Thought Universe
presents...

SOUND AS BEING : 2

An evening concert of electroacoustic and visual music
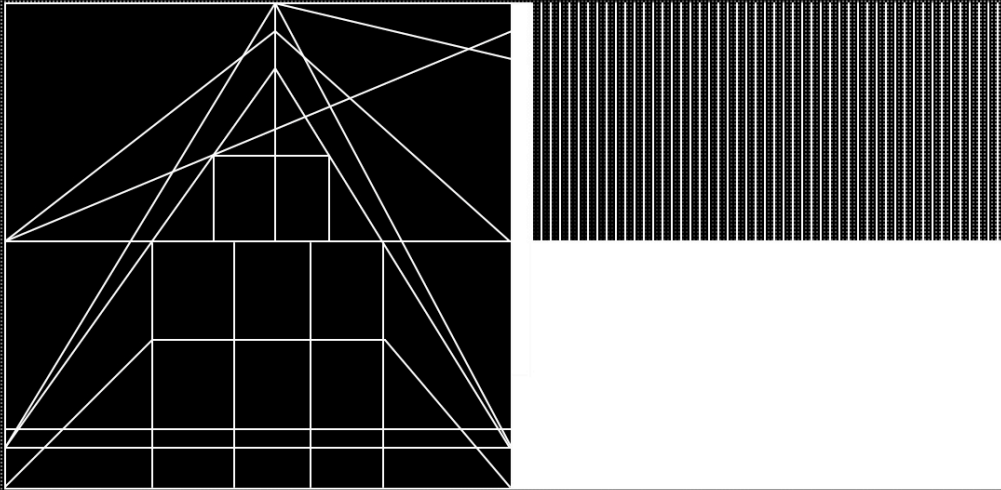

image by mark pilkington, 2015.

JACK HYLTON MUSIC ROOM
LANCASTER UNIVERISTY
FRIDAY 19th JUNE 2015
19hr00 - 21hr00
£3.00 minimum donation

SOUND AS BEING : 2

Welcome to the second Sound as Being; a concert of electroacoustic music and visual music. The programme offers compelling and challenging music that embraces technology and digital media. The concert represents work from UK and international institutions recognized for the creation of EA music and sound art.

You will experience a diverse range of pieces that reflect the myriad of multidisciplinary approaches at the forefront of EA music. Each piece has been curated to inspire, simulate and encourage a critical discourse in the dynamic world of EA music. The Sound as Being events provide a platform for both emerging and established composers to engage new audiences in unique architectural spaces.

Thought Universe has collaborated with the following organizations: Lancaster university, EMS Stockholm, Studio of Electro-Acoustic Music (SeaM) and Live at LICA.

Enjoy the concert and see you at future events.

Yours,

Dr. Mark Pilkington

Thought Universe,
Lancaster University.

Concert 1

Maxime Corbeil Perron (CA)	*Ghostly* (2013)
Chris Rhodes (UK)	*Between Two Worlds* (2015)
Mark Pilkington (UK)	*Moiré* (2014)
Brona Martin (IR)	*A Bit Closer to Home* (2014)
Matt Davies (UK)	*Live the Story* (2015)

Interval: 15mins

Concert 2

Ludwig Berger (DE)	*Mapping of Hypthetical Islands on the Scale 1:1* (2014)
Myriam *Boucher* (CA)	*Cités* (2014)
Hayley Lawson (UK)	*All Woman are Bad* (2015)
Helene Hedsund (SE)	*Klinga* (2013)
Ryo Ikeshiro (JP)	*Construction in Kneading* (2013)

Concert 1

Maxime Corbeil Perron
Title: *Ghostly* (2013)
Duration: 6'36
Format: Audio-visual

Inspired by Japanese experimental film, this video focuses on exploring the movement of shadow and light across space - frame-by-frame.

Bio: Maxime Corbeil-Perron draws inspiration from the instrumental tradition and natural energetic phenomena to create a personal, abstract, and lively sound world. The Montreal-based composer divides his time between the new music scene, experimental film and the local underground scene.

His music has been awarded first prize in the Jeu de temps / Times Play (JTTP) competition (Canada, 2011), a special mention and medal of the Senato della Repubblica Italiana at the Città di Udine competition (Italy, 2012) and the second prize from the Destellos Foundation competition (Argentina, 2012).
His video GHOSTLY and his mixed-media piece Vertiges (for tape, siren organ and live electronics) have both recently been awarded 3rd place (ex-aequo) at the 2013 Musicworks International Electronic Music Contest.

Since 2012, his work has been presented across America, Europe and North-Africa.

His work has been distributed by Taukay Edizione Musicali, Vox Novus, Hardcore Jewellery and Kohlenstoff Records.

