

Noisefloor

Experimental Music and Moving Image Festival

Visual Music 2018

1. Massimo Vito Avantaggiato – Atlas of Uncertainty
2. Ricardo Dal Farra – Organic
3. Hiromi Ishii – Aquatic
4. Antenor Ferreira / Santiago Echeverry – Cabaret
5. Wilfried Jentsch – Particle World
6. Inés Wickmann / Francis Dhomont – Solipsism

— — — Interval (15 mins) — — — — —

1. João Pedro Oliveira – Neshamah
2. Elsa Justel – Estudio de Metal
3. Douglas Nunn – Light in Lines
4. Julian Scordato – Engi
5. Kristina Warren – Eight Paces
6. Nick Cope / Tim Howle – Sarva Mangalam!

Massimo Vito Avantaggiato – Atlas of Uncertainty

Atlas of Uncertainty is an experimental music video based on the representation of 4 Classical elements, that typically refer to the concepts in Ancient Greece of water, fire, earth and aether, which were proposed to explain the nature and complexity of all matter in terms of simpler substances.

The music that accompanies this computer generated video is a sonic continuum ranging from unaltered natural sounds to entirely new sounds – or, more poetically — from the real world to the realm of the imagination. of the imagination.

Heterogeneous inharmonic sound materials are explored through various techniques (granular, subtractive). The sounds and the images are here combined in well- identifiable gestures.

HONORABLE MENTIONS: JIFF FESTIVAL, November 2017, New Delhi, India; Oasis Short Film Festival, August 2017, New York, USA.

FINALIST: ROMART BIENNALE 2017, Rome, Italy; MATERA INTERMEDIA 2017, Matera, ITALY.

OTHER FILM FESTIVALS: SEGNALI 2017, Perugia, Italy; Oasis Short Film Festival, August 2017, New York, USA; – Bushwick Open Studios at MISE-EN_PLACE Bushwick; EX NIHILO 2017, Mexico; MATERA INTERMEDIA 2017 (FINALIST).

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He took a degree in Electroacoustic Composition with full marks (Milan Conservatoire) and a degree as a Sound Engineer (Regione Lombardia).

Recently his interest has moved towards Multimodal Interaction in Virtual Environments (selected for a stage @ Aalborg University, Denmark, 2011) and towards adaptive sound design and music (Music and Screen Media Conference 2014, Liverpool; ATMM2014, Ankara, Turkey).

Finalist in some composition and video competitions, he has recently participated in:

JIFF 2018 (NEW DELHI; INDIA) honourable mention for the work ATLAS OF UNCERTAINTY; MATERA INTERMEDIA 2017 (FINALIST); BIENNALE ARTE ROMART 2017; DM? 2017, Portugal;

ESPACE DU SON 2017 SPATIALIZATION COMPETITION (finalist); Csound Conference 2017 (Montevideo, Uruguay); Sonic Scape 2017, South Korea; Bushwick Open Studios at MISE-EN_PLACE Bushwick; VISEU-RURAL 2016, Portugal (honorable mention for the piece ?Azul?); OUA Electroacoustic Music Festival 2017, Osaka, Japan;

SEGNALI 2017, Perugia, Italy; ISTTA 2017, Dundalk, Ireland; VISEU-RURAL 2016, Portugal (honorable mention for the piece ?Azul?); EMUFEST 2010; 2013; 2016 (Rome, Italy); Rieti Elettroacustica 2016, Rieti, Italy; Csound 30 Conference 2016, Maynooth University, Ireland; V Cycle du son – Image & Resonance, Espace Culturel de Rivadavia, Mar del Plata, Argentina;

Labirinti sonori 2016, Casa del Suono, Parma; Art and Science days 2016, Bourges, France; Diffrazioni Festival 2016 (Florence, Italy); ISSTA 2016 (Belfast University, Ireland); NAISA 2016 (Toronto, Canada); SMC 2016 (Hamburg, Germany); NYCEMF 2016-2017 (New York, USA), Soundthought 2016 (Glasgow), Csound Conference 2015, Saint Petersburg, Russia; LINUX Audio Conference 2015, Mainz, Germany; Giordano National Composition Contest 2014 (finalist, third place), Conservatorio di Foggia, Italy;

CIM14 Conference on Interdisciplinary Musicology, Berlin, Germany; CIM 2014, Conservatorio S. Cecilia, Rome (Italy); ATMM 2014, Ankara, Turkey; International Computer Music Conference 2014, Athens, Greece; ICMPC-APSCOM2014, Seoul, South Korea; Slingshot Festival 2014 (Athens, South Georgia, USA); EMS 2014 (Universität der Künste, Berlin); Music and Screen Media Conference 2014 (Liverpool University); Music as a Process (Christ Church University, Canterbury, England); FAS2013 (San José, Costa Rica); Contemplum 2013 (Philadelphia, USA); Premio Nazionale delle Arti / composition contest 2013; 2017, Avellino, Italy; Distanze 2012 (Catania, Italy); Segnali 2012 (Perugia, Italy); CSound Music Conference 2011 (Hannover, Germany); IFIMPAC 2011 (Leeds, England).

