

Sunday, May 30, 10am-5pm: EASTN-DC Open Day Presentations: Exploratory work and work in progress

Ioannis Zannos

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13.1. Abstract

13.1.1. Indicative bibliography

13.2. CV

1. 10:00-10:30: Agapi Zarda : Etude 3

1.1. Abstract

The project “Etude 3” is trio involving free improvisation and sound technologies. The objective of the project is about creating collaborative forms and common places in order to act and interact through and with sound. The environment and programming language of SuperCollider is considered as an interactive tool between sound and human agency in which the structure of the performance is formed and is distinguished into three points:

- SC Sound Processing, Pre- recorded sounds (Agapi Zarda)
- Input 1, Voice (Filippos Vasileiou)
- Input 2 Contact Microphone (Yiannis Lefas)

1.2. CV

1.2.1.

gapi Zarda

A

Agapi Zarda is graduate from the School of Physical Education and Sport Science, (UoA,) with specialty in “Orchesis/Creative Dance”. She is also holding a degree on Early Childhood Education, (UTH) focusing on Creative Music Education. Due to her interest in creative and collaborative music/sound practices she continued her studies by attending the MA course “Sonic Arts and Audio Technologies”, (Ionian University 2020-21). Her main instrument is the trumpe and she practices free improvisation.

2. 10:30-11:00 Haruka Hirayama: Towards an Aesthetic of Hybrid Performance: Dance, Instrumental Performance and Audiovisual Art

2.1. Abstract

This presentation discusses composing works for audio-visual live performance based on the author's physical theatre works, created in collaboration with a choreographer and visual artist Bettina Hoffmann.

Throughout collaborations called People in the Dunes Project between 2018 and 2020, the objective was exploring methodologies for composition, focusing on body movements as a media for not only sound conveyance and embodiment of music (cf. instrumentalists) but also visual art. Therefore, it addresses the question of what is the expressional possibilities with live aural and visual components through human physical representation and their interactions.

For designing interactive relations between sound and physical movements, two different methods were employed: in *People in the Dunes I* boundary microphones and a Kinect device were used for live-sound capturing and motion tracking. On the other hand, in *People in the Dunes II* synthesised sound and fixed-media sound materials were applied to be controlled and modified by physical gestures, tracked by variety of iPhone sensors, that have been equipped originally. These technical comparisons also examine different usage of physical movements as well as possibilities of theatrical representations.

2.2. CV

Haruka Hirayama (Ph.D.) is a composer from Murakami, Niigata, Japan. She studied composition and computer music with Profs Cot Lippe and Takayuki Rai at Sonology Department, Kunitach College of Music in Tokyo and received a B.A. and M.A. She also completed the research programme of Electroacoustic Composition at NOVARS Research Centre of the University of Manchester under the supervision of Prof. Ricardo Climent.

She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (IMEB/Bourges, France) in 2005, and the Pauline Oliveros Prize at the Search for New Music by Women Composers Competition (IAWM/US) in 2012. Her activities as a composer are diverse including composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), commissions from Chaotic.moebius (Plattform für neue und experimentelle Musik in Basel) or various performers, and her works have been selected and performed at multiple international festivals and conferences. Currently she teaches computer music and interactive performance at the Hokkaido Information University.

3. 11:00-11:30 Streamed presentations from METS of Cuneo Conservatory of Music.

3.1. Cuneo students: METS-Generation, from here to elsewhere

3.1.1.

abstract

A

METS-Cuneo graduate students tell about their participation at the EASTN-DC network activities towards Europe, with interviews and original audio/video/photo documentation. De-localization of digital creativity makes possible to be “here and elsewhere “besides your geographical position: nowadays you don’t measure distances in kilometres but in shared ideas and creative relationships. Thanks to that, Cuneo – an Italian border city surrounded by mountains that separates it from the Mediterranean and from France - became a node of a hi-level digital creativity international network. Art and science make possible to unlock geographical borders also in the middle of a pandemic lockdown.

3.1.2.

v

C

METS is the Dept. of Electronic Music at Cuneo Conservatory. Founded 20 years ago, METS attracts students nationwide thanks to a faculty of established professionals active on the international scene. METS students and professors took part in international projects, festivals and concert venues like Biennale Venice, Philharmonie Essen, Manca Nice, Next-Generation@ZKM-Karlsruhe, EASTN-DC Network

3.2. Davide Ficco: Asymmetric Thought for Guitar and Electronics

3.2.1.

A

Abstract

Produced in the framework of the EASTN-DC project by the Japanese label Da Vinci Classics, the double CD/DVD Asymmetric Thought concerns the fusion of classical guitar with electronic music. The recording project includes 18 original works by Italian composers of different age and style composed between 1973 and 2020, mostly dedicated to guitarist Davide Ficco. The works are presented both in a stereo version on the 2 CDs and in a multichannel 5.1 surround format on the DVD. The technical realization of the project took place in the METS-Conservatorio di Cuneo recording studios, with the contribution of faculty members and graduate students as a part of their pedagogical activities.

