



klings gut!

2020 / 21

Digital Program

Version 2.2

New York	UTC-4	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
Hamburg	UTC+2	14:00	14:30	15:00	15:30	16:00	16:30	17:00	17:30	18:00	18:30	19:00	19:30	20:00	20:30	21:00	21:30
Beijing	UTC+8	20:00	20:30	21:00	21:30	22:00	22:30	23:00	23:30	00:00 +1	00:30 +1	1:00 +1	1:30 +1	2:00 +1	2:30 +1	3:00 +1	3:30 +1

Track I	Opening Ceremony Keynote: Natasha Barrett		X1: Roundtable „KLG 2020/21 + TENOR 2020/21 joint event“				PAUSE	L1: Crossmodal / Multi-Modal Perception		A1: Spatial Compositions Listening Session		PAUSE	A2: Performance	
Track II								MA1: Interactive / VR Meet the Artist		T1: Workshop „Modeling acoustic effects in public spaces“				

WEDNESDAY
12 May

Track I	A3: Fixed Media / Performance		L2: KiSS Kinetics in Sound & Space Research Project				PAUSE	L3: Sound Art / Technology		PAUSE	A4: Performance		X2: HfMT Concert // provided by TENOR 2020/21	
Track II	MA2: Interactive / VR Meet the Artist							T2: Tech Demo			T3: Workshop „Binaural Audio in Broadcasting“		MA3: Meet the Artist	

THURSDAY
13 May

Track I	X3: KLG 2020/21 Featured Artists		A5: Sound Art in the Time of Corona				PAUSE	L5: Interactive Sounds		PAUSE	A6: Spatial Music Concert			
Track II						MA4: Meet the Artist		T4: Workshop „Spatial Audio in Pop Music“						

FRIDAY
14 May

Track I	L6: Spatial Audio / Perception		A7: Fixed Media				PAUSE	A8: Performance		klings gut // Young Artist Award		PAUSE	A9: Performance	
Track II	MA5: Meet the Artist		T5: Workshop „Telematic Performance“											

SATURDAY
15 May



Special Events

Opening Ceremony

Keynote: Dr. Natasha Barrett

Wednesday 12 May

08:00 - 09:30 New York UTC-4

14:00 - 15:30 Hamburg UTC+2

20:00 - 21:30 Beijing UTC+8

Images in Space and the Space in the Image

We can summarise the current approaches to Ambisonics as object-based, scene-based or a combination of both. Common object-based tools automatically lead creators into the trap of the 'mono point in space' problem: real-world images are far more complex phenomena. Common approaches to a scene-based paradigm significantly restrict composers' options: Ambisonics recordings may capture the complexities of the auditory scene, yet this encapsulation can be its downfall. This keynote touches upon some of my approaches addressing these problems from two composer-centric viewpoints:

Images in space - exploring image distance, size and geometry beyond simpler spreading effects, and modernising Schaeffer's concept of 'intrinsic sound' and 'allure' (or gait) into the spatial domain as a motion-behavioural hallmark.

The space in the image - how we can apply music information retrieval (MIR) and machine learning (ML) inspired techniques to investigate the spatial features inside real-world sound images and use this information to create new sounds and spatial-compositional systems, and how we can decompose recorded Ambisonics sound-scenes into elements that allow a deeper musical investigation.

Natasha Barrett Norway

Natasha Barrett works fore-mostly with composition and creative uses of sound. Her output spans concert composition through to sound-art, large sound-architectural installations, collaboration with experimental designers and scientists, acousmatic performance interpretation and more recently live electroacoustic improvisation. The spatio-musical potential of acousmatic sound features strongly in her work.



X1: Roundtable

„KLG 2020/21 + TENOR 2020/21 joint event“

Wednesday 12 May

09:30 - 11:30 New York UTC-4
15:30 - 17:30 Hamburg UTC+2
21:30 - 23:30 Beijing UTC+8

After decades of development, where is spatial audio now, and where are we going? Spatial audio in music production and sonic arts.

With:

Natasha Barrett (Oslo) // Natasha Barrett works fore-mostly with composition and creative uses of sound. Her output spans concert composition through to sound-art, large sound-architectural installations, collaboration with experimental designers and scientists, acousmatic performance interpretation and more recently live electroacoustic improvisation. The spatio-musical potential of acousmatic sound features strongly in her work.

Ulrike Kristina Schwarz (New York) // Ulrike Schwarz is a sound engineer and producer of acoustic music in the radio, television and recording industries, specializing in Immersive Audio productions. Her recordings have received multiple international nominations and awards, including the Diamant d'Opera, Diapason d'Or and Echo Klassik, and lastly a nomination for a Grammy in the Best Immersive Audio Album category, 2020.

Hyunkook Lee (Huddersfield) // Hyunkook Lee is Reader in Music Technology and the Director of the Centre for Audio and Psychoacoustic Engineering at the University of Huddersfield. In 2014 he has established the Applied Psychoacoustics Lab (APL), a research group studying the mechanism of human auditory perception and developing new audio algorithms for practical applications.

Markus Noisternig (Paris) // Markus Noisternig is Head of Artistic Research and Researcher in Audio Signal Processing and Acoustics at the STMS-Lab of IRCAM, CNRS, Sorbonne University in Paris, and lectures at the Institute of Electronic Music of the University of Music and Performing Arts Graz, the Zurich University of the Arts and the Karlsruhe College of Arts and Design.

Heather Frasch (Berlin) // Heather Frasch is a composer of acoustic and electroacoustic concert music, performer/composer (flute, laptop/electronics & sonic objects), and creator of interactive sound installations and digital instruments. Through the creation of complex timbres, the usage of unstable notation systems, and electronics her work explores notions of fragility and stillness within an intermedia sonic arts practice.

Thor Magnusson (Sussex) // A worker in rhythm, frequencies and intensities. Research and development in the areas of music and technology. He is professor of future music at the University of Sussex and a research professor at the Iceland University of the Arts. Research interests include technologies for musical expression, artificial intelligence and computational creativity, and the philosophy of technology.

The event will be hosted by Rama Gottfried, Berlin based composer and lecturer at HfMT Hamburg.



X2: HfMT Concert // provided by TENOR 2020/21

Thursday 13 May

14:00 - 16:00 New York UTC-4
20:00 - 22:00 Hamburg UTC+2
02:00 - 04:00 Beijing UTC+8
+1 +1

TENOR 2021 The 6th international conference on technologies for music notation and representation will take place from Monday May 10 to Thursday May 13 and be hosted by Hamburg University of Music and Drama (HfMT). The conference will include a special emphasis on Notation and Representation in the Time of a Pandemic.

At this concert, music by J.M Jaramillo Lleras, D. Zhou, C. Klinkenberg, C. Hope and L. Vickery is presented at HfMT Forum - an innovative concert venue with grandiose virtual acoustics system and large-scale video walls. The concert will be broadcasted binaurally - with a dummy head recording system provided by HAW Hamburg.

X3: KLG 2020/21 Featured Artists

Friday 14 May

08:00 - 09:00 New York UTC-4

14:00 - 15:00 Hamburg UTC+2

20:00 - 21:00 Beijing UTC+8

This year, klingt gut conference has taken a bold step. We offered artists to apply for an **Artistic-Scientific Residency** of one month period in HAW Hamburg in our Immersive Audio Lab.

The idea of the Artistic-Scientific Residency is to offer artists-researchers a studio to work in. We encouraged the applicants to finish or release an artistic-scientific project within one month period, offering exclusive studios and spaces for working.

Moreover, the residency offers us an immediate dialogue and a perspective for a longstanding and fruitful collaboration with artists and researchers featured in klingt gut. We are most keen on continuing it throughout following klingt gut conferences.

Multi-Channel Modular Synthesis

This new piece will explore, the organic and gestural performative aspects as well as the semi-chaotic and generative possibilities afforded by modular synthesis, specifically the Eurorack format, in the context of multi-channel electroacoustic composition.

Ecosystem Sound Restoration

This work triggers sound memories to encourage ecological restoration among non-human species. I collected field recordings in old growth forest that is habitat for the endangered Spotted Owl in Oregon. I played back a composition of these sounds through a multi-speaker system in four impacted habitats: a homogenous plantation, a burned patch of old growth forest, and two logged sites. This act is meant as a reminder of the sounds that were, and as a beacon of hope for the sounds that can be once again in these impacted ecosystems. Ambisonic audio and stationary video documenting this playback will be presented in an immersive installation.

The Cold Purity of Mathematic Love/Trust Equation = {t in Hz} [Golden Milkyway / system* -\+ smi Existe Ω ce [SPACE/TIME] Breath [In/out]]

The Cold Purity of Mathematic Love/Trust Equations is a live performance with discovery of the potential materials and objects to transmit and generate sound. The seed of the artist's exploration in each episode lies in her own particular set of tools, and the methods and techniques in wielding them, informed by a certain mathematical basis or geometric structure based on golden ratio and her inquiry into numerical systems as a bridge to enter the complexity and wonders of the invisible realm. The copper pennies—acting as conductors of electricity—on her disc-shaped clay sculptures are arranged into geometric configurations.



Timothy Moyers United States



Timothy Moyers Jr. is a composer and audio-visual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and supervises the Electroacoustic Music Studio. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).

Lisa Schonberg United States



Lisa Schonberg is a composer, percussionist and field recordist with a background in entomology and ecology. She earned her Masters in Environmental Studies with a focus on ant biodiversity in the Neotropics. She draws attention to environmental issues through a merging of artistic and scientific practices. Lisa's recent work includes ATTA (Amplifying the Tropical Ants), a project investigating ant bioacoustics in the Amazon. Lisa's compositions are performed by her ensembles Secret Drum Band and UAU. She is a PhD student in Electronic Arts at Rensselaer Polytechnic Institute.

Choon Lin Joo Singapore



Underlying Joo's practice is her philosophical interest in the nature of reality which might be summarized in terms of the philosophers' longstanding investigation into the relations between appearance and essence. She has been experimenting with a range of materials and media as a means to examine the relations between phenomena and experiences. Joo has exhibited her work at shows such as 4th Fukuoka Asian Art Triennale, Japan (2009), 1st Aichi Triennale, Japan (2010), Roving Eye at Sorlandet Kunstmuseum, Norway (2011), Resolution of Reality at Third Floor Hermes gallery, Singapore (2012), Your Eyes Are Stupid at Singapore Biennale (2013), Be Mysterious, Walter Phillips Gallery, The Banff Centre, Canada (2014), Paradise Sans Promesse, Frac de Pays de la Loire, Nantes, France (2015) and The Blinking Organism X You SPLEEN Me' Round X Operation 2, Esplanade Concourse, Singapore (2017).

klingt gut // Young Artist Award

Saturday 15 May

13:00 - 14:00 New York UTC-4

19:00 - 20:00 Hamburg UTC+2

01:00 - 02:00 Beijing UTC+8
+1 +1



The klingt gut Young Artist Awards is an event that has secured its long-lasting position in our program throughout the previous klingt gut conferences. It is a moment to reward and encourage the young and promising artists that have presented excellence in art, design, application of new technologies and/or the production of sound in Fixed Media / Performance or Spatial Audio / 3D / VR.



Papers & Lectures

L1: Crossmodal / Multi-Modal Perception

Wednesday 12 May

12:00 - 13:00 New York UTC-4
18:00 - 19:00 Hamburg UTC+2
00:00 - 01:00 Beijing UTC+8
+1 +1



ASMR: Affect or Synaesthesia?

