

Genesis of Meaning in Digital Art

re:new

Digital arts forum • www.re-new.dk

Re:New - Digital arts forum is proud to present Re:New 2008 in Copenhagen May 16-23. The DIGITAL ARTS FESTIVAL will feature more than 150 works of music, video, and installations in any form and combination.

Re:New is a digital arts forum that sees media technologies as socio-cultural techniques and embrace them in order to comprehend, comment, and contribute to the shaping of contemporary society. We seek out artistic practices that not only respond to scientific or technical developments, but that try to influence the way in which we experience, understand, and embody these technologies. Re:New 2008 presents during May 19-23 in Copenhagen a wide selection of the newest ground-breaking works of digital music, video, installations, performative, and distributed/collaborative art, encompassing a wide range of multimedia related art forms, where digital technologies are an unseparable part.

Digital art has emerged as an independent expression that incorporates elements from all traditional art forms. It utilizes techniques and expressions that lie well outside the range of the traditional art forms, resulting in a set of aesthetics that are not confined to or explained by the traditional art forms.

Digital artworks in all genres and categories are sought: works that challenge or expand the current vocabulary and practice of digital creation, performance, and consumption. Re:New 2008 takes place through over 30 individual events with more than 100 art-works, hereby becoming a meeting-point for artists and art consumers from all over the world, emphasising those global artistic values that are an inherent aspect of digital arts' democratic scope.

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Performances

20:00

Eliza Zurlo, Bruno Herbelin, Lars Graugaard &
Kristoffer Jensen: Babilu Volati

20:30

Damian Marhulets:
Blue Notebook Nr.10

20:45

Damian Marhulets:
Food for Feet

21:00

Ge-Suk Yeo:
Illob sorigori

While the performer sings (poems and original text), visual particles are emitted on the screen as the speech is pronounced. If the particles has enough energy, they will attain and form a central structure, while if they do not possess enough energy, the particles will not reach the central structure, but instead either fall to the ground or disappear. The interpretation of the visual has several possibilities, for instance, that it is related to the Tower of Babel, in which all speech is contained. Unfortunately, the immensity of the tower of Babel make communication impossible, and all the particles regrouped in the tower cannot 'understand' each other anymore. While the speech particles are more and more easily assimilated by the tower, the process shows the incomprehension and lack of accumulation of signification. Many languages will be sung and spoken during the performance (Danish, English, French...), adding to the incomprehension.

A music theater piece written for two performers and live-electronic. Based on one of the works written by Daniil Harms, a famous writer and author of numerous theater plays, also known as one of the originators of absurd theater in the twenties in Russia. The piece is not notated in score form. Instead, it has been derived from two patches (created in collaboration with Oleg Dziewanowski) using the Max/MSP programming environment. The goal was to go far away from the atmosphere that this story originated in. Trying to reflect an absurd character, measures that would meet today's realities where sought, intending to keep the genuine character of the text depicting it in different context, so that it could surprise the audience. The collapse of story line, recontextualization of stage action, and unique sense of humor pervades all works of Daniil Harms are the most significant concepts for the piece.

The music oscillates between many different electronic music genres, but the primary focus is on minimalism and information reduction on various levels. Being inspired by graphic design and contemporary minimal art the music fits well into galleries, museums of modern art, and club context. Sometimes they are extremely minimalistic performances created specially for definite art spaces, at other times they are composed sets, mixed for the dance-floor. Very simple track structures coexist with playful sound-modulation possibilities. All tracks have a very open structures for the further live performance manipulations, making it comparable to collections of modules or building blocks wich are freely mixed and transformed during live performance

A cycle of seven sound poems, it can be considered as a surrealist radio drama or minimalistic opera with slowly moving visuals based on sound calligraphies (original painted with brush and ink). The music is based on onomatopoeic words, the basis of rhythms and timbre. The words are spoken in different languages, which encounter at different moments. 'sorigori' can be translated with sound loop, which joins over and over, more and more. One scene is followed by another, at the end the last scene returns to the theme of the first, slightly changed, though, in a variation with different character. It is not about the return to the beginning, but about enhancements and change: a spiral and endless process.

23:00

Christopher Keyes:
Mudra Dementia III

23:10

Miyuki Ito:
Invisible Links

23:20

Charles Nichols:
Metal, Wood & Bone

23:30

M-U-R-O • Lílian Campesato,
Vitor Kisil & Alexandre Porres:
Teia

24:00

Åke Parmerud & August Engkilde:
e&e

Mudra are gestures, usually with the hand, which have symbolic meaning in Hindu and Buddhist culture. Dementia is the progressive decline in brain function that can be caused by prolonged work with audio and visual programming. This piece is performed live – without prerecorded materials.

