

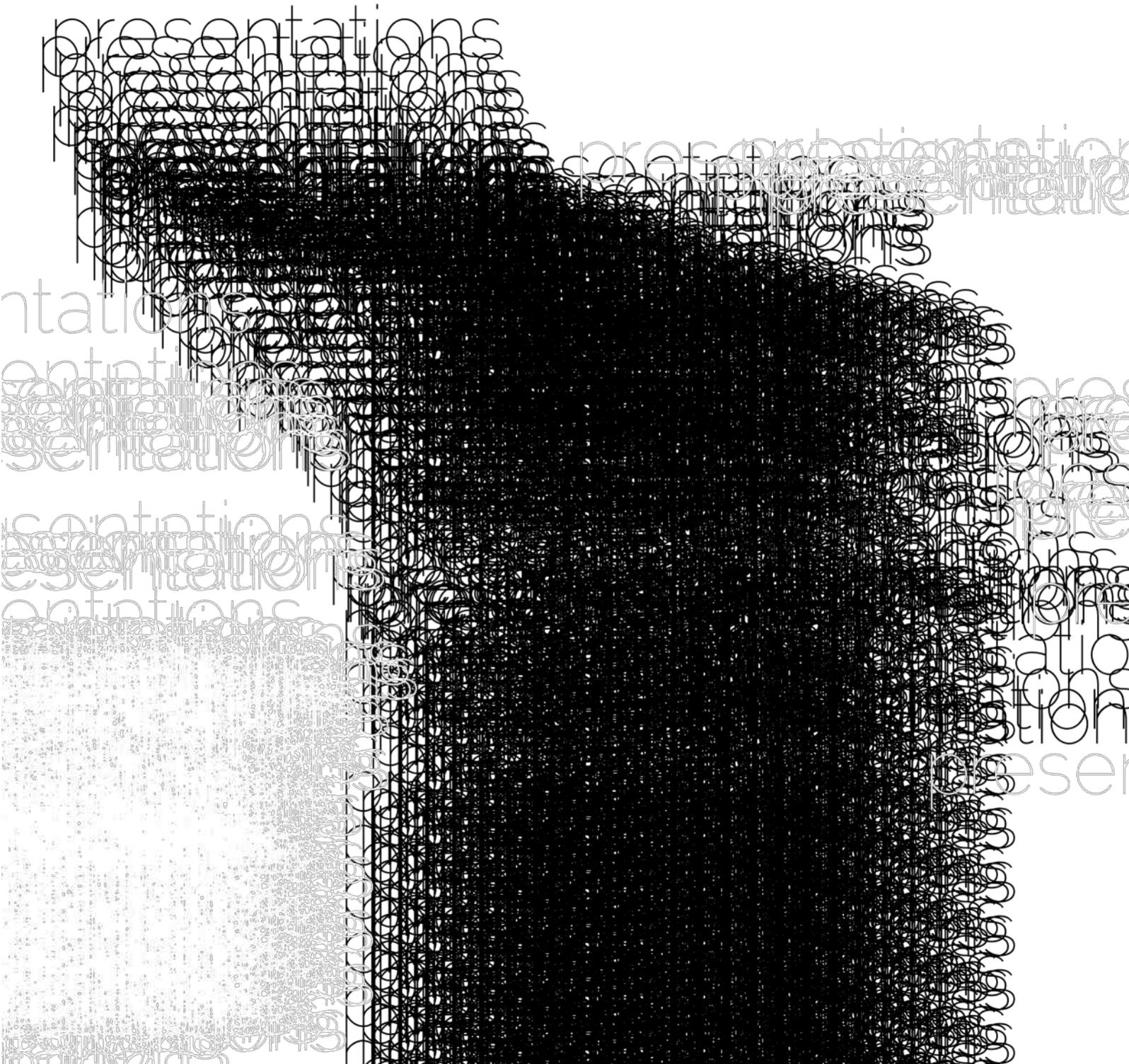
(un) stable

PIKsel 10

PIKsel is an annual event for artists and developers working with free and open source software, hardware and art. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on aesthetics and politics of free and open source software.

The PIKsel Festival is organized for the eight time between 18th-21th November 2010. The festival subtitle (un)stabe, points to the temporarily placed and unsteady constructions - mobile spaces, code in constant development, a globally charged political climate.

