

SOUND / IMAGE

7th / 8th November 2015

Curated by Andrew Hill

CREATIVE PROFESSIONS AND
DIGITAL ARTS,
UNIVERSITY OF GREENWICH



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		Talks	Screenings	Concert
Friday	(6:30 – 8)	n/a	Gallery Performance	SET UP ACOUSMONIUM
Saturday	10-11	REGISTRATION		
	Morning (11-1)	Talks 1		Rehearsals
	Afternoon (2-3:30)	Talks 2		Rehearsals
	Late Afternoon (4-5:30)		Screening 1	
	Evening (6:30-8)			Concert
Conference Dinner				
Sunday				
	Morning (11-1)	Talks 3		Rehearsals
	Afternoon (2-3:30)	Talks 4		Rehearsals
	Late Afternoon (4-5:30)		Screening 2	
	Evening (6-8)			Live Performances

Talks Schedule

Talks 1 – Saturday Morning

The image as trigger of imagined sounds – Victoria Karlsson, University of the Arts.

The Orphic Turn – Daniel H. Foster, University of East Anglia.

Snap-stick, (Slapstick), Crack and Rustle: locating the sonic-signifier – Kevin Logan, CRISA

Audiovisual Coherence and Physical Presence: I am there, therefore I am. – Louise Harris, University of Glasgow.

Talks 2 – Saturday Afternoon

KEYNOTE – L'audio-logo-visuel; la re-division sensorielle – Michel Ch

Mapping the materiality of off-screen sound – Lucy Fife Donaldson, University of St An

Lis Rhodes: Light Music – Dr. Aimee Mollaghan, Edgehill University.

Talks 3 – Sunday Morning

Ventriloquial Acts: Critical Reflections on the Art of Foley – Matt Lewis, Call & Response.

Acousmatic Foley – Sara Pinheiro.

Determining the appropriateness of sound/image relationships in parallel sets of music vide Bon Iver's deluxe edition. – Alex Jeffery, City University, London.

Cinema = Music and the other way round in Jim Jarmusch's films – Céline Murillo, Unive Paris 13/Sorbonne Paris Cité.

Talks 4 – Sunday Afternoon

KEYNOTE – The Audiovisual Contract: Towards a Phenomenological Approach to Sound/Image Relationships – Jo Hyde, Bath Spa Universi

Exploring phenomenologies of sound in contemporary moving image art environments. Kazlauskaitė, Goldsmiths, University of London.

Talks 1 – Saturday Morning (11-13)

The image as trigger of imagined sounds

Victoria Karlsson - University of the Arts

Abstract:

As well as a visual imagination, do we also have an auditory one? This paper explores the idea of inner, imagined sounds, and how images and photographs can be used to access and trigger these sound worlds. Discussing research and practical experiments undertaken in understanding ideas of an inner sounds world, the paper asks if we can hear images, as well as see them.

Biography:

Victoria Karlsson is a sound artist interested in the emotional and subjective aspects of sound and art. Investigating sound as both an inner and outer experience, she explores how we think about, remember, dream about sounds, and how this influences our experiences of sounds in our everyday. She is currently undertaking a PhD Research Degree at University of the Arts, London. Her research investigates sounds in thoughts, asking if we hear sounds in our minds, what they mean to us and where they come from.

The Orphic Turn

Daniel H. Foster - University of East Anglia

Abstract:

Twenty years ago, W. J. T Mitchell recognized a “pictorial turn” in academia. Ten years ago Jim Drobnick heard academics taking a “sonic turn.” I would like to offer a new twist to these turns, one that gives a broader perspective of the world than those offered by academics about academia. Call it an “Orphic turn.” I begin with a myth:

After his wife Eurydice's death, Orpheus descends to the underworld and uses music to persuade Hades to return her to life. Hades relents but on one condition. While making the return journey, Orpheus must not look back at Eurydice. And yet, tragically, inevitably, mere steps away from the mouth of hell, Orpheus makes his fatal error. On the verge of success, he turns around to see if his wife is still following him. By turning to see what he has previously only been able to hear—the voice and footsteps of Eurydice as she follows him out of the underworld—Orpheus betrays his most important sense, his sense of hearing. Orpheus, the world's greatest minstrel, cannot in the end rely upon his sense of hearing to guide his wife safely back to life. Having just conquered hell, he cannot conquer himself. And if Orpheus cannot rely only on his sense of hearing, what hope have the rest of us? This is what this myth seems to be telling us. Even the most sonically gifted among us find acousmatic listening an almost impossible task. Why?

Through the figure of Orpheus this paper explores how and why we sometimes feel the need to see in order to hear.

Biography:

My PhD is in Comparative Literature from the University of Chicago. As an associate professor in theater at Duke University, I widened the department's ideas about theater to include audio performance, new media, and performance studies. Now, as a senior lecturer

in theater in the UK, I've been developing the Sound Studies Project at the University of East Anglia's School of Literature, Drama, and Creative Writing. I've held various fellowships at Cambridge, University of Pennsylvania, and the American Academy of Arts and Sciences. I've recently finished *The Minstrel's Progress: British Bards and American Blackface, 1750 to 1850*. This book asks what is a minstrel? And, more particularly, what did the bardic figures created by Cambridge scholars like Thomas Gray have to do with poor, white immigrants jumping "Jim Crow" in American minstrel shows? My previous book, *Wagner's Ring Cycle and the Greeks* (Cambridge 2010), addressed the relationship between cultural politics and performance while explaining the larger aesthetic stakes in recycling old stories and ideas for new audiences. In my other writing and research, I raise questions about the intersection of politics, technology, and aesthetics in Romantic poetry, German art song, blackface, radio theatre, and tragedy, comedy, and epic in nineteenth-century opera.

Snap-stick, (Slapstick), Crack and Rustle: locating the sonic-signifier

Kevin Logan - CRISAP, UAL

Abstract:

This is a proposal for a performative-presentation, it was originally conceived and presented at the In This Neck of the Woods symposium that took place at CSM, King's Cross on the 4th June 2015. Examining a particular sonic-signifiers employed in narrative, it looks toward the practice of field recording and phonography for its methodology. Using a trope that is common within cinema, in particular the genres of horror and thriller, as a device to examine the sonic-event. This 'device' is the dual sonic-signifiers of 'a twig crack' and the 'rustle of dried leaves' underfoot. These simple noises are complex indicators of location, mood, and plot in filmic language. I will briefly look at how the sonic can re-site the imagination, playing off ideas of urban and rural sonorities against each other. This playful performance-lecture considers the language of cinematic sound and its relationship to site. It examines the 'obstinate-object', a specific term within my recent research, whilst addressing the traditional rift between 'performing' and 'knowing'. As the straightforward lecture format is antithetical to my research premise my presentation will take this pedagogical model as an incitement. Touching upon theoretical areas that are currently under close scrutiny by such disciplines as Sound Studies, Performance Studies, and Philosophy, I intend to add to them through forms of embodied knowledge sharing.

Biography:

Kevin's cross-disciplinary practice spans over two decades, comprising performance, installation, digital media and sound composition/design. He has exhibited and performed internationally, has had sound works on compilation CDs, audio-visual works screened in festivals worldwide. He has also had theoretical and experimental texts published in print and online.

He is currently a PhD candidate at the CRISAP (Creative Research into Sound Arts Practice) research center at LCC, University of the Arts London, where his research explores the sonic through gesture, mediation and performance. He is also a founder member of the collective thickeyear formed in London in 2011.

Talks 2 – Saturday Afternoon (14-15:30)

KEYNOTE

"L'audio-logo-visuel; la re-division sensorielle"

Michel Chion - l'Université Paris III

Abstract:

At the beginning of the Eighties, things seemed simple: there appeared to be space for a dual division of cinema into sound and image. Of course, I had already sought to break up their false symmetry, by showing (in *La voix au cinéma*, 1982), that 'there is no sound track' and that it's more accurate to define cinema as a space for images on one hand (a space defined by a frame), and for sounds, on the other, sounds that don't have their own frame. But I still considered the sound/image division as pertinent. As early as 1990, however, I believed that a third element came into play: quite simply the 'text', present in 99% of all films in a dual oral/ written form, and not addressed by most cinematographic analyses. In *L'Audio-vision* (1990), my analysis led me to the concept of an audio-logo- vision, because language cannot be associated solely with sound, if it involves voices, or with an image, if it involves written characters. So what about a division into three: text, image and sound? No, because it would be arbitrary to study a text pronounced or read, independently of the rest. We can also divide the cinema into 'shown' and 'said'. 'Shown' refers to what is shown in concrete form as sounds and images. 'Said' is what is formulated and verbalized by characters, in voiceovers, in songs, etc. Can we therefore reduce cinema to two components, the 'said' and the 'shown'? It's not that simple. It's worth noting that sound and image share some aspects, including that of rhythm. There is not a special 'sound rhythm' or a special 'visual rhythm'. Even if the ear can pick up rhythms faster than the eye, the aspects of slowness/speed, regularity/irregularity, steadiness/acceleration/ deceleration that may characterize a given rhythm are the same for the eye and the ear. Rhythm is a 'trans-sensorial' notion, i.e., one for which the conventional division into the five senses does not apply. Is the text considered a non-divisible aspect? Of course not, because a read and heard text (sound film uses them both) is fundamentally different, and this difference is not comparable to the difference between sight and sound. Lastly, there is what I call the audio-division, by which I mean the division created 1) inside what we see on the screen, by what we hear from the loudspeakers, and 2) inside what we hear, by what we see on the screen. Depending on whether I can see the source of the sounds I hear, the sounds are divided into 'onscreen sound' or 'acousmatic', and take on a different meaning. Depending on whether I can hear the sounds corresponding to the actions, objects and characters that I see on the screen, these sounds seem different to me. The sounds re-divide the image in the film, the image re-divides the sounds in the film.