The physiological and psychological experience known as Autonomous Sensory Meridian Response (ASMR) has gained popularity among virtual communities. This experience occurs in response to sensorial stimuli such as whispering, scratching and tapping. ASMR-inducing media (ASMRim) has become viral on video-sharing platforms and users report benefits in wellbeing. Researchers are currently studying if this type of media can lead to a feasible therapeutic practice to support wellbeing. This performative lecture will demonstrate several common triggers and sound formats found in ASMRim and explore potential links to affect and synaesthesia.

Proximity and touch in sound and video art

The topic of this research was motivated by a simple observation: proximity, imagined or real, is more important than ever in the fields of sound art, video art and performance. We observe that the concept of proximity recently captured the interest of video and sound artists, especially over the last decade. This talk will show that the sensation of sonic proximity is more important than ever in the conceptualization and production of video and sound art pieces. More specifically, we will look at its presence in both of these practices, as well as our own practice as composers.

Claudia Nader Jaime · Mariana Lopez United Kingdom



Claudia Nader Jaime is an audio engineer specialised in immersive sound design for audio-visual media and sonic art installations. She graduated from the MSc in Postproduction with Sound Design and is a PhD candidate at the Department of Theatre, Film, Television and Interactive Media of the University of York, in the UK. Claudia's doctoral research explores the sound element of ASMR-inducing media and its potential benefits in wellbeing. Her project is currently funded by the National Science and Technology Council in Mexico and the Audio Engineering Society Educational Foundation.

Dr Mariana Lopez is a Senior Lecturer in Sound Production and Post Production at the Department of Theatre, Film, Television and Interactive Media at the University of York. She specialises in sound design for accessibility, as well as acoustical heritage and historical soundscapes.

Véro Marengère Canada



Véro Marengère is a sound and video artist based in Montreal. She creates musical compositions and performances aiming to carve a dialogue between intimacy and sound. Her language blends together her own voice, electromagnetic fields, videos and toys. Her work is strongly influenced by Christina Kubisch, Akihiko Taniguchi and the avant-garde scene of Montreal. She's specialized in composing and performing live electronic music. She also gives international lectures about sound haptics and local workshops on DIY microphones. Véro Marengère is presently a graduate student in the digital music program at University of Montreal.



L2: KiSS Kinetics in Sound & Space Research Project

Thursday 13 May

09:00 - 11:00 New York UTC-4

15:00 - 17:00 Hamburg UTC+2

21:00 - 23:00 Beijing UTC+8

Kinetics in Sound and Space (KiSS) is a joint artistic research program of Hamburg University of Applied Sciences (HAW) and Hamburg University of Music and Drama (HfMT). Within the KiSS framework, two artistic research projects are conducted at the HAW Hamburg Immersive Audio Lab and four at the HfMT Multimedia Composition department, Theatre Academy and Musicology department.

The session will include presentations of the research projects as well as insights into artistic research practice.

Interactive Music Score Completion

Auto-completion paradigm is applied to computer music composition. Embed in a prototype interactive score editor, a generative model is trained on an initial corpus which can be defined according to the composer, the musical style, the mood or another custom categorisation. Based on interactive machine learning, completion suggestions are progressively personalised, according to the curatorial and editorial choices made by the composer. The score editor becomes a personal companion to the composer in classical tasks such as composition, harmonisation, arrangement, orchestration.

#ERROR - The artistic error and its comic counterpart as a performative motif in theatrical hierarchies

A brief consideration of de-hierarchisation in post-dramatic music theatre and the question of how a de-hierarchising dimension can be implemented and guaranteed in music theatre. The focus is on the concept of the "artistic error" as a potential for permanent mental mobility. This potential lies in the quality of the artistic error to make normativities visible and so to enable a change of perspective. In this respect, the artistic error functions as a performative motif. Since the "error" is also a basic motif of humour theory, a connection is made between humour theory and the theory of post-dramatic theatre.

A feedback-based system for composing in critical contexts

I introduce you with a complex feedback system capable of generating interactive soundscapes with desired characteristics thanks to a machine-learning framework capable of coupling perceptual measurements' data with synthesis's parameters. I will introduce some design principles and features outlining a modular instrument exhibiting an adaptive behaviour to the surrounding external conditions. The system is part of my research project inspired by working in public spaces and more generally in contexts where the sound design of the environment plays a critical role.



Greg Beller Germany



Greg Beller works as an artist, a researcher, a teacher and a computer designer for contemporary arts. At the nexus of Arts and Sciences at IRCAM, he has been successively a PhD student on generative models for expressivity and their applications for speech and music, a computer music designer, the director of Research/Creation Interfaces Department and the product manager of the IRCAM Forum. Founder of the Synekine Project, he is currently doing a second PhD on "Natural Interfaces for Computer Music" at the HfMT Hamburg in the creation and the performance of artistic moments.

Elise Schobeß Germany



Elise Schobeß. Studied musicology, political science and dramaturgy. Freelance dramaturge for Hamburger Staatsoper, Opéra Montpellier, Kunstfest Weimar or Steirischer Herbst Graz, among others. Since 2019 artistic PhD at the HfMT Hamburg about humor theory in postdramatic music theatre. Alumna of the „Akademie Musiktheater heute“. Finalist of the international opera competition „Ring Award 2020/21“.

Alessandro Anatrini Germany



Alessandro Anatrini is a composer and technologist from Florence (IT). He graduated from University of Bologna (musicology), Conservatorio di Bologna (composition) and HfMT Hamburg (multimedia composition). He specialised in music informatics at Tempo Reale (Firenze) and IRCAM (Paris). His main interests lie in generative composition, DSP algorithm design so as in the field of music education developing multimedia tools for pedagogical purposes. From 2017 he is lecturer in sound production and instrument design at HfMT Hamburg. He is active as freelance interaction and software designer collaborating with UdK Berlin and digital-stage.org among others. From 2019 he is research assistant in the programme "Kinetics in Sound and Space" at HfMT Hamburg.

L2: KiSS Kinetics in Sound & Space Research Project

Thursday 13 May

09:00 - 11:00 New York UTC-4

15:00 - 17:00 Hamburg UTC+2

21:00 - 23:00 Beijing UTC+8



The aesthetic perception and design of music and sound in virtual space

Developments in the field of virtual reality and the associated virtualization of the "listening room" create new possibilities for interaction, to connect music also with extra-musical contexts, such as the visual level and the auditory representation of space via 3D sound. Music and sound in Virtual Reality and Augmented Reality require new approaches and principles from a musicological point of view in order to do justice to the complex and interdisciplinary subject areas and the progressive change associated with them.

Space performance and disappearance

The presentation explores free improvisation performance for double bass and interactive live-electronics in spatial sound environment. On the one hand, the performance process focuses on performer's bodily presence (or disappearance), on the other hand, it attempts to step into dialogue with feminist critical analysis of space production and critical epistemology. Thereby, the talk and the performance consider spaces that are vulnerable and fluid, spaces that are interrelated and spaces that are constituted by multiplicity and simultaneity.

Studies on the perception of virtual sound scenes

The virtual sound scene basically describes a static configuration of sound objects with their specific metaphorical shape in space. The listeners are in a special relationship to this configuration - they have an individual perspective. A shift of this perspective leads to another means of design: movement, which is achieved both by the individual movement of the listeners and by changing the position of the sound objects. The research focuses on the auditory perception and the aesthetic impact of virtual sound environments.

Jacob Richter Germany



Jacob Richter studied the Bachelor in Musicology with a focus on film music and sociology of music. During his Master he focused on music cognition. His master thesis was entitled "The aesthetic perception of music in virtual space".

Jacob Richter also put into practice how music works in VR: He was the composer and sound designer of the first Escape Room Game in Virtual Reality, "Huxley". The VR game was produced by an interdisciplinary and international team in Berlin and has since won several prizes.

Kristin Kuldkepp Germany



Kristin Kuldkepp is a Hamburg-based free improviser on double bass and live-electronics. She is currently completing her doctoral studies at the Hamburg University of Applied Science, where she researches spatial sound, free improvised music and feminism. She has performed at the international festivals such as LjudOLjud in Stockholm, Tallinn Music Week, St. Petersburg New Music Festival reMusic, QQ/Viljandi Art Festival.

Stefan Troschka Germany



Stefan Troschka works in the fields of sound art, spatial composition and multimedia, often in collaboration with visual artists. He studied Media Technology, graduated with a thesis on musical acoustics and almost became an engineer. He practised experimental sound design and spatial composition in the Master's programme Timebased Media Sound / Vision at HAW Hamburg. He was engaged in computer music, live electronics and video art. 2019 he started his doctoral studies in the graduate programme Kinetics in Sound & Space at HAW and HfMT Hamburg, where he researches on aesthetics and perception in virtual 3D sound scenes.

L3: Sound Art / Technology

Thursday 13 May

11:30 - 12:30 New York UTC-4
17:30 - 18:30 Hamburg UTC+2
23:30 - 00:30⁺¹ Beijing UTC+8



Designing a sound art installation for critical healthcare environments: the case study of "Canone Infinito"

While the impact of visual art in contributing to a better well-being in critical healthcare environments has been extensively investigated, little is written about the use of sound as an art form in this context. Here we present the case study of a permanent, site-specific sound art installation realized in the corridors of the Intensive Care Unit of Papa Giovanni XXIII Hospital in Bergamo, Italy. We describe how acoustical and electro-acoustic techniques can be useful in designing an immersive sound installation for critical care units. A questionnaire-based survey methodology for the evaluation of the project is proposed.

Invoke: Thematic Analysis of a Collaborative Spatial Audio Production Tool in Virtual Reality

VR could transform creative engagement with spatial audio, given affordances for spatial visualisation and embodied interaction. But, issues exist addressing how to support collaboration for spatial audio production (SAP). Exploring this problem, we made a VR voice-based trajectory sketching tool, named Invoke, that allows two users to shape sonic ideas together. In this paper, thematic analysis is used to review two areas of a formative evaluation with expert users: (i) video analysis of VR interactions; and (ii) analysis of open questions about using the tool. Discussions present new opportunities to explore co-creative VR tools for SAP.

Spatialization beyond the point: new extensions to the spatial sound synthesis framework for computer-aided composition.

We present recent developments for the spatial sound synthesis framework in the CAC environment OpenMusic. The recent iteration of the OMPisma library features a modular redesign and interfaces for combining & designing spatial sound processors as part of the compositional work, opening possibilities for experimentation with spatialization algorithms and unorthodox reproduction scenarios (e.g. for installations, sonic arts, etc.). The concept of "compound sources" is introduced. We conclude the article with real-world examples of artistic studies demonstrating the use of some of these possibilities.

Marco Verdi · Lucio Visintini · Stefano Raimondi · Claudia Santeroni Italy



Marco Verdi and Lucio Visintini are Acoustic Consultants at Concrete Acoustics. Marco holds an MSc in Sound and Music Engineering from Politecnico di Milano and worked on acoustic imaging techniques for the acoustical characterization of rooms. Lucio has designed more than a hundred studios for music and video production, several auditoriums and cinemas. Stefano Raimondi and Claudia Santeroni are Contemporary Art Curator and Program Coordinator at The Blank Contemporary Art. Stefano is Art Director of ArtVerona and former Chief Curator at GAMeC Bergamo. Claudia holds an MA from Brera Academy.

Thomas Deacon · Mathieu Barthet United Kingdom



Thomas Deacon is a researcher with a focus on sonic experiences. Current work looks to understand co-creative processes, to design systems that improve the experience of making immersive content. This is done by building design interventions based on the situated practice of artists, designers and engineers. Recent work explores the cognition and communication of spatial audio concepts related to the symbiosis of tools, action, practice, and experience. Mathieu Barthet is a senior lecturer in digital media at Queen Mary University of London. He is a co-investigator of the UKRI EPSRC Centre for Doctoral Training in AI & Music for which he oversees industry partnerships, and programme coordinator of the MSc in Media and Arts Technology. He conducts multidisciplinary research on topics including music and emotions, musical timbre, intelligent musical interfaces, music recommendation, and audiovisual and extended reality interfaces. He has served as general chair of the Computer Music Modeling and Retrieval symposium (2012), and program and paper chair of the ACM Audio Mostly conference (2017).