Inspired by a magnificent view in Chiricahua National Monument in Arizona the summer 2006. After a continuing desert towards the horizon, large expanses of volcanic rocks eroded into dramatic pinnacles 27,000,000 years ago appeared in front of me. It calls 'sky island of the desert'. Imagining the landscape became like this gives a romance from long history. The view is a part of the earth and nature and have been connected with history through invisible links: We must exist with some kind of balances in this world. The sound of clapping in this extremely quiet place there was reflected from the complex, rocky objects as if it were back further in the past. Premiered in Japan in 2007 by Takashi Saito, who helped to create this piece as well as an electronics part. Video was especially created by Nate Pagel.

Inspired by the syncopated funk rhythms and overdriven guitar tone of progressive rock and fusion jazz. The piece uses interactive computer-programming to process, record, and loop the electric violin, playing multiple layers simultaneously. In addition to distorting the sound of the electric violin, the programming uses flanging, delays, chorusing, and reverb.

A project developed by the Collective M-UR-O based on the concept of 'capture'. This concept goes from the simple idea of capturing sounds via microphone to the imprisonment of an image that is built under the watching of the public, and later 'captured' in a projection screen. The sound construction follows according to a specific script embracing unprocessed sounds as well as textures with a great degree of density (using Pd and Max), redefining and imposing ambiguities to the referential relations between image and sound result

A performance by the tutors from the preceding weekend's workshop on electroacoustic and electronica music. At the discretion of the Åke and August, selected duos are given performance opportunity as well.

Lars Graugaard:
Trenes de Marzo

Additional performances

Wednesday 21 and

Thursday 22

Chamber opera for counter-tenor and interactive computer,
libretto by Toni Montesinos and Claudio Zulián,
counter-tenor Oriol Rosés,
stage director Rafel Duran.

Trenes de Marzo – Trains in March – is based on the terrorist attack in Madrid March 11 2004.

Today, March 11 2004 at 7:35, Madrid has suffered a terrorist attack. Thirteen bombs placed in Renfe local trains traveling from Atocha to Alcalá de Henares and Guadalajara have caused the death of more than 190 persons.

radio announcement

The protagonist appears on stage. He is on his way to work as usual, riding on the morning train. Yet the light is different, and his fellow passengers are strangely silent. He receives a call on his mobile phone which causes him bewilderment and anxiety. It is a victim from Irak explaining the circumstances of his death. Messages from George W. Bush explain key concepts in the motivation for the Irak invasion, he overhears the concerns of a politician, who worries of the consequences the terrorist attack may have for the upcoming elections. Can they afford to tell the truth? Or should they claim that it is ETA's doing? Slowly our protagonist begins to understand that he is not at all on his way to work, but on a trip to Hades.

22:00

Hannes Hoelzl & Joker Nies:
Live Coding meets Raw Electronics

24:00

Renato Messina:
K Holidays

24:15

Ernst Oosterveld:
ZEQ-Attack - Moodswings

Hoelzl and Nies have been involved together in various projects, performing in Germany, USA and Poland for a couple of years already, when they decided to team as a duo. While Nies creates his sounds directly at the sources, the circuitboards, Hannes Hoelzl uses his programming-skills and sophisticated controllers to create his soundscapes – or processes the audio-output of his partner Joker Nies. The combination of the quite different approaches of live-coding versus open and modified electronics creates an interesting tension where sounds that sometimes are similar, sometimes very different, meet in lively improvisations.

Ironic, chaotic and deconstructed. A parody of the Irwing Carchowsky's fragmentarity thesis

Moodswings is the title of a series of concerts that ZEQ-Attack created at the Dolhuys Museum in Haarlem, the Netherlands 2007-08. Every concert was set up around a guest soloist. The soloist came from a wide range of musical styles such as jazz sax player Ab Baars, pop drummer Pierre van der Linden and overtone singer Erik Karsemeijer. All players brought many different and sometimes unusual instruments such as slide sax, double bass flute, malletKat, kraakdoos, etc., as well as new instruments like the bass box bamboo flute. All instrumentalists were invited to bring personal sounds. New musical sampling instruments were created from this material and used at the concert. Composer Ernst Oosterveld provided the players with a musical framework by means of compositions, soundscapes, improvisations, spatial sounds, algorithmic music, sound morphing, strange interactions, tune in, retune – moodswings.

CAPUT ensemble

Else Marie Pade:
Afsnit 1, 2, 3

Phivos-Angelos Kollias:
Les Paradoxes de Zenon

Lars Graugaard:
Gestures You Made

Cort Lippe:
Music for Snare Drum and Computer

Hilmar Thordarsson:
Sonoscopic Ocean

Aki Asgeirsson:
328°

Eydís Franzdóttir, oboe
Gudni Franzson, clarinet
Hildigunnur Halldorsdóttir, violin
Sigurdur Halldorsson, cello

Elísabet Waage, harp
Edvard Larusson, guitar
Pétur Grétarsson, percussion
Matthias Hemstock, percussion

The work contains 12 voices, 11 for recorded and processed percussion instruments, the 12th voice is the unprocessed solo violin. The concept of 'time' is represented by the percussion part, while the solo violin represents 'man', who perceives the passing of time. First section is characterized by long, soft sounds, giving the feeling of expanded time where 2 minutes become 2 hours. Second section compresses time by the use of very short durations and a wide dynamic range. The third section represents a 'normal' concept of time, where the music contains a variety of shorter and longer durations inside a smaller dynamic range centered around an average dynamic intensity.