3.2.2.

C

V

Davide Ficco (diploma with honors at the Conservatory of Alessandria and Guitar Performer at the Royal College of Music in London) studied with G.Margaria, J.Williams, J.Tomás, B. Davezac, J.Lindberg, O.Ghiglia and A.Meunier. He has recorded for Naxos, Tactus, Amadeus, Stradivarius, Da Vinci, GuitArt and Oliphant. His music is in part published by Gendai Guitar and Carisch.

3.3. Giuseppe Gavazza : Lost in modelling

3.3.1.

A

Abstract

A video-tale in sounds, images and a few words about my work as composer and researcher with ACROE GENESIS.

1995: at IRCAM I followed the presentation, by Claude Cadoz, of GENESIS, physical modelling synthesis software of ACROE, Grenoble.

1996: I attended the first international GENESIS workshop at ZKM, Karlsruhe.

1997 (October 8, my birthday) I became Composer in residence at ACROE.

2018, I discussed my PhD thesis: De Rerum Natura: Physical modelling as a tool for musical composition.

2020: in these 24 years I have created 38 works using GENESIS: electronic and electroacoustic compositions, standalone and collaborative art installations, music for video, film and dance.

In this video I intend to narrate, with sounds, images and a few written words, this adventure.

4. 11:30-12:00 RECESS

5. 12:00-12:30 Josh Kopeček : UNTITLED CRISIS

5.1. Abstract

UNTITLED CRISIS – A new locative audio work which explores the relationship between sound, location and the climate crisis. Utilising the latest technology developed as part of the EASTN-DC project, and with the support of Novars at the University of Manchester, locative ambisonic sounds, locative 3D sound, as well as more traditional '2D' soundwalk methodologies will be combined to create a walking audio experience that invites people to think about their surroundings through new

ears. The climate crisis will pose a central research and creative question, which is "how can we interpret our own responses to a global emergency through creative use of sound?". Using locative media will generate a connection to community and locality which is not possible with conventional media. This work aims to stimulate and generate further creative responses to the climate crisis through novel means.

5.2. CV

Josh Kopeček is director of ECHOES and founder. He is a composer, pianist and passionate about location and sound. Josh holds a Music degree and a PhD in Composition at NOVARS, The University of Manchester, where he was appointed EASTN-DC artist in residence.
<https://echoes.xyz>

6. 12:30-13:00 Rosi Grillmair

6.1. Abstract

In her contribution, artist Rosi Grillmair will present the development process and implications of the artistic project *connect.experience* (2021) as well as talk about the reciprocal adaptation of humans and AI technologies in their daily entanglements in artificial environments.

When the project was developed in March 2021 during a residency at osmo/a (Ljubljana, SI) organised by Ljudmila Laboratory and Projekt Atol Institute, it consisted of 7 interactive pieces in a parkour-like structure. The exhibition invited the visitor to performatively "become" one of the algorithms or services in question. The project was created as an interactive way to demonstrate human compliance when working with apps and services that incorporate forms of "intelligent" or human-like behaviour. For instance, when we help Google Street View identify cars, traffic lights and number plates, playfully solve algorithmic tasks in gaming apps, speak more clearly when using a voice interface or are more patient when we are talking to a bot.

While the promotional address and the first part of the exhibition promised an entertaining and playful experience, the narrative and the atmosphere of the visitor's path became dimmer and the viewing instructions suggested the visitor to work harder and do better. In the end, the visitors would see a scoreboard of how well they did and were asked to try again and improve their performance. Indirectly, the setup encouraged visitors to ask how much compliance they already put into their daily interactions with machines. Tasks that we normally do on a device, like selecting by clicking or identifying objects for an image recognition service, were extracted from their digital habitat and transferred into the gallery space as minimal conceptual forms, like identifying objects by pointing at windows or printed pictures.

ADDITIONAL & PROMOTIONAL MATERIALS: Link to the project documentation:

[https://wiki.ljudmila.org/Rosi_Grillmair:_connect.experience_\(en\)](https://wiki.ljudmila.org/Rosi_Grillmair:_connect.experience_(en)) Video of the artistic project:

https://www.youtube.com/watch?v=vZ94QNXk_Rk Portrait photo of the artist (photo: Katja Goljat):

https://drive.google.com/file/d/1YQT439_pBWgLCPP5jk1FHau5DbDJiXjC/view?usp=sharing

Photos of the artistic project (photo: Katja Goljat):

<https://drive.google.com/drive/folders/1BPIRFIy92cAWVaxCk3Q-MwFMC7aYp2WT?usp=sharing>