Marlon Schumacher Germany



Marlon Schumacher's academic background is multi-disciplinary with pedagogical and artistic degrees in music theory, digital media and composition from the UMPA Stuttgart, and a PhD in Music Technology from McGill University (co-supervised by IRCAM). He is an active performer/composer creating works for various media and formats, incl. instrumental and intermedia pieces, crowd-performances and installations. He is professor for music informatics at the Institute for Music Informatics and Musicology of the University of Music in Karlsruhe. He is affiliated to CIRMMT, IDMIL, RepMuS, and organizing member for the annual conference on Music and Sonic Arts (MUSA).

L4: Philosophy / Sonic Arts

Friday 14 May

10:30 - 11:30 New York UTC-4

16:30 - 17:30 Hamburg UTC+2

22:30 - 23:30 Beijing UTC+8



Sound at documenta 1955 - 2017

The lecture presents results of a data collection period on the application of sound-based artworks in the context of documenta exhibitions in Kassel 1955 - 2017. The data are collected in late 2019 and early 2020 in the documenta archive in Kassel and draw from archival materials, exhibition catalogues and press accounts. It shows how many artworks of each documenta exhibition have included an element of sound and in what way, contributing towards a deeper understanding of the developments of sound in the context of exhibitions.

Audiovisual Spaces: Spatiality, Experience and Potentiality in Audiovisual Composition

Audiovisual Space is an attempt to reconceptualise sound/image relationships, not as oppositional strands of media which entwine themselves around one another, but as complementary dimensions of a unified audiovisual space. Applying spatial concepts from a variety of disciplines, this chapter seeks to set out a framework within which we can recontextualise audiovisual works and access new understandings about them. "[We seek] the moment where their combination begins to sing out [. . .] where audiovisual correspondences dissolve and turn instantaneously into audiovisual music." (Sergei Eisenstein in Robertson 2009: 201)

Joshua Weitzel Germany



Joshua Weitzel is a PhD student at the Reid School of Music, Edinburgh College of Art and Artistic Research Associate for Sound Art and Sound Research at the research group ARS (art - research - sound), led by Peter Kiefer at the University of Mainz. His doctoral research investigates sound in the context of documenta exhibitions from 1955-2017. He holds an MA in Education in Arts and Cultural Settings from King's College London and a BA in Musicology and Politics from the University of Göttingen. Besides academia he works as a freelance musician, curator and art mediator.

Andrew Knight-Hill United Kingdom



Andrew Knight-Hill, is a composer specialising in studio composed works, both sound-based electroacoustic and audiovisual. His works are composed with materials captured from the human and natural world, seeking to explore the beauty in everyday objects. He is particularly interested in how these materials are interpreted by audiences, and how these interpretations relate to our experience of the real and the virtual. He is Senior Lecturer in Sound Design and Music Technology at the University of Greenwich, programme leader of Sound Design BA, director of the Loudspeaker Orchestra Concert Series and convenor of the annual SOUND/IMAGE conference. His website is www.ahillav.co.uk



L5: Interactive Sounds

Friday 14 May

12:00 - 13:30 New York UTC-4
18:00 - 19:30 Hamburg UTC+2
00:00 - 01:30 Beijing UTC+8
+1 +1



From Torii Gates to Shamanic Invocation: Gestural Control and Performance Ritual

It is a demonstration of how a gestural control instrument enriches performance practice by allowing for the spontaneous control of sound, video and spatialization in real time. Three separate play areas are arranged in the form of a doorway or gate along the outer edges of a camera's field of view, generating control data when entered by the performer's hands. This exploration of invisible boundaries invokes an audiovisual realm that only becomes perceivable through gesture. Like Japanese Torii (or Shinto gates), such a performance probes the threshold between the mundane and the unseen, echoing ancient shamanic rituals found in many global cultures.

A Performance Set-up Example Towards Musical Interaction Design With Everyday Objects.

This work will present outputs of a research project conducted by the authors which aim to generate musical interaction from everyday objects without losing the direct tactile feedback. By using everyday objects, we aim to overcome the spatial and performative limitations of designed and manufactured musical surfaces/interfaces commercially available. As the concrete output to be presented in a performative lecture at Klingt Gut 2021 Symposium, an example of live performance setup designed by the authors as part of the research project will be presented and detailed.

Resonance

Resonance is an electro-acoustic instrument built around the principle of inducing feedback in a tuned metal bar. It uses contact microphones and transducers to create a feedback loop, using the bar's natural resonance to create a stable tone. It can be played using the faders on a mixer for activating the feedback loop or percussively using mallets. Similarly to the practice of prepared pianos, objects can be placed on the resonating bar to change the timbre. External audio signals can be sent into the bar too, extending its use to what can be thought of as an electro-acoustic filter bank.

Carlos Delgado United States



Carlos Delgado's music has been heard throughout Europe and the USA, including venues such as Merkin Recital Hall and Symphony Space (New York); and St. Giles Cripplegate/Barbican (London). He has participated in festivals including EMUFest (Rome); ManiFeste 2015 Académie (IRCAM, Paris), and the New York City Electroacoustic Music Festival. He was a featured speaker at IRCAM's Forum Les Ateliers du Forum Hors 2019 (Shanghai, China), and IRCAM Forum Workshops in Montreal 2021. His works are available on the New World Records, Living Artist, Capstone Records, and Sonoton ProViva labels. He holds a Ph.D. in music composition from New York University.

Sair Sinan · Mehmet Cevdet Ereğ · Gökhan Deneç Turkey



Sair Sinan Kestelli was born in 1979 in Izmir. Currently, he works at Istanbul Technical University Turkish Music State Conservatory Music Technology Department.

Mehmet Cevdet Ereğ was born in 1974 in Istanbul. Currently, he works at Istanbul Technical University Turkish Music State Conservatory Music Technology Department.

Gökhan Deneç was born in 1977 in Istanbul. Currently, he works at Istanbul Technical University Turkish Music State Conservatory Music Technology Department.

Jonathan Rosenberg Germany



Jonathan Rosenberg is currently a graduate student enrolled at the Technical University Berlin, studying Audio Communication & Technologies. He works at Fraunhofer Heinrich-Hertz Institute and has previously worked in theatre, as an assistant at Emil Berliner Studios, at BuFa Berlin running overdubbing recording sessions and as a live sound engineer at Humboldtthain.

L6: Spatial Audio / Perception

Saturday 15 May

08:00 - 09:00 New York UTC-4

14:00 - 15:00 Hamburg UTC+2

20:00 - 21:00 Beijing UTC+8



Audiovisual Perception of Spaciousness with 5.1 Reproduction

The dependency of auditory and visual input has been shown often. Live music and music playback evoke a spatial impression, the amount depends on the kind of music and playback. Also, a film transmits spatial information about its room. This study investigates the role of music in audio-visual contexts in respect of perceived spaciousness in various room scenarios using a 5.1 playback setup. It is expected that music will influence the perception of film excerpts as being rated more spacious with music. In addition, the kind of music (e.g. instrumentation, number of instruments) will have an impact, too. (Pretest) results will be presented.

Harmonices Mundi

Johannes Kepler published his five books "Harmonices Mundi" in 1619. The topic of these books is the harmony of the world Kepler was seeking for in his research as confirmation of God's presence. Kepler established celestial-harmonic relationships based on geometrically supported musical ratios. He related the angular velocities of the planets to musical notes. In this contribution, the auralisation of this celestial choir is described using Pure Data for positional computations and Higher Order Ambisonics for spatial audio playback.

A study of sound effects surrounding the "sound collage" effect

Granular synthesis is an algorithm. A sound effect should be notated in terms of perception as well as in terms of an algorithm. We take a sound collage as an object and its related effects are discussed in the perceptive point of view. Sound collage is defined as a target sound (f.e. natural sound) but expressed by element sounds (f.e. instrument). This is one kind of sound hybridization. However, it has a hierarchical structure. We accomplish this effect using NMF and CNMF. We also introduce a sound effect related to a sound collage: pseudo echo, which is defined as an echo with different timbre using real-time sound collage.

Claudia Stirnat Germany



Claudia Stirnat studied Systematic Musicology and Media and Communication studies in her Bachelor. She finished her Master's degree in Systematic Musicology in Hamburg investigating the perception of spaciousness using wave field synthesis, headphones and loudspeakers. During her Master studies, she participated in the Music, Mind, and Technology program in Jyväskylä, Finland, via the Erasmus program. She did an internship at the broadcast research institute (IRT) in Munich, Germany. Now, she is working her doctoral thesis on the perception of spaciousness in music and in an audiovisual context at the TU Ilmenau.

Johann-Markus Batke Germany



Prof. Dr.-Ing. Johann-Markus Batke is since 2015 a professor for media technology at the University of Applied Sciences Emden/Leer. He completed his PhD degree at TU Berlin on investigating query by humming systems. 2005-2015 he worked as Industrial researcher at Technicolor, Hannover.

Naotoshi Osaka Japan



Naotoshi Osaka is an acoustics researcher and a composer. He received M.S. degree in electrical engineering from Waseda University in 1978. He worked at the Electric Communication Laboratories, NTT, Tokyo, Japan, from 1978 to 2003. He has been engaged in telephone transmission performance estimation, human speech communication and currently in sound synthesis for computer music. He is a professor at Tokyo Denki University. He received a Doctor of Engineering in 1994. He founded JSSA (Japanese Society for Sonic Arts) and a former president. He is a member of ASJ, IPSJ, IEICE, JSSA, ICMA and IEEE.

L7: Spatialization / Dramaturgy

Saturday 15 May

10:30 - 11:30 New York UTC-4

16:30 - 17:30 Hamburg UTC+2

22:30 - 23:30 Beijing UTC+8



Miniature Sound Sculpture Studies. Exploring novel approaches to musical spatialization.

This collaborative artistic research project aims to further elaborate and investigate the notion of Spatial Sound Synthesis as an integral part of the compositional process. The primary artistic motivation focused on the idea of creating "Spatial Sound Sculptures", i.e. not only the sensation of spatial sounds with volumetric properties (e.g. shape and size), but methods and tools for rendering sound layers and textures for allocentric listening situations.

Sounddramaturgien / Dramaturgy of Sound

In our long-term artistic-research project "Sounddramaturgien" we are interested in dramaturgical and narrational approaches to 3D-Audio in arts (music, film, theatre, radio play), where spatialization of sound is not used first and last for immersive effects but as a substantial narrative within the work. Based on practices of music (post)production for headphones in different music genres we discuss different dramaturgical strategies of arranging the spatial relation between musicians/sound sources and listener. In our performative binaural headphone-lecture we do so by quasi addressing a single listener (multiplied by infinite).

Núria Giménez-Comas · Marlon Schumacher France & Germany



Núria Giménez-Comas studies currently composition in Barcelona and continues her studies of Mixt Composition Master at HEM of Geneva. She has completed Cursus 1 and Cursus 2 at Ircam and worked with Brussels Philharmonic orchestra and conductor David Robertson. She has collaborated with visual artist Dan Browne, actor Lambert Wilson and poet Laure Gauthier. She has received many commissions, including from Radio France and Proxima Centauri and her pieces have been played by Klangforum Wien, Ensemble Contrechamps, Diotima Quartet, Anssi Karttunen. She has received Colegio de España (Paris)-INAEM Prize and First Prize of International Competition Edison Denisov.

