

Performance • Koncerthuset Studio 2, Tuesday May 17 at 20:00



Henrik Frisk

Henrik Frisk is an active performer (saxophones and laptop) of improvised and contemporary music as well as a composer of chamber and electronic music. He has been involved in interactive music, music in which the musicians interact with machines and computers, for more than fifteen years. His current interest in his saxophone improvisations with laptop is to explore the idiomatic intersections between the strategies involved in playing an acoustic instrument and those brought in with the electronic instruments: Where does one reinforce the other, and where, and under what circumstances, is resistance increased? These improvisations are very open and many different sound sources, apart from the saxophone, may occur. Frisk's music has been performed by himself and others in many countries in Europe, North America and Asia, and since the late 1990s he is affiliated with Malmö Academy of Music, Lund University, where he is Associate Professor in Artistic Research. Since 2011 is also Postdoctoral Research Fellow at the Royal Academy of Music in Stockholm. He holds an artistic PhD and his research interests are focused on Human-Computer interaction in general and performer-computer interaction in particular. Frisk has also worked with large scale sound installations particularly together with Swedish artist Stefan Lundgren (in numerous contexts since 1995). His mobile phone sound work etherSound, originally curated by Miya Yoshida, has been performed on numerous occasions since its premiere at the Malmö Museum in 2005.



Sean O'Neil: Lustigovi

Processing sound through metals, wood, and random materials, Lustigovi uses hand-crafted sculptures and digital manipulations to generate layered, sonic textures. The individual components of the work take on a dynamic function as vibrations within the materials themselves are amplified and recorded, their inherent abnormalities and curiosities shaping the characteristics of the sound. Complex networks of signal are further developed through the use of digital/analog routing and software. The project focuses on the physicality of the sound sources used, and the potential for expansive, emergent transformation of the qualities defining those sources. Fundamental principals of frequency, resonance, and duration become altered with each iteration of the processed audio, the generative nature of the interactions varying both the continuum of the piece and serving as a source of input. The intention is to utilize elements of live electronics, found objects, and digital media to compose/decompose the material within an immersive spatiotemporal context.



Charlie Hope, Fernanda Muñoz-Newsome and Jamie Hamilton: The Condition of Not Being Dead

A research-based performance project involving Fernanda Muñoz-Newsome, Jamie Hamilton and Charlie Hope which investigates the use of biofeedback to shape a choreographic work. By focusing upon the relationship between a dancer, and another performer whose live heart beat is illuminating the surface of the dancer's body, it is articulating different types of presence within a space.



Karsten Pflum

Danish producer of electronic music, living and working in Berlin. His music embraces different electronic genres – from ambient, melodic soothing electronica, heavy drill n' bass, to complex IDM and breakcore. His Music pays a tribute to the golden times of the IDM scene, but never loses focus on the future of the genre. With four albums and a bunch of EPs and remixes in his bag, his tunes have been air-played on a diverse number of radio programs, amongst these BBC's Mary Anne Hobbs' the Breezeblock, Carl Hyde of The Underworld, and by the deceased John Peel. Pflum has been releasing music since 2002 on various labels such as Worm Interface (UK), Rump Recordings (Denmark), Hymen and Ad Noiseam (Germany).



slew52

slew52 is the Århus, Denmark based project of Daniel Kosenko. He explores an artistic and emotional spectrum that ranges from sonic mindbombs of twisted beats, to electroacoustics and ambient drone music as cinematic sound sculptures, enriched with field recordings.

Performance • Koncerthuset Studio 2, Wednesday May 18 at 20:00



Hildur Guðnadóttir

Best known for her collaborations with múm and guest appearances with Pan Sonic, Hildur Guðnadóttir has a rich catalogue of collaborations and varied projects behind her. She began playing cello as a child, entered the Reykjavík Music Academy and then moved on to musical studies in composition and new media at the Iceland Academy of the Arts and Universität der Künste in Berlin. Back in Iceland, she became very active in the neu-Iceland scene as a member of Kitchen Motors, a Reykjavík based think tank, record label and an art collective along with internationally renowned composer Jóhann Jóhannsson.

She released her first solo album, *Mount A*, under the artist name *Lost in the Hildurness*, on the Reykjavík based label 12 Tónar in 2006. The album was recorded in New York City, and at 'Hólar in Hjaltadalur', a historic spot in Iceland with a house named Audunarstofa. The old house is constructed from Norwegian wood and was chosen for its excellent cello acoustics. Guðnadóttir played all the instruments on the album – vibraphone, viola da gamba, harp and vocals.

Guðnadóttir is a member of Storsveit Nix Noltes (The Nix Noltes Big Band), a rotating cast of 7 to 10 Icelanders playing traditional Bulgarian and Greek dance music. The group has toured the US twice supporting Animal Collective.

She has also played frequently with field recording artist and performer BJ Nilsen; delicate duets that conjure somber rapture of multi tracked cello – Guðnadóttir's live playing augmented by laptop loops. Guðnadóttir has collaborated, played and recorded with other artists such as Skúli Sverrisson, Hilmar Jensson, Hafler Trio, Jóhann Jóhannsson, Nico Muhly, Valgeir Sigurdsson, Angel, Schneider™, Ben Frost and Stilluppsteypa.