6.2. CV

Rosi Grillmair (1991) is an artist, programmer and lecturer on art, culture and technology in her hometown of Linz, Austria. She speaks on AI and art, maker culture and creative coding and is part of several open-source communities. In her work, she reflects on human behaviour, society and systems through "programmable machines". She has authored several complex art projects,

including the curation service Exhy (2015), which creates cultural events automatically, and The Art Retriever (2014), a real-time online visualisation of the index of value and visibility of works of art, also exhibited at the Ars Electronica Festival. She has participated in several international art festivals and exhibitions, among others, at the Ars Electronica (AT) festival, TADAEX Tehran (IR), Medialab Prado (ES), Gwangju Media Arts Festival (KR), amberplatform (TR) and MKH Wels (AT). As a lecturer, she has collaborated with the NODE Forum for Digital Art (DE), D.A.H. Project Shiraz (IR), Kepler Salon Linz (AT), Creative Coding Barcelona (ES), Digital Welten (DE) and Schmiede Hallein (AT). She earned her master's degree at the Interface Cultures Department of the University of Art and Design in Linz (Kunstuniversität Linz). In 2019, she was an assistant professor at the Department of Computer Graphics at Johannes Kepler Linz University (AT).

7. 13:00-13:30 Christina Kapetanou : “AMBIENCE”: Drafting an interactive installation inspired by "Bodies of Water"

7.1. Abstract

The installation, "AMBIENCE" sets a space of spatial levels extended via the usage of audiovisual technologies. It allows spectators to move, influencing their sensory and spatial experience, which constructs their perception of reality, of their “selves” and their “personas” in parallel spacetimes. The impetus of connectivity of the self is the realization of their water embodiment and in a more broadened view, the continuous search between self and persona.

7.2. CV

Christina Kapetanou is following the Masters Course "Audiovisual Arts in the Digital Age" at the Department of Audiovisual Arts of the Ionian University.

8. 13:30-14:00 Evi Giannakou : Surveillance Dystopia in Net Art: The case of Kyle McDonald's "Exhausting a Crowd"

8.1. Abstract

Exhausting a Crowd is a modern artistic attempt by Kyle Mac Donald to automate the future of surveillance by using a combination of human and machine intelligence in a dystopian environment. The audience is invited to annotate on a footage filmed and broadcasting people in public spaces. Unlike the AI-based surveillance systems that are globally used nowadays arising ethical issues about public privacy, this work turns public surveillance into a source for entertainment. In this paper we are discussing the ethical issues that are implied in Mac Donald's work regarding public surveillance, the role of AI and Big Data with associated benefits, risks and limitations, and people's attitudes towards them.

8.2. CV

Evi Giannakou is an interdisciplinary educator holding a Msc in Iconography from the University of Athens. She is currently studying Audio-Visual Arts at Ionian University. She has received scholarships from Google, Facebook, Intel and Bertelsmann for Front-end Developer, Computer Vision Expert, IoT Developer and AI Product Manager Nanodegrees.

9. 14:00-15:00 RECESS

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5:00-15:30 Vicky Clarke : CONCRETE TRAINING DATA

10.1.

A

bstract

In this talk Vicky will share her current research and experiments in building her sonic training dataset for upcoming AURAMACHINE AI composition. Working with sonic fragments, the talk will reflect on concrete transmutation techniques and the real-imaginary effects on the materiality or AURA of an object through neural synthesis. Vicky is artist in residence at NOVARS, University of Manchester exploring musique concrete and machine learning. The residency is in collaboration with PRiSM, Royal Northern College of Music where she is experimenting with the PRiSM SampleRNN algorithm.

10.2.

C

V

Vicky Clarke is a sound and electronic media artist from Manchester, UK. Working with sound sculpture, DIY electronics and human-machine systems, she explores our relationship to technology through sonic materiality, live AV and browser-based artwork. Vicky is an Oram Award winner 2020, Director of Noise Orchestra and an AMPLIFY DAI artist with British Council, MUTEK and Somerset House Studios.

11.

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5:30-16:00 Carolin Liebl and Nikolas Schmidt-Pfähler : Spitting Bot

11.1.

A

bstract

Machine-like and surprisingly inventive, this little robot creates objects out of molten plastic. The colourful mass oozes out of the robot's beak like primordial liquid. The bulging cord winds spontaneously, forming curls and loops that solidify into a stable body. If the resulting object is large or heavy enough, it collapses over a mountain of individual mini-sculptures, pulling viscous threads. The technology is partly similar to that of a 3D printer; the nozzle from which the material is normally applied to a printing plate in precise movements protrudes into the air and spits out the molten material in a seemingly uncontrolled manner. In this way, the limited shaping process of 3D printing is broken up, which strongly influences the surface and haptics of the created objects. The material, otherwise associated with cheap disposable products, unfolds its valuable and changeable materiality and turns into artworks. At the same time, the process of creating these works conveys knowledge about the technical aspects of plastic recycling. Through an aesthetic experience, the relationship to the material is to be influenced and the public discourse on plastics promoted. The Work was realised within the framework of the duo's EASTN-DC Residency at Cardiff Metropolitan University with support by the Creative Europe Culture Programme of the European Union.