Marlon Schumacher has pedagogical and artistic degrees in music theory, digital media and composition (under Marco Stroppa) from the UMPA Stuttgart, and a PhD in Music Technology from McGill University (co-supervised by IRCAM). His main research topics are spatial sound perception/synthesis, computer-aided composition and human-computer interaction for musical applications; he has contributed to the field with scientific publications, academic services, open-source software releases and artistic/research projects. He is professor for music informatics at the Institute for Music Informatics and Musicology of the University of Music in Karlsruhe, where he curated an international lecture series and designed research labs as director of the ComputerStudio. He is affiliated to CIRMMT, IDMIL, RepMuS, and organizing member of the conference on Music and Sonic Arts (MUSA).

Julian Kämper · Felix Kruis Germany



Julian Kämper is a Munich based musicologist and dramaturg in the field of contemporary music. He is doing his PhD about sport concepts in experimental music at Goethe-Universität Frankfurt a. M. From 2014 until 2016 he was working as a dramaturg assistant at Staatstheater Stuttgart. He writes for radio stations (DLF, DLF Kultur, SWR, BR). As a dramaturg he develops dramatic concepts for composer, artist collectives and off scene productions. With the Munich based artist collective trugschluss he realizes alternative and modern forms of cultural events. Felix Kruis (born 1984) is a multimedia artist, theater maker and filmmaker. He was a master student of Stephan Huber (ADBK Munich) and an art historian (LMU). Since then, numerous art projects have been created that range between theater / performance / film and the multimedia arts, most of which correspond to a space-sound-music relationship. Techno-Theater has been developing since 2013 with the collective What You See Is What You Get, and with Nikolaus Witty since 2018 the sound installation "Reality-Distortion-Field" and the sound interface "KONTAKT", among others, in cooperation with the Munich Philharmonic. Most recently he started the "Sounddramaturgies" project with Julian Kämper.



Fixed Media & Performances

A1: Spatial Compositions Listening Session

Wednesday 12 May

13:00 - 14:30 New York UTC-4
19:00 - 20:30 Hamburg UTC+2
01:00 - 02:30 Beijing UTC+8
+1 +1



Frogland

Frogland is an imaginary exploration of the coming together of frogs. Their calls and their language mark territories and relationships reflected through pulsing rhythmic and static musical patterns.

Undercurrents

Undercurrents is inspired by a particular landscape: The biosphere of the oceans. Undercurrents is a trip into the depth beneath the surface of the sea: A world of sparkling, silvery shining bubbles, the drift of currents, various lifeforms, movements of swarms in space, the play of refractions of light in front of blue-green background. At Undercurrents various objects of sound of variant character meet and interact against the background of a strange environment: Imaginary shapes arise in three dimensional space generated by the movement of the sound-objects. The piece is spatially encoded in 3rd order Ambisonic. The piece has been made by using the programmes „Csound“, „Cmask“ and the editor for composition „blue“, in which the tools for soundsynthesis and spatialisation developed by Jan Jacob Hofmann were embedded.

Eyes Draw Circles of Light

The piece explores specific unconscious aspects, characterizing that brief moment when we are about to fall asleep. Through sound spatialization, a multidimensional unconscious representation was created that evokes the relationship between psyche and body. The fast and involuntary movements that may occur at that time have been underlined. The work is a collaboration with the artists Elisabetta Porcinai and Alice Nardi, who wrote a poem for it, and aims to find a balance between elegance and experimentation, femininity and masculinity. The sound spatialization composition is inspired by the field of spatial auditory perception.

Hypnagogia

According to Wikipedia Hypnagogia is: “the experience of the transitional state from wakefulness to sleep: the hypnagogic state of consciousness, during the onset of sleep (...) Mental phenomena that may occur during this ‘threshold consciousness’ phase include lucid thought, lucid dreaming, hallucinations, and sleep paralysis.” The piece tries to approach the phenomena that could appear during the threshold state between wakefulness and sleep in an artistic way using spatial audio techniques to induce auditory illusions in space. Hypnagogia is composed in 7th order ambisonics for concerts in a loudspeaker dome.

Brona Martin United Kingdom



Brona is an Irish Electroacoustic composer and sound artist based in Birmingham, UK. Her compositions explore narrative in Electroacoustic music, acoustic ecology and spatialisation techniques through the creation of metaphorical and real-world representations of soundscapes where the aim is to reveal particular sonic characters that are not normally the focus of listening. Brona's portfolio of works explore the layers and textures of sounds that contribute to the overall sonic makeup of specific places both real and imaginary, offering an in-depth and alternative listening perspective and experience where the complexity of everyday sounds are examined and rearranged into a new context.

Jan Jacob Hofmann Germany



Born 1966 in Germany. Diploma, branch of architecture. Entered the class of Peter Cook and Enric Miralles at the Stedelschule Art School Frankfurt/M, a postgraduate class of conceptual design and architecture. Diploma at the Stedelschule in 1997. Works as a composer, photographer and architect. Since 1986 dealing with electronic music. Since April 2000: Work on spatialisation of sound. Several performances in America, Europe and Asia. Research on Ambisonic and other spatialisation techniques. Development and publication of Csound based tools for spatialisation via 3rd order Ambisonic.

Nicola Giannini Canada



Nicola Giannini is a Sound Artist and an Electroacoustic Music Composer based in Montreal, Canada. His practice focuses on immersive music. His works have been presented in Canada, Usa, Brazil, Sweden, Germany, UK and Italy. His piece “Eyes Draw Circles of Light” obtained the first prize at JTTP 2019 competition organized by the Canadian Electroacoustic Community, and an Honorable Mention at the XII° Fundación Destellos Electroacoustic Competition. Originally from Italy, Nicola has a master degree in Electroacoustic Composition from the Conservatory of Florence. Now he is a doctoral student at the Université de Montréal, under the supervision of Robert Normandeau.

Ernst van der Loo Norway



Ernst van der Loo (1974) is a Dutch composer/performer based in Norway. He studied sound engineering and electroacoustic performance & composition. He obtained a bachelor degree from the institute of Sonology in The Hague and, more recently, a master degree from the Norwegian Music Academy in Oslo, studying spatial acousmatic composition with Natasha Barrett. He has been active as an electronics performer in the free improvisation scene but his current work mainly focuses on fixed media spatial audio composition.

A1: Spatial Compositions Listening Session

Wednesday 12 May

13:00 - 14:30 New York UTC-4

19:00 - 20:30 Hamburg UTC+2

01:00 - 02:30 Beijing UTC+8
+1 +1



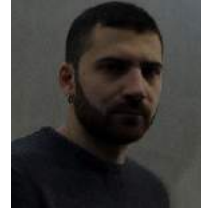
Albēdo - ti porto sempre con me anche se non te lo dico mai

The events of the past two years resulted in a personal status of ataraxia that often translated in a hyper-accelerated stasis, something I consider a signature aspect of many of the pieces I composed around that time. The feature that I call "polar inertia" consists of things moving at different speeds, giving the impression of an overall organic - almost biological - acceleration towards evolution. This instead resulted in the actual impossibility of change, the negation of any radical modification. All I could do was search for safe niches, shelters to store all the meaningful details.

Cave Call

Cave Call is an ambisonic work engaging with issues around spirituality, acoustics, and ecology. The work follows a fictional community whose religion - based in animism and Gregory Bateson's ecological writings - is practiced in a cave, whose rich acoustic is perceived to represent its spirit. Cave Call aims to re-engage listeners with spiritual practices and ideas in a rational and capitalist world, connecting spiritual and ecological ideas, typical of animist practices. In bleak times for the planet, Cave Call identifies the extent to which the way we think about and relate to the world needs to change.

Giuseppe Pisano Italy



Giuseppe Pisano (b. 1991, Napoli) is an electroacoustic composer and sound artist based in Oslo. His work is broadly concerned with the investigation of space as a compositional tool and the development of narrative in acousmatic music through an anecdotal approach to sound and its perception. His aesthetic features the use of field recording and extensive processing techniques to emphasize the metaphorical elements of his soundscapes and underline poetic and synesthetic references to his personal experience. He is currently enrolled in a MA program in Music Technology at the Norges Musikkhøgskole.

Jamie Maule United Kingdom



Jamie Maule is a composer and sound artist based in London, with a background in classical singing. Jamie's practice is based in sound design, composition for film, and installation work. His work aims to deal with the environmental crisis and alternatives to capitalist doctrine. He has exhibited at Govan Project Space, Glasgow, Maverick Projects, London and Rogaland Kunstsenter, Stavanger.



A2: Performance

Wednesday 12 May

15:00 - 16:00 New York UTC-4
21:00 - 22:00 Hamburg UTC+2
03:00 - 04:00 Beijing UTC+8
+1 +1

Your Brain Has No Smell

'Your Brain Has No Smell' is an audio installation in which a brain is dissected. The narrator speaks in a graphic way about the textures, colours, sounds, weight and smell. She builds an almost sculptural image of this hidden body part. The constructed image becomes that of the listener's own brain, as she strategically switches between speaking in the third and the second person. Field recordings of rivers and lakes amplify references to the natural environment in the text. This text borrows from relaxation techniques and together with the soundscape creates a trance like rhythm that guides the listener through the landscape of the brain.

Erica van Loon Netherlands



Erica van Loon (NL) is a visual artist based in Amsterdam. She has a degree in Architectural Design and in Fine Art and attended post-academic institution De Ateliers in Amsterdam. Her practice focuses on interconnections between the human and non-human body. She works with a diverse range of media, among which video, sound and text. Van Loon exhibits internationally and was invited as artist-in-residence to work and live surrounded by mountains, along rivers and in the middle of the Amazon. Residencies include Banff Centre (CA), Artist on a Hill (CH), NAIRS Centre for the Arts (CH), I-Park Foundation (USA) and most recently ARCUS Project in Japan.

A3: Fixed Media / Performance

Thursday 13 May

08:00 - 09:00 New York UTC-4
14:00 - 15:00 Hamburg UTC+2
20:00 - 21:00 Beijing UTC+8

Un certain vertige

This piece was originally composed expressly for the directional rotating speaker developed by Peter Färber at Zürcher Hochschule der Künste and a quadraphonic setup. 'Un certain vertige' is a piece and a composition study based on the idea of blurring boundaries between two related but contrasting sound materials, that are progressively processed in order to merge in a unique fluxus. A large amount of processes that corrode and degrade the sound are implemented in order to create subtle organic textures with dense harmonics. The dialogue takes advantage of the experimental loudspeaker and the timbral transformation due to the hall reflections.

Antonio D'Amato Italy



Antonio D'Amato graduated at Conservatory in Piano, Harpsichord, Music for Multimedia, Music Pedagogy, Electronic Music and Sound Engineering. He also studied Composition for eight years, Bassoon for three years, Baroque Organ, Ondes Martenot in Strasbourg and Paris, Sonology at ESMUC in Barcelona and later Electronic Music at ZHdK in Zürich. Some of his instrumental works are published by Forton Music, U.K. In summer 2015 he was trainee at Experimental Studio des SWR in Freiburg, and in 2016 at ZKM in Karlsruhe.

The Unknown Planet

Exhausted is the Earth, polluted the air, no fishes in the ocean. The most powerful countries in the world compete to find a new planet. Where can we find the unknown planet to survive in the future? The idea of this piece is based on space transformation. The spherical structure of the planet was transformed in form, color and time using various algorithmic transformations to generate motion-graphics. The cosmic character was expressed applying electroacoustic sounds which are based on the synthesis of the Thai-Gong and the oboe. The music was designed in the virtual 3D sound space to create a spectacular movement.