The festival program is made up of presentations, hands-on workshops, audiovisual performances, exhibitions and specially curated events - all on the topic of free technology and art.



RDEX

Claude Heiland-Allen

A presentation on the art and tech behind my project RDEX - covering aesthetics of higher dimensions, emergent behaviour, GPU programming for audio-visuais, using databases for image similarity, and so on...

RDEX (reaction-diffusion explorer) is an installation and performance piece that explores in an autonomous hyperspace mathematical model, searching for interesting emergent behaviour (life-alike, alife).

The model is a kind of continuous non-linear cellular automaton, based on partial differential equations representing chemistry of two reagents involving reaction and diffusion.

The mathematical equations of the model have four parameters, that need to be set to concrete values when running the simulation. rdex-client explores this 4D parameter space at random.

rdex-client analyses the behaviour that emerges from the system, moving on to a new set of parameters if it fades into unchanging uniformity or explodes into erratic numerical instability. Much more time is spent evolving the cellular automaton when neither of those alternatives occurs: when it finds something really quite interesting... When rdex-client finds interesting behaviour, it uploads a snapshot to rdex-server along with the results of a few image analysis algorithms. The most recent interesting patterns found by rdex-client are shown at the top of the page.

rdex-server provides an interface to browse this collection by similarity to a chosen target or focus point. The target is shown full size on the left of the page, with the most similar patterns displayed to the right.

<http://rdex.gotol0.org>



CARTOPGRAPHIA SONORA ANTARTICA

Alejandra Perez

Cartografia Sonora Antartica
(Noise Lecture Performance)

It uses sound recordings and footage from expedition to Antartica in december 2010. Very Low Frequencies and transduced hydrophone sound from Wedell seals were recorded during 10 days journey in an icebraker. The project collects sounds in remote places, antartica, atacama and isla robinson crusoe (previous to feb2710 tsunami). The project focus is the monitoring of remote places, often only occupied by scientist and military. *the means to monitor pollution and hear the invisible in the hands of elpueblo*

Activities in remote areas are often performed by scientists or the military. It is one instance where universities, research laboratories and defense complexes meet. It is a situation to claim participation of civil society.

The project indagates into the geopolitical implications of these places, who is using it and for what purposes? Recordings in Greenwich island takes notice that is a disputed territory claimed by at least 3 countries, Argentina, Chile and United Kingdom. It seems the dispute for 1 million square km of bedsea in Antartica is being demanded by UK since 2003. The conflict dates from long before and may relate to the Falkland (UK vs AR) war in 1982. s the end of the world disputed over oil or is it water?

<http://cartografiasonora.org>

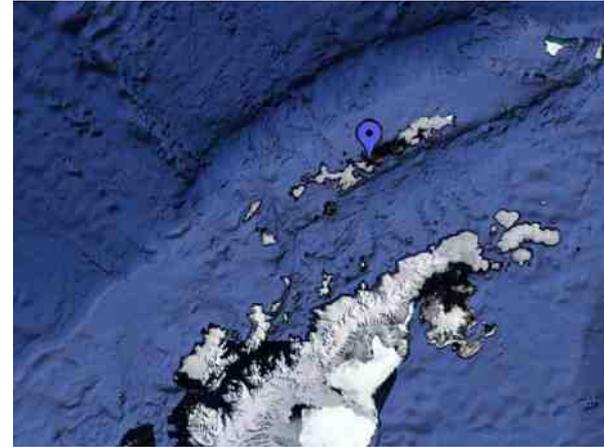
SOFTWARE: Pure Data, Raven, Open Hardware (DIY noise circuits), Drupal

recording of performance in lima march_2010 can be found here:
(perfo equalized by gabriel castillo)

http://200.73.80.59/~elpueblo/cartoson_perf/

recording of performance in lima may_2010:

http://ljudmila.org/~pueblo/lima_urnu.ogg



REFLECTING ABOUT ARTE

Letizia Jaccheri

The vision of project ArTe (www.artentnu.com) is disseminating information technology (IT) issues to teen-agers (13-15), their teachers, and decision makers in the society, with focus on creativity, cooperation, and openness of processes and content. ArTe makes IT visible by help of art. ArTe encourages people to work in meaningful cooperative projects with the goal of producing novel forms of new media art. There is an additional emphasis on involvement of girls.