11.2.

C

V

Carolin Liebl and Nikolas Schmid-Pfähler have been working as an artist duo since 2012 and graduated with distinction from the Hochschule für Gestaltung Offenbach in 2017. They live and work in Offenbach, Germany.

12.

1

6:00-16:30 Giorgos Diapoulis: Perceptual and technical aspects of live coding music performance using statistical learning

12.1.

A

bstract

Live coding is the creative act of interactive code evaluations and multimodal assessments during the execution of a running program. In the context of music-making, the composer-programmer employs auditory percepts by means of appreciation and planning of present and future code evaluations. Thus, a weave of musical imagery and music listening facilitates the interplay between novel code evaluations and rigidly structured computations. Machine listening has been shown to be a prominent approach to control live coding and is typically correlated with perceptual assessments. Such developments have enabled the advent of statistical analysis of sequential dependencies between acoustical features during performance. Here, we will present a demo of a live coding session based on an OSC protocol binding between SuperCollider and Python libraries for statistical learning. The system presented can perform window-based feature transformation of the extracted acoustical features, which consequently modify numerical parameters of the composition. A typical window size may be hundreds of milliseconds long, so that is multiple times the window size of feature extraction. This is done by storing the numerical values of the extracted features in plain text files. The approach used here aims to facilitate the understanding of the user and promote a human-centric approach to AI. Possible applications may be used for educational purposes and live music performances.

12.2.

C

V

Georgios Diapoulis is a doctoral student at Interaction Design/Computer Science and Engineering, Chalmers University of Technology, Gothenburg, Sweden. His research interests are music perception, bodily movement in music performance, computer music and live coding. He holds a master in Music, Mind and Technology from University of Jyväskylä, Jyväskylä, Finland and a bachelor in Materials science and technology from University of Crete, Heraklion, Greece. Indicatively, he has presented his work at SuperCollider Symposium 2012 (London, UK), Live interfaces (ICLI 2012, Leeds, UK), live.code.festival 2013 (Karlsruhe, DE), International Computer Music Conference (ICMC 2014, Athens, GR), 11th International Symposium on Computer Music Multidisciplinary Research (CMMR 2015, Plymouth, UK), Euronoise 2018 (Crete, GR). He is also a bass player and he sporadically challenges himself with live coding performances.

13.

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6:30-17:00 Dana Papachristou: Offline networks: The case of PirateBox as art mediation and artistic practice

13.1.

A

bstract

In this paper, I will connect offline networks with art mediation and artistic practices. My main case study will be Spaces for reflection¹, a project that included students, artists and researchers as part of a long-term intervention in an art mediation context. It explored the perception of visitors and the possibilities of public participation in mega-exhibitions of contemporary art. The team's main research fields were documenta¹⁴², the 10th Berlin Biennale³, and the 6th Athens Biennale⁴.

During these exhibitions, the group installed an offline network using the code of Pirate Box, "a DIY anonymous offline file-sharing and communications system built with free software and

inexpensive off-the-shelf hardware⁵, in a Raspberry Pi device. In the meantime, they used, explored and discussed its possibilities with the visitors of these three exhibitions. Furthermore, the artist Mattin⁶ was invited to discuss the use of a similar offline network in his performance Social Dissonance⁷ during documenta14.

Moreover, in this article, these practices will be connected with the deleuzian and guattarian thought, exploring how this offline router was able to create anonymous rhizomes of a networking community and smooth spaces between its users. Last, I will attempt to demonstrate how this practice of the offline network embodied the demand for an abolition of organization, subjectification and signifiante, and how it can be used as a war machine in contemporary art.

Keywords: offline networks, art mediation, open workshops, copyleft, DIY, Deleuze & Guattari, nomadism

13.1.1.

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13.2.

V

Dana Papachristou is a musician, musicologist and sound artist. She studied Musicology, Media and Cultural Studies at the National and Kapodistrian University of Athens, and the Aesthetics of New Media Arts in Paris VIII - Vincennes - Saint-Denis and at the Ionian University. Her doctoral thesis deals with the aesthetics of new technological arts according to Capitalism and Schizophrenia by Gilles Deleuze and Félix Guattari. She currently teaches at the University of Thessaly and is a visiting scholar at CalArts. She is a member of the Akoo.o art group, which is dedicated to geo-location art and urban space, and founder of the research center To Aesthate O.E.