Wilfried Jentsch Germany



Wilfried Jentsch studied composition at Musikhochschule Dresden and Akademie der Künste Berlin, and electronic music at Musikhochschule Cologne. From 1976 to 1981 he studied at Sorbonne University in Paris under Xenakis where he was conferred a degree of Doctor of Philosophy in the field of musical aesthetics whereas he conducted research projects of digital sound synthesis both at IRCAM and the CEMAMu. He was professor of composition and director of the Studio for Electroacoustic Music at Musikhochschule Dresden from 1993 to 2006. His acousmatic and visual music works have been presented at international festivals worldwide.



A3: Fixed Media / Performance

Thursday 13 May

08:00 - 09:00 New York UTC-4

14:00 - 15:00 Hamburg UTC+2

20:00 - 21:00 Beijing UTC+8



Invisible Indicator

This piece is composed of field recordings and electronic effects to design a spaces and personal experience at middle of massive nature. Especially it is drafted of recordings from Iceland. This piece has own narrative and lead audience to be in spaces which can be a virtuality or reality / Inner or outer sound. It comes up with an experience of the artist, when she faced a perfect isolation, harsh environment and death by nature. The nature is never kind to human, but it exists just what it is.

Transit Plus

TRANSIT PLUS is a series of performance works - TRANSIT, Sequencer/Sequenza, Tulips and Hands Feed Roots for Bb clarinet, electronics, live visuals and video. These compositions reference the environment, space, architecture, the body, sonic and visual improvisation/composition with the creation of multi-layered juxtapositions.

Each work creates linkages between location, artist, and cultural/conceptual space. They explore the roles of visual and sonic representation, communicating in creating a shared surreal/hyperreal space with tangible moment.

Ringmoduliertes Rauschen

In a time of ambisonics and big loudspeaker-arrays, the five performers take inspiration from simple techniques like quadrophony and the acousmonium while questioning classical concert formats. The stage is deconstructed and the room plays an important role, creating an acoustic conversation between the space and the musicians. The sounds walk the line between concrete and abstract, soundscape and music utilizing analog synthesis, recordings and manipulated electric guitar. Spatialization is achieved by a variety of means both digital and analog.

Ji Yun Park Germany



Ji Yun Park is an Sound Artist, based in Cologne, Germany. After graduating with a Bachelor's degree in Multimedia Design from Hanyang University in South Korea, she began her studies at the Academy of Media Arts in Cologne in 2015. She explores sensory and synaesthetic state through experimentation with materials in search of hidden and inherent sounds, spatial sound, and performances. Her works are mostly influenced by crossing the threshold of space and time in her surroundings. She is actively doing collaboration performances to expand her frame, e.x communicating by data, and human-sonic interaction.

Brigid Burke Australia



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

Florestan Tschammer · Niklas Wienböcker · Hadi Abilmonah Johannes Ott · Max Gausepohl Germany



All performers are currently studying MASound/Vision at HAW Hamburg.

A4: Performance

Thursday 13 May

13:00 - 14:00 New York UTC-4
19:00 - 20:00 Hamburg UTC+2
01:00 - 02:00 Beijing UTC+8
+1 +1

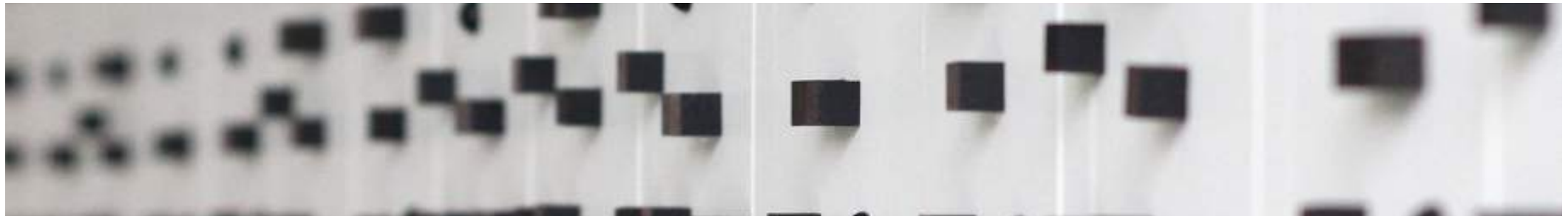
F 18W T8 G13 865

F 18W T8 G13 865 is a highly concentrated audio visual performance. Through a digital interface via software, Arduino and relays, the fluorescent tubes are turned on and off. Sound and noise produced by the tubes will be recorded and amplified. When the tubes are turned off, the performance is finished.

Dawid Liftinger Germany



Dawid Liftinger's work explores sensory and synaesthetic states through the use of (self-built) electronics. He uses the essential properties of light and sound across installations and performances. Since 2018, he has been collaborating as a light-sound artist with the new music ensemble ElectronicID. He is co-founder with Stefan Tiefengraber of the curatorial soundart project radio433. Furthermore, he is part of the off-space community Cologne. His work has been presented at the Austrian Cultural Forum (London / UK), Ars Electronica Festival (Linz / Austria), Bundeskunsthalle (Bonn / Germany), ZKM (Karlsruhe), 台北北數數位藝中心 Digital Art Center (Taipei / Taiwan), 스페이스오뉴월 Gallery O'NewWall (Seoul / Korea) and TADAEX (محسن گالری) Tehran / Iran), among others.



A5: Sound Art in the Time of Corona

Friday 14 May

09:00 - 10:30 New York UTC-4

15:00 - 16:30 Hamburg UTC+2

21:00 - 22:30 Beijing UTC+8

The current socio-cultural situation has challenged and restricted us for having an artistic and scientific exchange that has proven to be most abundant within the framework of klingt gut conference. Thus, these circumstances beyond our control provoke us to seek for new possibilities and to hold a dialogue with the same epoch-changing situation.

This session will present artistic-scientific projects that are composed specifically for online solutions, that are resonating with the current global health crisis, that are showing creative and innovative ways to continue artistic practice even if it is made most impossible.

Demystifying the Narrative

Demystifying the Narrative is situated at the intersection between sonic art performance and a mixed-media/textile installation combined with a new electronic musical interface. Reflecting on the turbulent and notable year of 2020, this interactive audio-visual installation critically explores the dominant narratives in the cultural and media landscape through an abstract expression of sounds and visual representation via handmade installation. Overall, this work captures the sounds of chaos, instability, and despair, as well as a collective and individual outcry.

The Particular

The Particular is a binaural narrative work written and performed by Linnea Langfjord Kristensen and composed by Jamie Maule. The work is set in a swamp where light cannot penetrate the dense canopy, and a community living in the swamp is unable to measure time by the movement of the sun. A sound, heard every day by the people of the swamp and which they call "the particular", is what they use to measure the passing of time. At some point, the sound of the particular disappears, and the people in the swamp are left to wonder where it came from, and if it was ever there at all.

Winterslaap

Winterslaap (Hibernation) is an electroacoustic composition based on a single field-recording that was recorded during the first "intelligent lockdown" period in the Netherlands, at the beginning of the Covid-19 pandemic, early 2020. The recording has been made by the composer at Park Hitland, a beautiful and tranquil national forest situated near Rotterdam.



Cecilia Suhr United States



Cecilia Suhr is an intermedia artist and researcher, multi-instrumentalist (violin/cello/piano/voice), painter, improviser and author, who is working at the intersection between art, music performance and interactive media. Her creative work has been exhibited and performed across the U.S. and overseas in U.K., Australia, Greece, France, Russia, Portugal, Italy, Japan, Korea, Mongolia, etc. through galleries, biennials, museums, conferences, and festivals. She is currently an Associate Professor in the Department of Humanities and Creative Arts (an affiliate professor of art) in Miami University Regionals, OH.

Jamie Maule · Linnea Langfjord Kristensen United Kingdom & Denmark



Jamie Maule is a composer and sound artist based in London, with a background in classical singing. Jamie's practice is based in sound design, composition for film, and installation work. His work aims to deal with the environmental crisis and alternatives to capitalist doctrine. He has exhibited at Govan Project Space, Glasgow, Maverick Projects, London and Rogaland Kunstsenter, Stavanger.

Linnea Langfjord Kristensen is an artist and writer, who makes performances and experimental theatre. Her work investigates how meaning and ideas of reality are defined and created through language. The work is currently focused on how the idea of a 'meaningful' life is constructed through popularised narratives. Her work has been shown internationally including Stedelijk Museum, Amsterdam, NL - Rogaland Kunstsenter, Stavanger, NO - Teater FÅR302, Copenhagen, DK and Fringe Arts Bath, UK.

Augusto Meijer Netherlands



Augusto Meijer is an Electroacoustic music composer from the Netherlands. He received his Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and various composition techniques. His work is displayed at various international venues, including the San Francisco Tape Music Festival, the New York City Electroacoustic Music Festival, International Computer Music Conferences, Glow Eindhoven, ZKM and many more.

A5: Sound Art in the Time of Corona

Friday 14 May

09:00 - 10:30 New York UTC-4

15:00 - 16:30 Hamburg UTC+2

21:00 - 22:30 Beijing UTC+8



Young Performer Stallion

Audiovisual piece for performer/bass and motion detection, performed by Callum Cronin. Made during the first UK lockdown, back in the good old days.

Sonic Arts Ensemble

The Sonic Arts Ensemble will present a networked performance of sonic immersion and visual poetics. For this concert, the Sonic Arts Ensemble meets in virtual space to connect from their homes in the US, Argentina and Europe (via Jacktrip).

This performance will be a real time exploration of the multiverse across space and time zones, creating an ensemble performance with a combination of through-composed, semi-scored, and real time composition.

Harry Gorski-Brown United Kingdom



Harry Gorski-Brown is an artist living and working in Glasgow, Scotland.

Marc Ainger United States



Marc Ainger is a composer and sound artist who works with concert music, computer and electronic sound, film, dance, and theater. Recent performances of his works have included the New York Philharmonic Biennial; the GRM; the Royal Danish Ballet; CBGB; Late Night with David Letterman; the Goethe Institute; the American Film Institute; and Guangdong Modern Dance.

The Sonic Arts Ensemble is a collaborative group of artists that comes together in different configurations over time. The artists are seeking collectively and individually to extend traditional instruments and modes of performance into new, imaginative realms of action and interaction. Relationships between the real and the imagined are re-imagined through sound.



A6: Spatial Music Concert

Friday 14 May

14:00 - 16:00 New York UTC-4
20:00 - 22:00 Hamburg UTC+2
02:00 - 04:00 Beijing UTC+8
+1 +1



Allotropy

As the title suggests, several different types of sound material coexist in the piece, recorded in various environments and settings, forming rich musical textures and layers of diaphanous ambience. We can think of the piece as a two-part composition that explores the relationship between sound masses and movement in space.

What Word Can I Say To Convince You That All My Happiness Is In Loving You?

"What Word Can I Say To Convince You, That All My Happiness Is In Loving You?" explores the borders between sound-art and electroacoustic composition, questioning their mere definitions. While concepts of negative space and spatiality in music built some of the ground for these inquiries, quotidian objects transform themselves into sources of primary sound. From imaginary movements triggered by sound to chimærical movement into a chimærical space as a possible result.

Q342

Q342 is a piece for a live-electronic-duet. Two players performing a structured improvisation using computers, controllers, tactile sensors, live-sampling, no-input-mixer. Hauptmeier-Recker developed a spatializing system that enables them to include complex spatial gestures intuitively into their live playing. The spatialization of sounds in a 3D-space becomes an integral part of the live performance and is equally important to the composition as sound, timbre, pitch, gestures etc.. The room itself becomes an instrument, that is played simultaneously by both performers.