ArTe has produced a web site that provides texts, pictures, and videos about new media art and open source software. ArTe has organized a set of dissemination events with the purpose of increasing awareness about information technology with focus on open source. The story of these events is documented in the project blog by text and pictures.

How can one evaluate the effects of a dissemination project like ArTe? Did ArTe make IT more visible?

In this presentation I will use a choice of the 64 pictures of the ArTe website as raw material to start a conversation about structure, achievements, challenges, and future of the project.



GOLDEN SHIELD MUSIC: SONIFICATION OF IT CENSORSHIP TECHNOLOGIES

Marco Donnarumma

Golden Shield Music - Description

2009 | Multi-channel generative sound piece for censored Internet Protocol (IP) addresses

Golden Shield Music (Marco Donnarumma, 2009) is a generative composition for eight audio channels that sits somewhere between net.art and sound art originally created for Zeppelin 2009 exhibition at the Barcelona Center for Contemporary Culture.

The work is inspired by the Golden Shield Project, sometimes referred to as the 'Great Firewall of China'. According to Wikipedia "it is a censorship and surveillance project operated by the Ministry of Public Security (MPS) division of the Communist government of China. The project started in 1998 and began operations in November of 2003".

It involves the massive use of web technologies such as IP (Internet Protocol address, a computer's network address) blocking, DNS filtering and redirection, URL filtering, Packet filtering, Connection reset) to censor specific contents - mostly, but not only, political or historical subjects - through the most common web search engines such as Google, Yahoo and Msn. This same technology has been semantically displaced and re-used by the author to create a generative piece of music which doesn't focus on the structure or aesthetic of the composition, but simply makes a free, creative use of a technology ideated to subtly constrain the freedom of Man.

Technical information

Golden Shield Music collects the twelve website's IP that are most screened by the Golden Shield. Therefore IP numbers are listed in a text file which feeds an automated MIDI polyphonic synthesizer. The latter translates each IP in a single note formed by 4 voices with a specific velocity. Resulting notes are ordered by the amount of pages the Golden Shield obscured for each IP address: the website's IP obtaining the highest page result on Google.com becomes the first note of the score and the others follow in decreasing order.

Data organizes the musical notation, establishing an abstract relationship between Internet information and musical algorithms which sounds harmonious and "handcrafted".

A stereo audio recording can be found at <http://soundcloud.com/thesad/thesad-golden-shield-music>

This work can be viewed on-line at <http://marcodonnarumma.com/works/golden-shield-music/>



HOW TO BUILD A CAPITALISTIC ROBOT

Richard Spindler

Building upon the vivid discussion about capitalism during last years piksel, a concept and toolset was developed to provide some knowledge, entry points and mindsets into building a capitalistic robot. A capitalistic robot is a machinery that acts in a capitalistic way and does so mostly autonomous. That is, a machine that earns money, or somehow interacts with money in a more or less meaningful way. The use of a capitalistic robot can be either to make money to realise other projects that matter to the robot builder, to build a robot as an artwork itself, or to simply make money to earn a living without doing any work at all. While being a rather personal and individual endeavour, capitalistic robot building is a challenge that cannot only be tackled through technical knowledge, but rather it appeals to spiritual, social and creative skills as well. Approaches and material will be presented that allows to discover, develop and hone those. Rather than to provide the listener with a finished and reusable project, inspiration, motivation and the most basic toolset necessary will be explained. A socio-technical foundation to expand the artists and technologists toolbox to build new and innovative projects. Advancements in knowledge and technology are at a point today that allows almost anyone to get started immediately.



SCENIC: TELEPRESENCE SOFTWARE FOR LIVE PERFORMANCES AND INSTALLATIONS

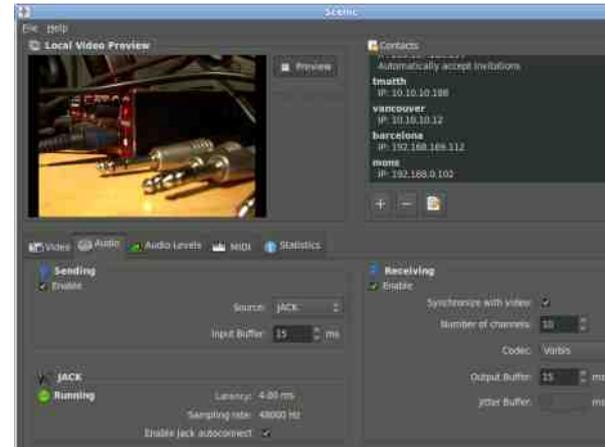
Alexandre Quessy, Tristan Matthews

Scenic is a free software suite for streaming audio, video and MIDI between live events. It was created at the Society for Arts and Technology (SAT) to give artists a powerful tool for telepresence in live arts contexts and new media installations.