The work's main objective is to create a unique situation for the spectator using any possible means available in a concert hall. Several different creative approaches are used to achieve the above. Firstly, the musicians are asked to use more than just their instruments. Here, the musicians are performing with their whole bodies. Consequently, the awareness of the spectator is extended in order to track the unusual performing attitude, introducing a constant feeling of curiosity. Secondly, the subwoofer, which is considered as an instrument, introduces extremely low sounds which in general tend to have a rather imposing presence. In addition to that, the use of the element of pulse from all the instruments gives a ritualistic sensation, sometimes being apparent and in other moments influencing the overall appreciation of the work. Finally, concrete means are used to influence the spectators in a very direct way, like the constant surrounding sounds of nature and the lighting control.

The musical interactivity between the instrument and the computer also includes the physical gestures of the player. Towards the end of the piece, during an open-form section, the player makes a series of dramatic gestures, to impart a combination of assertion and exhaustion. These physical gestures are transformed into sound gestures through a technique of computer vision, and thus emphasizes the effort and conclusions that dominate the last part of the piece. A technique of enhancement of the oboe is used in the preceding sections, whereby the oboe both dominates the direct reflection caused by its expressive playing, but also the different backdrops, that in turn serve as defining the overall character of the sections.

Commissioned by the percussionist Pedro Carneiro and premiered by him at the Music Viva Festival in Porto, Portugal. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using Max/Msp. Technically the computer tracks parameters of the snare drum and uses this information to continuously control computer sound output by directly controlling digital synthesis and compositional algorithms in real-time. The digital synthesis algorithms focus on frequency domain processing, including spectral filtering, delay/feedback, spatialization, snapshots, cross-synthesis, noise reduction/enhancement, and component reordering, all in the FFT domain.

22:00

CEO:
A Bend-O-Rama Experience

22:30

Mario Del Nunzio & Henrique Iwao:
Verossimilhançao do Espelho

23:00

pantoMorf:
Moving Target

24:00

Judith Shatin:
Penelope's Song

24:10

Javier Garavaglia:
DJ(1): about Riffs and Noises

The musical method is 'structured improvisation', where prior to concerts a set of structural ideas is developed, such as a set of inspirational keywords, a general outline of the piece, a specific sound to be used as an offset for the piece, or any other possible idea that can be used as a guideline for the performance of the piece. The musical style ranges from low-intensity, scattered, quiet pieces, interspersed with whimsical explorations of the kitschy and glitchy qualities of our toy instruments, to ambient drone music and dense wall-of-noise pieces. The sound domain of the toys is the basis of CEO's sound, but with the conscious effort to build and use the instruments to explore electronic sounds beyond their original intentions, so that the music is not simply 'toymusic' or 'music about toys' but experimental electronic music with a much broader scope.

Timbral properties are submitted to an intense gestural control, gaining considerable prominence as a determinant aspect of the piece through the use of electric guitar and keyboard, both with live electronics manipulation controlled by the musicians through a set of pedals.

This is an electronic free improvisation by two musicians. The concept has one main rule: if we take our hands away, the instruments go quiet. We use no fancy sensors or esoteric gestural controllers, but very basic stuff that we know well how to play...

Penelope's Song is a tribute to Penelope, Queen of Carthage and wife of Odysseus. It was inspired by Homer's epic, the Odyssey, which tells of the travails of Odysseus. He was away from home for twenty years, first at war in Troy and then, due to the sea-god Poseidon's wrath, for ten more years. It also tells of Penelope, left waiting all that time, and of the many suitors, filled with greed and arrogance, who tried to woo her in order to become king. To stave them off she devised many excuses. In one, she said she would take no suitor until she finished weaving a shroud for her husband's aged father, Laertes. But, since she unraveled at night what she wove by day, she made no progress. Instead, she staved off the suitors and waited for Ulysses' return. This piece sings her story. The electronics were created from a recording of a weaver working on wooden looms. These materials were processed and shaped, weaving a new sonic fabric using the open source RTcmix program.

Works with several samples taken from different music excerpts (ca. 120) from the 50's to the 90's, whereas the computer triggers all the events. The transformation of the sampled sounds occurs in a DJ like live Mix/Laptop performance. The piece is carried out by several 'instruments' programmed on MaxMSP: random DJ-like consoles, wave-shape granulation, filtering, envelope following, transposition, Plug-ins and special spacialization effects. The ambiguity of dealing with these samples and the way in which the audience may disguise – or not – the origin of these sounds, situates this laptop-performance piece between 'current DJing', electronic improvisation and computer music. Computer generated and life produced noise by the audience during the performance) are also included in the compositional and transformation materials, in a way Cage (hopefully) would have loved.