Multi-Channel Modular Synthesis

This new piece will explore, the organic and gestural performative aspects as well as the semi-chaotic and generative possibilities afforded by modular synthesis, specifically the Eurorack format, in the context of multi-channel electroacoustic composition.

Mariam Gviniashvili Norway



Mariam Gviniashvili is an Oslo-based composer and sound artist originally from the country of Georgia. Her current compositional focus is on multichannel electronics and investigating the role of spatiality in composition. Her artistic practice extends to audiovisual and interactive sound-art works, live improvisation as well as collaboration with performers. Mariam has worked in residence in the studios of EMS (Stockholm, Sweden), EMPAC (New York, US) and The Cube, Virginia Tech (Virginia, US). Her music has been presented internationally at concerts and festivals, including New-York Electroacoustic Music Festival, CIME/ICEM, Transitions concert series at CCRMA, ICMC, Cube Fest, Mixtur Festival, Klingt Gut, BEAST FEaST and Ultima Oslo Contemporary Music Festival, among others.

Mathias Josefson Sweden



"What Word Can I Say To Convince You, That All My Happiness Is In Loving You?" explores the borders between sound-art and electroacoustic composition, questioning their mere definitions.

While concepts of negative space and spatiality in music built some of the ground for these inquiries, quotidian objects transform themselves into sources of primary sound. From imaginary movements triggered by sound to chimærical movement into a chimærical space as a possible result. [See: Josefson, Fredrik Mathias, On Music and Spatiality - Spatialization as a vehicle towards a chimærical space, <https://tinyurl.com/what-word> (Accessed 2020-02-24)]

Martin Recker · Paul Hauptmeier Germany



Since 2009 the composers Martin Recker (1991) and Paul Hauptmeier (1993) have been working together as an artist duo in the field of sound- and multimedia art. In addition to works for theater and opera, live electronics and electro-acoustic music, their focus lies on sound installations in public spaces. In these installations, they utilize multi-channel audio systems to create immersive experiential spaces in which social issues are negotiated and made accessible to a broad public. Currently both study composition under Robin Minard at the Hochschule für Musik Franz Liszt Weimar.

Timothy Moyers United States



Timothy Moyers Jr. is a composer and audio-visual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and supervises the Electroacoustic Music Studio. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).

A7: Fixed Media

Saturday 15 May

09:00 - 10:30 New York UTC-4
15:00 - 16:30 Hamburg UTC+2
21:00 - 22:30 Beijing UTC+8

Play sequence

"play sequence" is based on the sounds of a harpsichord. Numerous sounds were created in an extended performance practice. Beside the well-known sounds of the harpsichord, the microphone also reveals the noise components in sound generation through the mechanical processes when a key is hit. These noises of the mechanical processes are more pronounced in the harpsichord than in the piano. Thus, the focus is widened from an old musical instrument of former technologies with a specific metallic timbre, which is especially important in baroque music, to a music machine with its own mechanical possibilities. Spatialisation: Ambisonic.

Connexion - music performance for virtual reality

Connexion is an audiovisual music performance for VR. The performer uses 3D interface to control the granular synthesis and spatial positioning of sounds within the auditorium. The visual representation gives the performer clues about the characteristics of sound and is also an indicator of the spatial propagation of sounds. This gives the performer an actual feeling of performing with his gestures and movements as one has with the material instruments. The form of the interface itself is digital artwork. The spatial sound is rendered onto speaker system surrounding auditorium.

The Eighth Island

Inspired by the music from Southeast Asia, "The Eighth Island" is an impression of some islands on Pacific Sea and their cultures getting lost during our times caused by our desistance, lack of interest, disrespect, hypocrisy of political correctness and global warming.

mv1:i-e

»mv1:i-e«, an electronic composition for four speakers, was inspired by the theory of an inflationary multiverse. It was programmed entirely with CSound in 2019. The premiere took place in Leipzig, Germany on August 8th 2019 at a movie theatre, the »Luru-Kino«.

Clemens von Reusner Germany



Clemens von Reusner is a composer and soundartist based in Germany, whose work is focused on acousmatic music. He studied musicology and music-education, and drums with Abbey Rader and Peter Giger. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. Clemens von Reusner is member of the German Composers Society (DKV) and member of the German Society For Electroacoustic Music (DEGEM). His compositions received numerous national and international broadcasts and performances in Americas, Asia, Europe. www.cvr-net.de

Przemyslaw Danowski · Jakub Wroblewski · Andrei Isakov Poland & Belarus



Przemyslaw Danowski is a graduate of Fryderyk Chopin University of Music and lecturer at the Multimedia Art Creation Studio run jointly by the Academy of Fine Arts and the University of Music in Warsaw.

Jakub Wróblewski is an interdisciplinary artist, director and dop. He works in video, interactive film, audiovisual narrative, film theory, graphic narrative structures, immersion activities and art-and-science projects.

Andrei Isakov is currently assistant and lecturer at the Faculty of Media Art of the Academy of Fine Arts in Warsaw. He runs classes in 3D graphics, modelling, animation and virtual reality.

Lidia Zielińska Poland



Lidia Zielińska is a Polish composer, professor of composition and director of the Electroacoustic Music Studio at the Academy of Music in Poznan. She has received numerous awards for orchestral music, multimedia and electroacoustic works and written has written books, articles, papers as well as has held guest lectures on the topics of sound and music, acoustic ecology, Polish experimental music and traditional Japan music. She has held multiple summer courses and workshops all around the world. Currently she is a vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union and programming committee member of the "Warsaw Autumn" Festival. lidiazielinska.wordpress.com

Adrian Kleinlosen Germany



Adrian Kleinlosen (1987, Germany) has studied Jazz Trombone (2007 - 2011) in Graz, Music Composition (2011 - 2013) in Lucerne and conducted postgraduate studies in Music Composition in Leipzig (2013 - 2015). Currently he is a Doctoral student in musicology since 2015, funded by the Friedrich-Ebert-Stiftung from 2018 to 2021 and also Doctorate in Music Composition at UC Santa Cruz starting in 2021. He has published several articles since 2014 and has received scholarships as a composer from the Anna-Ruths Foundation, the Culture Foundation of the Free State of Saxony, the Else-Heiliger-Fonds, the State of Schleswig-Holstein, the State of Brandenburg, and the State of Niedersachsen.



A8: Performance

Saturday 15 May

12:00 - 13:00 New York UTC-4
18:00 - 19:00 Hamburg UTC+2
00:00 - 01:00 Beijing UTC+8
+1 +1

People are the knife, I am the meat

It is a performance which will be done by the audience's active participation and the performer's passive tolerance. Audience will make movements and sounds happen during the performance by clicking their mouses remotely to control the robotic arms in the venue.

Dong Zhou · James Cheung Germany



Dong Zhou is a composer, multimedia artist and performer based in Hamburg. She gained her B. A. in music engineering in Shanghai conservatory and M. A. in multimedia composition in HfMT Hamburg. She was commissioned by Shanghai International Art Festival, Hamburg CLAB Festival and ZKM Karlsruhe. She is one of the four finalists of 2019 Deutscher Musikwettbewerb.

James Cheung (1994, Hong Kong), is pursuing a Master's degree in Multimedia Composition in HfMT. Since 2018, he is part of the software development team for MaxScore and NodeScore. He was the Principal Violist in the La Salle College Symphony Orchestra and co-founded the string orchestra Hong Kong Chordophonia. He also has a Bachelor of Science degree in Mathematics with minor in Music from the Chinese University of Hong Kong.

A9: Performance

Saturday 15 May

14:30 - 16:00 New York UTC-4
20:30 - 22:00 Hamburg UTC+2
02:30 - 04:00 Beijing UTC+8
+1 +1

Playground #n

Playground #n is a musical performance-set played with custom-made electromagnetic, opto-electronic and acoustic spin tops that sonify gravity. It unfolds as a game where variously tuned tops hold a spin continuously. The sound is spatialised and live-footage closely observes the tactile, kinetic behaviour of the instruments as their motion is projected on the playing-ground beside the performers. This polyphony makes for an entangled sonic event that plays with gravity through centrifugal forces and activates our human proprioception via its interconnected sensibility for sound, pressure and balance.

Kerstin Ergenzinger · Bnaya Halperin-Kaddari · Kiran Kumar Germany



Coming from practices of sculpture, music and dance respectively, Kerstin Ergenzinger, Bnaya Halperin-Kaddari and Kira Kumār embody the Sono-Choreographic-Collective for transdisciplinary art and research. Working through their multi-disciplinary studio practices and also through interdisciplinary dialogues with other artistic and scientific interlocutors, the collective actively seeks out interpersonal thought, collaboration and play in order to explore notions of subtlety, embodiment and consciousness through the sonic arts.



Tech Demos & Workshops

T1: Workshop „Modeling acoustic effects in public spaces in VR“

Thursday 13 May

13:00 - 14:00 New York UTC-4
19:00 - 20:00 Hamburg UTC+2
01:00 - 02:00 Beijing UTC+8
+1 +1

Urban Soundscape Designer

The prototype of the Urban Soundscape Designer (USD) is intended to enable urban planners and decision-makers to test the acoustic effects of structural measures in public spaces using virtual reality. Imagine you are in public space in a big city and want to know how the soundscape would change if you built a fountain in the middle of the square. The USD offers a dynamic (head tracked) binaural representation of both the sound of the fountain and a first order ambisonics recording of an original city soundscape.

T2: Tech Demo

Thursday 13 May

11:30 - 12:00 New York UTC-4
17:30 - 18:00 Hamburg UTC+2
23:30 - 00:00 Beijing UTC+8
+1

Demonstration of the Rotation Loudspeaker

The Rotation Loudspeaker is part of a long development of movable loudspeaker that began in the 1940s and developed markedly since the 1970s. A moving loudspeaker is no longer just a sound converter, but becomes a sound object. Movements and their effects cannot be substituted. The rotation Doppler effect and changes in timbre. The sound is radiated into the room and the reflections reach the listener from different directions. This makes a kind of immersive sound experience possible. The need for precise control of rotation speed and alignments in order to be able to act as a duet partner led to the development of this Loudspeaker.



Kajetan Enge · Elisabeth Frauscher · Simon Wasserfall Austria & Germany



The three of us met in October 2012 when we started to study audio engineering in Graz, Austria. There we improved our awareness for sounding environments and were part of several projects in the field of acoustic ecology ('River Sound Map', 'Open Ears Walk',...). Besides our study we recorded numerous soundscapes during a journey in South America, which led to an acoustic postcard presented in public space and a research project about acoustic differences between a city with and without traffic. Our personal experience has shown the importance of social awareness for urban soundscapes.

Peter Färber Switzerland



Peter Färber (1964, Lucerne) completed piano studies with Eva Sherman and Grazia Wendling at the Lucerne Conservatory. At the years 1992-2000 he was a Sound engineer at the Schauspielhaus Zurich. Since 2005 he is scientific assistant at the ICST and 2014 he received his Master in Contemporary Arts Practice (CAP) at the HKB Bern. Since 2016 he is doing his doctorate studies at SINTA (University of Bern and HKB). As composer, sound engineer, concert organizer and software/hardware developer, he specializes in electronic music, digital sound synthesis, computer music, live electronics and surround sound techniques. His artistic works include sound installations for museum exhibitions, compositions for instruments / live electronics / fixed-media, performances, theater.

