Tonali Rufino and Emilio Hernández Cortés - Raw Maze (7:02)**

Raw maze discovers a found window in civilization forms, like memory, mortality and uncertainty, that take off from the finitude. Here we are submerged in a post-memory phase, where the speech proposes a development of an anachronistic narrative from a basic form of human history, connected to their rationality and society construction, a raw maze created by both, human nature and social structure.

#### Biographies

Tonalli Rufino Nakamura, Mexican composer born in 1991, has taken classes with composers like Hebert Vázquez, German Romero, Kevin Patton, Ken Ueno and Ricardo Climent, member of Andamio colectivo who has premiered pieces in Mexico, South America and in the USA.

Third place winner of the composition contest in the international festival of contemporary music VI of Morelia in 2010, Worked as a composer in several dance companies, Composer of the video-game company Fugitive Pixel in 2011- 2012 launching two videogames for iOS, Internship of "Visiones Sonoras 2012 and 2013" and worker at CMMAS (Centro mexicano para la musica y las nuevas tecnologias/Mexican Center for music and new technologies).

Emilio Hernández Cortés studied Visual Arts at the Faculty of Arts of the U.M.S.N.H. with a degree in Art and new technologies; He has conducted academic activities included in the study Film, Image- movement and Video-art. He has participated in various programs covering film theory, discourse analysis in cinema, multimedia performing arts, etc. He has worked in film festivals, photography and video art. Interested in production, research and film.

### **Vishal Shah - Vellum (3:58)**

Vellum is a moving sound sculpture. Projected 2D double images are aesthetically 3D extruded and in constant rotation. The plateau of each extrusion is either hidden or limited, holding and composing the pictorial plane. Movements are fast and slow turning into sculptural islands to the sound of an improvised double bass. Vellum is beautiful in detail and timely in each movement. Vellum becomes a mesmerising work to see and hear.

#### Biography

Vishal is an art director with hands-on visual and motion design experience. Originally from London he lives and works in Berlin. Currently Vishal is the art director at DCMN D.C. Media Networks GmbH, a communications and media agency for digital commerce companies across Europe. Vishal is a forward thinking individual with a strong contemporary and historical knowledge base and practise of art, design and media. With a multi-disciplinary outlook and cross-pollination ethos, he accomplished eight years (2003 -2011) as a visiting lecturer at the Royal College of Art and as an Adjunct Professor at Richmond, The American International University in London, whilst he was concurrently working as a designer and motion artist supporting London-based agencies.

Independently Vishal directs and produces moving image work for international screenings and visual music events across Europe, America and Asia.

[vishalshah.co.uk](http://vishalshah.co.uk)

### **Nick Cope, Tim Howle - Flags 3 (10:00)**

The third incarnation of this work builds on a single monitor work originally presented at a festival celebrating the work of Cornelius Cardew featuring a single shot of Tibetan Buddhist prayer flags filmed on a hillside at Ganden Monastery, near Lhasa, Tibet. A second version of the work introduced a second shot juxtaposed with the first from prayer flags shot by Namtso Lake, Tibet, and an additional working of the sound. This version introduces a third location and a third strand of sound, designed specifically for the Seeing Sound Symposium. Composer, Tim Howle, has written previously of the work that sonically the approach attempts limited levels of intervention that chime with the images. The exploitation of the inherent musicality of the images emphasises timelessness and continuity through an improvisational approach, mirroring and counterpointing objects in the image. The limited indeterminate relationship of the layers of musical material allows for shifts with regard to each other, resulting in harmonious and gestural relationships regardless of juxtaposition. Sounds are selected from a limited palette.

“Devout Tibetans believe that prayer flags literally bless the air passing through them with sacred mantra prayers - these prayers then waft past beings unknowingly caught up in the cyclical wheel of suffering known as samsara. Such blessed air, it is said, has a calming effect on these unhappy beings, nudging them infinitesimally closer to the liberating teachings of the Buddha with every breath. The very presence of prayer flags in your vicinity, therefore, will eventually cause you to take an interest in Buddhism. Or such is a literal interpretation.” Wise, T. (2002) *Blessings on the Wind*. San Francisco, Chronicle Books.