Brian Bridges & Libby Fabricatore:
Structure Fatigue

Chikashi Miyama:
Piano Chimera

Daniel Blinkhorn:
Jeu Fabrique

Joe Candido & Andrea Leoni:
Y

James Dashow:
Mathematics III, from ARCHIMEDES,
a planetarium opera

Focuses on small details and accumulating layers which conspire to undermine the shape and identity of objects and places. The visuals are structured in relation to audio in which small details and pulsations similarly undermine an overall sense of scale created by large-scale glissandi, leaving the viewer in a state of limbo between this constant movement and a feeling of stasis.

The goal of this work is to establish a counter-point like relationship between image and sound, treating video images as a musical instrument. These two instruments, video images and electronic sounds, sometimes play chords and other times play alternate passages. All sound materials employed in this piece originate from a piano. A large number of sounds from every part of the instrument (e.g. keyboard, pedal, soundboard, lid, strings, tuning pins, bridge, etc.) were recorded, looking for a natural, gestural connections among them. For the video part images of a piano were used, especially movements of the internal mechanics. Monochrome, masking and blurring effects were applied in order to emphasize motions and keep a certain level of abstractness.

Recollections of industry, fabrication and the mechanical arts provided the foundation for *jeu fabriqué*. As a child, the seemingly endless mechanised space of my father's workshop, and all the sonic and visual activity contained within, became augmented through my imagination. Each time I would visit the workshop, an expansive spectral palate seemed to unfold, where work tools, the shapes and sounds of these tools and the spaces surrounding them provided vehicles of discovery. Tools became toys, articulating the imagined. The workshop was a place of motion, industry and invention. Positioned within dense foliage (and home to much birdlife), I was not surprised to find that my recollections of the workshop were entwined with images of its surrounds. Throughout the work, intersecting patterns, gestures and spaces are presented to the observer, modulating between the abstract and the concrete.

Our search mainly focuses on microcosm, micro-organisms, atoms and on the natural essence of living beings; We would call our work a magnifying lens that brings to light, through a sensory-visual process, the essence of life in its various forms. The images Andrea Leoni create represent a transformation of the subject through a perceptive metamorphosis due to an inevitable mutation in the living world. The Y video (Y chromosome) was conceived as a single art work consisting of eight digital images created with specific computer graphics software which allowed us to express in detail a personal and imaginative view of human evolution. We have envisioned the essential form of the Y chromosome – its progression as it transforms, apparently cosmic in its nature, into spermatozoa until there is a complete metamorphosis inside the female uterus, generating the embryo: life itself.

Mathematics III is the third sequence of hexaphonic electronic music and video designed for full immersion planetarium performance of the opera ARCHIMEDES. During the course of the opera, Archimedes speculates on the entire history of mathematics and mathematical physics up to our own time, his thought being realized through the development of the extraordinary images associated with mathematics throughout history, and their movement and transformations via electronic sound and graphics dancing about the planetarium dome. This third sequence has Archimedes thinking about sub-atomic particles, quantum theory - in the form of Feynman diagrams - chaos, string and brane theory, culminating with his ecstatic vision of a truly civilized future, a vision that in the final moments that follow this sequence, turn into a tragic understanding.

22:00

Cléo Palacio-Quintin:
L'Alchimie de Psyché

22:15

Sylvain Pohu & Cleo Palacio-Quintin:
Improvisation

22:40

Mario Del Nunzio & Bernardo Barros:
Contradição Paradoxa

23:00

Sven Hahne & Matthias Muche:
Men with Motors

24:00

Tímahrak:
Rainmen

This composition for viola da gamba and live electronics is inspired by the mythological figure of Psyche. The details of the viola part are improvised inside a composed canvas, so the piece was developed in direct interaction with the performer. For each section, the playing style and the digital processing are predetermined. The unfolding of the work is programmed in Max/MSP with cues and several parameters of live electronics controlled in real-time.

Composers Cleo Palacio-Quintin and Sylvain Poutu are both skilled and experienced performers-improvisers. They have known each other since years as colleagues at the Université de Montréal, but never got the chance to share a stage. However, they always shared their passion for improvisation and electroacoustic music. Each of them is working on a new interface to perform live electronics together with their traditional instrument (flute and electric guitar). In the development of their respective computer interfaces to perform improvised electroacoustic music, they are concerned with the same issues. They both focus on the research of expressivity and freedom while performing on an augmented instrument. Now they look for opportunities to confront and merge their extended sonic worlds. No doubts, its going to be a challenging trip for your ears!