Ricardo Dal Farra – Organic

Organic, a living entity, an organism, a biological

process. Continuous fluidity.

Related to living matter. Derived from living matter.

Organized, coherent, coordinated, integrated. Unceasing development. Elements that fit together harmoniously as part of a whole, in an endless transformation, dancing with the senses.

Continuity (of life, of matter) Variability, flexibility, smoothness.

Difficulty to predict, to understand the plan, the system, the pattern, to perceive the connections.

Organic is a generative piece of visual-music.

Organic was created in 2015 using mathematical algorithms to generate the synthetic images, with the sounds derived directly from the visual analysis.

Dr. Ricardo Dal Farra is Associate Professor at the Music Department of Concordia University, Canada and Director of the Electronic Arts Experimentation and Research Centre (CEIARTE) of the National University of Tres de Febrero, Argentina. As an electroacoustic composer and new media artist his work has been presented in more than 40 countries and recordings of his music are published in over 23 international editions (including CDs by Computer Music Journal and Leonardo Music Journal on MIT Press).

He has been researcher and consultant on music & technology history for UNESCO, France; director of the Hexagram Centre for Research-Creation in Media Arts and Technologies, Canada; coordinator of the international research alliance DOCAM – Documentation and Conservation of the Media Arts Heritage; senior consultant of the Amauta – Andean Media Arts Centre in Cusco, Peru; associated researcher of the Music, Technology and Innovation Research Centre at De Montfort University, UK; and director of the Multimedia Communication national program at the Federal Ministry of Education, Argentina.

Funded by The Daniel Langlois Foundation for Art, Science and Technology of Montreal, he created the largest publicly available collection of Latin American Electroacoustic Music.

Dr. Dal Farra is founder-director of the international conference series Understanding Visual Music – UVM (held in Canada, Argentina, and Brazil); and founder-director of the international conference series Balance-Unbalance (held in Argentina, Canada, Australia, United States, Colombia, and the UK) on how the media arts could contribute to solving the environmental crisis. Jointly with the humanitarian organization Red Cross/Red Crescent Climate Centre he developed the 'art! x climate' sound-art worldwide initiative. Dal Farra was also the artistic director of the Mexican electronic arts biennale Transito in 2015.

Hiromi Ishii – Aquatic

Music & Images by Hiromi Ishii

Composed in 2015

Symbolizing the activities of underwater-livings was the idea for this composition. A photo of a school of fish taken at an aquarium was used as material for moving images. It has been transformed extracting its color-tone and light/shadow elements. The main material for the music

were the recordings of the sea and whales' voices. The difference between the acoustic of underwater and that of in the air was deliberately applied to structure the piece. Starting with the concrete materials, all materials have been transformed to create an abstract audiovisual world. Composed in memory of my old colleague who was a specialist of marine acoustic and the SONAR (Sound navigation and ranging) system. This piece was originally composed for single screen and 3D multi-channel acousmatic, and was presented at ZKM Karlsruhe during the Festival Globale, 2015.

Hiromi Ishii was born and studied composition in Tokyo. Having taught at Institute of Sound Technique and Shobi University, from 1998 she studied electroacoustic music with Wilfried Jentsch at Musikhochschule Dresden and later with Simon Emmerson and Denis Smalley at City University London where she was conferred her PhD. In 2006 and 2013 she was invited as Guest Composer by ZKM Karlsruhe. Her pieces have been presented at music festivals and institutes worldwide such as Musica Viva Lisbon, MusicAcoustica Beijing, EMUfest Rome, Cynetart Dresden, Punto y Raya, NYCEMF, TIES Toronto, Musiques&Recherches, ZKM and more. Her recent works focus on Multi-channel Acousmatic, and Visual Music for which she composes both music and moving images in parallel. Ishii lives in Dueren (near to Cologne), Germany.
<http://www.hiromi-ishii.de> (<http://www.hiromi-ishii.de>)

Antenor Ferreira / Santiago Echeverry – Cabaret



Cabaret is a series of three-dimensional portraits, videos, and performances of the LGBT community and its allies in Wilton Manors / Fort Lauderdale, FL. Those footage collected “in loco” were further processed and converted into a visual music format, finalized in 1080P, 30fps, Dolby 5.1, 7:47 minutes duration.