Maxime graduated with high honours from the Conservatoire de Musique de Montréal, with a Master¹s degree in electroacoustic composition.

Chris Rhodes
**Title:** *Between Two Worlds* **(2015)**
Duration: 6'07
Format: Fixed-media 8.1 channel

The interaction between a dystopian universe and our own world, as we perceive it through our sensory experiences of day to day life, has engaged and fascinated art mediums such as film, literature, television, visual art and music over arts modern history; a notion most observable in dystopian cinema with films such as Blade Runner. Through electroacoustic composition and creative manipulation of digital and acoustic sounds, Between Two Worlds seeks to explore the relationship between a conceptually dystopian universe and our own perceptible universe.

Bio: Chris Rhodes is an undergraduate at Lancaster University, working towards a degree in Music. Hailing from the West Midlands, Chris started out as a performer of popular music around the Birmingham music circuit but now likes to engage with different musical platforms and potential technologies for new musical meanings. A prospective student of composition at Manchester University, Chris is about to embark on a MA in electroacoustic composition at NOVARS University of Manchester investigating engaging technologies that re-define music.

Mark Pilkington
Title: *Moiré* **(2014)**
Duration: 9'03
Format: Audio-visual
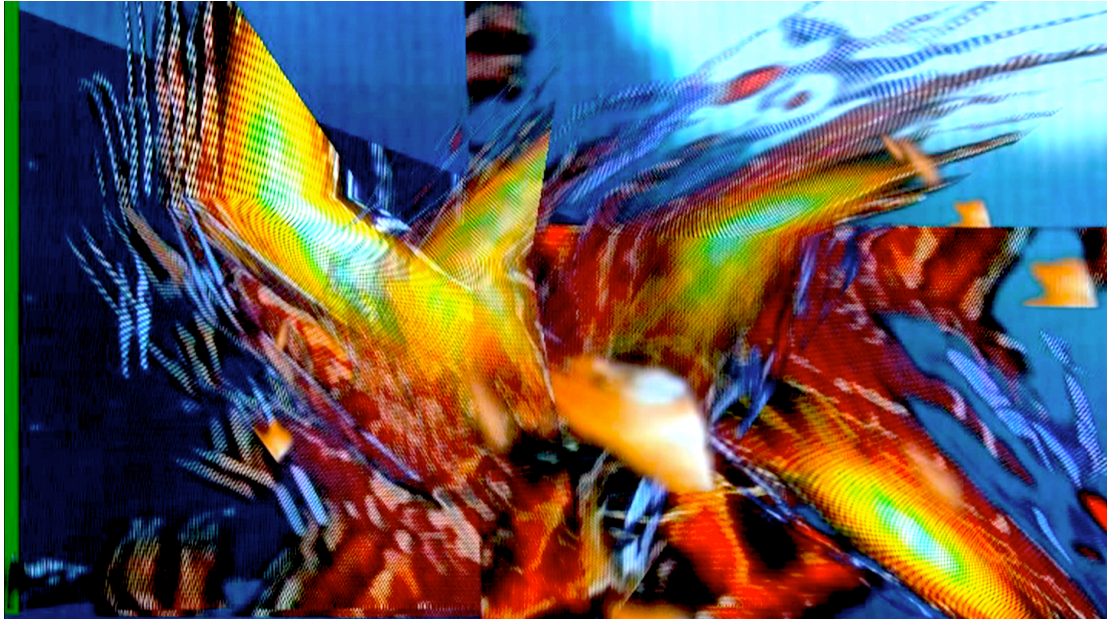
Moiré is a fixed audio-visual composition that investigates perceptual correspondences between sound and image. The concept is based on encounters and exchanges between fictional characters within a milieu of audio-visual interference. Digital transformations portray memories, thoughts and feelings of social meaning projected in an audio-visual framework. Creating a living dynamic field that demonstrates how social information is captured and inverted in a continuum of self-expression.

The original visual material consisted of computer coded graphics and film footage captured from VHS video tapes. This was further animated to fit the sound by splitting it into fragments to produce a spatial temporal structure.

The image materiality is spatially arranged in both the horizontal and vertically planes according to the spectral content of the sound material. Each component has been aligned to form temporal spatial trajectories to transform audio-visual space. Creating a phenomenological experience pertains that refers to a metaphysical state of transcending the meaning of the original sourced material.

Filming directly in front of a TV screen infused the video images with a secondary layer of magnetic polar patterns to create a moiré field. A moiré

field is a vibration that appears solid through the diffraction of light between two visible surfaces, its the point at which light exceeds our ability to discern such fine slices of time.

Sound produced using analogue and digital synthesizers at NOVARS the University of Manchester, 2010. Visuals material constructed at Thought Universe studios, Manchester, 2013.

Moiré awarded the grand prize at the Open Circuit Festival, University of Liverpool, 2014.