First performed in 2007, it is a non-written electronics-electric guitar meta-duo, as the live electronics and pre-recorded material is largely based on samples from the instrument - which, on the other side, tries to emulate the manipulation of the live electronics by means of extended and non-conventional instrumental techniques.

Matthias Muche and Sven Hahne consequently pursue their vision of a true structural and sensual fusion of acoustic music, electronic music and realtime motion graphics. Since 2003 they work together in the intermedial improvisation quintett 'nanoschlaf' (nanosleep). Having evolved out of 'nanosleep', 'Männer mit Motoren' is the logical conceptual next step ahead, putting an even deeper stress on the crosscorrelation of music and picture. Two players, one with a classical academic musical education and the other coming from the early underground electronic music, house and techno music scene, both sharing a completed scholastics of media arts at the academy of media arts cologne. Using the programming language SuperCollider for generating and analysing (especially the MCLD Libraries from Dan Stowell) sound and JOGL (java for OpenGL) for graphics, both linked through OSC (Open Sound Control), they develop a audiovisual environment, through which they simultaneously compose music and picture, being generated from the same abstract parameters.

Timahrak combines notation, and improvisation with sonic experiments in extended pieces that continuously shift their musical focus. Performances embrace intense rhythms n sustained sound canvases, where each player contributes unique elements that combine with realtime interaction based on the computer's interpretation of meaningful musical expression. In this sense, Tihmarak is yet another band that traverses the borderline between classical, academic approach to music-making, and the self-contained, intuitive and universal musical knowledge.

Kristoffer Jensen & Saxi:
Sphérité, Equité, Cubité

Kristoffer Jensen & Saxi:
L'Entitation

Rune Søchting:
tba

Gudni Franzson:
tba

Lars Graugaard:
Solar Disc

Nis Eik Hove-Madsen:
tba

Circus artists: Agnes Brun, Jérôme Thomas,
Mikkel Stael Nannberg, Niels Pools

In this music we explore the possibilities for making a calm music to enable circus artists to move around the videoart, created on rotating screens. The music is created using a combination of random, harmonious music, mixed with a droning bass-clarinet. Four circus artists control and ornament the videoprojectors. Two will move the videoprojectors, that are placed inside boxes on wheels, and two will be on the boxes, performing juggling and other circus activities.

This music is placed in between note-based and noise music, based on pure tones that randomly and to a bigger or lesser degree participate to a sensation of unrest and commotion. A rapid bass rhythm is participating to the sensation of movement. Solist; voice and bass-clarinet is inserted to further these sensations. As a contrast to this, the circus act is a combination of contusionist and a calm juggler that rotates around the contusionist, eventually getting more involved in her.

This is a step up from the role of a dog I played a few years ago at the National Theatre, a dog doesn't really have a plan but reacts to situations and circumstances!

Movement is the turning-point here. The movements of a circus artist in space and the movements of a DJ on vinyl creates an improvised dialogue on a given subject.

movement/webcam/departure, patterns/optical-flow/improvisation, expression/algorithms/destination

Use your body in a dance-like way to generate sound, and make a spontaneous jam session of movements and sound. Volunteers join a circus artist on stage. They will be dressed in colorful suits that are tracked with a camera, and changing sounds are mapped to the suits in the course of the jam session. The circus artist will direct the collective interaction.

22:00

Peter Katina:
Listen

22:30

Martin Aaserud & Andre Castro

23:00

CMcM Triio

23:45

Damian Marhulets:
Displaced Meanings

Peter Katina was born in Topolcany, Slovakia. He started to play the accordion at the age of 6 and won from the onset many prizes in accordion competitions. He went on to study at the Academy of Performing Arts in Bratislava, and in 1997 the Ministry of Education of the Slovak Republic awarded him for excellent results. He went on to win several prizes at international competitions in Denmark, France, and Switzerland, and in 2001 he graduated from the Carl-Nielsen Academy of Music, specializing in contemporary music. In 2006 he finished his postgraduate studies, but he was already during his studies attracted to contemporary music and many composers have dedicated works to him. His debut recording 'Flashing' containing mostly Scandinavian music was released 2006 on the Slovak CD label Hevhetia.

The duo creates improvisations based on an abstract sound world, through the exploration of textures and timbres driven by a prepared guitar and their mutations sculpted by live sampling and processing in Max/MSP. The result of this meeting is a sonic landscape, fragile, silent and temperamental as a rusty forest. They have played in clubs previously, but have made them silent. Their music plays on, or rather uses silence, so the club venue cannot have noise or other music apart from 'ambient noise'.

An improvisation exploring contrapuntal textures built up from live sampling... recomposes the present in an improvised performance in which the live becomes the mediated and the NOW is continually recontextualized and rewritten, using traditional instruments and a live sampling instrument with a game controller interface.