The cabaret is considered the contemporary cultural manifestation of sexual minorities mostly under oppressive political and/or unfavorable economic circumstances. It encompasses witty, comic, outrageous and exuberant performances, partial nudity, cross-dressing and highly politicized messages, reflecting the spirits of their time, in a true avant-garde form of self-expression.

All the participants filmed in the project were met in a wide range of social spaces, bars, dance clubs, coffee places, athletic events, and Christmas parties, that reflect the vast culture and dynamics of a safe haven that cherishes freedom and self-expression, survival tools to face the rise of the American right to power.

Cabaret is a collaborative art work between the visual artist Santiago Echeverry and the musician Antenor Ferreira.

Antenor Ferreira is a composer, percussionist, researcher, producer, and Associate Professor at University of Brasília (UNB). In 2014/2015 he accomplished Post-Doctoral research at the University of California, Riverside (UCR) investigating connections and convergences between music and image in digital platforms.

He holds master in music theory from State University of São Paulo (UNESP); Ph.D. in composition from University of São Paulo (USP). Dr. Antenor Ferreira fellowships are granted by CAPES (Foundation of Brazilian ministry of education).

For full Bio, please, access: <http://antenor.mus.br/61-2/> (<http://antenor.mus.br/61-2/>).

Santiago Echeverry is a visual artist professor at University of Tampa (EUA). Tenured and promoted to Associate Professor in 2009. Director of the New Media Production Major 2006 – 2011, 2013 – 2014, 2015 – present

Faculty Senator for the College of Arts and Letters. Visiting Professor at Universidad de los Andes, Multimedia Creation Department.

Full CV, please, access: <http://santi.tv/?f=resume&b=resume> (<http://santi.tv/?f=resume&b=resume>).

Wilfried Jentsch – Particle World

In this audiovisual composition, images and music are closely related at the level of the smallest unit of auditive and visual perception: Particle Synthesis. The number of visual particles varies between 1800 and 25000 per second. Their physical parameters, such as, evolution speed and complexity, allow to further modify the structure. Transitions between parameter values are interpolated.

A lute constitutes the unique sound source. It has been processed by granular transformations, spectral extraction and spectral compression. Two new sounds, harmonics and noise, have been generated from spectral extraction. The amplitudes have been separately calculated in two parts: high and low frequencies, which were converted to keyframes. The resulting factor of the keyframes, \vec{z} , has been used to generate the movements of the camera-position near the center of the image.

The relationship between both media is primarily interactive. Sound characteristics react directly to the particles. For instance, the amplitude of the music controls the movement of a 3D rotating camera (x,y,z). This interactivity creates complex movements in space and time, varying in density and color (see the orange line moving in the images).

This piece is an experiment correlating audio to visual in order to create vivid expressions. It is made possible only through cutting-edge digital technology. Let's *See the Sound*.

Born in 1941. He studied composition at Musikhochschule Dresden and Akademie der Künste Berlin, and electronic music at Musikhochschule Cologne. From 1976 to 1981 he studied at Sorbonne University in Paris under Xenakis where he was conferred a degree of Doctor of Philosophy in the field of musical aesthetics whereas he conducted research projects of digital sound synthesis both at IRCAM and the CEMAMu. He was professor of composition and director of the Studio for Electroacoustic Music at Musikhochschule Dresden from 1993 to 2006. His acousmatic and visual music works have been presented at international festivals such as Warsaw Autumn, ZKM, VMM Boston and New York, Melbourne, MusicAcoustica Beijing, EMUfest Rome, Montréal, and Musica Viva Lisbon. He has been giving lectures and masterclasses on electroacoustic music and visual music in Germany and abroad. Since 2007 he also has been working as a curator of visual music. Recently he was invited for Composer in Residence by Musiques & Recherches Brussels, and Guest composer at the ZKM with focus on the spatialisation of electroacoustic music. He has received international composition prizes such as Boswil (CH), Paris, Bourges and ZKM Karlsruhe. Currently he is living in Cologne suburb.

Inés Wickmann / Francis Dhomont – Solipsism

SOLIPSISM – is a world creation.

A being for whom there is no certainty but itself. Isolation selected. Containment in a prison of form and identity. Derealization.