Ed Osborn: Stone North

A work for live electronics and tabletop guitar in which tones generated from the guitar using an EBow and slide are processed and delayed to build a shifting bed of sound that slowly evolves over time. Close attention is paid to the texture and contours of these sounds, so that a distinct audio microworld is moved through in each section of the piece. By using extended techniques on the guitar in combination with the sound processing, a personal and idiosyncratic sound palette is produced, one that encourages deep and detailed listening.



Frank Benko

Frank Benko is Mika Martini's new solo project, and he uses voice and noise in loops and effects to create melodic atmospheres and states. After studying architecture and design at Chile's Catholic University, Mika began making minimal music that would combine field recordings of Chile's ethnic populations with abstract sound materials in a technique of 'micro sampling'. He derived these ideas from electroacoustic music, which he at that time was studying at Chile's electronic music society CECH. Together with Pueblo Nuevo co-founder Daniel Jeffs, Mika performs as the highly experimental, electronic live improvisation duo Chiste.



Kangding Ray

French-born Kangding Ray lives and works in Berlin. His music merges beats and textured soundscapes into slowly evolving compositions. Kangding Ray combines machines with 'real' instruments into a subtle and rhythmic amalgam which integrates noises, walls of distortion, massive bass lines, voices and field recordings. The result is a blend of deep, novel grooves and dark atmospheres, that can best be described as abstract bass music. Releases have been forthcoming on raster-noton.

Performance • Koncerthuset Studio 2, Thursday May 19 at 20:00



Javier Garavaglia & Claudia Robles: Wooden Worlds

Wooden Worlds is a multimedia performance, which is developed from the several different sound and visual layers, which interact with each other in real-time. Together they create an atmospheric constellation. The attention of the audience is challenged by the piece's sounds and visual elements, which are not recognizable at first sight in most of the cases. The viola acts as an element of accretion and mergence between the elements with musical passages, some of which are composed in detail and some other, which are more of an improvised nature. The real-time interaction (sound processing, viola live-electronics and viola real-time manipulation of video) is produced by two laptops running MAX/MSP/Jitter, which are connected with each other via Ethernet.



Dan Overholt & Lars Graugaard: Overtone Fiddle

The Overtone Fiddle itself is both the amplifier and the speaker, hence the phrase "active acoustics". It is an entirely custom built, radically augmented musical instrument that preserves the traditions of violin technique while adding a whole new set of possibilities for the musician.



Adam Parkinson & Atau Tanaka: 4-hands iPhone

The iPhone can play music as a commodity, and this is the way most listeners interact with it. The performance reappropriates the iPhone and its advanced technical capabilities to transform the consumer object into an expressive musical instrument for concert performance. In a duo, with one in each hand, they create a chamber music, 4-hands iPhone. The accelerometers which typically serve as tilt sensors to rotate photos in fact allow high precision capture of the performer's free space gestures. The multitouch screen, otherwise used for scrolling and pinch-zooming text, becomes a reconfigurable graphic user interface, with programmable faders, buttons, and 2D controllers that control synthesis parameters in real time. A single advanced granular synthesis patch becomes the process by which a battery of sounds from the natural world are stretched, frozen, scattered, and restitched. The fact that all system components - sensor input, signal processing and sound synthesis, and audio output, are embodied in a single device make it very different than the typical controller + laptop model for digital music performance. The encapsulation in a self-contained, manipulable object take the iPhone beyond consumer icon to become a powerful, expressive musical instrument.



Grischa Lichtenberger

Now on Raster-noton, Grischa Lichtenberger published his debut album *Die Wiederholung der Geschichte der Amerikanische Heimatlosigkeit* on the netlabel tokyotrauma in 2005. The following period up to 2007 saw the beginning of his works based on reflections on the landscape of the Rhine for the label treibgut in Düsseldorf. Starting with written and drawn material, these works by now covers an extensive visual, acoustic and theoretical archive. From this various installations have emerged, as well as the film *Die Erzählung der vermittelten Geschichte unserer Entfernung* (2006).

ALEXANDER GLANDIEN (DE): *FRAGMENTED BODY*

Installation

In Alexander Glandien's installation the human conditions of pain, love, coexistence, corporeality and violence form the fragments of a monolithic media body split into five parts. On each of the five screens a hand-drawn video loop repeats one of these conditions underlining both the Sisyphean nature of being human but also parts of the very nature of being human. In that way the thoughts and the technology behind the work join hands and represent several aspects of human conditions of life. The loop effect produces a continuous repetition of the shown messages and each of these sequences is accompanied by their own particular sound that when mixed with the other creates the polyphonic soundtrack of this fragmented body. In this way the video column presents itself as a self-contained media body visually fragmented but assembled in the cacophonous soundtrack of human conditions.

