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EarZoom
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Sonic Arts
Festival
2011



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EarZoom
Festival
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umetnosti
Sonic Arts
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2011
30.9.–4.10.



EarZoom Festival zvočnih umetnosti Sonic Arts Festival 2011

Po skoraj treh letih delovanja Inštituta za Raziskovanje Zvočnih Umetnosti (IRZU) predstavljamo tretjo izdajo festivala zvočnih umetnosti EarZoom. Medtem ko smo zmeraj globlje vpeti v izvajanje raziskav in razvoja avdio tehnologij, se na IRZU še vedno aktivno zavzemamo za vključitev računalniškega ustvarjanja zvoka in glasbe v javni izobraževalni sistem. Po skoraj stoletju globalnega razvoja, uveljavljanja ter integracije glasbene tehnologije v naše vsakdanje življenje, vidimo to področje kot osnovno sestavino za zagotavljanje trdnih temeljev umetniškega polja sodobne glasbene kompozicije, izvajalskih praks in teorije. Še zmeraj je med našimi glavnimi cilji zagotoviti prost dostop do informacij, znanja in tehničnih virov – tako študentom slovenskih umetniških akademij (še posebej skladateljem in inter-medijskim umetnikom), kot tudi drugim zainteresiranim posameznikom.

Če pogledamo onkraj umetniških potencialov glasbene tehnologije naletimo na izjemno plodno ter vse bolj popularno polje za tehnološke raziskave in razvoj, ki odpira nešteto možnosti za komercialno uporabo znotraj kreativnih industrij. Glavni cilj festivala EarZoom je predstaviti serijo del skrbno izbranih posameznikov raznovrstnih profilov in tako promovirati interdisciplinarno polje elektronske glasbe ter številne možnosti, ki jih lahko ponudi umetnikom in znanstvenikom (inženirjem) v lokalni okolju. EarZoom 2011 ne vključuje zgolj performansov, razstav in instalacij uveljavljenih mednarodnih umetnikov, pač pa tudi delavnice in predavanja s širokim izborom različnih področij elektronske glasbe, vse od mobilnega procesiranja glasbe do 'hekanja' strojne opreme.

After nearly three years of operation, IRZU – the Institute for Sonic Arts Research – presents the third edition of EarZoom sonic arts festival. While deeply engaged in conducting research and development of audio technologies, IRZU is still actively advocating the inclusion of sound and music computing within the public educational system. After a century of development, global affirmation, institutionalization and integration of music technology in our everyday lives, we see this field as a basic ingredient for providing a solid background in the artistic field of contemporary music composition, performance and musicology. It is still one of our main goals to establish permanent and freely available access to information, knowledge and technical resources to students of artistic academies in Slovenia (composers and media artists in particular) as well as to other interested individuals.

Going beyond the artistic potentials of music technology, it is almost needless to say that there is a fertile, exciting and increasingly popular field for technological research and development, offering countless opportunities for commercial applications within the entertainment industry. The main aim of EarZoom festival is therefore to present a set of carefully selected works of multi-profile individuals (artists/scientists) and thus promote the interdisciplinary field of electronic music – the myriad of possibilities it has to offer – to artists and scientists (engineers) within our local community. EarZoom 2011 features not only performances, exhibitions and installations by established international artists, but also workshops and lectures on a wide selection of different sub-topics of electronic music, ranging from mobile music computing to hardware hacking.

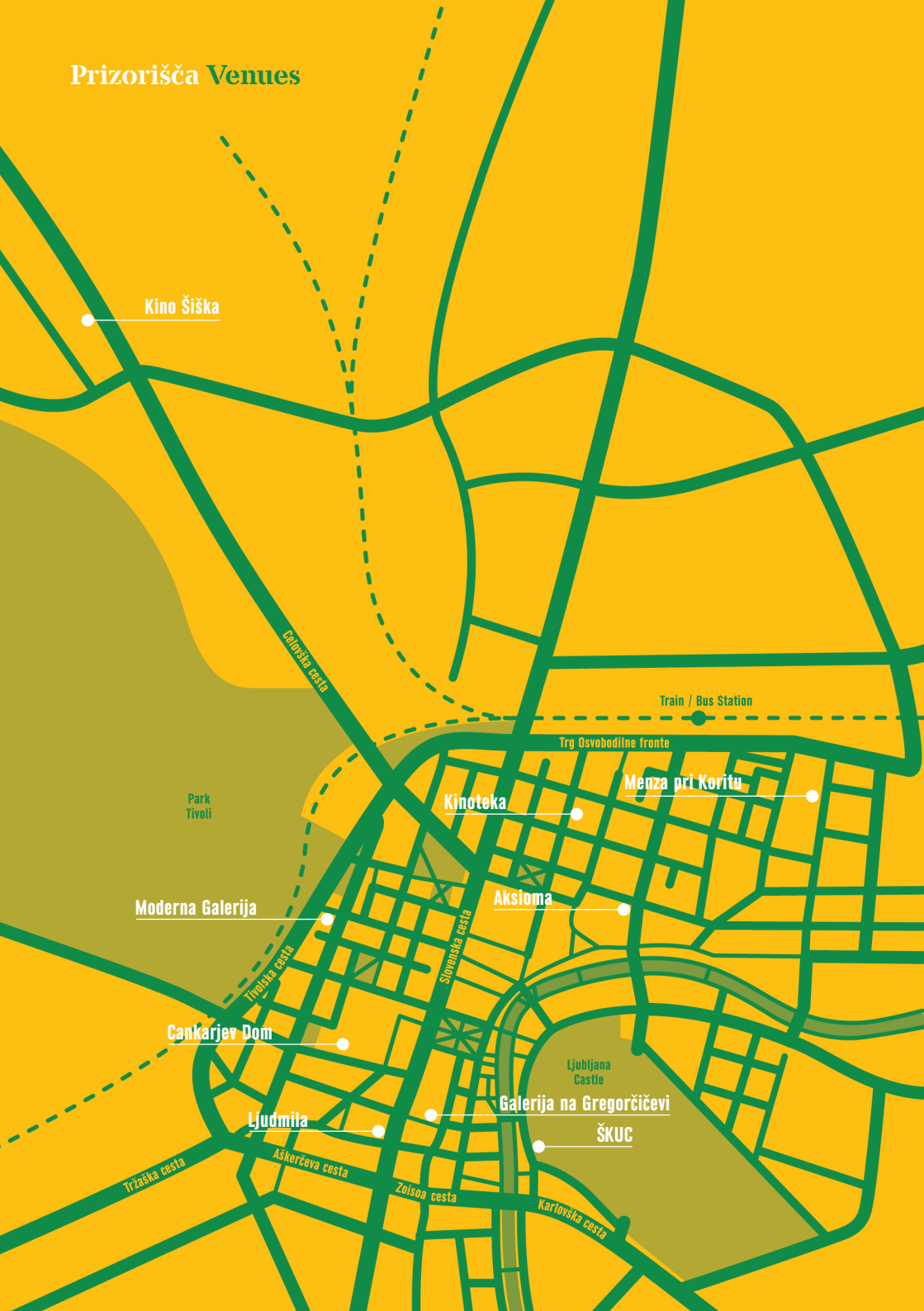
V okviru festivala zvočnih umetnosti EarZoom smo z letošnjim letom vpeljali nekoliko drugačne smernice pri selekciji umetniškega programa in tako razširili tematski spekter festivala. Preusmerili smo fokus s sicer pretežno tehnološko obarvane narave festivala v preizpraševanje potenciala zvoka znotraj širšega družbeno-političnega konteksta sodobne umetnosti. S takšnim pristopom se pomikamo korak stran od koncepta fetišizacije zvoka kot medija, oz. koncepta zajemanja obdelovanja, sintetiziranja in komponiranja zvokov z namenom produkcije umetniških artefaktov, ki stojijo izključno na estetskih temeljih. Namesto tega se želimo približati kritičnim praksam znotraj umetnosti, ki operirajo v polju slišnega in hkrati vsebujejo potencial za generiranje pomenov, pri čemer nas še posebej zanimajo možnosti zastavljanja vprašanj o oblastnih strukturah, katere vsiljujejo določene glasove in utišajo druge. Na kakšen način lahko torej 'umetnost' vstopa v oblastne antagonizme Evropske politike in kako lahko preizprašuje mehanizme dominantnih reprezentacij na ravni slišnega in vidnega?

In the framework of this year's EarZoom sonic art festival we are introducing a slightly different approach to the artistic program selection, aiming at widening the festival's thematic spectrum. We are shifting the focus from an exclusively technologically inspired concept of sonic arts towards a somewhat wider, socio-political context of contemporary arts, within which we are questioning the expressive potential of sound based practices. What we would like to achieve is to move away from the concept of fetishizing sound as a medium; of recording, processing synthesizing and re-assembling sounds, rejoicing in their reduction to a purely aesthetic phenomenon. Instead, we would like to approach critical artistic practices, which operate in the audible domain, while exhibiting a potential to raise questions about power structures, which impose certain sounds while silencing the others. Which position do artistic practices take within the antagonistic regimes of European politics and how they are able to reflect on the dominant representations in the field of audible and visible are just one of the many questions that we will be raising in this year's festival.

Miha Ciglar, Direktor festivala / Festival director

Program Programme Sodelujoči Participants

Prizorišča Venues



Program Programme

Petek / Friday / 30. September

19.00 / Aksiona

Sounds of Europe: Disharmonious voices Otvoritev Razstave / Exhibition opening
Jan Anderzen, Nika Autor, Ana Hoffner, Aino Korvensyrja, Johannes Kreidler, Jovita Pistovšek, Elske Rosenfeld