T5: Workshop „Telematic Performance“

Saturday 15 May

09:00 - 10:30 New York UTC-4

15:00 - 16:30 Hamburg UTC+2

21:00 - 22:30 Beijing UTC+8



Synaespatia: Performance within a Musico-Spatial Virtual Environment

This performative workshop will demonstrate a networked Musico-Spatial Virtual Environment (MSVE) that enables the real-time spatialisation of music in the spatial domain as 'synaespatia'. We will demonstrate a VR-based spatialisation of MIDI and sound input and networked synchronous dyadic musico-spatial performance between Australia and Germany. We outline the inter-disciplinary research and development of the MSVE, the conceptualisation of drumming as a musico-spatial practice and how new modes of interaction between distanced participants can be used in the creation of distinctive and unique musico-spatial sonic artworks in real time.

Jeremy Ham · Uwe Woessner Australia & Germany



Dr Jeremy Ham is a musician and architect from Bells Beach in Australia. Jeremy's research and creative 'musico-spatial' practice integrates digital drumming, virtual reality, music spatialisation and soundscapes founded on the art of improvisation. Dr Uwe Woessner is headed visualisation at the University of Stuttgart High Performance Computing Laboratory. Uwe has extensive expertise virtual and augmented reality, data visualisation and interaction.



T3: Workshop „Binaural Audio in Broadcasting“

Thursday 13 May

13:00 - 14:00 New York UTC-4
19:00 - 20:00 Hamburg UTC+2
01:00 - 02:00 Beijing UTC+8
+1 +1

Return of the Dummies - Past and Presence of binaural audio in broadcasting

The 3D Audio age started way back in 1973 in Germany, when the first dummy head stereo radio play „Demolition“ was produced by RIAS, WDR and BR and broadcast on radio. It received tremendous response by the audience and was regarded as a technological breakthrough – interestingly enough, the era of the “Kunstkopf” lasted merely a decade. This workshop will present both, excerpts of historic and recently created, virtually rendered binaural audio productions, in order to exemplify and discuss various dramaturgical stylistics and technical solutions that can create convincing symbioses of storytelling/music, technology and auditory experience.

Werner Bleisteiner Germany



Werner Bleisteiner has more than 25 years of experience in broadcast journalism - radio, television, internet. Early adopter in digital audio production since 1994. Reporter, author, producer, editor for various broadcasters: BR, ARD and BBC. Author of numerous radio documentaries on history and development of broadcasting and audio technology. Sound director of BR's first Dolby ProLogic radio play in 1998, creator and director of BR's first 5.1 surround radio documentary/soundscape “686868 – Don't you know that you can count me out” in 2008. Involved in BR's digital radio and media development since 2005. As Creative Technologist presently designing and coordinating internal and external technology projects for the classical music channel BR-KLASSIK.

T4: Workshop „Spatial Audio in Pop Music“

Friday 14 May

12:00 - 13:30 New York UTC-4
18:00 - 19:30 Hamburg UTC+2
00:00 - 01:30 Beijing UTC+8
+1 +1

“SEN SİYAHTIN BEN BEYAZ” 3D AUDIO MIXING

The aim of this project is to try a different artistic approach to the music production. Because people mostly using headphones to listen to music today, we tend to mix this song in immersive audio format to emphasize the lyrics with the movements and placements of the elements. Our intent is try to create an audio scenography which is suitable with the meanings and the feelings of the lyrics and enhance them and create a space for the listener to experience a different listening.

Doruk Okuyucu & Invited Guests Turkey



Doruk Okuyucu was born in 1983. He studied flamenco guitar at Istanbul Pera Fine Arts. In 2004 he studied flamenco at Amor de Dios in Madrid. He published 2 albums and 2 singles for his own project. He graduated from Istanbul Technical University Sound Design department. Now he is graduate student in İTÜ Social Sciences Institute at Musicology



Meet the Artists

MA1: Interactive / VR Meet the Artist

Wednesday 12 May

12:00 - 13:00 New York UTC-4
18:00 - 19:00 Hamburg UTC+2
00:00 - 01:00 Beijing UTC+8
+1 +1



Points Further North: An Acoustemological Cartography of Non-Place

Points Further North is an experimental VR documentary that was undertaken with a view to foregrounding how sound can be deployed as the primary mechanism for laying out the complex, often subjugated relationships manifested between physical spaces and those who inhabit them. Specifically, it examines how head-tracked ambisonic sound and haptic audio's profoundly affective emotional, tactile and topologically enveloping capacities can be articulated within an acoustemological framework.

All That is Solid (Available Forms)

All That is Solid (Available Forms) will be a WebVR variation of the previously submitted/accepted artwork. In this case, the piece will be rebuilt as an immersive sound sculpture with the Mozilla Hubs platform, allowing online access from laptop/PC/smartphone or VR headset without any specialized software needed. The artistic materials will also be updated, reflecting aesthetic and sonic developments made in my own practice from the previous year, synthesizing the previously submitted environment with newer sound objects into a public, online and immersive sound sculpture garden activated by generative and spatial music.

"(Melissa -)" - tales from the city

The online soundart piece "(Melissa -)" was developed in 2019 during an artist's residency in Krems, Austria. Its components are: one website with 9 audio-players for longer soundscapes, and 27 audio-players for short sound-snippets. Of the 9 soundscapes, 7 are bee_scapes, which use the recordings of beehive interiors and exteriors. 2 are human_scapes using recordings from markets and cafés. In his book "The Life of bees" (1901), Maurice Maeterlinck called the hive a "city of bees" and Murray Schafer, in "The Soundscape", quotes Virgil saying that bees create different sounds according to individual activities. Both inspired the piece. The website contains 9 players with longer soundscapes and 27 players with sound snippets. Each player has a scribbled circular shape. Click the larger shapes to play / stop longer soundscapes; the sound snippets play anytime even if longer soundscapes play.

Michael Trommer Canada



Michael Trommer is a Toronto-based sound and video artist; his practice has been focused primarily on psychogeographical and acoustemological explorations of anthropocentric space via the use of VR, ambisonic and tactile sound, field recordings, immersive installation and expanded cinema. He has exhibited and performed his work at galleries and festivals throughout the world. In addition to teaching graduate sound design and sound art at George Brown College, Michael also teaches Think Tank at OCAD University and is currently a PhD candidate in Cinema and Media Arts at York University.

Matthew Gantt United States



Matthew D. Gantt is a composer based in Troy, NY. His practice focuses on (dis)embodiment in virtual spaces, procedural systems facilitated by idiosyncratic technology, and the recursive nature of digital production and consumption. He has presented at a range of spaces, including Harvestworks, New Museum, The Stone, Issue Project Room, Roulette, IRCAM and Koma Elektronik. He has been an artist-in-residence at Pioneer Works, Bard College, and Signal Culture, and is a PhD student at RPI. Gantt releases music with Orange Milk and Oxtail Recordings, and worked as a studio assistant to electronics pioneer Morton Subotnick from 2016-'18.

Jorn Ebner Germany



Jorn Ebner was born in Bremerhaven. Studies: Fine Art, Central Saint Martins College of Art and Design, London (1995-1998); Magister in English Literature with History and Art History, Universität Hamburg (1990-1995). AHRC Research Fellowship Fine Art, University of Newcastle upon Tyne (2002-2005). 2001 Art Award Media Forum Munich. From the beginning engaged with Art in the public realm, since 2000 involved with digital media and internet technologies and since 2008 primarily working with sound and drawing.

MA2: Interactive/VR Meet the Artist

Thursday 13 May

08:00 - 09:00 New York UTC-4

14:00 - 15:00 Hamburg UTC+2

20:00 - 21:00 Beijing UTC+8



Moving Sound Pictures

Moving Sound Pictures is a project where users have the opportunity to interactively explore images of well-known artists in a VR environment through playful actions which generate music. In the first phase of the project, artists such as Kandinsky, Lissitzky, Mondrian and Malevich are in the foreground and are reconstructed in a VR environment built in UE4 using binaural audio. In the second phase of the project, Dali's painting "The Persistence of Memory" is graphically reconstructed using Flex objects in UE4 Engine and FMOD for the audio production making the VR experience more interactive.

Acoustic Atlas

Acoustic Atlas is a virtual acoustic map, for the cultivation of the capacity to listen to and connect with, remote heritage sites. Acoustic Atlas invites people to sing and emit sound into virtual acoustic environments and experience how their voices, as human sonar signals, reveal the hidden interiors, forms and textures of these heritage sites. Such listening experience allows for a phenomenological connection with the remote site, which becomes particularly relevant for the preservation of heritage sites and for sonic exploration.

Konstantina Orlandatou Germany

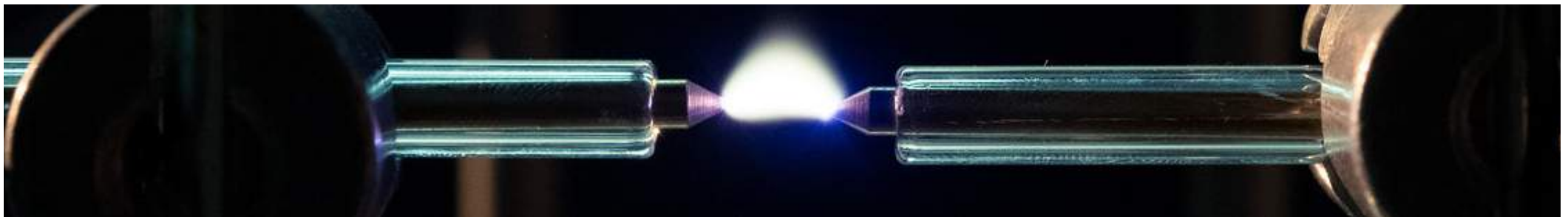


Konstantina Orlandatou studied composition, music theory, piano and accordion in Athens, multimedia composition (MA) at the University of Music and Theatre in Hamburg and completed her doctoral studies (PhD) in Systematic Musicology in the University of Hamburg (Dissertation: "Synaesthetic and intermodal audio-visual perception: an experimental research"). As an active composer and musicologist, her research focuses mainly on audio-visual interaction and perception. Currently she leads the project "Moving Sound Pictures" at the University of Music and Theatre in Hamburg.

Cobi van Tonder Germany & United Kingdom



Cobi van Tonder is a practice-led researcher and artist from South Africa/UK interested in ways of achieving abstraction in music, installation, video and immersive contexts. She experiments with the reduction of phenomena in order to expose human sensuality. This has led her to work with drone, microtonal music, nature field recordings, mathematical patterns as musical material and spatial audio-physical elements of sound. The experience of sound in and as space with attention to artificial (or real) acoustics is a prominent part of the material and overall texture.



MA3: Meet the Artist

Thursday 13 May

14:00 - 16:00 New York UTC-4
20:00 - 22:00 Hamburg UTC+2
02:00 - 04:00 Beijing UTC+8
+1 +1



VOID

"The non-place never exists in pure form; places reconstitute themselves in it; relations are restored and resumed in it".

Marc Augé - Non-Places. Tones and textures intersect sonically and visually to alternately expand and contract our impressions of space, drawing us into an experience of this non-place. The concept of the non-place is dynamic, in symbiotic opposition to that of place. In the same way, noises & tones, light & shadow and textures & forms, sit in immanent exchange.

The Thin Veil

The Thin Veil captures the otherworldliness of the sea, the sand and the stars. The film and sound were recorded while on residency at the Cill Rialaig Project in Co. Kerry. The film's slow and magnetic rhythm mimics deep breathing, lighting the room up and bringing it down to darkness. The Thin Veil presents a mesmerizing earthly cosmos through the infinite complexities of sand and water, where looking to the minute in the sea draws attention to the immensity of looking up to the stars.