#### Biographies

Tim Howle is Professor of Contemporary Music at University of Kent. He has previously held posts at Hull and Oxford Brookes Universities. He read music at Keele University, studying under Roger Marsh and Mike Vaughan, and completing a doctorate in composition in 1999. His work focuses on sonic art including fixed media pieces, live electronics, and audio-visual compositions. Nick Cope is Associate Professor in Communication Studies and Head of Humanities & Social Sciences at Xi'an Jiaotong-Liverpool University, Suzhou, China; previously working for the Universities of Sunderland, Hull and Southampton Solent. He has been a practicing film, video and digital media artist since 1982, and completed a PhD by Existing Creative Published Work in October 2012. This locates a contemporary visual music practice within current and emerging critical and theoretical contexts and tracks back the history of this practice to initial screenings of work as part of the 1980s British Scratch video art movement, and later collaborations with electronic music pioneers Cabaret Voltaire and others. Work has been screened nationally and internationally since the 1980s. Collaborating with composer Professor Tim Howle since 2002, this work has been screened and presented and papers given relating to the collaboration at conferences, concerts, galleries and festivals, nationally and internationally.

[www.nickcopefilm.com](http://www.nickcopefilm.com)

[www.vimeo.com/nickcope](http://www.vimeo.com/nickcope)

# INSTALLATIONS & SPECIAL PROGRAMMES

## INSTALLATION WORKS

### Louise Harris - *pletten*

*pletten* is a dual-screen audiovisual work that is intended for playback on two opposite walls of a dark, square space but can also be exhibited side by side. The work is an exploration of simultaneous compositional process and the development of complementary sonic and visual forms on a micro- and macro- structural level. Ideally, the two screens should be displayed opposite one another, with the audience situated in the centre of the two, allowing them to engage with the sonic and visual structures being formed in a variety of ways, both within the work itself and in the way the work behaves in a confined space.

#### Biography

Louise Harris is an electronic and audiovisual composer. She is also a Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. Louise specialises in the creation of audiovisual relationships utilising electronic music and computer-generated visual environments.

### Disinformation - The Analysis of Beauty

*The Analysis of Beauty* is a sound and light installation by the art project Disinformation, which takes its title from the book of the same name, published by the artist William Hogarth in 1753. In his book William Hogarth explored the imagery, aesthetics and symbolism of the waving, curved, or (as Hogarth put it) "Serpentine" line, also referred to as the "Line of Beauty and Grace" in the self-portrait Hogarth painted in 1745, lines which in modern language we refer to as sine-waves. In "The Analysis of Beauty" installation, musical sine-waves are visualised on the screen of a laboratory oscilloscope, manifesting as a slowly rotating rope-like pattern of phosphorescent green lines, which strongly (albeit subjectively) resemble DNA (and the installation was first exhibited at Kettle's Yard gallery, Cambridge, in 2000, alongside works by Umberto Eco, Marc Quinn, and the artist project Art & Language, and directly alongside one of Francis Crick & James Watson's earliest working-models of DNA). The installation has since been exhibited at The Royal British Society of Sculptors, The Huddersfield Art Gallery and Orleans House Gallery, among others, and toured the UK as the title piece in an Arts Council funded national touring exhibition. Most recently "The Analysis of Beauty" was exhibited at Le Bon Accueil, Rennes, Oct 2014, at the Freud Museum, London, June 2015, and at Talbot Rice, Edinburgh, Nov 2014, where pure low-frequency sine-waves were also fed into a massive 2-storey high 16-channel surround-sound system.

#### Biography

Disinformation is a sound, video and kinetic art project, which, since 1995, produced a series of pioneering experimental music and installation art works, using natural and man-made electromagnetic (radio) noise, radiated by live mains electricity, lightning, industrial and IT hardware, railway and metro (tube) systems, and even the sun. Disinformation has recorded 8 CDs and LPs, performed more than 100 concerts, exhibited in over 40 gallery exhibitions, and been the subject of 15 solo exhibitions. Disinformation published the "R&D2" CD in 1998, featuring Very Low Frequency radio noise from Eurostar trains, and the "Sense Data & Perception" CD in 2005, featuring VLF noise from the London Underground system and from Network South East trains. The "National Grid" sound work was first performed and published on LP in 1996, and first exhibited as a gallery installation in 1997. A huge interactive sound and light installation, since re-titled "The Origin of Painting", premiered at The Hayward Gallery in 2000. "Fire in the Eye"