21.00 / ŠKUC

Ake Parmerud Performans / Performance

Sobota / Saturday / 1. October

10.00–15.00 / Ljudmila

Nicolas Collins Delavnica / Workshop

17.00 / Aksiona

Aino Korvensyrja, Jan Anderzen
Predavanje / Lecture

19.00 / Gregorčičeva 3, Galerija

Tomaž Grom, Vasja Progar
Performans/Instalacija / Performance/Installation

21.00 / Kino Šiška

Philippe Pasquier Performans / Performance

21.30 / Kino Šiška

Hans Tammen Performans / Performance

Nedelja / Sunday / 2. October

11.00–18.00 / Moderna Galerija / Predavanja / Lectures

11.00 / **Roger Dannenberg**

11.30 / **Pierre Alexandre Tremblay**

12.00 / **Nicolas Collins**

12.30 / **Pietro Polloti**

16.00 / **Matthew Burtner**

16.30 / **William Brent**

17.00 / **Tae Hong Park**

17.30 / **Alexandre Torres Porres**

20.00 / Kinoteka

Pierre Alexandre Tremblay
(bass + laptop) Performans / Performance

20.30 / Kinoteka

Atau Tanaka, Adam Parkinson
Performans / Performance

21.00 / Kinoteka

Chris Kiefer Performans / Performance

21.30 / Kinoteka

Nicolas Collins Performans / Performance

14.00–18.00 / Gregorčičeva 3, Galerija

Tomaž Grom, Vasja Progar
Instalacija / Installation

Ponedeljek / Monday / 3. October

10.00–13.00 / Ljudmila

William Brent Delavnica / Workshop

11.00–18.00 / Moderna Galerija / Predavanja / Lectures

14.30 / **Atau Tanaka, Adam Parkinson**

15.00 / **Eduardo Miranda**

15.30 / **Chris Kiefer**

16.15 / **Hans Tammen**

16.45 / **Mauricio Valdes**

17.15 / **Philippe Pasquier**

19.00 / Aksiona

Roger Dannenberg Performans / Performance

19.30 / Aksiona

Alexandre Torres Porres
Performans / Performance

21.00 / Cankarjev Dom, Kosovelova

Eduardo Miranda, Igor Vičentič (piano)
Performans / Performance

22.00 / Cankarjev Dom, Kosovelova

Tae Hong Park, Jure Gradišnik (trumpet)
Performans / Performance

14.00–18.00 / Gregorčičeva 3, Galerija

Tomaž Grom, Vasja Progar
Instalacija / Installation

Torek / Tuesday / 4. October

10.00–15.00 / Ljudmila

Jamie Bullock Delavnica / Workshop

20.00 / Kinoteka

Matthew Burtner Performans / Performance

20.45 / Kinoteka

Mauricio Valdes Performans / Performance

22.00 / Menza pri Koritu

Kim Myhr Performans / Performance

22.30 / Menza pri Koritu

Olivier Toulemonde, Mathias Forge
Performans / Performance

14.00–18.00 / Gregorčičeva 3, Galerija

Tomaž Grom, Vasja Progar
Instalacija / Installation

Nicolas Collins [us]

1. 10.: Delavnica / Workshop: 10.00-15.00 / Ljudmila
2. 10.: Predavanje / Lecture: 12.00 / Moderna Galerija
2. 10.: Performans / Performance: 21.30 / Kinoteka

Nicolas Collins se je rodil v New Yorku, kjer je tudi odrasčal. Na Wesleyan University je študiral kompozicijo pod mentorstvom Alvina Lucierja. Več let sodeluje z Davidom Tudorjem ter mnogimi glasbeniki po vsem svetu. Večino 90-ih let preživi v Evropi, kjer deluje kot umetniški direktor Studija za Elektro-Instrumentalno Glasbo (STEIM), v Amsterdamu. V istem času deluje tudi v okviru projekta DAAD, kot rezidenčni skladatelj v Berlinu. Od leta 1999 je profesor na oddelku za zvočne umetnosti na School of the Art Institute of Chicago. Je glavni urednik revije Leonardo Music Journal. Njegova knjiga Handmade Electronic Music – The Art of Hardware Hacking (Routledge) je imela velik vpliv na nastajajočo elektronsko glasbo po celem svetu.

Performans: Salvage / V performansu Salvage sedem performerjev skuša oživiti okvarjena in odpadna elektronska vezja: prenosne telefone, računalniške matične plošče, faxe, zvočne mešalke, klaviature, itd. Šest performerjev uporablja merilne sonde za tvorbo povezav med preprostimi vezji Nicolasove izdelave in pokvarjenimi elektronskimi vezji. Tako nastala povratna zanka med temi elementi glede na vsak najmanjši gib katerekoli od sond ustvarja kompleksne vzorce oscilacije. Sedmi performer 'dirigira' celoten nastop tako, da ostalim igralcem pošilja periodične signale, ti pa skušajo zamrzniti trenutno zvočno teksturo s tem, da zadržijo svoje sonde v mirovanju.

Delavnica (4-5 hours) / Delavnica bo vodila udeležence skozi vrsto projektov z elektronskimi vezji, ki proizvajajo zvok. Tehnično predznanje ni potrebno. Delavnica vključuje:

- Nekonvencionalne mikrofone (kontaktni mikrofoni, kitarski elektromagneti, uporaba zvočnikov in slušalk kot mikrofonov, kasetofonske glave, binauralni mikrofoni, itd.)
 - »Viktorijanski sintetizator« (izdelava oscilatorja iz zvočnika in baterije)
 - »Polaganje prstov« na vezje radijskega sprejemnika
- Zaželjeno je da udeleženci prinesejo svoje osnovno ročno orodje (klešče ščipalke in snemalke), spajkalnik in nekaj drugih pripomočkov.



New York born and raised, **Nicolas Collins** studied composition with Alvin Lucier at Wesleyan University, worked for many years with David Tudor, and has collaborated with numerous musicians around the world. He lived most of the 1990s in Europe, where he was Artistic Director of STEIM (Amsterdam) and a DAAD composer-in-residence in Berlin. Since 1999 he has been a Professor in the Department of Sound at the School of the Art Institute of Chicago. He is Editor-in-Chief of the Leonardo Music Journal. His book, Handmade Electronic Music – The Art of Hardware Hacking (Routledge), has influenced emerging electronic music worldwide.

Performance: Salvage / In Salvage, seven performers attempt to re-animate deceased and discarded electronic circuitry: cell phones, computer motherboards, fax machines, sound mixers, musical keyboards, etc. Six of the players use test probes to make connections between a simple circuit of my design and the electronic corpse; feedback between my circuit and the components on the dead board produce complex patterns of oscillation, that are always changing in response to the slightest movement of the probes. The seventh performer "conducts" the performance by periodically signaling the players to try to freeze

the current sound texture by holding their probes as still as possible.

Workshop (4-5 hours) / Assuming no technical background whatsoever, this workshop guides the participants through a series of sound-producing electronic construction projects, including:

- Alternate microphones (contact mikes, coil pickups, using speakers and headphone as microphones, tape heads, binaural mikes, etc.)
- "Victorian synthesizer" (making an oscillator with just a speaker and a battery).
- "Laying of hands" on a radio circuit board (the poor man's Cracklebox).

If possible, participants should bring basic hand tools (wire cutters and strippers), a soldering iron, and some simple supplies (see accompanying pdf.)

www.nicolascollins.com

Posamezna delavnica je 10 evrov, blok treh delavnic pa 20 evrov. / Individual workshop costs 10 euro, all three workshops cost 20 euro. Prijave na / apply at: info@irzu.org

Åke Parmerud [se]

1. 10.: Performans / Performance: 21.00 / ŠKUC

Åke Parmerud se popolnoma predaja glasbi in multimediji. Umetnosti že od poznih 70.ih let dalje. Izučen kot fotograf, je med 1972 in 1974 študiral glasbo na univerzi in kasneje na glasbenem konzervatoriju v Göteborgu na švedskem. Med njegovimi deli najdemo tako instrumentalno glasbo, kot elektroakustične kompozicije, multimedijsko in interaktivno umetnost, video in glasbo za gledališče, ples in film. Deluje tudi kot odrski performer žive elektroakustične glasbe z različnimi oblikami interaktivnih instrumentov, solo ter skupaj z drugimi umetniki. Zadnjih deset let je dejaven tudi kot oblikovalec zvoka in programske opreme za inovativne interaktivne avdio-vizualne instalacije ter lastna dela. Vse od leta 1978, ko je njegova skladba "Proximities" dobila prvo nagrado na mednarodnem festivalu glasbe v Bourgesu v Franciji, je med najbolj nagrajevanimi skladatelji elektroakustične glasbe. Izdal je dva LPja in dva CDja, pojavlja pa se tudi na več kompilacijah.



Åke Parmerud has been working full time with music and multimedia art since late -70. Being trained as a photographer between 1972-74, he studied music at the University and later at the Conservatory of Music in Göteborg, Sweden. His list of works includes instrumental music as well as electro acoustic compositions, multi-media and interactive art, video and music for theater, dance and film. He also works as stage performer, doing live electro acoustic music with different kinds of interactive instruments, solo or together with other artists. Since 10 years, Åke also worked as a sound and software designer for innovative interactive audio/visual installations and his own works. He is the most rewarded composer of electro acoustic music since 1978 when his piece "Proximities" received a first prize in the international festival for music in Bourges, France. His music has been released on 2 LPs and 2 CDs and also appears on several compilations.

www.parmarud.com

Tomaž Grom [si]

1. 10.: **Permormans / Performance: 19.00**

2. 10.-4. 10.: **Instalacija / Installation:**

Gregorčičeva 3, Galerija

Tomaž Grom je slovenski kontrabasist in skladatelj. Kot improvizator se posveča raziskovanju razširjenih tehnik igranja kontrabasa, tudi v kombinaciji z elektrono. Njegovo ustvarjanje zaznamuje nenehno raziskovanje lastnega zvočnega potenciala, pri čemer ga vodi princip spontanosti. Nastopal je v najrazličnejših zasedbah raznovrstnih glasbenih zvrsti. V zadnjem času je sodeloval z naslednjimi glasbeniki: Seijiro Murayama, Jonas Kocher, Michel Doneda Tao G. Vrhovec Sambolec, Pascal Battus, Zlatko Kaučič, Irena Tomažin, Samo Kutin, Vid Drašler, Neža Naglič, Andrej Fon... Gostoval je na festivalih po Evropi in Kanadi. Ustvaril je avtorsko glasbo za več gledaliških, plesnih in lutkovnih predstav. Njegova performansa Bruto in Ništrc sta uvrščena v Artservisovo zbirko (projekt SCCA - Ljubljana). Od leta 2006 vsebinsko in tematsko koncipira, predava in vodi delavnice na področju elektro-akustične in improvizirane glasbe z naslovom Maksimatika in od leta 2009 delavnico Raziskava-Refleksija (neidiomska improvizacija). Je umetniški vodja Zavoda Sploh, ki se ukvarja s produkcijo glasbenih in uprizoritvenih umetnosti, ter z izobraževanjem in založništvom.

Performans/instalacija: **Skladba za**

harmoniko / Kljub nadzoru in omejitvam, se ne zavedamo ujetosti in verjamemo, da smo svobodni. Ustvarjalna svoboda kot privilegij umetnosti je zmeta. Sem, če sem pod kontrolo.