Image and Design: Inés Wickmann

Original music: Francis Dhomont

Inés WICKMANN was born in Bogota, Colombia. She graduated from Universidad Javierana with a BA in Interior Design and a BA in Plastic Arts at Universidad Nacional, Bogota. Later on, Inés earned a Master in Visual Arts and New Media at the University of Quebec (UQAM), Canada. While in Colombia, she studied music and created the program Sonidos contemporaneos for the Universidad Nacional radio station. Her production started with paintings and evolved towards tridimensional objects, installations and video.

She has participated in numerous individual and collective expositions in Colombia, Mexico, US, Canada and France. Her videos have been displayed at various international festivals. Inés currently lives and works in Avignon, France. <http://www.iwickmann.com/>
(<http://www.iwickmann.com/>)

Francis DHOMONT was born in Paris, 1926.

From 1980 to 1996 he was teaching Electroacoustic Composition at University of Montreal. During 26 years, he shared his activity between France and Quebec. The “Conseil des arts et des lettres du Québec” has awarded him a prestigious career grant. In 1997 he was awarded the Lynch-Staunton Prize of the Canada Council and was a guest of the Deutscher Akademischer Austauschdienst (DAAD), Berlin.

Giga-Hertz Prize 2013, Grand Prize for Electronic Music, ZKM Karlsruhe Germany.

In 2007 the Université de Montréal gave him a Doctorate Honoris causa.

Prize of the SACEM (France) 2007. The Conseil des arts et des lettres du Québec has awarded him

a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts, Lynch-Staunton Prize, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France), – the Magisterium Prize in 1988, – and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

http://www.electrocd.com/fr/bio/dhomont_fr/
(http://www.electrocd.com/fr/bio/dhomont_fr/)

João Pedro Oliveira – Neshamah

Neshamah is a Hebrew word that means breath,

This piece was inspired in the following biblical text:

„Áúthen the Lord God formed the man of dust from the ground and breathed into his nostrils the breath of life, and the man became a living creature, (Genesis 2:7)

This piece was commissioned by the Iberm√sicas Project and was composed at the Centro Mexicano para la Musica y las Artes Sonoras and at the Centro de Pesquisa em M√sica Eletroac√stica of Federal University of Minas Gerais. It received an honorable mention at the Concours International de Composition Electroacoustique de Monaco 2016, and the prize for best original soundtrack at the Frostbite International Film Festival.

João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory. www.jpoliveira.com (<http://www.jpoliveira.com>)

Elsa Justel – Estudio de Metal

METAL STUDY (2017- 6'38)

As its title indicates this piece is a Study on the possible transformations of a sheet of metal, in solid state and fusion.

The basic material (photography's and films) has been transformed through different digital processes in order to obtain images of different shapes and colors, through the temporal development of the piece.

The sound material has been extracted from recordings of different forms of excitation of metal objects.

Doctor in Aesthetics, Science and Technology of the Arts at the University of Paris, Justel currently works as an independent composer and video artist.

Her works have received numerous awards in international competitions and were commissioned by the French government and different European studios. She has developed a pedagogical and research activity at the Universities of Marne La Vallée (France) and Pompeu Fabra (Spain) and several European schools of music.

Recordings by Empreintes Digitales (Canada)

(http://www.electrocd.com/fr/bio/justel_el/discog/

(http://www.electrocd.com/fr/bio/justel_el/discog/)), and other publishers.

In 2007 she creates the Foundation Destellos to promote electroacoustic music and digital arts, organizing an International competition.

www.fundestellos.org/Bio.htm (<http://www.fundestellos.org/Bio.htm>)

Douglas Nunn – Light in Lines

Vector graphics offer seemingly infinite resolution and a line-based aesthetic. The impermanence of the CRT display presents a challenge that is addressed here using audio software. This video is an excerpt of live vector graphics generated with the visual programming language Purr Data and displayed on a modified Vectrex games console. The music is the track 'Light' from the Eggboy album thirteenpointeight.

Douglas Nunn teaches Audio and Music Technology at Anglia Ruskin University, and is a visual artist, VJ, and composer. His PhD at Durham examined the use of parallel processing for automated transcription and resynthesis of polyphonic music. His other research interests include live audiovisual performance, lossless compression, sound analysis and sound synthesis.