premiered in 2007, “Ammonite” in 2009, and “The Portrait of Jean Genet” video installation premiered in 2015. Sci-fi author Jeff Noon wrote in The Independent that “people are fascinated by this work”, and Disinformation exhibits have been described as “visually stunning” by The Metro newspaper, and as “actively thrilling” by The Financial Times. The Metro described Disinformation as “the black-ops unit of the avant garde”, while The Guardian wrote that “Disinformation combine scientific nous with poetic lyricism to create some of the most beautiful installations around”.  
[rorschachaudio.com](http://rorschachaudio.com)

### **Tom J Clarke - Sounds for Virtual Spaces**

A three part sound art installation immersing listeners in an exploration of audio placement within virtual environments.

1. Alloy: Move between mechanical polyrhythms and shuffling samples within this virtual environment.
2. Cabin: Creep amongst the haunting sounds of the cabin inside this randomised horror influenced space.
3. Therapy: Modulate between gliding frequencies and binaural beats in this interactive pitch based installation.

#### Biography

Tom J Clarke is a composer and sound designer, working within video games, film, dance, and installations.

Tom’s skills are diverse, adapting to the requirements of the work and the needs of his collaborators.

His work seeks to form dialogue between music/ sound and visual materials, with a focus upon immersion and interaction.

[www.tomjclarke.com](http://www.tomjclarke.com)

### **Grayson Cooke, Dugal McKinnon - This Storm is Called Progress**

*This Storm is Called Progress* is a dual-screen audio-visual installation, a collaboration between Grayson Cooke and Dugal McKinnon. Cooke’s footage of the Naracoorte Caves in South Australia is juxtaposed against time-lapse video of Landsat satellite images of Antarctic ice shelves, and acoustically framed by McKinnon’s electronic score. The project pits the “deep time” of ancient geological formations against the time of the present, a technologically amplified time exemplified by the speeding-by of satellite images of ice shelves. The title of this project is derived from Walter Benjamin’s “angel of history”, a tragic figure caught in the storm of progress, forced to unerringly witness the catastrophe of history.

#### Biographies

Born in New Zealand and based in Australia, Grayson Cooke is an interdisciplinary scholar and award-winning media artist, Associate Professor of Media in the School of Arts and Social Sciences at Southern Cross University. Grayson has presented live audio-visual performance works in Australia and internationally, and he has exhibited and performed in major international festivals such as the Japan Media Arts Festival, the WRO Media Art Biennale, the Imagine Science festival in New York, and the FILE Festival in Sao Paulo. As a scholar, he has published over 25 academic articles in print and online journals. He is also an associate editor for the online peer-reviewed journal Transformations. He holds an interdisciplinary PhD from Concordia University in Montreal. Dugal McKinnon is a composer and sound artist whose output encompasses electronic, acoustic and text media, and is often located at the intersection of these. Recent projects include Let x =, for multichannel sound and icosahedral loudspeaker, created while 2014 artist-in-residence at the

Institute for Electronic Music and Acoustics (Graz, Austria), and Lost Oscillations, a collaborative sound installation centred on a custom touch-based interface through which participants explore the layered sonic archeology of Christchurch (NZ). Dugal teaches composition, sonic art and sound studies at Te Kōkī New Zealand School of Music, where he is director of the Lilburn Studios for electronic music.

## **Alexander Peverett - Reality Television**

*Reality Television* is one permutation of a series of identically titled synthetic procedural audio-visual works that each form part of a longer study.

*Reality Television* is born from an exploration of automated raster graphics painting, direct video synthesis, image processing, human-computer interaction and modular audio-visual synthesis to create systems based extended-duration non-representational direct art.

The correlations between sound and image are not immediately apparent, and although the foundation for the formation of both stem from the same system, each is further developed by processes analogous to each other before reconnecting within the experience of the viewer/listener. All content is generated synthetically through experimentation with generative composition, modular synthesis systems, human and computer controlled video paint boxes, semigraphics and colour cycling techniques.