Biography:

Michel Chion, born in 1947 in Creil (France), lives in Paris. He is a composer of musique concrète, a writer and a director of films and videos. He has worked as a sound designer collaborating with many different film and video artists, and also composes his own audio-visual films.

As a writer and researcher he has authored over thirty books on sound, music and film, including the seminal text *AUDIO-VISION*, translated into a dozen languages, including English.

He teaches at the University of Paris III and is invited to frequently present talks and seminars in many countries; he is a member of the advisory board of the journal THE NEW SOUNDTRACK (Edinburgh University Press).

A Former member of the Groupe de Recherches Musicales from 1971 to 1976, and editor to the monthly Cahiers du Cinema, 1981-1986.

Chion posts many texts, free to download, on his website Michelchion.com alongside his blog. The site also contains details of his discography, his bibliography, his music catalog, a glossary (bilingual, French and English) of his concepts, and more accurate biography.

Her has received many prizes and awards, including: 1978 Grand Prix du Disque for his concrete music Requiem (1973); Jean Vigo Award 1984 and Grand Prix at Clermont-Ferrand and Montreal in 1984 for his short film Eponine (1984), Cinema of the Best Book Award for his essay The cinema Music (1995); ; Favorite of the Academy Charles Cros for his 2014 video liturgy La Messe de Terre (1996-2013).

Mapping the materiality of off-screen sound

Lucy Fife Donaldson - University of St Andrews

Abstract:

There are many ways that sound and image inform one another in film and television, working in concert and in contrast, and through varying combinations. More particularly, sound plays a vital role in the phenomenal transformation we experience in depictions of a world on-screen, translating (or rendering, to use Michel Chion's term), extending and filling out its dimensionality. Material environment and dramatic feel can be located in even the smallest details provided by sound. Using detailed examples, from Barton Fink (Joel and Ethan Coen, 1991) and Mad Men (AMC, 2007-2015), I will explore the contribution of off-screen sound to our comprehension and material apprehension of diegetic space. Off-screen sound performs an important functionality, describing the qualities of a fictional world in order to sustain credibility and enhancing the physical scope of an unseen environment. Moreover, off-screen sound has an important expressive and affective contribution to make, 'fleshing out' the world beyond the limits of what we do see. In such instances, sound enlarges the scope of the image and affectively illustrates what isn't visible, extending the materiality of the fictional world beyond the frame. The qualities of the sound itself, bring us closer to the experiences and interactions of people and things in the diegesis, defining their material qualities through sonic elements such as force, rhythm and reverberation and thereby encouraging a sensuous engagement with them.

Biography:

Lucy Fife Donaldson is Lecturer in Film Studies at the University of St. Andrews. She is the author of *Texture in Film* (Palgrave Macmillan, 2014) and her research focuses on the materiality of film style and the body in popular film and television. She is a member of the Editorial Board of *Movie: A Journal of Film Criticism*.

Lis Rhodes: Light Music

Dr. Aimee Mollaghan - Edgehill University

Abstract:

In the 1970's British experimental filmmaker Lis Rhodes produced a body of work exploring the corporeal correspondence between sound and image. Describing her abstract direct animation *Dresden Dynamo* as a documentary, Rhodes attempts to explore the connection between what we see and what we hear through a transposition of the optical soundtrack into the visual images presented on screen. Further to this, Rhodes explores the audiovisual relationship within an expanded context in *Light Music* (1975). In *Light Music*, two projectors located within a smoky room face two opposing screens. Rhodes presents the abstract graphic forms of the optical soundtrack on screen so that the viewer is seeing what they are hearing. The intermediary space between screens turns the beams of light into immersive animated sculptures. The audience plays an active performative role in the creation of this work, affecting what is presented on the screens and introducing chance operations into the performance. Rhodes' optical sound experiments interrogate not only the relationship between sound and image, but also the essence and materiality of film itself. Bearing this in mind, this paper intends to explore how Rhodes both confronts and subverts conventional notions of sound and synchronisation within her work.

Biography:

Aimee Mollaghan is a lecturer in Media, Film and Television at Edgehill University. She recently completed a book on visual music for Palgrave and her current research is centred on psychogeography and soundscape in cinema.

Talks 3 – Sunday Morning

Ventriloquial Acts: Critical Reflections on the Art of Foley

Matt Lewis - Call & Response

Abstract:

Foley, the art of producing additional sound effects in synchrony to actions on screen, only forms a part of the use of sound effects in a film. It is akin to other 'dark arts' such as ventriloquism as it relies on the same manipulations of context and space. Because Foley perceptually links us to human gesture it offers a particularly useful model with which to understand not only cinematic reception but also our relationship with everyday sounds and music making.

Although within the artificial environment of the cinema our perception is often played with and distorted, the controlled context of cinema is a useful laboratory in which to examine our responses to sound. This is a context from which we can develop a deeper understanding of our reception of sound outside of the cinematic realm.

The text below uses our responses to the production of sound effects and in particular Foley, to examine critically different, and sometimes converging, strands of thinking around perception, listening practice, audiovisual theory and music.

Biography:

Dr Matt Lewis is a musician and sound-artist based in London. Key areas of interest include the politics of sound, Foley, urbanism, notation and alternative methods of media distribution. His work is most often focused on particular physical sites, or around particular social issues, such as regeneration and street vending. Matt is a co-founder of the group Call & Response who specialise in the production and curation of multi-channel sound exhibitions and performances. He has performed and exhibited nationally and internationally in countries including Austria, Brazil, Portugal, Serbia and the USA, in festivals and venues such as The Whitechapel Gallery, Café Oto, The Roundhouse, Diapason NYC and Centro Cultural Sao Paulo. Matt is an Associate Lecturer at London College of Communication.

Acousmatic Foley

Sara Pinheiro

Abstract:

Acousmatic Foley researches the connection between two sonic worlds mostly treated as parallel. The combination of "acousmatic" and "foley" appears to be an oxymoron. On the one hand, the main principle of acousmatic music is to disengage sound from its visual source. On the other hand, foley is the covering of an action with sounds that are visually justifiable, although they may not naturally belong there. Nevertheless, what links an acousmatic composer to a foley artist is that the latter makes use of objects for their layout, for a sonic construction that matches visually what we expect to hear, rather than the concrete visual matter. The argument is that every foley artist is an acousmatic composer. Likewise, the acousmatic composer is focused on the use of sound effects to present their concepts. In short, both fields deal with the same conception of sound objects, as in the tradition of musique concrète (Schaeffer, 1966) and soundscape theory (Schaffer, 1977). The paper investigates the circularity of these subjects. It addresses sound as a dramaturgic practice, involving the notion of stage (with a mise-en-scène) and its characters. It requires a model of composition based on presentational strategies. Thus, it takes into consideration

three elements of sound performativity: the loudspeakers as stage advocates, the sounds as actors and, consequently, the listener as the final extremity of these articulations.

Biography:

Sara Pinheiro (1985) is a sound-maker. On film and video art, she does sound recording, editing, foley and mixing. On her own, she makes acousmatic pieces, usually for multichannel performances, radio broadcasts or installations. She graduated in Cinema (Lisbon, 2008) and holds a Master in Sonology (The Hague, 2012). She is a guest lecturer both at The Institute of Sonology and at CAS, in Famu (Czech Republic). Currently, her project "Acousmatic Foley" is in progress with the support of Calouste Gulbenkian Foundation (Lisbon). She is also a member of the live-coding group KOLEKTIV and collaborates with the Barandov Film Studios, both in Prague.

Determining the appropriateness of sound/image relationships in parallel sets of music videos for Bon Iver's deluxe edition.

Alex Jeffery - City University, London

Abstract:

Music video scholarship to date has been largely focussed on high-profile single videos, promoted via traditional channels. While Korsgaard (2013) provides an invaluable overview of diversification in form and content in the YouTube era, further exploration of these avenues is required, particularly the video album. This practice has a trajectory going back to at least 1972, and is undergoing a significant revival in the digital age, often with increased focus on experimentalism, and diminished focus on performance. This is exemplified by Bon Iver's Bon Iver (deluxe edition), produced in 2011, whose videos (termed 'visual accompaniments') not only eschew performance, but almost entirely the presence of humans. This disrupts a sense of narrative progression, encouraging focus on the interplay of musical and visual details. In addition to the 10 videos that form the deluxe edition, more traditional music videos were created for the album's 4 singles. Comparison of these offers opportunities for ontological enquiry into the nature of music video and appropriateness of sound/image relationships. The existence of YouTube comments trails also evidences multiple readings of these relationships, with fans themselves articulating many issues surrounding multimedia. The analysis I present in this paper selects three main points to separate the two video styles: cutting speed, lyric/image synchronisation, and music/image synchronisation at both macro and micro levels.

Biography:

Alex Jeffery is a British music writer, lecturer and musician who has spent four years researching Gorillaz' Plastic Beach as a major case study. His particular research writing interest is narrative and the audiovisual in popular music, and he theorizes about the role of popular music in transmedia.

He also writes reviews and has an Associate Editor role for the long-running music site Music OMH.

Cinema= Music and the other way round in Jim Jarmusch's films

Céline Murillo, Université Paris 13/Sorbonne Paris Cité.

Abstract:

Jim Jarmusch includes music in his films in deep and manifold ways. Trained in the late seventies among the artists of New York punk scene, he adheres to egalitarian DIY ethos and thus considers music and cinema as one creative substance.

The article endeavors to prove how, in Jarmusch's works music and cinema must be considered as a whole. The article aims at showing how music sometimes includes the moving image in Jarmusch's film, how he uses music in a subversive way for identification purposes and eventually how the non-referentiality of music attacks the referentiality and narrativity of the image.

Biography:

Celine Murillo defended a PhD dissertation in 2008 about reference and repetition in Jim Jarmusch films. She now works as a senior lecturer at the University of Paris 13 (Sorbonne Paris Cité). She is the co-editor of issue n°136 of the French Review of American studies *What about Independent Cinema?*. She has published several papers Jim Jarmusch and also about underground American cinema from the 1960s onwards.