Zamisel in kompozicija: **Tomaž Grom**

Programiranje v okoljih: Arduino (mikrokontroler), Pure Data (zvoč), Processing (slika) in izvedba senzorskega sistema:

Vasja Progar

Tomaž Grom, based in Ljubljana (Slovenia), is a contrabass player and a composer. As an improviser he dedicates much time to exploring expanded techniques for playing the contrabass in combination with electronics. His creations make a determinate mark on his unfailing exploration of his own sonic potential. Whereby the principle of spontaneity guides him. Tomaž Grom has performed in a variety of musical roles. Recently he cooperated with: Seijiro Murayama, Jonas Kocher,



Photo: Madster

Michel Doneda, Tao G. Vrhovec Sambolec, Pascal Battus, Zlatko Kaučič, Irena Tomažin, Samo Kutin, Vid Drašler, Neža Naglič, Andrej Fon... He has also toured and made appearances at several festivals throughout Europe and Canada. He has created music for numerous theatrical, dance, puppet performances. His performances Bruto in Ništrc are included in Artservis collection (projekt SCCA-Ljubljana). Since 2006 he's leading a music workshops in the framework of Maksimatika (electro-acoustic improvisation) and since 2009 a workshop Search-Reflect (unidiomatic improvisation). He is also an artistic director of Sploh Institute for art production and publishing based in Ljubljana which engages in music and performing arts production, publishing and education.

Performance/installation: **A Piece for**

Accordeon / Despite of control and restrictions, we are not aware of our being trapped we believe we are free. Creative freedom as an artistic privilege is a mistake. I am, when I am under controll.

Concept and composition: **Tomaž Grom**

Programming in: Arduino (microcontroller), Pure Data (sound), Processing (picture) and realisation of sensoric system:

Vasja Progar

www.sploh.si

Philippe Pasquier [Fr/Ca]

1. 10.: **Performans / Performance: 21.00 / Kino Šiška**

3. 10.: **Predavanje / Lecture: 17.15 / Moderna Galerija**

Philippe Pasquier je profesor na School of Interactive Arts and Technology (SIAT) na Simon Fraser University's Faculty of Communication, Arts and Technology, kjer opravlja tako znanstveno-tehnološke kot tudi umetniške raziskave. Zanima ga razvoj kreativnih in umetniških aplikacij, ki temeljijo na umetni inteligenci in na avtonomnih strojnih procesih. Vse od prihoda na SIAT vodi raziskave v treh smereh, ki so po njegovem v sinergiji: 1. Umetna inteligenca in kognitivne znanosti; 2. Programska kreativnost in računalniški entertainment; 3. Umetniško ustvarjanje in administracija.

Performans: **Reliquary** / Reliquary (Relikviarij) je

45 minutna, 4 - 8 kanalna zvočna ekskurzija. Uporabljeni materiali so predvajani posnetki:

- korejskih tradicionalnih šamanističnih instrumentov (taepongso, jing in jong) in glasov korejskih šamanov
- instrumentov avstralskih staroselcev (yidaki in 'bullroarer')
- ortodoksnega ženskega zbora
- zvočnih krajin (grmenje, dež, veter in mrčes)
- bogatih tekstur, generiranih z raznimi analognimi efekti in sintetizatorji starejše izdelave (Korg MS-50, EMS Synthi A, ARP Odyssey, Melisson, Korg Mono/Poly, Serge, ...)

Deloma komponiran, deloma improviziran nastop je zasnovan v tradiciji 'kina za uho' in se odvija v povezavi s konceptom primarne sakralne glasbe.

Philippe Pasquier is an assistant professor in the School of Interactive Arts and Technology of Simon Fraser University's Faculty of Communication, Arts and Technology since January 2008. There, he is conducting both a scientific and artistic research agenda. His research focuses on building deeper theories for endowing machines with autonomous behaviors, with a focus on creative and artistic applications. Since his arrival at SIAT, he has been conducting research along three directions which he believes to be in synergy. 1. Artificial Intelligence and Cognitive Sciences; 2. Computational Creativity and Computer Entertainment; 3. Artistic Creation and Administration.



Performance: **Reliquary** / Performer: Philippe Pasquier

Reliquary is a 45 minutes four to eight channels sonic excursion. Materials used during the performance are processed recordings of:

- Korean traditional shamanic instruments (taepongso, jing and jong) and Korean shaman voices
- Aboriginal Australian instruments (yidaki and bullroarer)
- Orthodox woman choir
- Sound scape recordings (thunderstorm, rain, wind and insects)
- Rich textures generated using a variety of analog effects and vintage synthesizers (Korg Ms-50, EMS Synthi A, ARP Odyssey, Melisson, Korg Mono/Poly, Serge, ...)

Part composition, part improvisation, the performance is conceived in the tradition of "cinema for the ears" and revolves around the concept of primal sacred music.

www.sfu.ca/~ppa12

Hans Tammen [US/De]

1. 10.: Performans / Performance: 21.30 / Kino Šiška

3. 10.: Predavanje / Lecture: 16.15 / Moderna Galerija



Photo: Ashok Mehta

Glasbo **Hansa Tammena** bi lahko opisali kot nenavaden svet bizarnih tekstur in kot popotovanje skozi pokrajino neskončnih soničnih operacij. Proizvaja hitro spreminjajoče se sopolstavitve radikalno nasprotujočih si zvokov, z mikropolifonimi teksturami zvočnih barv, agresivnimi zvočnimi erupcijami, ki jih izmenjuje s tihimi impulzi komaj slišnega hrupa. Njegov zadnji projekt, *Endangered Guitar*, vključuje interaktivno programiranje, interakcijo z akustičnim prostorom, ter – kot je nekoč pripomnil nek kritik – vtikanje prstov v visoko-napetostna električna vezja. Revija *Signal to Noise* je njegovo delo poimenovala: "...a killer tour de force of post-everything guitar damage". Revija „All music Guide“ ga je proglasila za enega najboljših eksperimentalnih kitaristov, ki se je pojavil v 90-ih letih.

Performans: Epigenesis / Hans Tammen bo predstavil *EPIGENESIS*, večkanalno delo v okviru projekta *Endangered Guitar*, ki jo deloma financira Composer Assistance Program of the American Music Center in je bilo ustvarjeno v času rezidence v Brooklynski Diapason Gallery. Skladbo simultano sestavljata dva neodvisna glasova, ki izvirata iz »Endangered Giutar« - interaktivnega hibridnega instrumenta, sestavljenega iz kitare in programske opreme. En glas izvira iz akustičnega prostora, drugi je mikropolifonični vzorec v zvočnikih, ki obkrožajo občinstvo.

Hans Tammen creates music that has been described as an alien world of bizarre textures and a journey through the land of unending sonic operations. He produces rapid-fire juxtapositions of radically contrastive and fascinating sounds, with micropolyphonic timbres and textures, aggressive sonic eruptions, but also quiet pulses and barely audible noises - through means of his *ENDANGERED GUITAR* and interactive software programming, by working with the room itself, and, as a critic observed, with his "...fingers stuck in a high voltage outlet". *Signal To Noise* called his works "...a killer tour de force of post-everything guitar damage", *All Music Guide* recommended him: "...clearly one of the best experimental guitarists to come forward during the 1990s."

Performance: Epigenesis / I will present *EPIGENESIS*, a multichannel *Endangered Guitar* work funded in part by the Composer Assistance Program of the American Music Center, and created during a residency at Diapason Gallery, Brooklyn. The work consists of two independent voices simultaneously drawn from my "Endnagered Guitar" - a hybrid interactive guitar/software instrument. One is a single voice located somewhere in the room, the other is a micropolyphonic pattern on the speakers that surround the audience.

www.tammen.org

Roger B. Dannenberg [us]

2. 10.: Predavanje / Lecture: 11.00 / Moderna Galerija

3. 10.: Performans / Performance: 19.00 / Aksioma

Roger B. Dannenberg je raziskovalec in profesor na Schools of Computer Science and Art na Carnegie Mellon University. Dejaven je na področju razvoja računalniške glasbe, oblikovanja programskih jezikov in real-time interaktivnih sistemov. Opravil je pionirsko delo na področju avtomatske računalniške spremljave, ki je zaščiteno s tremi patenti in implementirano v sistemu *SmartMusic*, ki ga danes uporablja okoli 100.000 študentov glasbe. Je avtor številnih inovacij, kot je npr. sistem *Piano Tutor*, mnogih aplikacij za strojno učenje in za klasifikacijo glasbenih žanrov ter struktur. Dannenberg je tudi uveljavljen skladatelj in je nastopil na številnih mednarodnih festivalih. Njegova dela so med drugim izvajali Pittsburgh New Music Ensemble in Pittsburgh Symphony. Kot inštrumentalist (trobenta) je sodeloval z glasbeniki kot so Anthony Braxton, Eric Kloss in Roger Humphries, s katerimi ja nastopal v koncertnih dvorinah kot so zgodovinski Apollo Theater v Harlemu in Espace de Projection na IRCAM-u. Izvaja jazz, klasično ter sodobno glasbo.

Performans / Patterns je performans kodiranja v živo z uporabo eksperimentalnega vizualnega jezika. Glavna ideja je v tem, da objekti generirajo podatkovne tokove glede na parametre, ki so sprotno prilagodljivi. Večina objektov uporablja druge objekte kot inpute, s katerimi je mogoče zlagati kompleksne vzorce iz enostavnih. Medsebojne povezave objektov so prikazane grafično v obliki vgnezenih krogov. Proces komponiranja poteka s pomočjo manipulacije grafičnih struktur v realnem času, z namenom kreacije programa, ki nato generira glasbo. Občinstvo vidi program med poslušanjem glasbe, ki jo ta generira. V nastopu uporabljeni jezik *Patterns* in njegova implementacija sta stvaritvi skladatelja.

Roger B. Dannenberg is an Associate Research Professor in the Schools of Computer Science and Art at Carnegie Mellon University. Dannenberg is well known for his computer music research, especially in programming language design and real-time interactive systems. His pioneering work in computer accompaniment led to three patents and the *SmartMusic* system now used by over one hundred thousand music students. He



is the author of several innovations include the *Piano Tutor*, machine learning applications to music style classification and the automation of music structure analysis. As a composer, Dannenberg's works have been performed by the Pittsburgh New Music Ensemble, the Pittsburgh Symphony, and at many festivals. As a trumpet player, he has collaborated with musicians including Anthony Braxton, Eric Kloss, and Roger Humphries, and performed in concert halls ranging from the historic Apollo Theater in Harlem to the Espace de Projection at IRCAM. Dannenberg is active in performing jazz, classical, and new works.