Throughout the experiments that underlie the development of these works there is focus on the dialogue between computer and artist, a feedback system of progressive learning where the idiosyncrasies and tendencies of coded systems inform the human gestural input and vice versa. The custom analogue-digital hybridized system that generates the final composite work from its component parts, once initiated, runs indefinitely, progressing through a near infinite number of permutations of abstract audio-visual composition, each section is presented as Reality Television.

### Biography

Alexander Peverett (b.1976) is a multi-disciplinary artist from Wigan, England. He resides in Japan and the United Kingdom. His personal work explores the fields of electronic & computer music, video art, multi-media installation, generative art and computer graphics. He has presented work at festivals and galleries including; Lovebytes, ISEA, Sonar, The National Review of Live Arts, Bios, All Tomorrows Parties, New York's Museum of the Moving Image, Tate Modern, Centre Pompidou, Sendai Mediatheque and Los Angeles Museum of Contemporary Art.

## **Darrin Martin - Disembody Electric**

A indexical self portrait disrupted by its analog kin, Disembody Electric is a 28-minute loop of a 3D scan of the artist which has been altered through the use of a wobulator, an altered CRT (cathode-ray tube) originally invented by Nam June Paik and engineer Shuya Abe in the 1970s. Produced utilizing a recent rendition of the device at Signal Culture, a media arts residency in Upstate NY, Disembody Electric uses altered electronic frequencies via oscillators that become audible while simultaneously effecting the stability of the image on the screen.

### Biography

Darrin Martin is an artist and educator born in New York. His artworks engage the synesthetic qualities of perception by exploring tactile, audible, and visual phenomena through video, sculpture, and print-based installations. Influenced by his own experiences with hearing loss, his current projects consider notions of accessibility through the use of tactility, sonic analogies, and audio descriptions. His works have screened at the Museum of Modern Art (NY); Pacific Film Archive (CA); Impakt Festival (Netherlands); European Media Art Festival (Germany), and many others. His installations have exhibited at venues including The Kitchen (NY), University of Toronto

(Canada), Grand Central Art Center (CA), and, most recently, in solo exhibitions at Aggregate Space Gallery (CA), Art Space on Main (CA), and Art & Design Gallery (KS).

Martin received his art degrees from Alfred University's School of Art and Design (BFA) and University of California, San Diego (MFA). He has held artist residencies at Cite Internationale des Arts, Eyebeam, Experimental Television Center, and Signal Culture. Martin also occasionally curates video screenings and is an Associate Professor in the Department of Art and Art History at University of California, Davis. He lives in San Francisco, CA.

### **Larry Cuba - Two Space (special MediaWall edition)**

Two dimensional patterns, like the tile patterns of Islamic temples, are generated by performing a set of symmetry operations (translations, rotations, and reflections) upon a basic figure or tile. Two Space consists of twelve such patterns produced using each of nine different animating figures (12 x 9 = 108 total). Rendered in stark black and white, the patterns produce optical illusions of figure-ground reversal and afterimages of color. Gamelan music from the classical tradition of Java adds to the mesmerizing effect.

Two Space was originally produced in 1979 as a 16mm film, using a DEC PDP-10 mainframe computer and a vector graphics film plotter. In 2009, on its 30th anniversary, Two Space was digitised and its soundtrack upgraded to high fidelity stereo. This new digital version can be resized to any required format from Bath Spa University's MediaWall (shown here) to a Planetarium's Full Dome Screen.

#### Biography

Larry Cuba, a pioneer in computer art, produced his first computer-animated film in 1974. The following year, Cuba collaborated with John Whitney, Sr. programming the film, Arabesque. Cuba's subsequent computer-animated films, 3/78 (Objects and Transformations), Two Space, and Calculated Movements, have been screened at film festivals throughout the world—including Los Angeles, Hiroshima, Zagreb and Bangkok—and have won numerous awards. Cuba's been invited to present his work at conferences on computer graphics and art (such as Siggraph, ISEA, Ars Electronica, Art and Math Moscow, etc.) His films have been included in exhibitions at New York's Museum of Modern Art, The Whitney Museum, The Hirshhorn Museum, The San Francisco Museum of Modern Art, The Art Institute of Chicago, The Amsterdam Filmmuseum and The Pompidou Center, Paris.