'There is no form without content – (Paul Rand, one of the 'fathers' of graphic design). The strategy was to juggle those concepts, experimenting with shifting content from one form to another and deforming it, finally changing the form by creating a semantic remix of the initial material. A clip-art method from graphic design is applied in re-working primary elements and samples. The audio information is shaped through a sort of filter where only certain elements are allowed to pass, hereby depicting them in dissimilar context. Spontaneity and improvisation during performances is another significant factor, using a wide variety of materials, using samples from remote areas of contemporary music's 'world-map', as well as separated sounds – just as a jazz musician use a variety of scales and riffs while improvising.

Video Screenings

Ebba Rohweder:
El Atazar

Ebba Rohweder:
S. T.

Ebba Rohweder:
La Historia de la Historia es el Mar

Sebastian Schmidt:
Death By Water
Pages

The video uses sounds and images of a small river in Spain: El Atazar. Field recordings and photos of the space are digitally modified for the electroacoustic composition and the images to create an abstract miniature.

The videocompositions of Ebba Rohweder are in the intersection of music and visual composition, endeavouring to search for balanced forms of communication in the intersection of music and video. Like the videos, the electroacoustic compositions are experimental, abstract sounds modified by electronic means to connect images and sound in a unique and suggestive manner. By means of the very tight connection between images and music ,the music needs the images and the images the music ,the videocompositions create a unified atmosphere between the one-dimensional screen and the sound in the space.

Microscopic images of different objects, algae, and plants are mixed with an electroacoustic composition of sounds of the sea to create an imaginary journey to our desire's most profound depths.

Sebastián Schmidt Urzúa lives and works in Barcelona, Spain. He investigates abstraction within the content of the image, reflecting on repetition and decontextualisation of reality, presenting two pieces with time to think about other things...

Tilman Küntzel:
Composition for Water

Tilman Küntzel:
The Bodyguard

Pocket-films by Alessandro
Perini, Carl Emil Carlsen, Sten
Rosendahl, Per Johansson, leif
BRUSH, and Vibeke Nielsen

Video footage from an underwater camera served here as the compositional material. To produce this footage, I invited friends to go bathing with me at a lake in the summer of 1988. I brought along a Sony Handycam I rented from a video store and for which an underwater case was available. Since the encased camera was no larger than a ball, we kept the camera rolling and played water polo with it. The montage was then done on a U-Matic Low-Band cutting table.

Television images of politicians being interviewed show us different worlds of perception. While the politician speaks to reporters, the bodyguard concentrates on potential dangers in the surrounding area. The viewer becomes witness to two parallel worlds, yet is inclined to pay more attention to the politician, who speaks outwardly to matters of public interest. The bodyguard brings to the situation a dramatically greater intensity, but one that is directed inward. He is deep in concentration, communicating through a small earpiece with a network that remains hidden from the viewer. The images are characterized by this contrast, which endows them with a particular tension. The video shifts the focus onto the bodyguard's inner perception.

Installations

Mon 19 - Fri 23 20:00-01:00 | Huset i Magstræde • The Caffè

Laura Maes:
3times4

I wanted to create a non-physical sound installation that converts movement into sound and image reproduced in real-time on the worldwide web. A webcam put up at a public place forms the point of departure of the installation.

The movements of pedestrians, cars and cyclists are registered by the webcam and converted into sound and image. The image of the webcam is reduced to 12 surfaces: 3 x 4. To each surface a sound and image is attached. When movement is detected within the scope of the webcam, this movement is linked to the associated surface and the related sound and image are evoked. I found a good spot for my installation - a shop window on the corner of the Vlasmarkt - I immediately associated this location with the former hairdresser. I presumed that the inhabitants of Kortrijk would remember the former hairdresser as well and decided to do something around this theme. I was inspired by the barber pole. The red, white and blue striped barber pole has a long history that originated in the middle ages, when besides cutting and shaving also bloodletting was part of the range of duties of a barber. Outside the barbershop stood a pole that patients could grasp during the bloodletting to help them bear the pain. Afterwards the blood-covered bandages were hung to dry on the pole. The wind wrapped the bandages around the pole like spirals. This formed the origin of the barber pole. Later on the colour blue was added. The red-white-blue bands of a turning barber pole seem to move up and down.

This optical illusion can be compared with the acoustic illusion of the Shepard tone. A Shepard tone is a sound that is composed of sinus waves in successive octaves, placed on top of each other. The acoustic effect is created by attributing a specific volume to each sine wave. In this way an illusion is created whereby the tone keeps moving upwards or downwards, while in reality the tone stays the same. The Shepard tone forms the basis of the installation together with the barber pole. To each of the 12 surfaces a hairdressers' sound was added. In this way the former place is brought back to life: on the location itself as well as on the worldwide web.