The streaming is done over RTP with the GStreamer multimedia framework. Users can also choose low-bandwidth or high-quality codecs, depending on what is available on their system. It offers up to as many audio channels as your audio device supports.

In this presentation, two of the authors will explain and demonstrate the usage of Scenic for live transmission of audio, video and MIDI over networks.

See <http://svn.sat.qc.ca/trac/scenic/>



THE WHITE PEOPLE

Federico Bonelli

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NAKED ON PLUTO

Aymeric Mansoux, Dave Griffiths, Marloes de Valk

"You are our goldmine, we are your stage"

Naked on Pluto is a Multiplayer Text Adventure Game on Facebook. You wake up on Pluto, in a city under the rule of Elastic Versailles revision 14, a corrupted Artificial Intelligence and former entertainment colony. It used to be the Las Vegas of the Solar System, a true paradise for consumers and corporations alike. Until something snapped... What happened and how to escape?

Versailles is a capital of convenience, a non stop 24hr zone of endless pleasure, provided by Pluto's huge entertainment corporations. Amuse yourself and your friends for hours on end collecting meaningless tokens, talking to our bland robots, or simply relax and take in the staggering conformity of your new home. Take absolutely no notice of the areas you aren't allowed to go into, even if it were possible to break out of the zone around the Palace, why would you possibly want to - or indeed why change the core structures of this world when they have been so excellently taylorred to fit your every desire?

The game explores the limits and nature of social networks from within, slowly pushing the boundaries of what is tolerated by the companies that own them, carefully documenting this process as we go. Story and play are combined with an investigation on how exposed we are on social networks, and how our data are being used.

Naked on Pluto is developed during a shared residency at NIMk, BALTAN Laboratories and Piksel, between June and November 2010, by Dave Griffiths, Aymeric Mansoux and Marloes de Valk. The project is licensed Copyleft. The research and development process is documented and can be followed on <http://pluto.kuri.mu> and <http://facebook.com/is.so.convenient>. The game can be played on <http://naked-on-pluto.net> (teaser only a.t.m.).

Naked on Pluto is also part of the international touring exhibition Funware, opening November 12 at MU Eindhoven.



CARTOPGRAPHIA SONORA ANTARTICA

Alejandra Perez

Cartografia Sonora Antartica, (Noise Lecture Performance)

It uses sound recordings and footage from expedition to Antarctica in december 2010. Very Low Frequencies and transduced hydrophone sound from Wedell seals were recorded during 10 days journey in an icebreaker. The project collects sounds in remote places, antartica, atacama and isla robinson crusoe (previous to feb2710 tsunami). The project focus is the monitoring of remote places, often only occupied by scientist and military. *the means to monitor pollution and hear the invisible in the hands of elpueblo* Activities in remote areas are often performed by scientists or the military. It is one instance where universities, research laboratories and defense complexes meet. It is a situation to claim participation of civil society. The project indagates into the geopolitical implications of these places, who is using it and for what purposes? Recordings in Greenwich island takes notice that is a disputed territory claimed by at least 3 countries, Argentina, Chile and United Kingdom. It seems the dispute for 1 million square km of bedsea in Antartica is being demanded by UK since 2003. The conflict dates from long before and may relate to the Falkland (UK vs AR) war in 1982. s the end of the world disputed over oil or is it water?

