

Microsaccades is a work for analogue modular synthesizers and moving images using improvised electronics to generate live visuals through the transformation of sound into image. A saccade is a quick movement of the eye or a fast shift in the frequency of an emitted signal. Saccades serve as a mechanism for fixation, rapid eye movement and involuntary motions of the eye. The work exploits the properties produced by bombarding the eye with analogue visual patterns and shifting video fields. The visuals for Microsaccades are created by transforming the audio frequencies into visual data, which modulates the RGB channels of the video signal.

Black Zenith is an audio-visual duo comprised of **Darren Moore** and **Brian O'Reilly**. Their work investigates the intersecting points between electronic music, improvisation and abstract moving images. Integral to their work is the use analog modular synthesizers that generate live visuals through the transformation of audio signals into images.

They investigate the symbiotic relationship between sound and image considering each element as of equal importance in the output. Black Zenith draws as much influence from noise music & the electroacoustic music tradition as they do from the foundations of abstract video art. More information about Black Zenith can be found at <http://www.black-zenith.com>



BLACK ZENITH



Soundislands Festival / Si15 2nd International Symposium on Sound and Interactivity
<http://www.soundislands.com/si15/>

20 August 2015, Friday

@ School of Art, Design and Media, Singapore

CONCERT 1 • 18 00h - 18 45h

Zeitleben/Timelife

Eyes Awake

Convergence

Via

Resonating Spaces

Kosmas Giannoutakis

Grace Leslie

John He and Brian O'Reilly

Marko Ciciliani

Paul Fletcher Mark Pollard

CONCERT 2 • 19 00h - 19 45h

BLACK ZENITH

Zeitleben/Timelife, game piece for double bass and live audiovisual processes

How much do we violate the nature of time when we represent the time with spatial properties? Left is the past, center is the now and right is the future. Can a movement in the space provoke a disposition in time?

As the time passes, the bassist loses himself in the past, while he is trying to bring back his lost shadows playing a game with them. As Life comes eventually to an end, past and future disappears leaving the now alone, wondering about the validity of its own being.

Kosmas Giannoutakis is a composer and sound artist who creates game pieces and interactive installations, pure acoustic or with integrated digital media. The focus of his artistic research is the integration of cybernetic principles and hierarchies into music making paradigms. His work have been presented in various festivals and workshops across Europe, such as next_generation 6.0 and 4.0 in ZKM Karlsruhe, EUROMicroFest in E-Werk Freiburg, XXIX Summer Sounds Festival in Finland, the Avaton Music Festival in Cyprus and 7th international workshop for young composers in Mazsalaca, Latvia. His works have been commissioned and performed by the ensembles recherche, chronophonie, Divertimento, Avanti! and others. The Institute of Electronic Music and Acoustics – IEM of the University of Music and Performing Arts Graz, is the current inspiring environment for his transdisciplinary art experiments.

Mark Pollard, eminent Australian composer, educator and Head of the VCA Contemporary, University of Melbourne Music Mark Clement Pollard has an eclectic compositional style utilising such diverse materials as, Improvisation, Jazz, Pop, Art Music and the indigenous music's of South East Asia. His work has been released on numerous compact discs including A Handful of Rain a collection of his ambient works. His music is broadcast and performed widely in Australia and internationally and has been used in numerous film and television contexts. Site-specific elements feature in many of his works. This has included Sounding out the earth for the Melbourne Museum, Sounding out Andy for the National Gallery of Victoria, The drumming dunnies for The Port Fairy Spring Festival, and With every step for the Royal Melbourne Hospital. He has received numerous awards and prizes and in 2008 he was awarded the APRA Classical Music State Award for long-term contribution to the Advancement of Australian Music. In 2011 Mark was featured speaker at the Conference for Interdisciplinary Musicology in Glasgow and guest composer in residence at Green College Vancouver where he created new work and mentored a group of VCA composers in the Resonating Spaces project at the Museum of Anthropology. Much of his recent music is concerned with reconstructing the familiar using a process of sonic reassembly to offer new ways of hearing familiar sound materials.

Paul Fletcher, multimedia artist and animator of sound, image and sculptural installations, lecturer and coordinator of Animation in the School of Film & Television VCA & MCM, University of Melbourne has worked in diverse practices from screenprinted art prints and goods to short films using various animation and experimental film techniques including stop motion and digital abstraction. From 1980 to 1988 Paul was a percussionist in experimental music group Essendon Airport(1980- 1988). Since 2006 Paul has been performing live versions of his film projects combining improvisation of sound and moving image in the form of modular film constructions with various investigations and inventions of custom interfaces and audiovisual instruments. Recently, his work has included public projection art and audiovisual installations, The Railways Time Machine (2012), Hidden Creatures (annual outdoor animation, sculpture and sound exhibition since 2008.) Together with students and staff of VCA Animation, Paul's conception and production of Creatures of the City was awarded First Prize in Melbourne's Gertrude Street Projection Festival (2015).

Resonating Spaces, audiovisual live performance

Resonating Spaces is a collaborative research project “reconstructing the familiar” that addresses the sonic possibilities of making the familiar, unfamiliar. It involves collaborative inter-disciplinary and trans-disciplinary research, exchange and translation between music, animation and location by researchers and artists Mark Pollard and Paul Fletcher. The collaboration has resulted in a collection of sound and vision artworks and installations that interrelated with the topography, intent, history and the surrounds of the particular location. Today we will illustrate two works *Gridlife* (2013) and *We notice raindrops as they fall* (2015). *Gridlife* is based on structural grid patterns observed in city apartments and was created for the Ian Potter Museum of Art in Melbourne. It was the first reconstructing the familiar research project and has been selected for screening at Animex, London (2015) and PuntoYraya Visual Music Festival Iceland 2014. *We notice raindrops as they fall* is a new work that continues this approach to making. This project examines and responds to observed, reimagined and remapped time-based patterns of raindrops falling. It involves examining the unique trans-sensory (eg converging sound, visual, haptic, kinetic) characteristics of both single and multiple rain drops in descent. We use this process to create a live performance with new perspectives and an altered experience of familiar natural phenomena. Together we will notice raindrops as they fall.