ARTHUR TUOTO (BR): *TRANSCOMMUNICATION*

Video 2:40

The term 'Transcommunication' is usually used to define a paranormal phenomenon in which spirits can be captured by an analogue frequency. Instrumental Transcommunication uses different technologies, among these television signals, to prove the presence of spirits. The video simulates an analogue TV signal and shows a viewing experience. That way the ghosts in this piece stems from our experience as TV viewers. The pictures never really appear but because of the familiarity with the media we recognize and are put in certain states of mind. With these images of shock and fascination, the work touches on issues like politics of gazing and intrusive images, working as a reflection about an audio visual and television imaginary that is increasingly present.

BADEN PAILTHORPE (AU): *LINGUA FRANCA: GOOGLE TRANSLATE VS. GEORGE ORWELL*

Video installation

Lingua Franca: Google Translate vs. George Orwell embraces the many facets of a world, where the Internet has great impact on our lives. He wants to examine the boundaries and meaning of the language through Google Translate.

Lingua franca: a language that is adopted as a common language between speakers whose native languages are different. The codes and algorithms of Google Translate have made Orwell's words meaningless and consequently the work points to the many errors that exist in a digital world along with a new lingua franca.

JULIAN SCORDATO (I): ATROPOS

Sound installation

Atropos is the technological and complex work of Julian Scordato, but also the Greek word for 'inflexible' or 'without bends'. Through a series of randomly generated sounds, Scordato wants us to feel like being in a dystopian environment. This composition is what is called a 'real-time composition' as the musical elements are arranged in the here and now, based on a series of groups of 'molecules'. Scordato loans the form and codes from the field of genetics, so you can say that it mutates and develops – but always inside the scope of the form and codes, hence the title *Atropos*.

MATTHIEU CHERUBINI (CH): *AFGHAN WAR DIARY*

Video installation: on-going

The story of the American war in Afghanistan is retold through the virtual on-going killings of the computer war game, Counter-strike. The website connects to an online Counter-Strike server to register real time frags (when one player kills another). These continuous frags trigger an online search by chronological order in Wikileaks' Afghan War Diary database – a database containing over 75,000 secret US Military reports, where the majority of these are lethal military actions involving the US military. Using the retrieved data the website displays the geographic locations of these attacks on Google Earth in a three-column layout. The killings done by the Counter-strike players generating the silently zoom and movement of the pointed eye of Google Earth thus generate a neutral computational- interfacial narration and localisation of war in Afghanistan.

MOON YOUNG HA (KR) & DENNIS MILLER (US): *AMORPHISMS*

Video and sound installation: 5:47. Loop

An indefinable, abstract animation occurs to absorbing sounds of classical instruments. It seems as if the music and its liquid, colourful backdrop is in continuous transition. The fusion of Moon Young Ha's music and Dennis Miller's sequence of images portrays the encounter between form and the unformed, between a narrative structure and its opposite, which can lead one to ask what form and narrative, really is? 'Amorphisms' is however the state of 'amorphous', the state of being formless, and the dissolving of the compositional structure is thus an attempt to depict a state of being without form more than the unformed itself. In this way *Amorphisms* expands traditional understandings of technology, since its highly controlled structures incorporate abstract and emotional qualities. Combined with Miller's highly controlled visual concept, *Amorphisms* becomes rather complex, but its complexity is also exactly what makes it possible for new layers of meaning to evolve.

PETER TILG (AT): *SUCCUBUS*

Sound sculpture

“Code = The Demon. The unseen force.”

Succubes is a sound sculpture driven by electromagnetism and code controlled by a microcontroller (Arduino). The movement of the sculpture’s metal components is generated by electromagnets that are stimulated by a code based on algorithm, composed as a loop with a duration of approximate 3 minutes. After a one-minute break the cycle is repeated with additional information that makes the following cycle look and sound different from the previous. The artist has described it as: “After time the sculpture becomes more active like a creature awakening and goes to rest after the given cycle.”

RICHARD SCHWARZ (AT): *CROSSING*
Installation

The driving force in the installation by Richard Schwarz is the question of time and how we get our understanding of time. It is said that one of the problems according to this understanding is the difficulty to picture time. As cameras can both do long exposure or high speed there are various methods that use pictures to analyse the movements of sportsmen or workers through time in order to optimize and save time – thereby making the runner go faster or the worker more effective. But as Schwarz states “history has shown, that speed and acceleration have not released us from pressure.” And one could add that it has not brought us closer to the concept of time either. Therefore the installation is trying to put a different focus on time. Inspired by the methods for analysing and optimizing Schwarz asks if there is a way to get time into a picture that gives us a hint on how we travel through time?

SUSANNE WIEGNER (D): *JUST MIDNIGHT*
3D-animation: 3:37

“‘just midnight’ is a poem by Robert Lax, that describes a temporal and spacial situation by very minimal means. For Robert Lax the composition of the letters and words on the paper was very important. And so he created one of his vertical typefaces that were transferred for the film. The letters become spaces and actors, crossed and circled by the camera. Step by step a three-dimensional formation of words is generated and disappears again in a sheet of paper.”

Susanne Wiegner