Love YOU...niverse

"I see my entire body as a brilliant and luminous object, which is radiating with love and gratitude. The energy of this love is filling all cells of my physical body, and lighting up every corner of my mind. I feel the undeniably strong connection towards to you, and then, this shinning connection destroyed my world. My world collapses with yours. Born into the nova in the Love You ... niverse." In the piece, atmosphere ambient music combines with astronomic video to reveal the love universe, which is sentimental, unreal, and full of adventures, creativities and conflicts.

Andrew Knight-Hill United Kingdom



Andrew Knight-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, 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 particularly interested in how these materials are interpreted by audiences, and how these interpretations relate to our experience of the real and the virtual. He is Senior Lecturer in Sound Design and Music Technology at the University of Greenwich and programme leader of Sound Design BA.

Jane Cassidy Ireland



Jane Cassidy is a multi-disciplinary artist from Galway, Ireland. Trained in music and visual art, Jane earned a Masters in Music and Media Technologies from Trinity College Dublin and an MFA in Digital Art from Tulane University in New Orleans. Jane's main interests lie in immersive audiovisual environments, multi-sensory work & synesthesia. Exhibitions include the Montgomery Museum of Fine Arts, Alabama, the University of New Orleans, Louisiana, the Ann Arbor Film Festival, Michigan, Currents New Media Festival, New Mexico, & the Galway International Arts Festival. Currently she is the Assistant Professor of Digital Media at Boston College in Massachusetts.

Kay Yuanyuan He United States



Dr. Yuanyuan (Kay) is a composer and video artist with roots in China. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. She serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and Director of the Turn Up Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. She is currently Assistant Professor at the University of Arizona, where she teaches composition, electro-acoustic music, and orchestration.

MA3: Meet the Artist

Thursday 13 May

14:00 - 16:00 New York UTC-4
20:00 - 22:00 Hamburg UTC+2
02:00 - 04:00 Beijing UTC+8
+1 +1

Artificial Intelligence vs. Human Consciousness

AI vs. Human Consciousness imagines the sonic environment and visual representation of AI's limitations when it comes to conversing with the human consciousness. Using musical improvisation as a way of tapping into streams of consciousness, this interactive audiovisual performance expresses the blurred boundaries between several sets of dichotomies, including machine vs. human, analog vs. digital, spirit vs. matter, old vs. new, past vs. future. In doing so, this work carefully reflects on AI's potential as well as limitations and risks pertaining to certain areas.

MA4: Meet the Artist

Friday 14 May

10:30 - 11:30 New York UTC-4
16:30 - 17:30 Hamburg UTC+2
22:30 - 23:30 Beijing UTC+8

ATLAS OF UNCERTAINTY

The Intermedial work Atlas of Uncertainty is based on the representation of 4 Classical elements, that typically refer to the concepts in Ancient Greece of earth, water, fire, earth and aether, which were proposed to explain the nature and complexity of all matter in terms of simpler substances. The music that accompany the video is a sonic continuum ranging from unaltered natural sounds to entirely new sounds - or, more poetically - from the real world to the realm of the imagination.

Motion of the Leviathan

Motion of the Leviathan explores the aesthetics of noise. Through manipulation of video captured from a deficient screen noise is transformed to become the new subject whereas the actual representation dissolves into abstraction. The intention is to transcend the image which is based on a defect smart phone screen from its secular origin to create a sublime atmosphere out of audiovisual interdependencies and abstraction.



Cecilia Suhr United States



Cecilia Suhr is an intermedia artist and researcher, multi-instrumentalist (violin/cello/piano/voice), painter, improviser, and author, working at the intersection between art, music, and interactive media. Her work has been exhibited and performed across the U.S. and overseas in U.K., Australia, Greece, France, Russia, Portugal, Italy, Japan, Korea, Mongolia, etc., through galleries, biennials, museums, conferences, and festivals. She is currently an Associate Professor in the Department of Humanities and Creative Arts and an affiliate professor of art at Miami University Regionals, OH. She is a recipient of the MacArthur Foundation, Digital Media and Learning Research Award (2012)

Massimo Vito Avantaggiato Italy



Massimo Vito Avantaggiato - interested in programming languages applied to audio and video, he has written music for films, short films, video installations, ballets. He has won several composition competitions with concerts and academic presentations in over 90 countries. Some of his articles were published by Università di Venezia and Cambridge Scholars Publishing and many other Universities: Université Sorbonne, Yonsei University; TU Berlin, Universität Der Kunst Berlin, Plymouth University, Università di Torino. Recent Commissions (2019/2020): Biennale di Venezia 2019; Conservatorio Milano (Musiche in Mostra 2019/2020).

Max Bodendorf Germany



Max Bodendorf is a Hamburg based designer, artist and author.

MA4: Meet the Artist

Friday 14 May

10:30 - 11:30 New York UTC-4

16:30 - 17:30 Hamburg UTC+2

22:30 - 23:30 Beijing UTC+8



Pimp my 3D-Printer

"Pimp my" is a DIY project that aims to recycle electronics and to give them a new habitat within society. Instead of buying trendy technology to develop fancy art installations I prefer recycling forgotten devices. Pimp my 3D-Printer is the 2nd device of this project. In this case, a malfunctional printer was modified in order to produce sounds instead of making PLA objects. The Installation is also a way to highlight the importance of recycling and finding value in the "obsolete". In February 2020 the project was awarded with a special award for sustainability at Hacks & Tools meets OERcamp.

Approaches

A flutist interacts with a violin machine with three bows. Since the mechatronic machine is not "intelligent", the improvising flutist also takes responsibility for its reaction. To this end, there is a description of the reaction algorithms for the composed six movements, i.e. a score. For the listener, this results in a duet. The playing of the violinist is influenced by the distance and by the sound of the flute. New sounds from the violin machine are created by conflict rhythms between vibrato and tremolo. Two strings are also excited percussively.

The Sound of The Hallmarks of Cancer

The goal of this research is to compose a portfolio of Electroacoustic works, reflecting cancer as a disease. Using the sonification of data derived from the bio-molecular research of cancer cells as the main tool, my compositional practice attempts to balance the latter by drawing upon the contextual narrative of the Hallmarks of Cancer (Hanahan and Weinberg, 2011) to inspire abstract form and guide the aesthetic choices within the works. Various sonification and sound-synthesis techniques, coupled with musical drama and lyricism, are explored, aiming for a unique and effective compositional voice.

Dario Quiñones Germany



Dario Quiñones (1982, Colombia) obtained his degree in composition in Bucaramanga, Columbia. In 2008 he moved to Germany with the purpose of studying and experiencing electronic music at the European Live Electronic Centre (EULEC) in Lüneburg. In 2012 he received his M.A. Degree in Multimedia Composition at the HfMT Hamburg. For years he has been interested, even obsessed with electronics and noise. Besides, he is interested in interaction, music communication and theater music.

Karl Gerber Germany



Karl Gerber (1954, Lörrach), after an apprenticeship as a physics lab technician, he took his Abitur. He studied double bass with Adelhard Roidinger. At the LMU Munich he earned an M.Sc. in physics. Mathematical composition experiments in real time started in 1984 with C64 assembler. Algorithmic live performance "Improvisation with Integers" was a co-improvisation with the Univ. of Michigan Dancers at ICMC 1998. Already in this work he improvised by editing formulas on the screen. "Beautiful Numbers" was honored on CD in Bourges. His Violinautomat was selected for the World Music Days 2019. From Matera Intermedia he received the Award of Distinction 2020.

Milad Khosravi Mardakheh United Kingdom



I am an Iranian musician, programmer, composer and sound-artist. I completed my undergraduate studies in Computer Engineering, while having been a full-time musician and composer of various styles and genres within popular/film music since my teenage years. I continued my postgraduate studies in music and graduated with a Master of Music degree in Composition from the Royal Welsh College of Music and Drama. I have since been pursuing a PhD in Music Composition at the University of Birmingham (BEAST), UK.

MA5: Meet the Artist

Saturday 15 May

08:00 - 09:00 New York UTC-4

14:00 - 15:00 Hamburg UTC+2

20:00 - 21:00 Beijing UTC+8



M-I-N

My work is inspired by my own life and a Chinese idiom: "People eat for the sky". Therefore, some sounds of kitchen utensils were recorded as material and effects such as GRMTOOLS are used in composition. "M-I-N" is the Pinyin decomposition of "皿" and "min" in Hanyu Pinyin.

Underneath

'Underneath' is an ambient exploration of the modern soundscape, and the relationship we have to noises heard on a daily basis within our society. Recordings of common sounds are used in this piece as the base material, which was then manipulated using a range of sound design techniques. The underlying idea was to investigate a different side to modern 'noise', which is often thought of as negative; in doing so, an entirely different soundscape is produced.

Nu bēni (poo on poo)

Piece for multichannel speaker set up consisting of surround quad and front and back stereo diffusion. Featuring noise.pocket (Matthew Grouse, Patrick Shand and myself), Vika Buharova and Thomas Kettle.

conductcontacttransmit

Conductcontacttransmit is an audiovisual composition by Bojana Šaljić Podešva (SI) and Maria Papadomanolaki (GR) exploring the process of remote conduction, contact and transmission of ideas and materials about the city. In its four movements titled "surface", "under", "vortex" and "core", conductcontacttransmit is iterated within text-scores about urban spaces and pools of sounds prone to fragmentation and contingency. Ultimately, conductcontacttransmit offers a playful and thought-provoking interplay between text, sound and memory.

Xiaohan Chen Taiwan & China



Xiaohan Chen is completing the Master of Music at National Chiao Tung University. She currently studies electronic music and has studied under the guidance of Professor YuChung Tseng.

Morgan Smith United Kingdom



Morgan Smith is a sound design student at the University of Greenwich (London), and indeed an enthusiast for all things 'sound'. Though it was a passion for music which first sparked the interest, he has as since started to explore and enjoy many new areas such as sound art, film/TV sound and spatial audio. His time at University so far has been a great introduction to all of this, and he is very keen to take on more projects as well as collaborate with more brilliant people.

Harry Gorski-Brown United Kingdom



Harry Gorski-Brown is an artist living and working in Glasgow, Scotland.

Maria Papadomanolaki · Bojana Šaljić Podešva Greece & Slovenia



Maria Papadomanolaki is a Greek artist who works within the fields of sound design for dance and film, exploratory workshops and transmission art. She has presented her work at galleries, conferences and festivals in Europe, UK and the US. Papadomanolaki is the co-editor of the book Transmission Arts: Artists & Airwaves (2011, PAJ Publications) and the co-founder of soundCamp an organisation instigating innovative listening practices.

Bojana Šaljić Podešva is Slovene composer. Her basic mean of expression is electroacoustic music, including live performance and music installation. Another important domain of her work represents music in relation to visual and performing arts. She presents her works at festivals as International Rostrum of Composers, International Rostrum of Electroacoustic Music, Synthese Bourges, World Music Days, LIEU project, Art of Sounds etc. She won several composition prizes for concert works, scene and film music.

MA5: Meet the Artist

Saturday 15 May

08:00 - 09:00 New York UTC-4

14:00 - 15:00 Hamburg UTC+2

20:00 - 21:00 Beijing UTC+8



Tube Song

The tubes sing secretly in your mechanic life. They connect things in darkness, underground. Materials are recorded in Riga in 2016 and Shanghai in 2013.

Dong Zhou Germany



Dong Zhou is a composer, multimedia artist and performer based in Hamburg. She gained her B. A. in music engineering in Shanghai conservatory and M. A. in multimedia composition in HfMT Hamburg. She was commissioned by Shanghai International Art Festival, Hamburg CLAB Festival and ZKM Karlsruhe. She is one of the four finalists of 2019 Deutscher Musikwettbewerb.