Talks 4 – Sunday Afternoon

KEYNOTE – The Audiovisual Contract: Towards a Phenomenological Approach to Sound/Image Relationships

Jo Hyde – Bath Spa University

Abstract:

This paper takes as its starting point Michel Chion's idea of the audiovisual contract, a constructed relationship which is forged between sonic and visual elements when we experience them at the same time.

It will explore the theoretical history of equivalence that has been sought, postulated or constructed between the two media, found such places as the long history of colour music, based on a supposed equivalence between the frequencies of light (colour) and sound (pitch) vibrations.

It will contrast such approaches with those based on more abstract thinking, which tend to favour more indirect mappings often built around higher level constructs independent and separable from either media. Examples include Paul Klee's ideas around counterpoint, Richter and Eggeling's approaches to rhythm in film, and John Whitney's exploration of harmonic movement.

Finally, the beginnings of a personal take on an 'audiovisual contact' will be outlined. In contrast to 'hard' mappings such as found in colour music or the abstractions outlined in the paragraph above, it is built around how we see and hear and the similarities and (more importantly) differences between these modalities. These ideas link to earlier attempts by the author to adapt ideas derived from Pierre Schaeffer to a multimedia context. Tracing their derivation in turn from the writings of Edmund Husserl, a phenomenological basis for this system is outlined and discussed.

Biography:

Joseph Hyde's background is as a musician and composer, working in various areas but in the late 90s - and a period working with BEAST in Birmingham - settling on electroacoustic music, with or without live instruments. Whilst music and sound remain at the core of his practice, collaboration has since become a key concern, particularly in the field of dance. Here he works both as a composer and with video, interactive systems and telepresence. His solo work has broadened in scope to incorporate these elements, and he has made several audiovisual Visual Music works, and has written about the field, recently undertaking a two-year study of the work of Oskar Fischinger, funded by the Arts and Humanities Research Council.

Hyde also works as a lecturer / academic, as Professor of Music at Bath Spa University (UK), where he teaches in the BA Creative Music Technology, runs the MMus in Creative Sound and Media Technology and supervises a number of PhD students. Since 2009 he has run a symposium on Visual Music at the university, Seeing Sound.

The Sound of Visual Art

Sandra Kazlauskaitė – Goldsmiths, University of London.

Abstract:

Art has always been sounding, just not necessarily sonically attended to. From the boisterous formations of the earth and the echoing Paleolithic cupules to the ever-enduring presence of audiovisual technology in today's gallery settings - visual art has persistently accelerated in volume. When entering an exhibition setting today, the increasing multitudinous echoes, noises and harmonies instantaneously invade the participants' eyes, ears and bodies, consequently affecting one's perceptual involvement in the surrounding confined field. Art can no longer be restricted to an isolated experience of visuality. Considering the acoustic and visual architectures are mediated by a myriad of mechanically and electronically produced sounds: interactive electronic media, mobile phones, headphones, speakers, all of which contribute toward the formation of a noisy space, one that includes both, visual and sonic surfaces, the presence of sound in relation to contemporary art can no longer be disregarded. Instead, its aesthetic and experiential extents must be conceptually reconsidered.

Whilst the white cube continues to hush the increasing volume within its confines, noises spread, "silences" become un-silenced, thus, the dimension of sound in contemporary art spaces, and specifically video installation art settings, becomes augmented. Whether through TV monitors, computers, or projections – the gallery space is not mute, but continuously sounding. Taking the convoluted conjunctions between images and sounds into account, in this audiovisual presentation I question: how does the sonic cacophony of a contemporary gallery ambience affect the formation and experience of the aesthetic object? Can the aesthetic object be silenced? Using an experiential approach of sound and video installation practice, I pursue to challenge the already ingrained hierarchical structure of the arts, where vision and sight continuously acts as the main source of knowledge. The presented artworks - case studies scrutinise Douglas Kahn's notion of *all* sound, including background noise and silence, which persistently endures alongside the mediated screen. The discussed audiovisual artworks seek to unleash the phenomenon of sound in relation to contemporary screen-based installation art spaces in its aesthetic and phenomenological entirety.

Biography:

Sandra Kazlauskaitė is a composer, artist, and curator working across the disciplines of sound performance, sound and video installation, as well as audiovisual curatorial projects. Her creative practice ranges from acousmatic compositions, radio dramas, audiovisual installations to works for non-musical objects. Currently, Sandra is undertaking a research by practice Ph.D (CHASE, AHRC funded) at Goldsmiths, University of London. Using sound and video installation art, she is creating an in-depth conceptual research into the embodiment of sound in contemporary screen-based art gallery spaces, questioning how aurality, in its techno-phenomenological ubiquitousness, affects our aesthetic experience of art.

Screening One

Transitus Angeli

Stewart Collinson & Andrea Szigetvári

Programme Note:

Transitus Angeli is located within the stream of audio-visual that has sought alternatives to realistic visual representation and figuration, but acknowledges that abstraction in both the visual and sonic domains cannot be separated from the world from which it emerges. Ironically titled, this piece of "sonic cinema" is an oppositional response to current reactionary tendencies and growing economic, social and political turbulence. Through systematic distortion and deconstruction, a synthesised bell-sound becomes the source of a rough-music, charivari, scampanate, or katzenmusik, rendered and reinforced visually synchronically, and synaesthetically by the agitated jitter of a visual field derived from digitised looped and sequenced hand-painted 16 mm film. Is this the beating of wings or the frantic flapping of flags?

Biography:

Stewart Collinson is an artist making moving image work for single-screen viewing, gallery installation, live mixing and projection of film and digital imagery for performance. Collaboratively, he has created audio/visual work for The Making New Waves Contemporary Music Festival, Sonic Arts Network and The Huddersfield Contemporary Music Festival. Since 2006 he has been the member of the network music group, European Bridges Ensemble. He is a senior lecturer in Moving image on the BA Contemporary Lens Media course and tutor on MA Fine Art in the College of Arts, University of Lincoln, UK.

Andrea Szigetvári is an electroacoustic music composer. Her creative and research interests are timbre in new music, interactive performance, and synthesis 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 Prizes 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.

Opus One

Richy Carey – Glasgow University

Programme Note:

Walther Ruttmann's *Lichtspiel: Opus I* was premiered in Munich, 1921 and was his first of his Lichtspiel series.

This early abstract cinema work was created as visual music, as painted shapes interacting through musical form; counterpoint, harmony, rhythm, etc. Originally performed with a commissioned score by Max Butting, Ruttmann himself played cello in the performance. Supported by the Goethe Institut I created a new score to the film work, using the original Butting score as a guide as it has Ruttmann's own hand drawn markings of synchrony drawn on it. My new score to the film work uses five instruments as Butting did, only this time for iPhone, analogue synth models, guitars, cello and percussion, with each instrument representing a different time within the disparate visual music history.

I feel it is important to exhibit the parallels between historic and contemporary visual music, as it aligns with my research into the evolution of language, or lack thereof, around this compositional process.

Biography:

I am an audiovisual composer doing practice based PhD research between Glasgow University and Glasgow School of Art into the potential of alternative languages in the creation and dissemination of visual music. Last year I won the Scottish BAFTA New Talent award for my Goethe Institut sponsored alternative score to Walther Ruttmann's *Lichtspiel: Opus I*, which I am submitting for potential screening to the sound / image colloquium. If selected this would be only the third time it will have been screened in Scotland. I recently curated a programme exploring the relationship between composers using film and moving image artists making music for the Glasgow Film Festival 2015. The programme consisted of performances and screenings by Torsten Lauschmann, Beatrice Gibson, Jow Howe, Rob Churm and a live version of my Ruttmann score, as well as a panel discussion held in collaboration with SWG3 Gallery. I am currently chairing this year's Sound Thought conference, Glasgow University's postgraduate research festival and working on a new commission for the Glasgow Film Festival 2016 in collaboration with Rhubabah Gallery's artist choir. I have previously been awarded Arts Trust Scotland and IdeasTap funding for my work in multi-disciplinary composition.

Fleshtones

Philip Sanderson – London South Bank University.

Programme Note:

The Gesamtkunstwerk synaesthetic strand of visual music displays an alchemical desire to reveal the colour hidden within the sound. In terms of true correspondence as LeGrice (2001, pp 270) suggests that given classical music's reliance of basic laws of physics to define notes and their precise relationship to one another it is clear that these same sub harmonic principles cannot be applied to any logical system of colour harmonics. Nonetheless this cultural desire for there to be a synaesthetic correlation is clearly very strong. *Fleshtones* (2006) willingly plays on this desire by establishing a dialogue between note and colour, which is frustrated by what remains unseen rather than exhibited.

On screen are a number of large blocks of fleshtoned colour, as the squares change in size and hue so a series of romantic piano motifs are produced. *Fleshtones* might seem to be simple an updated colour organ but this thought is subverted by the knowledge that the squares are derived from pornographic footage so heavily pixilated (reduced to 4 or 9 squares) that all that is visible are the large areas of skin tone. Pornography, which relies on the promise of revealing, that which is normally hidden, is here upended for whilst we are drawn into a form of complicit voyeurism nothing but the implications of the pornographic activity is visible or audible. There is a teasing denial of vision in the *Fleshtones* Colour Organ which unlike previous incarnations were used to evoke a spiritual synaesthetic "music of the spheres" an alignment of celestial bodies and harmony here it is the movement of earthly bodies creating melody.

Biography:

A founding member of the post-punk electronic outfit Storm Bugs and CEO of the DIY cassette label Snatch Tapes, Philip Sanderson has since the late 1970s produced work in a

range of media including: video, installation and sound. Sanderson has exhibited widely both in the UK and internationally and had a number of music CDs and LPs released. He is a senior lecturer at London South Bank University.

cenote sagrado

Jon Weinel - Glyndwr University

Programme Note:

Cenote Animations is a series of psychedelic experimental video artworks ('visual music'). The second part of the series is named after the cenote at the Chichén Itzá archeological site in Mexico, which was once used by the ancient Mayans for human sacrifices. The piece elicits occult themes through the use of 8mm film, stop-motion animation, hardcore kick drums arranged into footwork patterns and white noise. The audio track was mixed and recorded live.