Nuno Correia:
AVOL

The discovery is an important element of the AVOL experience. The black starting screen and the atypical GUI ('graphical user interface') invite exploration. The user can manipulate 7 objects, that correspond to 7 different types of sound. For each object, there are 4 sound and image options. Therefore, there are 28 different modules, and numerous possibilities of combination. Each object has controls to turn on, off and isolate elements. The objects can be moved by dragging or random movement. As they move, the objects may collide, which originates a specific combination of sound and image. There are also controls to increase and diminish the volume, and consequently the size, of each object. The name AVOL is a reference and tribute to the album EVOL by Sonic Youth and the project FMOL by Sergi Jordà⁶. Their influence was important for the origin of the project.

AVOL (Audio-Visual OnLine) is an audio-visual project that allows the combination of virtual objects to create an integrated sound and image experience. It also aims to explore new ways to access and interact with music. It was commissioned by DGARTES (a division of the Portuguese Ministry of Culture), and is part of their new Net.Art portal.

The name AVOL is a reference and tribute to the album EVOL by Sonic Youth (<http://en.wikipedia.org/wiki/EVOL>) and the project FMOL by Sergi Jordà (<http://www.iaa.upf.es/~sergi/FMOL/>). Their influence was important for the origin of the project.

AVOL is a Video Jack project (<http://www.videojackstudios.com>), by André Carrilho (design / animation) and Nuno Correia (music / programming).

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Brooke Dagnan & Jeniffer Merkwowitz:
PIX - Portable, Interactive eXperimental

Why has experimental cinema been overlooked by the mainstream film community? Is it the fault of the corporately controlled exhibition and distribution system? Can new technologies help find a viable outlet and larger audience for experimental cinema? If audiences feel personally engaged with experimental cinema will they be more interested? Can new technologies re-invent the notion of collaboration? How will the collaborative nature of interactive technologies affect experimental cinema? The PIX Project: Portable, Interactive, eXperimental confronts these questions; it is a piece of sculptural artwork and a cinematic experience simultaneously.

The PIX is a camera, a developer, a projector, and a theater all in one, plus, it uses the Internet to allow for free and open distribution of its creations. The machine is its own production, exhibition, and distribution system, and seeks to attain equality for experimental cinema, while simultaneously questioning the notions of time, place, and space in regards to the social norms of cinematic experience. The PIX Film Project allows interested participants to become not only an audience member in an intimate, interactive setting, but more importantly a filmmaker for a brief moment, involved in the instantaneous creation of a unique film. Experimental films have remained mostly hidden from mainstream society behind the cloud of corporate-controlled production, distribution, and exhibition methods. This project uses the latest technologies, video tools, computer programming, and the Internet to bring innovative and interactive experimental cinema experiences to a larger audience. With these new technologies, and by using the Internet for free distribution, the PIX Film Project confronts boundaries and challenges facing experimental cinema in the age of new technologies and digital media.

Paula Matthusen:
Filling Vessels

Filling Vessels is a multi-channel sound and light installation dependent on interaction with feedback generated in the installation space itself. The installation functions as a audience-navigable space, in which people can explore the effect they have on the sonic and visual events that take place within it.

Filling Vessels consists of a room with eight speakers. Four large speakers ring the room's edges, and produce feedback sounds that change based on how the audience inhabits the space. Four small speakers are dispersed throughout the space and are activated by shifts in the frequencies (both in pitch and volume) of the feedback tones and by tracking audience movement in the space. The stored samples are selected for playback based on the frequencies, produced through feedback, present in the room. The small speakers are activated through audience movement in the space. The sampled sounds in the small speakers become rhythmicized, thereby forming melodies that are both dependent on the current interactions between audience and space, as well as the memory of previous relationships within the space. Furthermore, the sensitivity and amplification of the components of the system are moderated using Max/MSP and continually change in response to the resultant frequencies in the room.

This enables different feedback tones to emerge, creating perpetually shifting patterns that simultaneously remain dependent on interrelationships between the space and its occupants. The shifting relationships between the components of the system present a digital intervention in an analog process - the feedback itself. Such an intervention reveals not only how the space itself sounds, but how the sounds themselves are endlessly mediated both by digital and human presence and interaction in the room. The installation space is illuminated by video projection and small lights that respond to the frequencies present in the room. The video, comprising multiple images of reflected light within the space, is projected on the ceiling. The processing and looping of the video is determined by the pitch, amplitude, and timbre of the sounds in the room, thereby enabling visual rhythms to arise in response to the sonic interactions. The small lights within the room (LED-driven lamps encasing the small speakers) punctuate the visual space. The lights are triggered by the selected sounds running through the small speakers and, during performance, by the volume of each individual performer's instrument.

The resultant visual texture creates an interdependence of sound and light affected by the interactions between the space's acoustical and visual qualities and the people within it. The perpetually shifting and evolving sonic and visual textures highlight how space mediates the interactions that take place within it, and in so doing, allow unique and endlessly fluctuating musical and visual structures to emerge. Filling Vessels is a visual and sonic exploration of the interactions between the audience and the acoustical properties of the space. Filling Vessels is indebted to Alvin Lucier's pioneering work with feedback, and we would like to acknowledge his piece Empty Vessels as an inspiration for the development of this piece.