Performance / Patterns is a live-coding performance piece using an experimental visual language. The key idea is that objects generate streams of data and notes according to parameters that can be adjusted on-the-fly. Many objects take other objects or even lists of objects as inputs allowing complex patterns to be composed from simpler ones. The interconnections of objects are indicated graphically by nested circles. The composition is created by manipulating graphical structures in real-time to create a program that in turn generates the music. The audience sees the program while listening to the music it generates. The *Patterns* language used in the performance and its implementation were created by the composer.

www.cs.cmu.edu/~rbd

Pietro Polotti [IT]

2. 10.: Predavanje / Lecture: 12.30 / Moderna Galerija

Pietro Polotti je študiral klavir, kompozicijo ter elektronsko glasbo in pridobil ustrezajoče diplome na konzervatoriju v Trstu, Milanu in Benetkah. Po izobrazbi je tudi fizik. Leta 2002 je vpisal doktorat na oddelku za komunikacijske sisteme na EPFL (Politehnična šola Lausanske federacije, Švica) iz področja novih metod zvočnega sintetiziranja, ki temelji na transformacijah delčkov zvočnih valov, oz. tako imenovani fraktalni aditivni sintezi. Trenutno uči elektronsko glasbo na konzervatoriju "G. Tartini" v Trstu. Od leta 2004 sodeluje kot zvočni inženir z univerzo v Veroni v okviru različnih evropskih projektov, med drugim: NIW (Natural Interactive Walking – www.niwproject.eu) ter CLOSED (Closing the Loop Of Sound Evaluation and Design – closed.ircam.fr). V zadnjih letih se njegovi interesi od digitalnega zvočnega procesiranja vse bolj pomikajo k interaktivnemu zvočnemu dizajnu in interaktivnim umetnostim s poudarkom na zvoku. Sodeluje s skupino Gamelunch (www.soundobject.org/BasicSID/Gamelunch). Z Maurizioom Goino je leta 2008 zagnal projekt EGGs (elementarni sistemi za sonifikacijo gibov – www.visualsonic.net)

Predavanje: Umetniška kreativnost misli znanost / Naslov tega predavanja je deloma izposojen z zadnje Sound and Music Computing konference, ki se je odvila julija 2011 v Padovi. Tema predstavlja izredno vroče področje spekulacij znotraj znanstvene skupnosti, posebno v računalniških znanostih. V svojem predavanju Pietro predlaga premislek o vlogi, ki bi jo znotraj znanosti lahko imelo umetniško raziskovanje. Znanost je tu razumljena v širokem smislu kot vednost – torej, vključujoč humanistiko kot enega od 'partnerjev' ob 'naravnih' znanostih. Po splošnem uvodu se bo predavanje omejilo na primer zvočne umetnosti, ki vključuje nove tehnologije in zvočni dizajn za interakcije človeka in računalnika, oziroma interaktivni zvočni dizajn. Koncepti dizajna imajo tu poseben pomen, saj lahko priskrbijo zvezo med tradicionalno oddaljenimi področji, kot so znanosti o naravi, umetnost, inženiring in humanistika. V zadnjem delu predavanja bodo prikazani nekateri primeri umetniškega raziskovanja, kot ga usmerja praksa dizajna.

Pietro Polotti studied piano, composition and electronic music, attaining the corresponding diplomas in the Conservatories of Trieste, Milan and Venice, respectively. He has a degree in physics from the University of Trieste. In 2002, he obtained a Ph.D. in Communication Systems from the EPFL (Ecole Polytechnique Federale de Lausanne, Switzerland) with a thesis on a new method for sound synthesis based on wavelet transforms, denominated Fractal Additive Synthesis. Presently, he teaches Electronic Music at the Conservatory "G. Tartini" of Trieste, Italy. Since 2004, he has been collaborating with the University of Verona as sound designer within various European projects such as NIW (Natural Interactive Walking – www.niwproject.eu), CLOSED (Closing the Loop Of Sound Evaluation and Design – closed.ircam.fr) and others. During the last years, his interests moved from digital sound processing towards sonic interaction design and interactive arts focused on sound. He is part of the Gamelunch group – www.soundobject.org/BasicSID/Gamelunch. In 2008, he started with Maurizio Goina the EGGs project (Elementary Gestalts for Gesture Sonification – www.visualsonic.eu).

Lecture: Artistic Creativity Rethinks Science / The title of this lecture is partially borrowed from the last Sound and Music Computing conference that took place in Padova in July, 2011. Such theme is an extremely hot topic of speculation within the scientific community, at least for what concerns computer sciences. In this lecture, we propose some considerations about the role that artistic research could have within science, where science is meant in the wide sense of knowledge, including, thus, humanities as a one of the partners together with natural sciences. After a more general discussion, we will restrict the scope to the case of sound art involving new technologies and sound design for Human Computer Interaction (HCI), namely Sonic Interaction Design (SID). In our discussion, the concepts of design have a particular relevance, since they provide a connection between fields traditionally far away one from the other such as natural sciences, art, engineering and humanities. In the last part of the lecture, we provide some examples about what we mean by doing artistic research guided by a design practice.

www.di.univr.it/?ent=persona&id=2255

Matthew Burtner [US]

2. 10.: Predavanje/performans / Lecture/performance: 16.00 / Moderna Galerija

Matthew Burtner je skladatelj, saksofonist, inovator in raziskovalec, specializiran za koncertno glasbo in interaktivne medije. V svoji glasbi uporablja teme ekoakustike, raz/utelešenja in razširjen polimetrični ter na hrupu temelječ sistem. Kot štipendist Howard Foundation na Brown University v 2009 in Provost na centru za študije 21. Stoletja na UWM je vodil daljše umetniške rezidence na Banff Centre for the Arts (Kanada), Phonos Foundation/UPF (Španija), Musikene (Španija), Cite des Arts (Francija), IRCAM/Centre Pompidou (Francija), in The University of Missouri Kansas City (ZDA). Dejavni je na univerzi v Virginii kot pomočnik profesorja glasbe, kot direktor Interactive Media Research Group (IMRG), pomočnik direktorja na VCCM Computer Music Center. Študiral je na Tulane University v New Orleansu, Xenakis' UPIC Studios v Parizu, Peabody Conservatory v Baltimore-u in Stanford University v Palo Alto.

Predavanje/performans: Interaktivni vmesniki ekoakustičnega nadzora za glasbeno nastopanje / Z uporabo specializiranih prevajalnikov in interaktivnega programskega orodja, lahko okolje postane dinamični instrument za glasbeni nastop. V predavanju bo M. Burtner opisal nekaj svojih nedavnih projektov, v katerih je uporabljal ekoakustični sledilec podatkov za interaktivne sisteme. V svojem delu uporablja posebno oblikovane programske vmesnike in interaktivno programiranje za ustvarjanje dramatičnih večmedijskih glasbenih del. Osredotočil se bo na nedavne ekoakustične kompozicije, v katerih je kot interaktivne vmesnike uporabljal bruhaajoči ognjenik, peščene sipine, arktične deformacije ledu in zračne turbulence. Burtner skuša premisliti dialektiko človeka in narave skozi glasbeno formo tako, da sklada na prostem in v stiku z naravo. Med samo izvedbo vnaša tako pridobljene vidike okoljskih sistemov v odnos s (človeškimi) glasbeniki. Performans bo vključeval kompozicijo "Aaa" za instrument in lavo, "Windsketches" za metasax, "Mists" za kamne in šum, "Sandprints" za pesek in računalnik ter "Spectral Arctic Sub-Ice Triangulations" za pod-ledno ekoakustiko.

Matthew Burtner is a composer, saxophonist, inventor and explorer specializing in concert music and interactive media. His music engages themes of ecoacoustics, (dis)embodiment, and extended polymetric and noise-based systems. A 2009 Howard Foundation Fellow of Brown University, and the 2010 Provost Fellow at the Center for 21st Century Studies at UWM, Burtner has conducted long-term artist residencies at the Banff Centre for the Arts (Canada), Phonos Foundation/UPF (Spain), Musikene (Spain), Cite des Arts (France), IRCAM/Centre Pompidou (France), and The University of Missouri Kansas City (USA). He teaches at the University of Virginia where he is Associate Professor of Music, Director of the Interactive Media Research Group (IMRG), and Associate Director of the VCCM Computer Music Center. He studied at Tulane University in New Orleans, Xenakis' UPIC Studios in Paris, Peabody Conservatory in Baltimore, and Stanford University in Palo Alto.

Lecture/performance: Interactive Ecoacoustic Control Interfaces for Musical Performance / Using specialized transducers and interactive software, the environment can become a dynamic instrument for musical performance. This talk will describe recent projects using ecoacoustic data mapping for interactive systems. Burtner's work uses specially-designed hardware interfaces and interactive programming to create dramatic multimedia musical works. He will discuss recent ecoacoustic compositions using an erupting volcano, a sand dune, Arctic ice deformations, and wind turbulence as interactive interfaces. Composing outdoors in collaboration with nature, Burtner's work attempts to define human-nature dialectics in musical form. He then attempts to bring aspects of these environmental systems into concert music performances in concert with human musicians. The performance set will feature the compositions "Aaa" for instrument and lava, "Windsketches" for metasax, "Mists" for stones and noise, "Sandprints" for sand and computer, and "Spectral Arctic Sub-Ice Triangulations" for sub-ice ecoacoustics.

ccrma.stanford.edu/~mburtner

William Brent [us]

2. 10.: Predavanje / Lecture: 16.30 / Moderna Galerija

3. 10.: Delavnica / Workshop: 10.00–13.00 / Ljudmila

Kreativno delo **Williama Brenta** se razteza na področja eksperimentalne glasbe, zvočne umetnosti in zvočnega oblikovanja. Njegovi projekti vključujejo različne kombinacije človeških, robotskih in računalniško generiranih zvokov. Nadzorovani so s programskim orodjem, spisanim v programskih okoljih SuperCollider in Pd. Poleg koncertnih projektov se William udeležuje tudi na področju oddaljenega omrežnega glasbenega nastopanja in interaktivnih zvočnih instalacij. Trenutno se ukvarja z raziskavami odnosov giba in zvoka v živi, računalniško bazirani glasbi ter s tehnikami procesiranja signalov za prepoznavo zvočne barve. Kot programer je razvil različna orodja za uporabo v Pd, vključno z identifikatorjem zvočne barve: odprtokodno knjižnico objektov za analizo in identifikacijo barve v realnem času. William je profesor asistent za Audio tehnologijo na ameriški univerzi v Washingtonu.

Predavanje / William bo predstavil kreativne aplikacije v presečišču dveh knjižnic, ki jih je razvil za programsko okolje Pure Data: timbreID in DILib. Knjižnica timbreID zagotavlja priročno zbirko orodij za zvočno analizo v realnem času ali naknadno. Knjižnica DILib poenoti pridobivanje in upravljanje s kontrolnimi podatki iz širše dostopnih senzoričnih strojnih orodij. Medtem, ko se en sistem prilagaja v smeri analize/sinteze in drugi v smeri fizičnega nadzora parametrov sinteze, je mogoče oba uporabiti v tandemu, z namenom oblikovanja novih digitalnih glasbenih instrumentov. Opisane bodo glavne poteze in splošne oblikovne karakteristike vsakega sistema, temu pa bo sledila demonstracija.