Cuba received fellowship grants from the American Film Institute and The National Endowment for the Arts, and was an artist-in-residence at the Center for Art and Media Technology Karlsruhe (ZKM). He has served on the juries for the Siggraph Electronic Theater, the Siggraph Art Exhibition, The Ann Arbor Film Festival, and Ars Electronica.

In 1994, he founded The IotaCenter, a non-profit organization dedicated to the art of abstract animation and visual music.

[www.well.com/user/cuba](http://www.well.com/user/cuba)

### **John Wedgwood-Clarke, Robert Mackay, Tariq Emam - Resounding Mulgrave (special MediaWall edition)**

Resounding Mulgrave explores the post-industrial landscape of Port Mulgrave, north of Scarborough, UK. It was one of three artistic interventions exploring and reinterpreting the Rotunda Museum, Scarborough (created by the father of modern Geology, William Smith). It was commissioned by Scarborough Museums Trust as part of the Dictionary Stone project curated by Lara Goodband, and supported by Arts Council England.

The work was a collaboration between poet John Wedgwood Clarke and sound artist Rob Mackay, with technical and artistic support from Tariq Emam (video/performance).

‘There’s a fossil shell by my foot the colour and texture of grey opaque glass, perfectly moulded, complete with a scallop’s bow and ridges. Right next to it, but 183 million years later, there’s a limpet. The gap in time between the two doesn’t seem to exist, but I know that it does.’ (John Wedgwood Clarke)

This awareness of the silent, pre-human gap between our present and geological past motivated our exploration of the coast between Port Mulgrave and Staithes. We used words and sound, both found and structured, to play within this silence and make connections between the ‘pastoral’, the ‘sublime’, and the history that has flowed from the smelting of the ironstone for which this stretch of the North Yorkshire coast is geologically famous.

### Biographies

Dr John Wedgwood Clarke lectures in creative writing at the University of Hull. In 2012/13 he was Leverhulme Poet in Residence in the marine biology department at the University of Hull. He regularly works with curators, scientists and artists on public art projects and is currently completing an Arts Council-funded writing project about rubbish. His first full collection *Ghost Pot* (2013) was described as ‘a masterpiece that deserves continual rereading’ by Bernard O’Donoghue. Recent poems have appeared in *PN Review*, *Poetry Review*, *POEM*, *The New Statesman*, *Oxford Poetry*, *Best British Poetry 2012* and *Poetry Wales*.

Rob Mackay is a composer, sound artist and performer. Currently he is a Senior Lecturer in Creative Music Technology at the University of Hull. 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*, *EAR*, *Confluencas*, *La Muse en Circuit*). 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).

Tariq Emam is researching towards a PhD in Music by Composition at the University of Hull having been awarded one of the institution’s first interdisciplinary PhD scholarships. He is working with the soundscape of the Yorkshire Dales, grounding his work on an archive of sounds recorded there 40 years ago. By merging old and new data he aims to develop a soundscape monitoring system that evokes both the natural and anthropogenic environment. Alongside academia he works as a filmmaker and A/V technician, collaborating with varieties of artists and organisations and plays music in the form of percussion, noise, and the Hang. Tariq currently lives in York.

### **Ellis Sharpe - Push**

Ellis Sharpe has developed a premise for creating interactive, audio-descriptive paintings that do not exist in physical space. In Sharpe’s thought experiments, his audience is confronted with a choice of whether or not to participate.

When looking at a painting, a viewer will resort to their imagination as well as their sight. In Sharpe’s work, he invites the viewer to join him in the creative process. The participant’s experience of his audio-descriptive paintings doesn’t begin with listening and end with the visual information that is narrated to them. There is often an action that the listener is encouraged to perform. Using a canvas to penetrate through a wall requires the listener to delve further into their imagination in order to fully engage with the work. The participatory aspects of these paintings enable the audience to reflect upon their autonomy through personal experience, diminishing the gap between artist, viewer and subject.

### Biography

Ellis Sharpe is currently undertaking an MA in Art Psychotherapy at Goldsmiths University of London. He previously studied Fine Art at Nottingham Trent University and has exhibited his work across the UK and internationally. Sharpe's transition from physical paintings to hypothetical images was fuelled by his research into psychotherapy. The recent audio-descriptive paintings provide us with an opportunity to project our thoughts and experiences onto the work, and reflect on its meaning within our own frame of reference.