Biography:

Originally from Dorset, Jon Weinel is a London-based academic/researcher/artist 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 internationally recognised through performances and publications. Jon Weinel has held academic posts in teaching and research at Keele University, Manchester Metropolitan University and is currently a Postdoctoral Research Associate at Glyndwr University.

Silk Chroma

Maura McDonnell – Trinity College, Dublin.

Programme Note:

Silk Chroma is an ambient visual and music work that is inspired by the novella *Silk* by Alessandro Baricco. The novella *Silk* worked as a conceptual framework for the creation of the visual music colour presentation with an accompanying electroacoustic musical composition using synthesized timbres. The focus of the piece was to create an aesthetic experience of colour and timbre and an evocative visual music interpretation of the text. The work is divided into three sections, from which key texts were selected from the novella and were sources of inspiration for Maura and Linda. Section 1 – Water flow over his body. Section 2 – Silk threads stopped time and Section 3 – Birds in Flight. *Silk Chroma* is a collaboration between visual music artist Maura McDonnell and music composer, Linda Buckley. The work was also supported by Dermot Furlong (Concept), Gavin Kearney (technical sound).

Biography:

Maura McDonnell is a visual music artist and part-time lecturer based in Ireland. Maura studied music and mathematics and completed an M.Phil. in music and media technology at Trinity College, Dublin in 1998. In 2011, Maura was awarded a PhD fellowship in Digital Arts and Humanities (DAH) at Trinity College and is completing an arts practice and theoretical thesis PhD on the topic of visual music. Maura's research investigates the historical evolution of visual music through antiquity to contemporary practice. Maura is author of the visual music blog <http://visualmusic.blogspot.com> set up in 2005 to capture contemporary practice in the field.

[Interval]

FLUX

Andrew Hill – University of Greenwich,

Programme Note:

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

This abstract piece uses sound and image equally, with both elements contributing towards the final whole of the work. Neither element is championed, though there is a flowing interplay, an audiovisual counterpoint, through which the two interact and relate to one another.

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.

He is Lecturer in Sound Design and Music Technology and Programme Leader of the BA Sound Design degree in the department of Creative Professions and Digital Arts at the University of Greenwich.
www.ahillav.co.uk

Falling

Antonino Chiamonte & Adriano Cirulli

Programme Note:

Falling is an abstract study of human interaction, expressed entirely through movement and sound.

A man and a woman drift through an empty void, their bodies twisting and contorting as if subject to powerful forces beyond their control. Their motions become more harmonious when their paths intersect, only to reignite into restless struggle as their bodies split apart once again. Connection is thwarted, and the cycle seems doomed to repeat itself.

Falling is the result of a painstaking combination of choreography and digital visual effects. The post-production technique of motion tracking has been used to augment the natural motions of the performers in the film, producing complex yet seemingly lifelike movements. In this way, the camera becomes an extension of the performer's bodies, less of a passive observer of the choreography and more of an active participant.

Designed and composed as a counterpoint to the moving image, the original music for *Falling* was created employing audio sample granulation technique. Just as the film uses technology to manipulate the dancers' natural movements, the music takes the organic, human sounds of a flute and a trumpet, and transforms them through an interactive programming environment for sound processing, creating a richly textured, haunting electronic soundscape, closely complementing the action on screen.

Biography:

Antonino Chiamonte is an eclectic Italian musician, internationally acclaimed electroacoustic composer, sound designer, live electronics performer and flautist.

His music production is oriented towards the research and experimentation on new expressive abilities which arise from the interference between different music languages and technologies applied to the arts. His attention is focused on intermediality, live electronics and performers' interaction, in a continuous dynamic exchange between gesture/improvisation and control/composition.

Recently he joined a group of musicians, technologists, composers and instrument builders working on a project called "Operation Integratus", within the **EMERGE** (Experimental Media Research Group) of Bournemouth University, co-directed by Prof. Neal White and Dr. Tom Davis.

He is professor in *Performance and Interpretation of Electroacoustic Music* at the Frosinone Conservatoire and former member of the **ICCMR** (Interdisciplinary Centre for Computer Music Research) University of Plymouth as Honorary Research Fellow in Electronic Music Composition in the Faculty of Arts.

His works have been successfully performed in Italy, Switzerland, U.S.A., Canada, Belgium, The Netherlands, China, France, Finland, Japan and U.K.

<http://www.antoninochiamonte.eu/>

Adriano Cirulli was born in Rome in 1973. He holds a degree in architecture from La Sapienza University. Since 2002 he has worked as a visual effects artist on a number of mainstream studio productions. Director of *Studium Urbis* (2000), *Falling* (2011) and *Respite* (2015).

<http://www.fallingfilm.com>

Cloud Chamber

Joseph Hyde – Bath Spa University

Programme Note:

Cloud Chamber is an audiovisual composition made using the danceroom Spectroscopy (dS) software - a physics simulation based on the latest mixed quantum-classical model of our microscopic world. dS is a successful collaborative arts/science project which provides an immersive audiovisual environment in which people gain an instinctive understanding of the behaviour of matter and energy at a subatomic level by interaction with the simulation.

Having led on the sonification of danceroom Spectroscopy, I have become fascinated by the possibilities it offers as an audiovisual 'molecular music' instrument. Sidestepping the immersive qualities of the original installation and focusing purely on the interactions between sound, simulation and image opens up a new set of possibilities. Having a fascination with audiovisual relationships I find the indirect mapping of sound and image here (via a chaotic simulation) fascinatingly organic. Cloud Chamber explores a kind of feedback loop, where sound is controlling the simulation but is itself produced by the simulation. A simple opening with only a handful of particles demonstrates a simple melodic 'mobile'. As more particles are added and the simulation becomes more complex, chaotic behaviours manifest themselves. These are tantalisingly reminiscent of the forms produced by Cymatics, an equivalent, real-world process – sound vibrating matter.

What you see and here is a single-take capture of the simulation, captured in real time.

More information on danceroom Spectroscopy can be found at danceroom-spec.com

Biography:

Joseph Hyde's background is as a musician and composer, working in various areas but in the late 90s - and a period working with BEAST in Birmingham - settling on electroacoustic

music, with or without live instruments. Whilst music and sound remain at the core of his practice, collaboration has since become a key concern, particularly in the field of dance. Here he works both as a composer and with video, interactive systems and telepresence. His solo work has broadened in scope to incorporate these elements, and he has made several audiovisual Visual Music works, and has written about the field, recently undertaking a two-year study of the work of Oskar Fischinger, funded by the Arts and Humanities Research Council.

Hyde also works as a lecturer / academic, as Professor of Music at Bath Spa University (UK), where he teaches in the BA Creative Music Technology, runs the MMus in Creative Sound and Media Technology and supervises a number of PhD students. Since 2009 he has run a symposium on Visual Music at the university, Seeing Sound.

{INTERVAL}

No More

Mairéad McClean

Programme Note:

"No More is based on a memory of things, my interpretation of what resides in memory.

The Prime Minister of Northern Ireland, Brian Faulkner, made an announcement introducing Internment, broadcast on the BBC on the evening of the 8th of August 1971. My 5th birthday was just five days before and although I can't be sure I was watching TV that evening, I know I could have been. The next day my father was gone. This piece, in a sense, is based on that trauma.

The work uses this TV material alongside footage of Ryszard Cieslak, lead actor from Jerzy Grotowski's Polish Laboratory Theater Company to conjure a memory of things past. The sounds are those that resonate from that memory but are not always directly related to it. Cieslak, the dancer, demonstrates body exercises (derived from Hatha Yoga) designed to allow the practitioner to go beyond 'their own personal limitations'. The associated, constructed soundscape connects his movements to a space of 'the haunting' and a new memory is created.

These two events, which took place at the same time in two different parts of Europe, come together some 40 years later to open up a connected world within memory.

the political as personal,
the private as public,
the dark as light,
the closing as opening,
the real as imagined
the dream as real.

Biography:

Mairéad McClean's work disrupts and restructures events from the past highlighting the unreliability of histories which, once written, are not so easily altered. Through the use of sound, still and moving image, material evidence is re-opened and re-examined and a new vantage point created.

McClean, was born and grew up in Beragh, Co Tyrone, Northern Ireland and has lived and worked for the past 25 years in London. She completed a Postgraduate in Fine Art at the Slade School of Art between 89/91 and held the position of Reader in Film and Video Arts at the University of Greenwich, until October 2011.

Her most recent video No More, won the inaugural MAC International Ulster Bank Art Prize in Oct. 2014. The winner was selected from a shortlist of 24 artists by Francesco Bonami, Artistic Director of Fondazione Sandretto Re Rebaudengo, Turin; Judith Nesbitt, Head of National and International Partnerships, TATE London and Hugh Mulholland, Curator at The Mac Belfast.

NO MORE is accompanied by an artist talk.

Screening Two

Miguel Mera, Bruno Mathez & Tony Thatcher - **Morriña**
Monty Adkins & Laurent Segretier - **Skylar et Bliss**
Martin Keary - **VISUAL MUSIC 01 & 02**
Robert Cahen & Michel Chion - **JUSTE LE TEMPS**

[Interval]

Michel Chion - **EPONINE**
Michel Chion - **Extracts from THIRD SYMPHONY (a work in progress)**
Michel Chion - **ENTREE – extract from LA MESSE DE TERRE, 1996 (EARTH'S MASS)**

Morriña

Director/Composer - Miguel Mera, Filmmaker - Bruno Mathez, Choreographer - Tony Thatcher.