Delavnica / Mapiranje odnosov med parametri zvočne sinteze in fizičnim izvorom nadzora nad zvokom je v zadnjih letih postalo široko dostopno. Zategadelj lahko umetniki z raznovrstnimi tehničnimi izkušnjami oblikujejo nove digitalne glasbene instrumente. V tri-urni delavnici se bodo udeleženci osredotočili na široko dostopne možnosti za mapiranje med sintetiziranim zvokom in z različnimi senzori zajetimi fizičnimi gestami performerja. Uporabljeni bodo naslednji viri nadzora zvoka: vgrajena strojna oprema namiznih računalnikov, na dotik občutljivi 'multitouch' zasloni, Wii daljinci, PS3 kamera in senzor Kinect. Če je mogoče, naj udeleženci prinesejo svoje prenosnike z običajnimi programskimi razvojnimi orodji in Pure Data



(Pd) – programskim okoljem za sintetiziranje in multimedijo. Z uporabo DILib – nove Pd knjižnice za poenostavljen dostop do podatkov s krmilnih naprav – bomo raziskali delovanje instrumentov, ki uporabljajo merilnike pospeška, na dotik občutljive 'multitouch' zaslone, infrardeče sledilce dotikov, in sledenje za celega telesa.

William Brent's creative work is spread across the areas of experimental music performance, sound art, and sound design. These projects involve various combinations of human-robotic- and computer-realized sound, and are controlled by software written in the SuperCollider and Pd programming environments. In addition to concert-based projects, William is also active in the areas of remote network music performance and interactive sound installation. His current research areas are the relationship between gesture and sound in the performance of live computer-based music, and signal processing techniques for timbre identification. As a programmer, he has developed various tools for use in Pd, including timbreID: an open source library of objects for real-time timbre analysis and identification. William is currently an

Assistant Professor of Audio Technology at American University in Washington DC.

Lecture / This presentation will consider creative applications at the intersection of two libraries developed by the author for Pure Data: timbreID and DILib. The timbreID library provides a convenient set of tools for real time and offline audio analysis, while DILib streamlines the acquisition and management of control data from widely available sensor hardware. As one system is geared toward analysis/synthesis and the other toward the physical control of synthesis parameters, they can be used in tandem for the design of novel digital musical instruments. Features and general design characteristics of each system will be described, followed by demonstrations of specific instruments that make use of accelerometers, multitouch surfaces, infrared fingertip tracking, and full body tracking.

Workshop / The task of mapping relationships between sound synthesis parameters and a physical source of control has become very approachable in recent years. As a result, artists with a wide range of technical experience can pursue the design of novel digital musical instruments. This three hour workshop will focus on widely available options for achieving mappings between synthesized sound and physical performance gestures as captured by a variety of sensors. Sources of control data to be covered include: built-in laptop hardware, multitouch surfaces, the Wii remote, the PS3eye camera, and the Kinect sensor. If possible, participants should bring laptops installed with standard software development tools and Pure Data (Pd) – a programming environment for synthesis and multimedia. Using DILib – a new Pd library for simplifying access to physical control streams – we will explore the workings behind instruments that make use of accelerometers, multitouch surfaces, infrared fingertip tracking, and full body tracking.

williambrent.conflations.com

Posamezna delavnica je 10 evrov, blok treh delavnic pa 20 evrov. / Individual workshop costs 10 euro, all three workshops cost 20 euro. Prijave na / apply at: info@irzu.org

Pierre Alexandre Tremblay [uk]

2. 10.: Predavanje / Lecture: 11.30 / Moderna Galerija

2. 10.: Performans / Performance (bass + laptop): 20.00 / Kinoteka



Pierre Alexandre Tremblay je skladatelj in performer na bas kitari in zvočnih procesorjih. Igra solo in v različnih skupinah, med drugim v: Ars Circa Musicae (Pariz, Francija), De Type Inconnu (Montréal, Québec) ter Splice (London, Velika Britanija). Večina njegove glasbe izhaja na Empreintes DIGITALes in Ora. Na univerzi v Huddersfieldu (London, Velika Britanija) predava kompozicijo in improvizacijo in je direktor Electronic Music Studios. Kot producent in basist je deloval na področju popularne glasbe, zanima pa se tudi za video glasbo in kodiranje. Pije rdeči čaj, veliko bere in se rad sprehaja. Kot ustanovni član kolektiva no-tv, ne poseduje delujočega TV aparata.

Pierre Alexandre Tremblay is a composer and a performer on bass guitar and sound processing devices, in solo and within the groups ars circa musicae (Paris, France), de type inconnu (Montréal, Québec), and Splice (London, England, UK). His music is mainly released by Empreintes DIGITALes and Ora. He is Reader in Composition and Improvisation at the University of Huddersfield (England, UK) where he also is Director of the Electronic Music Studios. He previously worked in popular music as producer and bassist, and is interested in videomusic and coding. He likes oolong tea, reading, and walking. As a founding member of the no-tv collective, he does not own a working television set.

www.pierreallexandretremblay.com

Tae Hong Park [us]

2. 10.: Predavanje / Lecture: 17.00 / Moderna Galerija

3. 10.: Performans / Performance: 22.00 /

Cankarjev Dom, Kosovelova

Tae Hong Park ima diplomu, magisterij in doktorat na Korea University, Dartmouth College in Princeton University. Med leti 1994 – 1998 je deloval na področju digitalnih komunikacijskih sistemov in klaviatur na LG Corporate Institute of Technology v Seoulu, Koreja. Njegovo glasbo je bilo moč slišati na več lokacijah v Braziliji, Kanadi, Franciji, Nemčiji, na Nizozemskem, Madžarskem, v Irski, Mehiki, Južni Koreji, na Švedskem, v Veliki Britaniji in ZDA. Njegova dela so izvajali zasedbe in izvajalci kot so Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Wayne Dumaine, Edward Carroll, Entropy, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, Onix Ensemble, Ensemble Surplus ter the Tarab Cello Ensemble. Leta 2006 je organiziral ICMC konferenco, danes pa je predsednik ICMA, deluje kot urednik revije SEAMUS in uredniški svetovalec za CMJ. Trenutno poučuje na Georgia State University. Leta 2010 je izdal delo »Introduction to DSP: Computer Musically Speaking«.



Jure Gradišnik rojen leta 1983 v Slovenj Gradcu, je pričel igrati trobento z desetimi leti v glasbeni šoli pri profesorju Janezu Miklavžini. Po končani nižji glasbeni šoli na Prevaljah se je vpisal na SGBŠ v Ljubljani k prof. Petru Jevšnikarju, zatem pa na Akademijo za glasbo v razred prof. Stanka Arnolda, kjer je leta 2006 z odliko zaključil študij. Je večkratni nagrajenec na številnih državnih tekmovanjih, leta 2005 pa je prejel študentsko Prešernovo nagrado Akademije za glasbo v Ljubljani. Redno se udeležuje mednarodnih seminarjev ter sodeluje v različnih komornih skupinah in nastopa kot solist. Trobento igra pri SNG Opera in balet Ljubljana ter že več let poučuje v Glasbeni šoli v Zavodu sv. Stanislava.

Performans: T1 / za trobento in trak

Na trobenti: Jure Gradišnik

Tae Hong Park holds B.Eng., M.A., and Ph.D. degrees from Korea University, Dartmouth College, and Princeton University. He has worked in the area of digital communication systems and musical keyboards at the LG Central Research Laboratory in Seoul, Korea (1994~1998). His music has been heard in various locations in Brazil, Canada, France, Germany, Holland, Hungary, Ireland, Mexico, South Korea, Sweden, UK, and USA. His works have been played by groups and performers such as the Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Wayne Dumaine, Edward Carroll, Entropy, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, Onix Ensemble, Ensemble Surplus, and the Tarab Cello Ensemble. He organized the 2006 ICMC conference, is currently President of ICMA, serves as Editor of Journal SEAMUS and Editorial Consultant for CMJ, and is Associate Professor at Georgia State University. He is author of "Introduction to DSP: Computer Musically Speaking" published in 2010.

Jure Gradišnik, born 1983 in Slovenj Gradec, he began to learn playing trumpet in the music school with professor Janez Miklavžina when he was ten. After finished music school in Prevalje, he continued with his music education in Ljubljana, where he successfully finished Music Academy at professor's Stanko Arnold class with highest grade. He won several state awards, among others student Prešeren's Music Academy Award in 2005. He is a frequent visitor of numerous international seminars, plays in different chamber groups, as well as solo. Today, Jure Gradišnik plays trumpet at SNG Opera in balet Ljubljana and works as a teacher at the Music school of Zavod sv. Stanislava.

Performance: T1 / for trumpet and tape
On Trumpet: Jure Gradišnik.

www.tulane.edu/~park

Alexandre Torres Porres [Ca/Br]

2. 10.: Predavanje / Lecture: 17.30 / Moderna Galerija

3. 10.: Performans / Performance: 19.30 / Aksioma

Alexandre Torres Porres rojen 1977 je glasbenik, skladatelj in raziskovalec. Priznava več različnih vplivov, ki segajo vse od pop glasbe, interaktivnih instalacij, elektroakustične glasbe, žive elektronike ('live electronics'), improvizacije, hrupa, do orkestralne in komorne glasbe. Zanima se za povezovanje glasbe in tehnologije (produkcija, računalniška glasba in elektroakustika), kreacijo, performans in improvizacijo v sodobni glasbi ter novih medijih. Opravi je magisterij iz kompozicije, trenutno pa je doktorski kandidat na področju računalniške glasbe na USP/Brazil. V letu 2010 je zasedal mesto raziskovalca pripravnika na McGill v Kanadi. Vodi tečaje iz računalniške glasbe, predvsem v Braziliji pa je izpeljal tudi več delavnic o delu s Pure Data.

Performans: Performans improviziranega hrupa

/ Piezo mikrofoni so prilepljeni na performerjev vrat, žice, ki vodijo od tod, pa zbujajo strašljiv, kiborški videz. Občutek 'imeti nekaj privezano za vrat' je lahko metafora za nemožnost resničnega izražanja. Stranski učinki občutkov tesnobe, frustracije in jeze so v nastopu nakazani tudi s pomočjo lepilnega traku, s katerim so prevezani performerjeve oči in usta. Tako se stopnjuje vizualna napetost, zvočni del pa je omejen na glasove, ki prihajajo iz grla. Zasnova performansa je močno povezana z idejo imeti nekaj privezano za vrat, občutkom ujetosti in bojem proti temu. Med nastopom smo pričča poizkusom performerja, da bi izвлеkel kar največ iz te omejitve, presegel občutek privezanosti in se mu iztrgal.

Alexandre Torres Porres born 1977 is a musician, composer and researcher. Porres has several different kinds of influences, with works that range from pop music, interactive installations, electroacoustics, live electronics, improvisation, noise, orchestral and chamber music. Areas of Interests include: Music & Technology (Music Production, Computer Music & Electroacoustics) - Creation, Performance and improvisation in Contemporary Music and new media. He has a masters in Composition. Currently, Porres is a PhD candidate in Computer Music at USP/Brazil, and was recently a research trainee at McGill/Canada in 2010. Porres also teaches computer music



courses, workshops and has given a great number of Pure Data workshops, specially in Brazil.