Bio: Mark is a performer and composer of electroacoustic music. Working in the areas of acousmatic music, screened works, installation and live performance. Research interest: audio-visual compositions over multi-channel systems to question concepts of art, music and technology. His work has been performed and screened at ICMC, ARS Electronica, MANTIS festival and Open Circuit Festival.

Brona Martin
Title: *A Bit Closer to Home* (2014)
Duration: 14'40
Format: Fixed Media 8.1 channels

This piece explores the idea of sound romances (1) and aural memories that connect us to a specific time and place reflected through spoken word and musical narrative. Changing soundscapes can tell us a lot about the history of a place and how it has changed over time. It is interesting to see what sounds people remember from their past. Is it because they are disturbing? Is it because certain sounds are associated with a particular feeling from a specific time and place?
This composition brings together elements of soundscape composition, spoken word narrative and electroacoustic techniques an was originally composed for 8-channel.
Spoken Word: Tiernan Martin
(1) Sound Romances: Any past or disappearing sound remembered nostalgically, particularly when idealized or otherwise given special importance. Whereas new sounds are often experienced as sound phobias, old or past sounds are often elevated to the category of sound romances in memory.

Bio: Brona Martin is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Brona completed her PhD in Electroacoustic Composition under the supervision of Professor David Berezan at NOVARS Research Centre, University of Manchester. Her research interests include narrative in Electroacoustic music, soundscape composition and acoustic ecology. Her site-specific works composed in stereo, 5.1 and 8-channel have included the creative exploration of soundscapes from Ireland, Manchester, East Coast Australia, Spain and Germany. Her works have been performed internationally at EMS, ACMC, ICMC, NYCEMF, ISSTA, NOISEFLOOR, Balance/Unbalance, SSSP, iFIMPaC, Sonorities and MANTIS. Have a listen to some of her work at
www.soundcloud.com/brona-martin

Matt Davies
Title: *Live the Story* (2015)
Duration: 10'04
Format: Fixed media Audio-visual 8.1 channel

Live the Story is a post-modern audiovisual collage, composed for an 8-channel format, drawing on semiotic and structuralist theories from Barthes' *Mythologies,* Levis-Strauss' *The Savage Mind* and Jacques Derrida's *Of Grammatology.* The composition explores these theories through the use of dual screens, creating juxtapositions between found footage, stock footage and samples of certain films, adverts and television footage. The right-hand screen explores real events, comprising mainly of samples of footage filmed by myself, along with some of my partner's footage from a trip to India. It also includes a moderate amount of documentary footage. The left-hand screen explores pre-constructed, 'artificial' events, and more abstractly, events surrounded in mythos. This is a group of cultural beliefs that define the semiotic connotations of the events. The sound in *Live the Story* uses similar methods of sampling, and montage, utilizing the 8-channel format to explore juxtapositions between grains of natural and artificial sounds together, along with bringing out the relationships between sounds surrounded by 'mythos' such as the popular song, and the underlying 'real' sounds behind the 'mythos' such as the human voice.

Bio: Matt Davies is a third year student from Lancaster University with an interest in audio-visual electroacoustic music, exploring semiotic and phenomenological theory.

Interval : 15'00

Concert 2:

Ludwig Berger (DE)
Title: *Mapping of Hypthetical Islands on the Scale 1:1* **(?)**
Duration: 9'40
Format: Stereo Fixed Media

not a landscape, but a map of the land.
no phantom connections, but phantom islands.
no field recordings, but fieldwork.

All material of the piece derives from a picture file played as sound file

Bio: ludwigberger.com

Myriam Boucher (CA)
Title: *Cités* **(2014)**
Duration: 10'35
Format: Audio-visual

Material to digital cities.
the world is reversed

inhabited space dies and reborn
ruin or dust
no matter

trace has resonance in us
a noise that lasts

Bio: Myriam Boucher is a Montreal based artist. Since 2006, she has
extended the field of artistic projects into the North American music scene.
From her early experience as a keyboardist for various instrumental music
projects through to her visual work that defies categorization.

Sine 2013, she creates electroacoustic music, videomusic, performance
and audiovisual installation. Inspired by natural phenomena, she deals with
sound and image from organic and synthesis materials. Her work has been

awarded prizes in the JTTP 2015 (CEC), JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 (SAT).

In 2015, her work will be presented at Fesitval Montréal en Lumiéres, the New York City Electroacoustic Music Festival, NoiseFloor (UK) and Understanding Visual Music 2015 (Brazil).

Hayley Lawson (UK)
Title: *All Women are Bad* (2015)
Duration: 7'56
Format: Audio-visual

From Laura Mulvey's concept of the Male Gaze, to The Bechdel Test, disproportionate gender representation proves ever-present in mainstream film. A depiction of what could have been, All Women Are Bad 2015 is a cyberfeminist short, paying homage to the forgotten female heroes of 1960s Hollywood.