Programme Note:

Morriña (pronounced mour-eeen-ya) develops new strategies for the integration of music, dance and film. It explores notions of identity as seen through the lens of the diasporic Galician community (emigrants from the north-west of Spain). The word morriña has no direct English equivalent but can be described as the despondency caused by the nostalgic longing for one's lost homeland. The word is intimately linked to large numbers of Galicians who were driven by poverty or lack of opportunity to migrate in successive waves from the mid-19th Century onwards. The personal and social impact of migration has resulted in several political, social and cultural projects that have emphasised particular facets of Galician identity such as a primordial 'celtic' heritage, the centrality of the metaphorical Galician rural land/sea-scape, the importance of the family-agrarian sphere, and a dominant matriarchal orientation. These ideas are simultaneously cherished and rejected by Galician emigrants. The film refers to the gestural and musical aspects of Baile Gallego, a traditional social folk-dance form of Galicia. The dance and musical traditions referenced in the piece are refracted in order to explore how discrete communities attempt to hold on to perceptions of particular identities and how memory and nostalgia are distorted over time.

Biography:

Miguel Mera is a composer of music and moving image and is particularly interested in interdisciplinary and collaborative forms of art. His TV work has been broadcast on the BBC, Channel 4, Channel 5, Nickelodeon, NBC, ABC, and the Discovery and History Channels. His film scores have been screened at festivals and cinemas around the world. Miguel is a member of BAFTA and is Head of the Department of Music at City University London.

Bruno Mathez is a French audiovisual artist living in London. His creations can be referred to as experimental visual equivalents of different types of media or stage practices. Bruno has created visuals for music concerts, operas, dance and theatre shows. He has exhibited Photophonics, a light to sound installation made in collaboration with Mike Blow in the UK since 2008, including at the Royal Festival Hall in London. He is part of the interactive audiovisual group The Sancho Plan with whom he worked for the Ars Electronica Center in 2009 and toured in Europe and in the US. He completed a Master of Fine Arts – Computational Studio Arts at Goldsmiths, university of London, where he discovered new tools towards his investigation on the themes of visual music in space and interactive video sculptures.

Tony Thatcher was educated at Falmouth School of Art and Goldsmith's College and received a scholarship at The Cunningham Studio. He received a Greater London Arts Choreography prize for work choreographed early in his career. His company, 'Dancework' based in London (with ChristineJuffs), besides facilitating the presentation of his own work up to 1986, also allowed him to introduce new American choreographers and teachers into London's developing dance scene. His choreographic work often features live music – from large ensembles ('De Ereprijs, Holland; 'Muziek Lod', Belgium) to percussion quartets ('Studs'/Jim Fulkerson USA), electroacoustics (ChristofHilman–Holland) and Trombone JimFulkerson/HilaryJeffrey/JoostBuis).

Skylar et Bliss

Monty Adkins & Laurent Segretier

Programme Note:

Skylar et bliss is an audio-visual installation by Laurent Segretier (video) and Monty Adkins (sound). The work was presented as part of the Cabinet de Curiosités de Thomas Erber from 20th November - 21st December in Bangkok. The installation presents a slow shifting landscape of ice floe. The layers of processing activity are reflected in the multiple sonic layers.

Biography:

Monty Adkins is a composer, performer, and Professor of Experimental Electronic Music at the University of Huddersfield. He has created installations, concert and audio-visual works, and a number of collaborations with contemporary performers, video artists and photographers. His work since 2008 has been released by Audibulb (UK) and Cronica (P).

His works have been commissioned by Ina-GRM, IRCAM, BBC Radio 3, Huddersfield Contemporary Music Festival (HCMF), SpACE-Net, ZKM (Centre for Art and Media, Karlsruhe) and Sonic Arts Network (SAN), among others. For his oeuvre he has been awarded over 15 international prizes including the Stockholm Electronic Arts Award (Sweden), Grand Prize at Musica Nova (Prague, Czech Republic), and five prizes at the Bourges International Electroacoustic Music Competition (France).

Having read music at Pembroke College (Cambridge, England, UK) where he studied French mediaeval and Italian Renaissance music, Adkins then studied electronic music with Jonty Harrison at the University of Birmingham where he performed across Europe with the Birmingham ElectroAcoustic Sound Theatre (BEAST), and Simon Waters at the University of East Anglia (Norwich, England, UK). He is currently Professor of Experimental Electronic Music at the University of Huddersfield (England, UK).

Adkins is also active as a writer and concert curator. He completed his first book in 2011 on the relationship between art and music (Shibusu – Extracting Beauty) a second on the music of Roberto Gerhard (Ashgate, 2013). Adkins also is Co-Artistic Director of the Electric

Spring Festival. Held in Huddersfield, annually, this festival focuses on live electronic music and experimental performance.

VISUAL MUSIC 01 & 02

Martin Keary

Programme Note:

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 with a degree in graphic design.

I am currently consulting as a UX/UI designer at Microsoft.

I am interested in the field of Visual Music which allows me to combine my design and compositional experience. As a result of winning the Craig Armstrong Prize at the the RCS (for the academic year 2014-15), I have been commissioned to write a large-scale work for screen and chamber orchestra, to be performed in Glasgow in May 2015.

JUSTE LE TEMPS

Robert Cahen & Michel Chion

Programme Note:

La rencontre muette d'un homme et d'une femme dans un train.

TRANSLATION

The silent meeting of a man and a woman on a train.

[INTERVAL]

EPONINE

Michel Chion - l'Université Paris III

Programme Note:

Un court-métrage qui raconte l'histoire d'une petite fille dans les années 50. Terrorisée par sa mère, qui est constamment en train de repasser du linge, elle vit avec elle dans une maison humide. Un jour vient un visiteur...

TRANSLATION

A short film that tells the story of a little girl in the 50s Terrified by her mother who is constantly trying to iron the laundry, she lives with her in a damp house. One day a visitor comes ...

Extracts from THIRD SYMPHONY (a work in progress)

First movement (extract): "Allegro acusmatico".

Second movement (extract): "Andante atoribico".

Fourth movement (extract): "Scherzo atoribico e anacusmatico".

Michel Chion – l'Université Paris III

Programme Note:

La troisième symphonie est un projet en cours de réalisation. Présentation de l'ensemble du projet TROISIÈME SYMPHONIE, "l'Audio-divisuelle" LES ATHORYBES ET LES ACOUSMATES, musique concrète en cinq mouvements avec projections ponctuelles d'images silencieuses (2e mouvement) ou d'audio-images (4e et 5e mouvement)(projet pour une commande d'État)

1er mouvement: *allegro acusmatico* (env. 25'), sans projection d'images, sans voix, activité absurde

2e mouvement: *andante atoribico* (env. 15'), sans projection de sons; images en mouvement totalement silencieuses

3e mouvement: *animato acusmatico* (env. 20'), sans projection d'images, sur des thèmes de comptines du monde entier ("quand quelqu'un parle, il fait clair" - dans leno

4e mouvement: *scherzo anatoribico e anacusmatico* (env. 10'), accrochages aléatoires et ludiques de sons rapides et d'images rapides parfois sans rapport de sens ou de causalité (le cosmos, la nature,

5e mouvement: *allegro audio-divisuale* (env. 20'), images réalisées spécialement de personnages humains tentant d'exprimer par le corps et le visage des sons acousmatiques comme s'ils en étaient la source

env. 1h 30

Le pari est d'étendre la notion de composition à l'oeuvre "audio-visuelle", ou comme je préfère dire "audio-divisuelle" en commençant par présenter séparément et isolés les deux: c'est l'objet des deux premiers mouvements: le premier *allegro acusmatico* totalement sonore et sans image, le second *andante atoribico* visuel et sans aucun son. Le quatrième *scherzo anatoribico e anacusmatico* est un *scherzo* audio-visuel proposant des associations rapides et arbitraires de sons et d'images plus ou moins figuratives: c'est l'illustration, sous une forme ludique et dansante, que "tout marche" dans cette association, le synchronisme rend plausible et admissible toutes sortes d'associations.

TRANSLATION

The Third Symphony is a work in progress.

The THIRD SYMPHONY, "the Audio-visual" LES ATHORYBES ET LES ACOUSMATES, is a work of concrete music in five movements with occasional screenings of silent visuals (2nd movement) or audio-visuals (4th and 5th movement). The project is supported by grant from the French state.

1st Movement: *allegro acusmatico* (approx 25 '). Acousmatic (without image projection), speechless, senseless activity.

2nd Movement: *Andante atoribico* (approx 15 '). Without projected sound; images with totally silent movement.

3rd Movement: *animato acusmatico*, Acousmatic (without image projection) on themes of nursery rhymes from around the world ("when someone speaks, it is light" - in leno (approx 20 ').

4th Movement: *scherzo anatoribico e anacousmatico* (approx 10 '). Random and playful skirmishes of fast sounds and fast images, with sometimes unrelated meaning or causality (the cosmos, nature).

5th Movement: *allegro audio divisuale* (approx 20 '). Images of human figures act to imitate acousmatic sounds as if they were the source.

Duration ~ 1h 30

The intention of the work is to extend the notion of "audiovisual" composition, or as I prefer to say "audio-divisual". The work begins with the first two movements presenting the audio and the visual as two separate and isolated elements. The First movement, *allegro acusmatico*, is fully acousmatic, without any image while the second movement, *andante atoribico*, presents visuals without any sound.

The fourth movement, *scherzo anatoribico e anacousmatico*, is an audiovisual movement with a fast scherzo that explores the arbitrary associations of sound with more or less figurative images. This movement is an illustration, in a fun and dance form, that "everything works" in audio-visual association, that synchronicity makes and qualifies all kinds of plausible associations.

This screening presents excerpts of the work in progress, featuring elements from the First, Second and Fourth Movements.