Performance: A noisy improvisation performance

/ Piezo microphones are stuck on the performer's throat. Wires coming out of it evoke an eerie bionic look. The feeling of having something stuck in your throat is that of not being able to express yourself properly, and the byproduct feelings of anguish, frustration and anger are depicted in the performance. The performer's mouth and eyes are also covered with duct tape. This increases the visual tension, and restricts the sounds to be solely produced by the throat. This is all thought to be a development of the concept of having something stuck on your throat, the sensation of not being free, and struggling to do so. During the performance, we witness the performer trying to make the most out of this limitation, trying to outcome the feeling of having something stuck on the throat, and bursting it out!

www.myspace.com/alexandretorresporres

Atau Tanaka [jp]

Adam Parkinson [UK]

2. 10.: Performans / Performance: 20.30 / Kinoteka

3. 10.: Predavanje / Lecture: 14.30 / Moderna Galerija

Atau Tanaka povezuje področja medijske umetnosti in eksperimentalne glasbe. Atau ustvarja glasbo za senzorične inštrumente, brezžične mrežne infrastrukture in demokratizirane digitalne oblike. V 90-ih je deloval kot član Sensorband skupaj z Zbigniewom Karkowskim in Edwinom van der Heideom. Na Japonskem je ob navalu laptop in noise scene stopil v kontakt z Merzbowom, Otomo, KK Nullom in drugimi. Atau je izdal kot solo izvajalec, v različnih zasedbah in na kompilacijah za založbe Sub Rosa, Bip-hop, Caipirinha Music, Touch/Ash, Sonoris, SIRR-ecords. S svojim delom se je predstavljal na festivalih Ars Electronica, STEIM, ZKM in Sonar.

Adam Parkinson je elektronski glasbenik iz Newcastla, Anglija. Sodeloval je z glasbeniki s področja improvizacije, kot so Rhodri Davies, Klaus Filip, Robin Hayward in Dominic Lash. Izdaja na Entr'acte, Unique 3's Mutate Records, Si Begg's Noodles in 16k records. Občasno se spusti tudi v polje plesne glasbe in pod različnimi imeni remixa Maximo Park, Dextro in druge. Sodeloval je pri raznih zvočnih instalacijah, nazadnje v instalaciji Middling English s pesnico Caroline Bergvall.

Atau and Adam nastopata skupaj skoraj 3 leta: najprej kot laptop / biomuse duo, kasneje pa razvijeta iPhone v senzorični instrument. To vodi k razvitju '4-rokega iPhona', ki je bil doslej izvajan v Evropi in Severni Ameriki, med drugim na festivalih FutureEverything (Manchester, VB), Charm of Sound (Helsinki, F), Passos Manuel (Porto, PT), Music With A View (New York, ZDA) in Mois Multi (Quebec City, Kan).

Performans / Adam & Atau uporabljata splošno dostopno elektronsko napravo, Applov iPhone, kot izrazni glasbeni instrument za koncertne nastope. V duetu s po eno napravo v vsaki roki ustvarjata post-laptop komorno glasbo, 4-ročni iPhone. Merilniki pospeškov, ki navadno služijo kot senzorji za ustrezno rotacijo fotografij, z visoko natančnostjo zajemajo performerjeve gibe v prostoru. Na dotik občutljiv 'multitouch' zaslon, namenjen navigaciji po tekstu, se tako spremeni v grafični uporabniški vmesnik z nastavljivimi drsniki, gumbi, in dvodimenzionalnimi kontrolerji, ki upravljajo sintezo parametrov v realnem času. Ves sistem poganja odprtokodna



Pure Data 'patche' preko proste iPhone aplikacije RJDJ. En sam napredni 'patch' granularne sinteze se prevesi v proces, s katerim je zaloga zvokov iz naravnega okolja razpotegnjena, zamrznjena, raztresena in na novo spletena. Utelesenje vseh sistemskih komponent – senzorični vhod, procesiranje signalov, sinteza in avdio izhod – v eni sami pripravi prinaša popolnoma drugačen model performansa digitalne glasbe, kot pa ga poznamo iz tipične postavitve nadzornik-laptop.

● **Atau Tanaka** bridges the fields of media art and experimental music. He creates music for sensor instruments, wireless network infrastructures, and democratized digital forms.

In the 90's he formed Sensorband with Zbigniew Karkowski and Edwin van der Heide. In Japan at the arrival of the laptop and noise scenes, he came in contact with and played with Merzbow, Otomo, KK Null and others. Atau has released solo, group, and compilation recordings on labels such as Sub Rosa, Bip-hop, Caipirinha Music, Touch/Ash, Sonoris, SIRR-ecords. His work has been presented at Ars Electronica, STEIM, ZKM, Sonar Festival.

● **Adam Parkinson** is an electronic musician based in Newcastle, England. He has worked alongside various improvisers such as Rhodri Davies, Klaus Filip, Robin Hayward and Dominic Lash. He has releases on Entr'acte, Unique 3's

Mutate Records, Si Begg's Noodles and 16k records. He also dabbles in making dance music, and under various guises has remixed Maximo Park, Dextro and others. He has been involved in collaborations to create sound installations, most recently Middling English, with poet Caroline Bergvall.

Atau and Adam have been performing together for nearly 3 years: first as a laptop / biomuse duo, before developing the iPhone as sensor instrument. This led to the development of '4-Hands iPhone' which has so far been performed across Europe and North America including the FutureEverything Festival (Manchester, UK), Charm of Sound Festival (Helsinki, FL), Passos Manuel (Porto, PT), Music With A View (New York, US) and Mois Multi (Quebec City, CA).

Performance / Adam & Atau exploit a commonly available consumer electronics device, the Apple iPhone, as an expressive, gestural musical instrument. Adam & Atau reappropriate the iPhone and its advanced technical capabilities to transform it into an expressive musical instrument for concert performance. In a duo, with one in each hand, they create a post-laptop chamber music, 4-hands iPhone. The accelerometers which typically serve as tilt sensors to rotate photos in fact allow high precision capture of the performer's free space gestures. The multitouch screen, otherwise used for scrolling and pinch-zooming text, becomes a reconfigurable graphic user interface with programmable faders, buttons, and 2D controllers that control synthesis parameters in real time. All this drives open source Pure Data (PD) patches running out of the free RJDJ iPhone app. A single advanced granular synthesis patch becomes the process by which a battery of sounds from the natural world are stretched, frozen, scattered, and restitched. The fact that all system components – sensor input, signal processing, synthesis and audio output – are embodied in a single device make it very different than the typical controller + laptop model for digital music performance.

www.ataut.net/site
manwithfeathers.com

Eduardo Miranda [UK]

3. 10.: Predavanje / Lecture: 15.00 / Moderna Galerija

3. 10.: Performans / Performance: 21.00 /

Cankarjev Dom, Kosovelova

Eduardo Miranda je znan mednarodno po svojem delu na stičišču glasbe, znanosti in tehnologije. Njegova glasba se prvenstveno napaja in navdihuje v raziskavah na področju umetne inteligence. Izvajali in predvajali so jo priznani umetniki in ansambli, med drugim tudi: Ian Pace, Frances M. Lynch, Luciani Cardassi, Catarina Domenici, Ney Rosauero, Jérôme Vallet, Eade String Quartet, Chamber Group of Scotland, BBC Concert Orchestra, Heritage Orchestra, Orquestra Sinfónica de Porto Alegre and Ten Tors Orchestra. Trenutno je profesor računalniške glasbe na univerzi v Plymouthu, Velika Britanija, kjer vodi interdisciplinarni center za raziskavo računalniške glasbe. Spomladi pričakujemo izid njegove knjige *A-Life for Music: On Music and Computer Models of Living Systems* (A-R Editions, ZDA) in nove zgoščenke skupaj z notacijo skladbe *Mozart Reloaded* za klavir in elektroniko (Sargasso, VB).

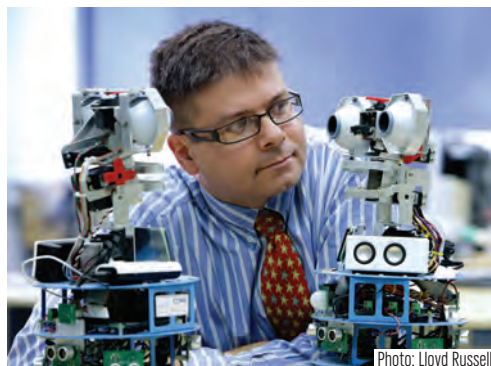


Photo: Lloyd Russell

Pianist **Igor Vičentič** s svojo poustvarjalno in ustvarjalno glasbeno aktivnostjo zaznamuje širši slovenski glasbeni prostor. Svojo formalno izobrazbo ljubljanske Akademije za glasbo (v razredu prof. Acija Bertonceija) in londonskega Trinity College of Music (MMus, PGADip) rad dopolnjuje z izkušnjami iz drugih glasbenih področij. Kot izvajalec in odski partner nastopa tako s priznanimi slovenskimi poustvarjalci kot so Mirjam Kalin, Marjana Lipovšek in Anja Bukovec kot tudi s skupinami kot so Silence, Terrafolk in Laibach. Posega tudi v svet elektronske glasbe in deluje kot studijski producent. Kljub vsemu ostaja zvest klavirju in izročilu klasične glasbe, ki ga je zaznamovala od zgodnje mladosti. Kot pianist je koncertiral po številnih dvoranh Velike Britanije, Španije, Bolgarije, Italije, Hrvaške in Slovenije ter sodeloval kot

solist z različnimi orkestri kot so Contemporary Music Group, Orchestra Simfonica Adriatica ter simfonični orkester Slovenske filharmonije. Snemal je tudi glasbo za film in gledališče. Poučuje in korepetira na Konservatoriju za glasbo in balet v Ljubljani.

Predavanje: A-Life for Music @ Interdisciplinary Centre for Computer Music Research (ICCMR) Prof Eduardo

Miranda / Artificial Life oziroma A-Life predstavlja polje znanstvenih raziskav, ki skozi računalniško modeliranje, programe umetne inteligence, in druga orodja merijo na študijo karakteristik vseh fenomenov naravnih življenjskih sistemov. Obsega vse od raziskav vznika intelligence in vedenja v naravnih in umetnih sistemih, do razvoja življenja ali življenju podobnih lastnosti iz neorganskih sestavin. Vrsta umetnikov in glasbenikov, predvsem skladateljev, išče v A-Life navdih in metodologijo. Predavanje se bo lotilo pionirskega dela na stičišču glasbe in A-Life, nastalega v Interdisciplinarnem centru za raziskave v računalniški glasbi (ICCMR) na univerzi v Plymouthu. To vključuje tako razvijanje zvočnega procesiranja na organski podlagi in tehnik za modeliranje evolucije glasbe, kot tehnike za sintetiziranje zvokov z in vitro nevronskimi omrežji ter nove, na nevroznanosti temelječe pristope h glasbeni kompoziciji.