Bio: Hayley Lawson is an audio-visual artist with key interests in postmodern sound and cyberfeminism. Influenced by the likes of Janet Cardiff, Steve Reich and Jacob Kirkegaard, her work seeks to question the accepted norms of modern society

Helene Hedsund (SE)
Title: *Klinga*
Duration: 11'00
Format: Fixed media 8.1 channels

A saw blade from Forsby Kvarn.

**Bio:** Helene Hedsund is an electroacoustic composer, currently a Ph.D candidate at the university of Birmingham. During the last 20 years she has been active at EMS in Stockholm, Sweden. She has a background as a programmer and as a musician in non-commercial rock bands.

Ryo Ikeshiro (JP)
Title: *Construction in Kneading* (2013)
Duration: 11'30
Format: Fixed Media Audio-visual
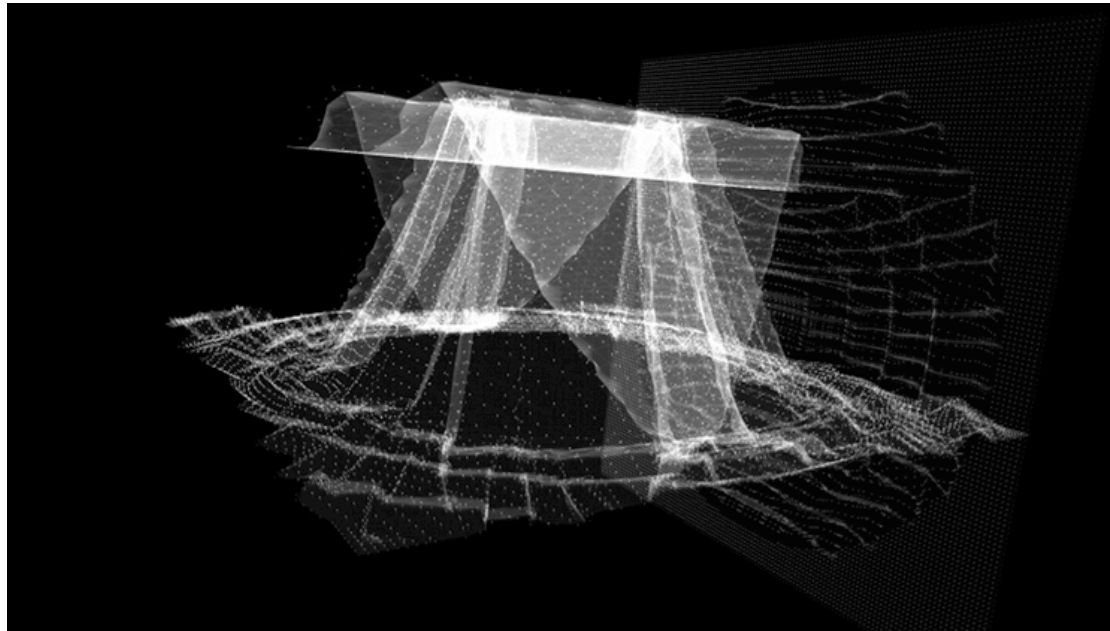
Construction in Kneading is a live interactive generative audiovisual work. It explores a virtual life form based on the Mandelbox, an *n*-dimensional fractal inspired by the Mandelbrot set. Its recursion formula resembles the actions of kneading dough in bread making, similar to the baker's map. It is a speculative inquiry into the abstract inner-workings of an algorithmic entity whose behaviour is presented in the sensory world through a live

"audiovisualisation", generating both sound and moving image in real-time without either following the other as in most VJ practice and sound visualisations. Furthermore, no pre-recorded audio samples, conventional synthesis methods, and pre-rendered movies and textures are used. The movie contains of excerpts from a performance which consists of an improvised duet/duel between a human and a machine where the performer attempts to understand and control the emergent system.

Bio: Ryo Ikeshiro is a UK-based Japanese artist. His works range from live audiovisual performances, interactive installations, data visualisation and sonification and generative art to group improvisation and scored compositions. He has presented his works internationally at media art and music festivals as well as at academic conferences. He is featured in the *Electronic Music* volume of the *Cambridge Introductions to Music* series, his articles have been published in the journal *Organised Sound* and he is a contributor to ZKM Karlruhe's forthcoming book *Sound Art: Sound as a Medium of Art*. He has a PhD from Goldsmiths and also works as a visiting lecturer.

Thank you for the support of all composers, staff and students involved in this *Sound as Being* event.

Dr. Mark Pilkington   19/06/15
Director: Thought Universe EMS
Senior Teaching Associate at Lancaster University