### **Chris Plant - Frequency Response #2**

An investigation into colour perception through the use of colour fields and red, green and blue light frequencies dropped to audible tones, to see if hearing the colours can amplify or reinforce our perceptions, and our emotional or conscious perception of light.

Initially created for the International Year of Light 2016 as an artist residency in the Photonics Dept. of Aston University and in conjunction Flatpack Festival.

### Biography

Chris Plant has been creating live visuals since 1991, under the name Catweasel. Starting out animating by hand drawing on 16mm film and creating hand made slides, progressing through scratch video editing to AfterFx, VJing and into his current strand of practice creating realtime light and video installations mostly incorporating vvvv programming. Other current investigations after 15 years of mostly programming are hardware video synths and analogue light effects, the circle continues.

[www.colour-burst.com](http://www.colour-burst.com)

@\_cat\_weasel

### **Aural-i - Play the Building's Soul**

*Play the Building's Soul* is a site-specific audio-visual installation performance for the Creative Commons building at Newton Campus. It consists of a MIDI instrument that projects audiovisual objects onto the facade of the building. Sounds will be gathered from around the building and these will be processed and represented by short animations or abstract photographs. These will be then programmed onto a MIDI interface for a multi-sensory, immersive performance. Using projection mapping techniques and surround sound design, AURAL-I will turn the building inside out.

### Biographies

Aural-I is a Bristol and Bath collective of audio-visual artists creating projection-mapping installations for festivals and urban settings. Formed in 2015, they projected animations inspired by the unique architecture of the 77 Stokes Croft Building in central Bristol for the Arts Weekender festival in October last year. Their work for Seeing Sound is their follow-up commission

## SPECIAL PROGRAMMES

### Christopher King - Video Circuits analogue video synthesis retrospective

Video Circuits is a blog and research project that takes a wide ranging approach to documenting the early years of electronic video art, visual music and computer art with a view to informing the current output of contemporary artists and musicians working in the field. This screening will showcase work from a range of new and established artists who are part of the video circuits community from around the world.

### Ian Helliwell Programme

Travelling Waveforms (2013), Escape the Light (2014) and Molecular Feedback (2014) - 3 short films which display Ian Helliwell's work with abstraction, light, video feedback, sound visualisation and electronic music.

Since the early 1990s Helliwell has been building his own analogue tone generators and synthesizers to make electronic music. In this same period he has completed more than 100 short experimental films, and has used his 'Hellitrons' and 'Hellsizers' to make the electronic soundtracks. His ongoing experiments with abstraction and animation, include a series of sound visualisation films. These incorporate images generated by modified and self-built circuitry, and manipulated super 8 footage, and use electronic or found sounds to directly activate or influence the moving image.

His series of light and colour based abstract films begun in 1998, have continued with the exploration of distorted and refracted light, fused with electronic music soundtracks. Escape the Light and Travelling Waveforms include super 8 film modified with household bleach, which reacts with the film emulsion to create various visual effects. Starting in 2010, Helliwell has been experimenting with video feedback, and developed his own Hellicam, specifically for generating abstract images. Made from a child's karaoke toy, the camera allows for greater control of movement, and lends itself to a simple form of sculpting with light.

#### Biography

A self-taught multi-media artist living in Brighton since 1985, Helliwell has amassed a large body of work through a synthesis of analogue and digital equipment, using various hands-on techniques to realise his ideas. His intuitive approach embraces both antiquated and contemporary technology, and his many years of audio-visual experience incorporates music, film, animation, analogue electronics, instrument building, collage, installations, light show projection, live performance, writing and film programming.

He has made over 100 short experimental films screened worldwide, and years of experimentation with building and modifying 9v circuitry, has led to the design and construction of his unique series of Hellsizer synths and Hellitron tone generators, used to make the soundtracks to nearly all his films.

He has a long held interest in abstract animation, world's fairs and electronic music, and his first feature length documentary film, Practical Electronica, looking at FC Judd and early British tape recording, was completed in 2011. He is currently completing Tape Leaders, an A-Z book on early British electronic music composers, due for publication in the spring of 2016.

[www.ianhelliwell.co.uk](http://www.ianhelliwell.co.uk).

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