Julian Scordato – Engi

Engi is an audiovisual work based on a sonification of stellar data related to the north polar constellations. Sound parameters are represented graphically and defined by certain observation data as well as physical characteristics of stars: sound duration is proportional to the distance from the Earth, amplitude is calculated considering the apparent magnitude, while main frequency changes according to the spectral class. A poly-temporal sequencer is used in order to activate the stars with a combinatorial system that virtually produces a perpetual change. Starting from these simple elements for sound generation, this work assumes a certain complexity through the interaction between electronic sounds in a feedback network capable of processing them both diachronically and synchronically, thanks to a series of interconnected processing units. Thus,

sound elements no longer exist just as intrinsic and independent entities; they become instead strongly characterized by global processes that transform them as part of the network.

Julian Scordato is a composer, sound artist and music technologist. He studied Composition and Electronic Music at the Conservatory of Venice and Sound Art at the University of Barcelona. Co-founding member of the Arazzi Laptop Ensemble, research assistant for the Sound and Music Processing Lab at the Conservatory of Padua, he works as a professor of Electronic Music at the Conservatory of Brescia. As an author and speaker, Scordato has presented results related to interactive performance systems and graphic notation in the context of conferences and workshops. His award-winning electroacoustic and audiovisual works have been performed and exhibited in over 100 festivals and institutions. Among these are Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Instituto Cervantes (Rio de Janeiro), Gaudeamus Music Week (Utrecht), Festival Punto de Encuentro (Valencia), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Art & Science Days (Bourges), Kochi-Muziris Biennale, Center for Computer Research in Music and Acoustics (Stanford), Muestra de Música Electroacústica MUSLAB (Mexico City), Contemporary Music Research Center (Athens), Spektrum Art Science Community (Berlin), and New York City Electroacoustic Music Festival.

Kristina Warren – Eight Paces

One metric of good visual art is its ability to inspire viewers to move around in space and interact with the work from different angles. “Eight Paces” (2017) reflexively uses video and audio to capture this experience of moving through space in dialogue with visual art. Fractured, discontinuous moments as well as smooth and synchronous moments convey the temporal character of engaging with art. This piece contains many similar reflections, but no exact repetitions, emulating one’s ever-changing perception of visual media. Can art meaningfully convey the experience of interacting with itself? “Eight Paces” uses the notion of embodied motion through space to suggest this self-aware dialogue.

Kristina Warren ([kmwarren.org](http://www.kmwarren.org) (<http://www.kmwarren.org>)) is a multimedia composer, improviser, and researcher based in Providence [US]. Motivated by the unique intersections of noise and listening, Warren’s work takes many forms, including electronic/vocal performance, novel analog/digital instruments, compositions for/with chamber ensembles, and scholarship on gender in electroacoustic music. Her work has been programmed at events such as the Guthman Musical Instrument Competition [US], Espace des arts sans frontières [FR], ICMC [GR, NL], ISSTA [IE], Mise-En Music Festival [US], and TENOR [ES], and performed by ensembles such as Chartreuse, Dither, JACK Quartet, loadbang, and So Percussion. Currently a Visiting Assistant Professor of Electronic Music & Multimedia at Brown University, Warren holds a PhD in Composition & Computer Technologies (University of Virginia, 2017) and a BA in Music Composition (Duke University, 2011).

Nick Cope / Tim Howle – Sarva Mangalam!



Sarva Mangalam!

Nick Cope – video, Tim Howle – sound

This piece of audio-visual art utilizes the two media in an equitable way. The musical principles extending to incorporate parallel ideas found in video art. The connections created by looping sound is matched by a similar approach in the videos. Connections are sought that are typified by the 'audio-visual contract' suggested by Chion (1994). The exploitation of the inherent musicality of the images mirrors the use of sound. The limited indeterminate relationship of the layers of AV material allows for phasing with regard to each other, resulting in harmonious and gestural relationships regardless of juxtaposition. The material ranges from quite complex recordings to the very simple thus providing the prospect of further sophistication through layering. The formal elements are inspired by Eno/ Ambience and by Cornelius Cardew's Autumn '60 for orchestra; where limited indeterminate relationships are used in both modalities.

Tim Howle

Tim Howle is Professor of Music at the University of Kent. He has also worked at the Universities of Hull and Oxford Brookes. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work centres on electronic music including fixed media pieces, and also for performer and live electronics and pieces involving visual media. His work has been performed throughout the US, Asia and the EU.

Nick Cope

Nick Cope is Honorary Senior Research Fellow, Xi'an Jiaotong-Liverpool University and previously he was Senior Lecturer in Video and New Media Production, University of Sunderland where he also completed a PhD. He Graduated in 1986 from Sheffield Hallam University and worked in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O yuki Conjugate and Electribe 101 amongst others. More recent work has included projection work for public arts projects and installation collaborations.

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