ENTREE – extract from LA MESSE DE TERRE, 1996 (EARTH'S MASS)

Michel Chion - l'Université Paris III

Programme Note:

A figurative but non narrative fresco, *La Messe de Terre* superposes, without mixing them up, the everyday world, the "here below", a world where the earth is crossed or riddled by water, and the Latin text of the catholic mass. This text, chanted or shouted, is made comprehensible by French subtitles and optional English subtitles.

Biography:

Michel Chion, born in 1947 in Creil (France), lives in Paris. He is a composer of musique concrète, a writer and a director of films and videos. He has worked as a sound designer collaborating with many different film and video artists, and also composes his own audio-visual films.

As a writer and researcher he has authored over thirty books on sound, music and film, including the seminal text AUDIO-VISION, translated into a dozen languages, including English.

He teaches at the University of Paris III and is invited to frequently present talks and seminars in many countries; he is a member of the advisory board of the journal THE NEW SOUNDTRACK (Edinburgh University Press).

A Former member of the Groupe de Recherches Musicales from 1971 to 1976, and editor to the monthly Cahiers du Cinema, 1981-1986.

Chion posts many texts, free to download, on his website Michelchion.com alongside his blog. The site also contains details of his discography, his bibliography, his music catalog, a glossary (bilingual, French and English) of his concepts, and more accurate biography.

Her has received many prizes and awards, including: 1978 Grand Prix du Disque for his concrete music Requiem (1973); Jean Vigo Award 1984 and Grand Prix at Clermont-Ferrand and Montreal in 1984 for his short film Eponine (1984), Cinema of the Best Book Award for his essay The cinema Music (1995); ; Favorite of the Academy Charles Cros for his 2014 video liturgy La Messe de Terre (1996-2013).

Loudspeaker Orchestra Concert

Programme:

- Sara Pinhero - Acousmatic Foley, Study I
- Annelie Nederberg - Ayvalik And-act
- Nikos Stravopolus – Ballistichory

[Interval]

- Antonino Chiaramonte - Riflessioni
- Michel Chion – Six Studies in Concrete Music

Acousmatic Foley, Study I

Sara Pinhero

Programme Note:

This piece is based in three main sounds that result of research-project entitled "acousmatic foley". The subject is mainly the idea that both Musique Concrète and Foley Art deal with a similar conception of sound-objects. In this case, each recorded object stands for one different field of interest, namely filmmaking, acousmatic sound and acoustic ecology. To support each object, a sound-field was chosen to reinforce the concrete materiality of the sounds. However, the research works towards a theory of sound objects as sound actors, instead of addressing them as tangible items. Still, each sound is likely to produce associations and connect to their referential value. This corroborates the ideas of acting, enactment and fictionality. Following these premisses, the arrangement of this composition is mainly a piece of dramaturgy. The idea of contextualization is fundamental to listening to any of these sounds, which corroborates the ambiguity always implicit in reduced listening. Mostly, these are ideas already in development in a proposal named "staging sound fiction", which states that a recorded sound does not replace the experience of listening to its source, it is an experience per se.

Biography:

Sara Pinheiro (1985) is a sound-maker. On film and video art, she does sound recording, editing, foley and mixing. On her own, she makes acousmatic pieces, usually for multichannel performances, radio broadcasts or installations. She graduated in Cinema (Lisbon, 2008) and holds a Master in Sonology (The Hague, 2012). She is a guest lecturer both at The Institute of Sonology and at CAS, in Famu (Czech Republic). Currently, her project "Acousmatic Foley" is in progress with the support of Calouste Gulbenkian Foundation (Lisbon). She is also a member of the live-coding group KOLEKTIV and collaborates with the Barandov Film Studios, both in Prague.

Ayvalik And-act

Annelie Nederberg - University of Surrey

Programme Note:

This piece is a process of confluence; a way of joining the corporeal relatedness with a place that I experienced when recording prayer calls over water in Ayvalik, Turkey, together with the relatedness I have with the sounds of electroacoustic feedback.

"This flux of awareness is not precisely definable, and yet it is evidently prior to the definable forms of thoughts and ideas which can be seen to form and dissolve in the flux, like ripples, waves and vortices in a flowing stream." David Bohm in Wholeness and the Implicate Order.

Biography:

I am a creator of acousmatic dances: gestural sounds, voices, and instruments in expressive movement. I want my music to be close to the listener, close enough to touch. I use sounds for their tactile and kinetic qualities in order to evoke physical and emotional responses. Voices are often present as signifiers of human presence, of physical bodies in motion.

I conceptualize of sounds as sentient beings — other-than-human persons with agency — and I explore them through intimate relatedness: with my body, with touch. Acoustic feedback has such qualities and is integral to my practice, above all through the use of a gestural feedback instrument that I have designed so I can play, and play with, the sounds.

I am exploring places through listening and recording in search for their special personality. Through collocation between the abstract feedback sound and the concrete special place, I create metaphors for the continuum between all living beings: we are not separate individuals, we are individuals, constitutive of our relationships with each other and with our surroundings.

Ballistichory

Nikos Stravopolus - Leeds Beckett University

Programme Note:

The title of the work refers to a mode of seed dispersal. Fracturing of the seed pod releases stored elastic energy into kinetic energy launching its contents. The term reflects musical processes as well as timbral qualities of the work. The events portrayed in this piece are fictitious, and any resemblance to real events, past, present, or future, is entirely coincidental but highly probable.

Biography:

Nikos Stavropoulos was born in Athens in 1975. His works range from instrumental to tape and mixed media. He has composed music for video and dance and his music has been awarded mentions and prizes at international competitions (Bourges, 2000, 2002, Metamorphose, Brussels 2002, SCRIME, Bordeaux 2003, Musica Miso, Potrugal, 2004, Metamorphose, Brussels 2008, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008, Destellos Foundation 2015). Other interests include the performance practice of electroacoustic music, diffusion systems and teaching music and music technology. He is a member of Sonic Arts Network and Hellenic Electroacoustic Music Composers Association. He joined the Music, Sound & Performance Group at Leeds Metropolitan University in 2006 and is a founding member of the Echochroma New Music Research Group.

Riflessioni

Antonino Chiaramonte – "Licinio Refice" Conservatoire, Frosinone - Italy

Programme Note:

Riflessioni (Reflections) is based upon my personal approach to all different meanings this word may take up. A set of aesthetical choices are based on my personal musical rendering of the acoustic, cognitive, philosophical, psychological and perceptive implications rising from the observation of the reflection physical phenomenon, related to the mental processes started up during the "reflection" attitude. The sound images I developed during the composition process are based upon other images: visual, metaphorical, psychoacoustic, strongly related to memory and reminiscences. The intrinsic structure of the piece is linked to the Gestalt psychological theory, and specifically to the basic concept: "Totality is more than the sum of the single parts". This idea not only represents the basic functioning of the perceptive process, but also the psychic ones.

Totality as a meaningful unit is represented by the German word "Gestalt", which means structure, configuration, the peculiar organizational structure of the individual parts that set up *totality*.

Riflessioni won the 34th International Competition of Electroacoustic Music Bourges 2007, in the section Trivium First category.

Biography:

Antonino Chiaramonte is an eclectic Italian musician, internationally acclaimed electroacoustic composer, sound designer, live electronics performer and flautist. His music production is oriented towards the research and experimentation on new expressive abilities which arise from the interference between different music languages and technologies applied to the arts. His attention is focused on intermediality, live electronics and performers' interaction, in a continuous dynamic exchange between gesture/improvisation and control/composition. He currently is the artistic director and conductor of FLEE (Frosinone Laptop & Electroacoustic Ensemble).

Recently he joined a group of musicians, technologists, composers and instrument builders working on a project called "Operation Integratus", within the EMERGE (Experimental Media Research Group: <https://research.bournemouth.ac.uk/centre/emerge/>) of Bournemouth University, co-directed by Prof. Neal White and Dr. Tom Davis. He is professor in Performance and Interpretation of Electroacoustic Music at the Frosinone Conservatoire and former member of the ICCMR (Interdisciplinary Centre for Computer Music Research: <http://cmr.soc.plymouth.ac.uk/>), University of Plymouth (UK) as Honorary Research Fellow in Electronic Music Composition in the Faculty of Arts. His works have been successfully performed in Italy, Switzerland, U.S.A., Canada, Belgium, The Netherlands, China, France, Finland, Japan and U.K.

DIX ETUDES DE MUSIQUE CONCRETE

Michel Chion - l'Université Paris III

Programme Note:

commande INA-GRM, réalisée en 1987-88 dans les studios du GRM. révisée en 2007 avec l'aide de Goeffoy Montel; création et réalisation sonore : Michel Chion

Les "Dix Etudes de musique concrète" ont été entreprises pour relancer un terme inventé en 1948 par Pierre Schaeffer, et pour contribuer à restaurer sa définition primitive. La musique concrète est en effet, dans ce sens, non pas une "musique de sons concrets", mais une musique faite concrètement, à même le son, et aussi une musique existant concrètement, comme substance audible fixée sur un quelconque support d'enregistrement, les sons étant de toute provenance, électronique tout aussi bien.

Il s'agissait aussi de montrer que la technique de la musique concrète ne se réduit pas à sa technologie, en inventant de nouveaux procédés à partir d'appareils aussi banals que les magnétophones. Une manipulation inaugurée pour l'occasion (micro-montage sans ciseaux, par application sur une même bande de couches sonores successives, en faisant varier manuellement le contact entre le support et les deux têtes d'enregistrement et d'effacement) a donc été utilisée pour réaliser quelques "études de trace", dans lesquelles le son devient comme un trait susceptible d'être interrompu, ou bien inscrit en pointillé, tremblé, etc. D'autres études font référence aux Jeux d'eau du répertoire pianistique classique. Les "Dix études op.10" voudraient retrouver la verdeur provocatrice des premières oeuvres concrètes.