Performans: Igor Vičentič izvaja Eduarda Mirando / Ob tej izjemni priložnosti bomo lahko slišali pianista Igorja Vičentiča izvajati priznane skladbe Eduarda Mirande, ob tem pa se mu bo pridružil skladatelj osebno na elektroniki. *Carnival for Piano* (solo klavir) združuje računalniško generirane ritme z ritmi brazilskega karnevala. *Grain Streams* (klavir in elektronika) je bila zložena s pomočjo materiala, generiranega s simulacijo "Umetnega življenja" (Artificial Life). V *Mozart Reloaded* je skladatelj razrezal 9 Mozartovih klavirskih sonat in jih ponovno združil z vzorc iz glasbe Bacha, Beethovena, Glucka in Haydna ter z dodatkom hip-hop ritmov ustvaril prepričljivo prefinjeni re-mix. *Robotapithecus* (elektroakustični solo) se navdihuje pri paradoksu o izvorih glasbe. Tehnike zvočne analize in ponovne sinteze ustvarjajo raznolike hibridne glasove s tem, ko opiče petje kombinirajo s sintetiziranimi, človeškim podobnimi formanti. Skladba je združena z zborom nadrealnih pojocih bitij.

Eduardo Miranda is internationally noted for his work at the crossroads of music, science and technology. His music is informed and inspired by his research into Artificial Intelligence in significant ways. His music has been broadcast and performed worldwide by renowned performers and ensembles such as Ian Pace, Frances M. Lynch, Luciani Cardassi, Catarina Domenici, Ney Rosauero, Jérôme Vallet, Eade String Quartet, Chamber Group of Scotland, BBC Concert Orchestra, Heritage Orchestra, Orquestra Sinfónica de Porto Alegre and Ten Tors Orchestra, to cite but a few. Currently, he is Professor of Computer Music at the University of Plymouth in the UK, where he leads the Interdisciplinary Centre for Computer Music Research (ICCMR). His new book *A-Life for Music: On Music and Computer Models of Living Systems* (A-R Editions, USA) and a new CD with an accompanying annotated score of the piece *Mozart Reloaded* for piano and electronics (Sargasso, UK) are due to be published Autumn.



Pianist **Igor Vičentič** is contributing to a wider range of Slovenian musical output. He likes to complement his formal education from Academy of Music in Ljubljana (class of prof. Aci Bertonceij) and London's Trinity College of Music (MMus, PGADip) with various musical influences. He shares the stage with prominent slovenian performers as Mirjam Kalin, Marjana Lipovšek, Anja Bukovec as well as groups like Silence, Terrafolk and Laibach. Also charmed by the world of electronica he produced some national and international releases. Nevertheless he remains true to piano and classical music which was brought to him at a very early age. As a pianist he performed in many venues across Great Britain, Spain, Bolgaria, Italy, Croatia and Slovenia and performed as a soloist with Contemporary Music Group, Orchestra Simfonica Adriatica and Slovenian Philharmonic

Orchestra. He recorded various soundtracks for film and theater. He is also holding post as a teacher and accompanist at the Conservatory for Music and Ballet in Ljubljana.

Lecture: A-Life for Music @ Interdisciplinary Centre for Computer Music Research (ICCMR) Prof Eduardo Miranda / Artificial Life, or A-life, is a

field of scientific research aimed at the study, through computational modeling, wetware-hardware hybrids, and other artificial media, of all phenomena characteristic of natural living systems. Its scope ranges from the investigation of the emergence of intelligence and behavior in natural or artificial systems to the development of life or lifelike properties from inorganic components. A number of artists and musicians, in particular composers, have started to turn to A-life for inspiration and methodology. This lecture presents the pioneering work at the crossroads of A-life and music that is developed at the Interdisciplinary Centre for Computer Music Research (ICCMR) at the University of Plymouth, which ranges from the development of biological sound computing and techniques to model the evolution of music, to techniques to synthesise sounds with in vitro neural networks and new approaches to musical composition informed by the neurosciences.

Performance: Igor Vičentič plays Eduardo Miranda / This is an unprecedented opportunity to hear pianist Igor Vičentič perform acclaimed pieces by Eduardo Miranda, with the composer himself on the electronics. *Carnival for Piano* (piano solo) combines computer-generated rhythms with rhythms of Brazilian carnival and *Grain Streams* (piano and electronics) was composed with materials generated with Artificial Life simulations. In *Mozart Reloaded* the composer chopped 9 Mozart piano sonatas into pieces and recombined them with samples from music by Bach, Beethoven, Gluck and Haydn, and hip-hop rhythms to create a re-mix of convincing sophistication. *Robotapithecus* (electroacoustic solo) is inspired by the paradox of the origins of music. Sound analysis and re-synthesis techniques create various hybrid voices imposing synthesised human-like formants onto the spectrum of chanting monkeys. The piece culminates with a choir of surreal singing creatures.

neuromusic.soc.plymouth.ac.uk

Chris Kiefer [UK]

2. 10.: Performans / Performance: 21.00 / Kinoteka
3. 10.: Predavanje / Lecture: 15.30 / Moderna Galerija



● **Chris Kiefer** je skladatelj, performer in raziskovalec na področju računalniške glasbe in interakcije med človekom in računalnikom. Trenutno dokončuje doktorat na univerzi v Sussexu, kjer je razvijal nova glasbena nadzorna orodja in eksperimentiral z novimi načini interakcije z digitalnimi glasbenimi orodji. Poleg tega je raziskovalec v Embodied Audio-Visual Interaction Group pri Goldsmithu na univerzi v Londonu. Pri projektu Sound, Image and Brain razvija tehnike procesiranja signalov in aplikacije za vmesnike med možgani in računalnikom, zraven razvija tudi avdio-vizualne igre za mobilne naprave.

Performans / Chris Kiefer nastopa z avdio-vizualno improvizacijo. Ob uporabi Echo State Networks (ESNs) sistema bo eksperimentiral s sintetiziranjem zvoka. ESNs je oblika povratnega nevronskega omrežja, ki ga je mogoče razviti za generiranje in procesiranje avdio signalov. Nastop pa gre še en korak dlje in poseže po teh omrežjih za manipulacijo njihovih notranjih elementov v realnem času tako, da vnese hrup v vozlišča in spreminja nizke parametre. Parametre omrežja nadzoruje z EchoFoam kontrolerjem, novim tipom multiparametričnega kontrolerja, narejenega iz gnetljive pene, ki jo igravec zdrobi, stisne in deformira ter s tem oblikuje zvok.

● **Chris Kiefer** is a composer, performer and researcher in computer music and human-computer interaction. He is currently completing his DPhil at the University of Sussex, where he has been creating new musical controllers and experimenting with new ways of interacting with digital music tools. He is also a researcher in the Embodied Audio-Visual Interaction Group at Goldsmiths, University of London; he works on the Sound, Image and Brain project, where he is developing signal processing techniques and applications for brain-computer interfaces, and creating audio-visual games for mobile platforms.

Performance / This is an audio/visual improvisation, experimenting with sound synthesis using Echo State Networks (ESNs). ESNs, a form of recurrent neural network, can be trained to generate and process audio signals. This performance goes one step further and reaches into these networks to manipulate their internals in realtime, by injecting noise into the nodes, and varying the low level parameters. The many network parameters are controlled concurrently with an EchoFoam controller, a new type of multiparametric controller made from malleable foam that the player crushes, squeezes and deforms to mould the sound.

www.ck13.net

Mauricio Valdés San Emeterio [Mx]

3. 10.: Predavanje / Lecture: 16.45 / Moderna Galerija
4. 10.: Performans / Performance: 20.45 / Kinoteka

● Velika večina dela **Mauricio Valdés San Emeterio** (r.1976) vključuje tehnološko podporo, ki je temelj njegovemu ustvarjalnemu procesu. Kot skladatelj se osredotoča na nove oblike interpretacije in išče svoj izraz skozi improvizacijo v interakciji z računalniki. Pri tem ga ne zanimajo razmejitve med elektroakustično glasbo in zvočno umetnostjo, kot tudi ne hrupom ali katerokoli drugo umetnostjo, ki vključuje zvok. Veliko časa posveča oblikovanju in izdelovanju instrumentov ter njihovim tehnološkim aplikacijam. Ima različne izkušnje v organizaciji, poučevanju in promociji komorne glasbe, sodeloval je tudi z različnimi vladnimi in civilnimi organizacijami. Trenutno vodi Center za intermedije, raziskave in razvojne tehnološke aplikacije.

Performans: Soundtrack Not Soundtrack /

Performans bo združeval izbor projektov, ki jih je dokončal v zadnjem desetletju v duetu La Rana Sorda (gluha žaba) z Victorjem Rivasom. Duet se je v svojem delu osredotočal na glasbeno spremljavo nemih filmov v realnem času. V času delovanja se je postopoma oddaljeval od ideje soundtracka in se pomikal proti ustvarjanju ambienta za film, da bi izpostavil osebno akustično zaznavo podobe. Poleg svojega posvečanja glasbi za neme filme je duo ustvarjal tudi svoje lastne videe, v katerih je raziskoval vsestranske oblike izraza s paralelnim oblikovanjem zvoka in slike. Na nastopu bo Mauricio Valdes oživil početje omenjenega dueta skozi improvizacijo, a brez projicirane slike, tokrat s kitaro in elektronskimi mediji.

● The vast majority of **Mauricio Valdés San Emeterio's** (b. 1976) work includes technology support and has a fundamental weight for the creative process. His work as a composer is focused on finding new forms of interpretation, seeking a language of expressive improvisation in interaction with computers, without considering where electroacoustic music starts and where soundart ends nor with noise music or any other art that involves sound. He has been much of his time designing and creating his instruments and their technological applications. He has extensive experience in the management, education and promotion of chamber music and music with



technology, has worked for various institutions governmental and civil associations in his country. He currently heads the Centre for Intermedia, Research and Development Technology Applications.