Eyes Awake, brain performance and interactive electronics composition

Eyes Awake was inspired by Mieko Shiomi’s 1963 Fluxus composition *Event for Midday in the Sunlight*. It is an event of day, in a tradition of musical tuning into the movement of the earth and sun, and their relation. The piece has qualities of a religious ritual, or music associated with religious or spiritual practice. Indian rags, nocturnes, vespers and matins also invoke moods and feelings associated with different hours of the day, and the pattern of human activity varying by the position of the sun. In itself, the piece enacts an internal series of nights and days in its repeating pattern of light and dark. Opening and closing of eyes is associated with destruction and creation of alpha-wave rhythms that are clearly detectable in the EEG signal. During this performance, Grace listens to Carolyn’s guided meditation, and her alpha rhythms pulsate, warp and fade a generative electroacoustic mix and video overlay. Saccades and blinks ripple

Grace Leslie is a flautist and electronic music improviser developing a mind-body performance practice. As a researcher she is committed to harnessing the expression granted by new music interfaces to better understand the link between music and emotion, with an ultimate goal of employing musical brain-computer interfaces to promote wellness. Grace is currently a postdoctoral fellow working with Rosalind Picard in the Affective Computing Group at the MIT media Lab and Simon Lui at the Singapore University of Technology and Design. She holds a PhD in Music and Cognitive science from UCSD, and BA and MA degrees in Music, Science and Technology from Stanford University.

Convergence, electroacoustic live performance

Convergence features Singapore-based Brian O'Reilly (contrabass + electronics) and Wellington-based Jon He (guqin + electronics). The musicians explore beyond their traditional repertoire and converge in new sound-worlds. Convergence is part of a series of work by Jon He (since 2011) to venture into new sonic territories (through acoustic instruments and signal processing) whereby different instruments pursue new forms of expressivity beyond their traditional repertoire. Prior performances include collaborations with chordophones, aerophones, idiophones and membranophones, and can be found at <http://soundcloud.com/jprecursor>.

John He is an experimental sound and integrated media artist, researcher and educator. His artistic focus is driven by the search for computational creativity in contemporary sonic and visual art practices: through the development of new interfaces and interaction schemes. He is also a Guqin player focusing on the revision of Guqin musical expressions through the integration of extended playing techniques and utilizing performance techniques to parameterize digital audio effects and synthesis parameters. He is currently a Ph.D candidate at the Victoria University of Wellington working towards his doctoral dissertation on the analysis and modeling of plucked string instrument performance using multi-modal sensor systems and mechatronic musical instruments. His works has been published at major international academic conferences and performed at specialized events and venues in US, Europe, Asia and New Zealand.

Brian O'Reilly works within the fields of electro-acoustic composition, sound installations, moving images and noise music. As a contrabassist, he focuses on uncovering the inaudible textures and hidden acoustic microsounds of his instrument through the integration of electronic treatments and extended playing techniques.!! He is currently performing solo audio, moving images and modular analog synthesizer with Black Zenith and contrabass & electronics with Game of Patience. Also he is a lecturer at LASALLE's College of the Arts School of Contemporary Music, focusing on electronic music composition, creative music making techniques through the use of improvisation and visual music.

Via, audiovisual work for live electronics, live video and lighting

Via is characterized by a tight connection between the sonic and the visual media. Two synthesis methods are primarily used, the first one being scanline synthesis, which translates the pixel information from the screen into waveforms that can further be manipulated. This is graphically displayed by a 3D "wheel" that can be rotated by the performer and thereby causes interpolations between five different waveforms that have been gained by the pixel scanning. The second synthesis technique is pattern-based synchronous grain synthesis, which is suitable to realize rhythmic patterns when used at slow speeds, but which can also be accelerated, turning the rhythmic pattern into pitch information. Changes in the rhythmic organization of the pattern result into timbral differences. The short impulses that are used by the grain synthesis are visually represented by two crossing lines. At high speeds these lines form complex interference patterns. The basic material of the film comes from video recordings of road underpasses, viaducts and interstates in New Zealand and California.

Marko Ciciliani (1970, Croatia) is a composer, audiovisual artist and researcher based in Austria. The focus of Ciciliani's work lies in the combination of instruments and electronics, often in audiovisual contexts. Light or laser designs are integral parts of his compositions. More recently he has focussed on live-video by making the manipulation of images part of an extended instrumental design. The artistic combination of sound and light was the topic of his PhD research that he had completed at Brunel University London in 2010. In Ciciliani's compositions, sound is not only understood as an abstract material but a culturally shaped idiom. The exploration of a sound's communicative potential is as much in the foreground of his work as its objective sonic quality. His work is characterized by a conceptual approach in which aspects of classical composition, sound-and-media studies play tightly together. His music and audiovisual works have been performed in more than 30 countries in Europe, Asia, Oceania and the Americas. He is full Professor for Computer-Music Composition and Sound Design at the Institute for Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz. In 2014, he taught at the "Summer Courses for Contemporary Music Darmstadt" and also presented a portrait concert. He regularly appears as a presenter on international conferences on computer music and media art as ICMC, SMC, ICLI, Sonorities and others.