Martin Aaserud:
Breed & Weed

Consists of four totally autonomous sound generating objects made with genetic code and a 'breeding pool'. Each object will live and evolve its own sounds by itself but can also be 'bred' with the other objects or be 'weeded out' by the listener by placing them in the 'breeding pool' at the center of the installation. The breeding process transfers some qualities from one unit to the other and the weeding process removes the sound from the unit and creates a new one.

The ideas around Breed & Weed are divided in two , conceptual and practical: Conceptually, apart from being an exploration of genetic algorithms applied to sound, the idea revolves around 'intelligent objects' and identity. RFID technology is used to track the identity of the objects, raising the question on what identity is in the digital age when we can copy, paste and breed information. The algorithms making the sounds have a 'life of its own' and the intelligence involved in the breeding and autonomous evolution refers to the notion of Artificial Life and the state where technology not necessarily need to refer back to its origins. The practical idea is to put the public (listener) in a listening mode where (s)he will tune in to the sounds, locate differences and explore the possibilities of interaction.

A natural way to approach the complex sounds will be to listen in detail to find out how they can be altered by 'breeding' or 'weeding' them. Since the units are visually identical the listening process is crucial. It is this type of listening which is my main interest with this project. Since the objects are wireless they can be moved around in space. The overall sound will change during the time of the installation, taking on the effects of the interaction from the listeners.

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Gruppo Lábun / Conservatorio di Musica di Como:
MU.SH.Room

The title is a tongue in cheek reference to John Cage's great passion for mushrooms. In reality it is an acronym revealing the nature of the work itself, which is in fact an interactive room inside which a multitude of virtual sheets of paper fall from a big box suspended from the ceiling. This takes place thanks to the public who, in order to interact, has to throw small foam rubber balls at the box to make it swing. Each sheet displays a photograph chosen from a constantly updated database, to which the visitor can himself contribute, by sending images via Bluetooth from their own mobile telephone.

The accumulation of virtual sheets on the floor creates a paper pile which is constantly analysed itself, from an index, thus creating an envelope which controls part of the parameters applied to a sound source: a microphone which picks up, live, the external soundscape. On this imaginary landscape, during the interactive moments, brief fragments of John Cage's 'Fontana Mix' , composed by the extraction of random lengths of tape from a large box , stand out. Here, as was already the case with Cage's famous piece entitled '4'33"', it is the public which determines the contents of the opera; moreover, the user participates in the definition of the form itself in a more or less conscious manner but, in any case, filtered by chance.

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Bosch & Simons:
Ultimo Esfuerzo Rural

Composed of two rather different installations, of which only the wooden hayforks are present here. The hayorks are mounted on springs and driven by oscillating motors, and scratch on glass emitting rather high frequencies, composed of numerous overtones. In late 2006 we worked intensively with both components to change and improve the results for a show during the MEM festival, Bilbao. The improvement of the hayforks was simple but very effective. Instead of using a specially built construction to scratch on, the forks scratched directly on the show-window of the gallery, transforming the work into public art to be enjoyed inside and outside of the space.

Renato Messina:
Tonotechnie

Tonotechnie is a software art package designed for audio/visual installations. It includes 10 computer generated animated movies running under Max/MSP/Jitter. Tonotechnie is based on 3D graphic matrices and processed with several audio synthesis techniques (additive, granular FM, etc). In the installation the audience may control in real time some audio-visual synthesis and synchronization processes. The duration of the 10 multimedia applications in sequence is approximately 35 minutes. The sequence is controlled by a server; it automatically loops the sequence when nobody select the menu functions.

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Casper Cordes:
Stage Your Exit

Dancon - short for Danish Contingent/Irak - arrived in Kuwait on 2 June 2003, and reached its Area of Responsibility (AOR) in Iraq on 6 June 2003. After an initial setup phase, Dancon/Irak took official charge of its AOR on 12 June 2003 during a ceremonial reception in CIMIC-house, Al-Qurna, from the British Joint NBC Regiment.

In January 2007 Dancon relocated to Camp Einherjer, located on the British Basra Air Station, west of Basra. The camp was built between November 2006 and January 2007. With the withdrawal of both Dancon and its smaller successor HELDAT from Southern Iraq, the fate of camp Einherjer is unclear, but presumably, it has been transferred to Iraqi forces (Wikipedia). The footage July 31st 2007. Minister of Defence Sv/Tren Gade attends to the official ceremony of the Danish withdrawal. During the visit, there are several missile attacks, sending staff and minister to the floor. Chaos.

The Danish newspaper Ekstra Bladet was there, shooting footage. The event has a unique dramaturgy, and an unintended resemblance to performance art.

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