Performance: Soundtrack Not Soundtrack /

This work shows a selection of projects completed in the last decade by the Mexican duo La Rana Sorda (Deaf Frog) conformed by Mauricio Valdés and Víctor Rivas. The duo's work has focused on the music of silent films in real time movies of the silent period. During these years the duo has tried to detach from working with the idea of the soundtrack, and address the concept of setting ambience for the film, and so to issue an acoustic personal perception of the image document. Despite being an ensemble dedicated to the music of silent films, the duo have created their own pieces of video art that explores in more comprehensive forms of expression designing audio and video in parallel. Today's presentation is a tribute to the proceedings, without projection image, keeping the idea of improvisation from the image, this time with guitar and electronic media.

ciidat.org

Kim Myhr [No]

4. 10.: Performans / Performance:

Kim Myhr (guitar, mechanical effects):

22.00 / Menza pri Koritu

Kim Myhr (kitara, mehanski efekti) je dejaven glas na norveški sceni kreativne glasbe in redno nastopa po Evropi, Avstraliji, Aziji in Ameriki. Četudi Myhr ceni skladateljsko delo, ostaja osredotočen na improvizacijo in sodelovanja na dolgi rok. MURAL je trio z Jim Denleyem in Ingar Zach-om in je januarja 2010 na založbi SOFA izdal album Nectars of Emergence, za Rothko Chapel Publications pa je načrtovana izdaja posnetka koncerta v Rothko Chapel. Igra tudi v projektih Silencers (skupaj z Benoit Delbecq, Nils Ostendorf-om in Toma Gouband-om), Time Art Ensemble (z Michel Doneda-jem, Matthias Muche-om in Sven Hahne), Murmur (Klaus Holm, Martin Taxt in Tor Haugerud) ter duetih z Sebastien Roux-om, Nils Ostendorf-om in Jim Denley-em. Myhrova prva solo izdaja bo izšla na založbi SOFA v začetku 2012. Kim Myhr poleg ustvarjanja glasbe vodi tudi festival Fri Reasons v Trondheimu, Norveška, kjer se predstavlja obrobna in inovativna glasba že od l. 2005. Je eden od urednikov založbe SOFA.

Kim Myhr (guitar, mechanical effects) is an active voice on the Norwegian creative music scene, with regular performances across Europe, Australia, Asia and America. Although composition is a valued activity for Myhr, his main focus remains improvisation and long-term collaborations. MURAL, a trio with Jim Denley and Ingar Zach, released Nectars of Emergence on SOFA in January 2010, and will release a concert from the Rothko Chapel done in March 2010, on Rothko Chapel Publications in August 2011. Other projects include Silencers (with Benoit Delbecq, Nils Ostendorf and Toma Gouband), Time Art Ensemble (with Michel Doneda, Matthias Muche and Sven Hahne), Murmur (with Klaus Holm, Martin Taxt and Tor Haugerud) and duos with Sebastien Roux, Nils Ostendorf and Jim Denley. Myhr's first solo recording will be out on SOFA at the beginning of 2012. In addition to making music, Kim Myhr is also the director of the Fri Resonans festival, which has been presenting cutting-edge and innovative music in Trondheim, Norway since 2005. He is also co-running the record label SOFA.

www.kimmyhr.com



Confine Aperto je koncertna serija zavoda SPLQH. /
Confine Aperto is concert series by SPLQH institute.

Forge/Toulemode [Fr]

4. 10.: Performans / Performance:

Forge/Toulemode (M. Forge / trombone, O. Toulemode /

acoustic objects): 22.30 / Menza pri Koritu



Photo: Jean Claude Sarrasin

Mathias Forge je začel igrati jazz klavir v nekaj zasedbah. Najraje igra skladbe Theloniousa Monka. V drugih zasedbah igra tudi trombon. Zadnja leta se udeležuje predvsem v improvizaciji. Svojo glasbo rad združuje z delom pesalcev, pisateljev in slikarjev. Je član združbe MICRO za organizacijo in promocijo improvizirane glasbe.

Olivier Toulemode improvizira z akustičnimi objekti in ozvočenimi vzmetmi. Ukvarja se s poslušanjem, zvočnimi razskavami in odnosom med zvokom in prostorom. Napisal je že nekaj radiofonskih skladb, glasbo za video umetnost in izdal nekaj plošč.

Skupaj sta v letu 2010 za založbo Another Timbre izdala ploščo Pie 'n' Mash.

Confine Aperto je koncertna serija zavoda SPLQH. /
Confine Aperto is concert series by SPLQH institute.

Mathias Forge started with jazz piano in several bands and likes playing Thelonious Monk's tunes and songs. He is a trombonist in several bands. In the last years, he works mostly as an improviser. He likes mixing his music with dancers, writers and painters. He is a part of the MICRO association which organizes and promotes improvised music.

Olivier Toulemode plays improvised music with acoustic objects or amplified springs. He works on listening, sound research and relationship between sound and space. He wrote several radiophonic pieces, music for video art and released several records.

They released a record Pie 'n' Mash, on Another Timbre in 2010.

www.creativesourcesrec.com/artists/m_forge.html
www.olivier-toulemode.com

Jamie Bullock [UK]

4. 10.: Delavnica / Workshop: 10.00–15.00 / Ljudmila

Jamie Bullock je mladi raziskovalec na področju interaktivne glasbene tehnologije na birminghamskem konzervatoriju in razvojni menedžer za programsko opremo pri projektu Integra. V raziskavah žive elektronike in kot umetnik deluje že več kot 15 let. Trenutno se ukvarja s programsko opremo za živo elektroniko, osredotočeno okoli glasbenika, in z uporabo avdio pripomočkov kot medija za interakcijo med človekom in računalnikom.

Delavnica / Na delavnici bo Jamie z udeleženci delil tehnike in prakse žive elektronske glasbe s programskim orodjem Integra Live (www.integralive.org). Delavnica bo razdeljena na dva dela. V prvem delu se bodo udeleženci seznanili s programom skozi praktični prikaz in navodila. Raziskali bodo pogleda "arrange" in "live" ter se naučili nadzora modulov v realnem času skozi ovojnice, scene, zaslonske kontrole in zunanje nadzornike. Nazadnje si bodo ogledali še nekaj naprednih dodatkov, kot je skripturalna funkcionalnost programa, ki temelji na Lua programskem jeziku. V drugem delu si bodo ogledali splošni okvir Integra in se seznanili z arhitekturo programa, ki je zasnovana na komponentah. Naučili se bodo ustvarjanja modulov Integra v Pure Data okolju, nato pa bodo udeleženci dobili možnost samostojnega razvoja modula za uporabo pri svojem delu z Integra Live.

Jamie Bullock is senior researcher in interactive music technology at Birmingham Conservatoire and software development manager for the Integra project. He has over 15 years experience in live electronics research and artistic practice. His current research interests include musician-centred software for live electronics and the use of audio features as a medium for human-computer interaction.

Workshop / In this workshop we will share with participants the techniques and practice of live electronic music using the Integra Live software (www.integralive.org). The workshop will be divided into 2 parts. In part one we will introduce the software through a practical demo and guided tutorials. We will examine the software's 'arrange' and 'live' views, and learn



how control modules in real-time through envelopes, scenes, on-screen controls and external controllers. Finally we will look at advanced features such as the software's Lua-based scripting functionality. In part two we will look at the Integra Framework in general, and learn about the component-based architecture of the software. We will explore how to create Integra modules in the Pure Data environment, and attendees will have the opportunity to develop a module, which they can use in their own work with Integra Live.

www.jamiebullock.com

Posamezna delavnica je 10 evrov, blok treh delavnic pa 20 evrov. / Individual workshop costs 10 euro, all three workshops cost 20 euro. Prijave na / apply at: info@irzu.org

Zvoki Evrope: Disharmonični glasovi Sounds of Europe: Disharmonious voices

Zvoki Evrope: Disharmonični glasovi Sounds of Europe: Disharmonious voices



Johannes Kreidler: Product Placements

Umetniki / Artists

Jan Anderzen [Fi]

Nika Autor [Si]

Ana Hoffner [Sr/At]

Aino Korvensyrjä [De/At]

Johannes Kreidler [De]

Jovita Pistovšek [Si]

Elske Rosenfeld [De]

30. 9.: Otvoritev razstave / Exhibition opening:

19.00 / Aksioma

1. 10 – 4. 10.: Rastava / Exhibition

Odprto / Opening times:

Tuesday–Saturday: 12.00–18.00

Sunday: 10.00–15.30 / Aksioma

Z letošnjim 3. festivalom zvočnih umetnosti EarZoom 2011, namenjenim vzpostavljanju referenčne mednarodne platforme za razpravo o najnovejšem razvoju v okviru avdio tehnoloških raziskovanj in umetniških trendov zvočnih praks, je v nameri odmika od pretežno tehnološko obarvanega fokusa festivala nastala potreba po (širšem) preizpraševanju potenciala zvoka prek konfrontacije različnih praks sodobne umetniške produkcije.

Projekt Zvoki Evrope, se s predstavitvijo specifičnega segmenta oblik sodobnih umetniških reprezentacij v polju slišnega in vidnega, skuša odkloniti od normalizirane fetišizacije zvoka, ne zgolj kot medija zajemanja in obdelovanja 'zvočnih krajin' ter multipliciranja estetskih raznolikosti, temveč tudi od zvoka in glasu, kot samoumevnih danosti. Namen Zvoki Evrope je konfrontacija različnih izhodišč in pristopov v umetniški produkciji, ki se vsebinsko ukvarjajo z vprašanjem zvoka, glasu, (ne)vidnega, (ne)sliš(a)nega, oziroma z reartikulacijo (evropskih) oblastnih struktur, ki specifičnemu glasu podeljujejo ali odvzemajo legitimnost.

Zvoki Evrope preizprašuje ustaljeno razumevanje koncepta zvoka/glasu, ter ponuja ponoven premislek o vprašanjih, ki zadevajo različne mehanizme dominantnih reprezentacij na ravni slišnega in vidnega.

This year's, third edition of the sonic arts festival EarZoom – which is primarily aimed at creating referential international platform for discussion the latest developments within audio technology research and artistic trends within sonic practices – is trying to introduce a wider context for questioning the expressive potential of sound, through confrontation of different contemporary art production practices.

Through presentation of a particular segment of contemporary artistic representation models, operating at the levels of audible and visible, the project "Sounds of Europe" aims to create a critical relation towards a normalized fetishisation of sound, serving not only as a media for recording and processing 'sound-scapes' or, in general, multiplying aesthetic diversity, but also in the context of sound and voice as self-evident realities. The purpose of "Sounds of Europe" is to confront different approaches and starting points of artistic production, engaged with the notions of sound, voice, (in)visible, (un)audible, and to enable the re-articulation of (European) power structures, that confer or withdraw legitimacy to selected voices.

Sounds of Europe re-examines the commonly accepted understanding of the concept of sound/voice and further, offers a re-consideration of questions, that affect different mechanisms of dominant representations in the fields of the audible and visible.

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Organizacijska ekipa Organisation team

Miha Ciglar, Nika Autor, Aleš Rojc, Vasja Progar,
Metod Blejec, Dino Sarjaš

Metod Blejec Design

EarZoo Festival umetno Sonic A Festival 2011