Les "Dix études de musique concrète" ont été créées en concert le 25 janvier 1988, au Grand Auditorium 104 de la Maison de Radio-France, dans le cadre du Cycle Acousmatique du G.R.M. Elles ont inauguré un cycle d'oeuvres qui, sous des titres particuliers empruntés aux genres traditionnels (Variations, Sonate, Préludes, etc...) tentent d'explorer différents possibles de la musique concrète, ou art des sons fixés.

M.C.

Dix mouvements : 1. Toucher-Présence / 2. Phrases / 3. Mots / 4. Rêverie / 5. Craquements / 6. Rixe (hommage à Schaeffer et Henry) / 7. Fonte / 8. Ménage / 9. Manèges / 10. Cantique

TRANSLATION

DIX ETUDES DE MUSIQUE CONCRETE (Ten Studies in MUSIQUE CONCRETE)

This work was commissioned by INA-GRM, and composed between 1987-88 in the GRM studios, Paris. It was revised in 2007 with the help of Goeffoy Montel; creation and audio production: Michel Chion.

The Dix Etudes de musique concrète (Ten Studies in musique concrète) were undertaken to boost a term coined in 1948 by Pierre Schaeffer, and to help restore its original definition. Concrete music is indeed, in this sense, not a "music concrete sounds", but music made concretely, out of the sound, and also concretely existing music as audible substance fixed in any recording medium, the sounds are from all sources, electronic as well. The work demonstrates that the technique of concrete music is not reducible to its technology, it demands the invention of new processes from devices such as tape recorders.

The initial manipulations on this occasion (micro-assembly without scissors, applying the same band of successive layers of sound by manually varying the contact between the support and the two recording heads and erasing) was used to achieve some "plot studies," in which the sound is likely to possess traits of being interrupted, or registered dotted tremolo, etc. Other studies refer to Water Games from the classical piano repertoire.

The "Ten studies op.10" provided a provocative return to the freshness of the first concrete works.

The "Ten concrete music studies" were first performed at the 25 January 1988 concert at the Grand Auditorium 104 of Maison de Radio-France in the Round Acousmatic GRM. They inaugurated a cycle of works that, in particular borrowed from the traditional genres (Variations, Sonata, Preludes, etc ...) seeking to explore the different possible concrete music, or art of fixed sounds.

Ten movements: 1. Touch-Presence / 2 Phrases / Words 3. / 4. Reverie / Crunches 5. / 6. Brawl (a tribute to Schaeffer and Henry) / 7. Cast iron / 8. Household / 9. Rides / 10. Canticle

Biography:

Michel Chion, born in 1947 in Creil (France), lives in Paris. He is a composer of musique concrète, a writer and a director of films and videos. He has worked as a sound designer collaborating with many different film and video artists, and also composes his own audio-visual films.

As a writer and researcher he has authored over thirty books on sound, music and film, including the seminal text AUDIO-VISION, translated into a dozen languages, including English.

He teaches at the University of Paris III and is invited to frequently present talks and seminars in many countries; he is a member of the advisory board of the journal THE NEW SOUNDTRACK (Edinburgh University Press).

A Former member of the Groupe de Recherches Musicales from 1971 to 1976, and editor to the monthly Cahiers du Cinema, 1981-1986.

Chion posts many texts, free to download, on his website Michelchion.com alongside his blog. The site also contains details of his discography, his bibliography, his music catalog, a glossary (bilingual, French and English) of his concepts, and more accurate biography.

Her has received many prizes and awards, including: 1978 Grand Prix du Disque for his concrete music Requiem (1973); Jean Vigo Award 1984 and Grand Prix at Clermont-Ferrand and Montreal in 1984 for his short film Eponine (1984), Cinema of the Best Book Award for his essay The cinema Music (1995); Favorite of the Academy Charles Cros for his 2014 video liturgy La Messe de Terre (1996-2013).

Installations

Noise with Noise

Stuart Cunningham

Programme Note:

This work utilises a range of audio elements traditionally considered as undesirable within a music studio. The work explores the textures and interplay between the sounds. A visual accompaniment of noise-related visuals adds to the immersion and frequency following effects present in the audio. The audience is invited to indulge themselves in sounds they might otherwise find obtrusive.

Artist Biog:

Stuart Cunningham is an academic who works at Glyndŵr University in North Wales, UK. He holds BSc and MSc awards from the University of Paisley (UK) and a PhD in Audio Data Compression from the University of Wales (UK). He has interests in person-centred approaches to sound design and ways in which biofeedback sensors from humans can be analysed to determine their emotional states. To date, his work has been predominantly technical and scientifically driven, but he has recently been producing creative works such as music, sound and images, in relation to these fascinations. In a recent period of collaborative research, these artistic outputs have been focused upon altered states of consciousness and how such hard-to-document, personal experiences might be represented to a wider audience in an accurate and effective way.

"Lit – Sunshine Recorder"

Alexander Wendt

Alexander Wendt – Senior Lecturer at CASS Music of London Metropolitan University – commissioned various sound artists / composers to produce different soundtracks for his 30min b/w movie "Lit – Sunshine Recorder". The QUIETUS, critics described "Lit" as "bravura, Byronic" and as a "very 1940s filmic sweep ... a composition of real time video and light for deceleration".

The video is a time-piece and consists of observations, captured transformations of objects, textures and spaces due to changes of sunlight. The space is a Greenwich terraced house built 1878, which coincides with the invention of the Sunshine Recorder by George Airy of the Magnetic and Meteorological Department at the Royal Observatory, which is home of Greenwich Mean Time and the Prime Meridian line (0° from 1884).

Each of the commissioned soundtracks imposes a different meaning on the movie's subject and renders the movie experience anew. Versions of Lit include soundtracks by artists such as Jez riley French, Jasper Leyland, Robert Curgenvan and Sandra Kazlauskaitė.

Different set ups and forms of presentation of this work have seen Alexander Wendt engage with a variety of techniques, eg. live-fed field microphony alongside the composed soundtrack, (as presented for the premiere of Lit version 1.2 at the Drone Cinema Film Festival in Netherlands April 2015), as well as live mixing of multi-channel audio for a parallel presentation of five soundtracks during a Festival for Theater, Music and Sound Art in Germany last month.

For SOUND / IMAGE Colloquium two versions have been selected for display in the [Greenwich University Galleries](#). Come to find out which ones.

Artist biographies:

Sandra Ka is a composer, artist, and curator working across the disciplines of sound performance, audiovisual installation, as well as sound and visual arts curatorial projects. Conceptually, her artistic practice evolves around spatiality of sound, atonality and audiovisual stillness. With her works, Sandra examines the hybridity of chaotic sound structures and non-musical objects in relation to the immobility of visible spaces. In 2011, Sandra initiated an online audiovisual network UNMUTE, and since has curated virtual collaborative exhibitions, music concerts, sound art exhibitions, and interdisciplinary sound art residencies. Currently, Sandra is undertaking a practice based PhD exploring the notion of sound and embodiment in contemporary art at Goldsmiths College, London, UK.

Robert Curgenvin (1974) is a composer/sound artist drawing on the physicality of sound - not just the physical impact on the body but the way in which the auditory can shape our perception of space and the flow of time, from architectural to open space. His works span pipe organ through to feedback, immersive resonances via turntables and custom-made vinyl, as well as carefully detailed field recordings from remote areas in Australia where he lived for many years.

From beginnings over 30 years ago as a classically trained organist, the past ten years have seen him release work on labels such as LINE, The Tapeworm, Winds Measure and his own Recorded Fields Editions. Curgenvin has performed extensively across Australia and Europe, including Today's Art festival (Den Haag/NL), Ultrahang Festival (Budapest), Club Transmediale (Berlin), Sonic Acts (Amsterdam), Cork Film Festival, Lausanne Underground Film & Music Festival, Lanzia Centre for Contemporary Art (Gdansk), Leipzig Gallery for Contemporary Art, Northern Territory Centre for Contemporary Art (Darwin) as well as residencies in Milan (O'), Venice (C32/Forte Marghera), Rotterdam (Worm), Berlin (Transit Lounge) and Alice Springs (Art/Land/Culture). He has presented sound, audiovisual and sculptural work at Transmediale (Berlin), National Film & Sound Archive (Australia), 10 Years of Microsound (Diapason Gallery, New York) as well as galleries throughout Australia, Italy, France, UK.

Jez riley French (1965) Using intuitive composition, field recording, improvisation and photography, Jez has been exploring his enjoyment of and interest in detail, simplicity and his emotive response to places and situations for over 3 decades.

Alongside performances, exhibitions, installations, he lectures and runs workshops around the world on field recording and the act and art of listening. He also curates the 'engraved glass' label and the 'a quiet position' series of online releases / forums exploring the broad ideas surrounding field recording as a primary art of sound / sound art.

Recent work includes commissions for Tate Modern (UK), Artisphere (USA) and for organisations in Italy, Iceland, Japan, Spain and the UK. A section of his piece for Tate Modern was also chosen to be part of the '500 years of British Art' series at Tate Britain.

In recent years he has been working extensively on recordings of surfaces and spaces (natural and man made) and developing the concept of photographic scores. Jrf is particularly associated with the development of extended recording techniques, including the recording of structural vibrations, contact microphone recording, ultrasonics, infrasonics, internal electronic signals via coil pick-up's and recordings made with hydrophones.

Amongst his key recent works are pieces capturing the sound of the dolomites dissolving, ants consuming fallen fruit, the Tate Modern building vibrating, the infrasound of domestic spaces around the world, glaciers melting in Iceland and the tonal resonances of natural and human objects in the landscape.

Alexander Wendt (1973) engages in various field for his research and artistic practice - sound ecology, phonography, converging the sonic landscape and (digital) storytelling, visual

and sonic arts, installation and performance, interplay of and interaction with audio/visual concepts, lighting, sound engineering and music production, publication and design.

Alexander Wendt is interested in new forms of presentation, for performing arts and education alike. Apart from his artistic practice he is organizing workshops in sometimes remote locations and researches aural visual culture of the post-millennial society for aspects of production practice of screen based media, socio-cultural and conceptual development of field education. His arguments and debates include engagement with silence / quietude – environmentally (sound ecology), psychologically (narrative film) both as source for contemplation and as creative well.

Wendt has exhibited and performed internationally including Europe and the USA.

ARTIST STATEMENT:

Alexander Wendt

"I suppose in the broadest sense one could describe most of my work as a form of digital story telling, be it purely in sound, with video or within a performance space. I sometimes augment conventional stories by means of technical abstraction and also embrace improvisation in my performances and installation works. Various technological elements may influence my practice, I like to work site-specifically, for example by embracing specific sonic properties of a given location."

"I rarely repeat what I am doing ... depending on location and the setting, I adapt my artistic approach accordingly. Sometimes I am interested to play explicitly only with the sonic properties of a venue. Other times I may limit myself to visual aspects. I think focus is important to produce something worthwhile. At the moment I really enjoy setting conditions for things to come into existence ... of course I am taking great care, but still this can not be controlled easily nor fully, it would also be counter-intentive ... this enables me to become audience of my own set up, which is not only highly entertaining but also quite exciting even addictive. Also collaborating makes great practice – bouncing ideas, adding differing qualities and creating something bigger than the 'sum of it's individual components'."

Passaddhi

Jing Wang and Harvey Goldman

Passaddhi can be classified within the genre of visual music, a subset of the experimental animation field.

Programme Note:

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. She has also successfully performed erhu concertos with several symphony orchestras in the United States. Ms. Wang is currently an Assistant Professor of Music at the University of Massachusetts Dartmouth where she teaches electroacoustic music, composition, and music theory.

Harvey Goldman has created critically acclaimed work in the fields of ceramics, digital imaging, animation and music. He is founder of the Digital Media program at the University of Massachusetts Dartmouth. His work has been exhibited widely throughout the United States, Europe and Asia. 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. His interests include gardening, storytelling, world music, sound exploration, language development, writing systems and basketball. He resides in Dartmouth, Massachusetts with his wife and fellow artist, Deborah Coolidge.

Speech 2

Francesc Martí

Programme Note:

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. RMSonce's three CDs (Opus e – 2002, The Game of Life – 2005 and Reflections – 2009), released by the Spanish label Medusa Music, have garnered many positive reviews from around the world. In particular, his last album have received comments such as "A fantastic intelligent and breathtaking album." (Michael Mück, Cuemix Magazine), "RMSonce's production is some of the most sophisticated I've ever heard." (Chris Edwards, experimusic.com), "An excellent trip to the world of electronic experimental music." (Pi Micron, Sound Proector) or "As far as drones and experimental electronics are concerned, Francesc Martí excels." (Dutton Hauhart, Connexion Bizarre), to name only a few.

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, UK, The Netherlands, Spain, France, Ireland, Germany, Colombia, Mexico, Russia 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).

Live Performances

- BREATHING SPACE {Lou Barnell, Melaina Barnes, Hannah White, Phoebe Wright-Spinks, Ian Thompson & Stephen Shiell}
- Christain Heinrichs, Alessia Milo & Bogdan Vera
- Kingsley Ash
- Ireti Olowe
- Alo Allik
- Yiannis Kanellis

BREATHING SPACE

Lou Barnell, Melaina Barnes, Hannah White, Phoebe Wright-Spinks, Ian Thompson & Stephen Shiell

A Live improvised soundtrack to a short film

Voice: Lou Barnell, Melaina Barnes, Hannah White, Phoebe Wright-Spinks

Objects & electronics: Stephen Shiell

'Cello: Ian Thompson

"Breathing Space is a sound art group. We create soundscapes with choral voices. We fuse voice, technology, place and myth to release osmotic delight and disruptive power. We combine contemporary and classical musical elements. Our sound is ethereal, ritualistic and hypnotic.

We compose original material collectively, using improvisation techniques to shape lyrics, melodies and harmonies. We respond to the space we are working with, creating site-specific performances."

<http://cargocollective.com/breathingspace>

'Wat'

by Heinrichs - Milo - Vera.

An Audio-Visual Exploration of Chaotic 2-Dimensional Dynamical Systems (Or 'Wat'). Wat is a visualization based on Continuous Cellular Automata with various evolving rulesets, sonifying the result in a musical way. The core principle involves applying a matrix of mathematical operations (generally non-linear functions) to an image specifying the starting conditions of the system. The operation matrix slides across the image (as in convolution) and applies the operation in each element of the matrix to the corresponding element in the image matrix. The result is complex evolving, moving, unpredictable textures which are sonified. Furthermore, the rules of the system can be 'performed' by varying the operation set and coefficients in real time through some sort of input.

BIOGRAPHIES:

Christian Heinrichs is a PhD student at the Centre for Digital Music, Queen Mary University of London. His research focuses on computational audio models for interactive media and the reintroduction of human expressivity into the corresponding authoring process. He has taught Sound Design at Queen Mary and worked on various transdisciplinary projects as a sound designer, audio programmer, performer and composer. Most recently he has worked as project manager and lead developer for the 'Foley Designer' authoring tool in collaboration with Enzien Audio and Queen Mary's Augmented Instruments Lab.

Alessia Milo is an Italian architect and PhD candidate in Media and Arts Technology at Queen Mary University of London. She studies the influence of architecture on our perception and on the physical and verbal description of a spatial sound field. Experiments with recording techniques exploring the concept of situatedness is one of the methodology employed to reveal the aural character of spaces, paired with visualisations of sound as digital architectures with their own dependencies, and perceived structure and weight. She has worked and collaborated as architect and visualiser with Archea Associati, CAVE in RTWH in Aachen, VIS from SNS of Pisa, Human Harp and Di Mainstone, Matteo Fraboni.

Bogdan Vera is an audio programmer for Media Molecule, currently working on the upcoming PS4 game "Dreams". He is fascinated by artificial life, cellular automata and chaotic dynamical systems, and how they can be used in interactive sonifications and music. The initial idea for Wat's visuals came from Bogdan's previous experiments with continuous cellular automata, presented as "Exploratory Convolution" - a form of exploratory composition through improvisation of interesting sounding mathematical functions.

Superformula004

Kingsley Ash

The superformula is a generalisation of the superellipse, and was first proposed by Johan Gielis in 2003 as a new geometrical approach for modelling and understanding various abstract, natural, and man-made shapes. The practice of reducing complex natural forms to easily definable mathematical rules is well established (Fibonacci sequence, cellular automata, etc.). However, the result of applying these formulae in a computer-based system often does not replicate nature, but instead serves to highlight the distinction between the technological and the organic... a distinction that is explored in this work, in which the audio and visual materials are produced simultaneously and in real-time from a series of 2D superformulae.

Kingsley Ash is a composer and performer of electronic and computer music whose work explores technology-enabled music performance and sound installations. He has performed and presented work in venues across London including the Royal Albert Hall and the Royal Festival Hall, as well as in Europe, the USA and Asia. His recent work has been in the field of sonification, particularly the exploration of environmental data and processes through sound and interactivity. Kingsley studied Astrophysics at Manchester University and Music Technology at York University and is currently working towards his PhD at Goldsmiths, London.

Ireti Olowe

Programme note:

residUUm is an attempt to sonify a particle system. Its inhabitants spawn, move, age and die while impacting and interacting with neighboring particles and external interactive influences as they collide, contributing a din of noises. The sonic characteristics of each object are defined by its graphic attributes: shape, color fill and stroke, size and scene location. This project is programmed in Processing and uses OSC to send parametric data about particle bodies to a bank of drones, each of which sonifies the visual characteristics into a unique voice in Pure Data.

ALO ALLIK

my live coding performances are typically computational experiments that take on different forms of audiovisual performances during which i explore computation as an aesthetic as much as aesthetic as computation. one of the most influential principles that has been shaping this aesthetic is my assumption that all processes in nature are in essence algorithmic. so i try to imitate - on some abstract level - the processes of evolution by natural selection to harness that myopic creativity. the sonic material that emerges from these computations is structured with transcriptions of traditional rhythmic patterns which have been subjected to conditions of sparsity. the idea is derived from the mathematical concept of a sparse matrix and applied to dense rhythmic patterns in order to discover the skeletal structures of rhythm loops from various african traditions – arguably one of the most enduring of cultural practices - filling the event cycles primarily with silences and turning the attention to pure perception of time stripped of the baggage of cultural connotations. the visual component of the performance employs an algorithm of multi-dimensional cellular automata. the automata receive data flow from audio analysis of the rhythm loops in the form of onset triggers and spectral analysis and respond in spontaneous patterns of computer graphics which the live coding can only influence to a point, establishing an heterogeneous relationship between performer and this multimodal instrument, rather than the more traditional idea of one-directional flow of control.

BIO:

alo allik has performed his fixed media works, eclectic dj sets and live electronic music throughout the world at many events and festivals, including transmediale, piksel, isea, today'sart, shinytoys, network music festival, pluto, icmc, nime, live.code.festival, state-x and various algoraves. his aesthetically and geographically restless lifestyle has enabled him to traverse a diverse range of musical worlds including dj-ing electronic dance music, live electronic jam sessions, electroacoustic composition, free improvisation and audiovisual performances. alo is currently based near london (uk) where he mostly occupies himself performing live coded audiovisuals and researching semantic audio at queen mary university of london.

YIANNIS KANELIS

Programme note:

An original film score (dark ambient with space and industrial sounds) by Yannis Kanelis (aka Mellankeffekt)

Date of composition: March, 2015

Movie: Wallace Berman - Aleph (1956-1966, silent)

www.soundcloud.com/mellankeffekt

Biography:

Yannis Kanelis' work is exploring the areas between human experience and technology. Installations and bigger scale synthesis have contributed to create interactions with the user in a more complex way. Thus his work within the spectrum of design possibilities facilitated by sound production and a critical approach to technologies.

Thanks

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