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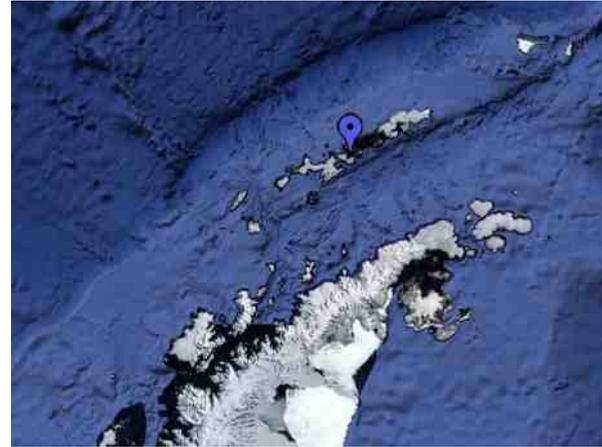
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UKI

Shu Lea Cheang

UKI is a sequel to my scifi cyberpunk film I.K.U. [<http://www.i-k-u.com>], produced by Tokyo's Uplink Co., premiered at Sundance Film Festival 2000. I.K.U. sets up GENOM corporation as Net sex data empire which dispatches IKU (orgasm in Japanese) coders to collect human orgasm data. Made into I.K.U. chips for mobilephone plug in, GENOM introduced orgasm on the go and made a huge profit. The year 2030 brings down the NET, GENOM takes up human body for BIONET construct, yet another orgasm scheme for the bio-trend ORGANISMO. The IKU coders from I.K.U., sex data retrieved were retired and dumped at E-trashscape where coders, open source networkers inhabited. Trading sex for codes to reboot their hard drive bodies, UKI, borne out of E-trashscape, emerge as infectious virus.

UKI as a viral game is a rail shooter style hack game. The post-netcrash GENOM's BIONET reformats erythrocytes (red blood cells) as computing units to reprogram and generate self-responsive ORGANISMO (Organic Orgasmo), bypassing body contact. UKI, the virus motivated and mobilized, take up the mission to infiltrate BIONET, to stop ORGANISMO production, to reclaim collective orgasm, raw and original.

UKI, a project in development, is conceived in 2 parts:

[part 1] - live cinema live coding performance - developed at hangar medialab, barcelona, 2009

[part 2] - a viral game in 2 levels - developed at medialab prado, madrid, 2010

For Piksel10, i would like to present UKI part ONE as work-in-progress. The UKI live cinema part consists of digital videoclips shot at hangar artist in residency studio filled with 4 tons of E-trash collected in one day by Barcelona city's electronic recycle plant. The code part is authored by lluis gomez i bigorda and Yves Degoyon. 17 local barcelona queer extreme performers participating in scenario/character/performing of the video.

The project has a wiki for developing notes:

http://scrying.org/doku.php?id=uki_a_viral_game

specificly some video documents can be viewed at

<http://richair.waag.org/uki/video/ukivideoclip.html>



HYLICS

Ryan Jordan, Geraldine McEwan

lowest portion of human nature. It is considered living by instinctual drives with no sublimation. Hylics, choikus, sarkics, etc. are said to be below Psychics which are below Gnostokoi, the highest order of transcendence."

A modern day witchcraft, techno-mysticism, electro-hallucination; electronic alchemy. Hylics use base materials such as the body, wood, and metal, feeding them with electricity, home-made circuitry, and pure data, to control brutal sound objects colliding through the ether.



PHANSTASMATA

Eleonora Oreggia

Live synaesthetic performance.
Empiric noise-at-a-distance, electronic
circuits, pulsating lights.

Quasi-perceptual experience occurs in the
absence of the appropriate external stimuli.
"nothing can ever be present to the mind but an
image or perception, and the senses are only
inlets" (Hume, Enquiry XII.1)

<http://xname.cc/phantasmata>



ANDY BOLUS / MIHO

Andy Bolus, Miho W

Audio performance using two identical 4track
tape machines and home made electronics



A/V

Jorge Luis Crowe

A/V is an audiovisual performance with found, hacked and handmade hardware. It uses radios, 78 RPM (shellac) records, old telephones, motors, and different materials (amplified via piezo) as audio source, all of them controlled by an electromechanical sequencer I've designed and built. It focuses on a search of balance between randomness and rhythm. A/V set doesn't include digital sound processing (with the exception of a simple 1-channel sampler from the hacked mixer), computers, or any kind of professional musical hardware. A handmade robotic camera (also controlled by the performed) shows the activity over the table. The (also found) turntable had to be hacked in order to play shellac records. It now has speed and direction control (PWM & H-Bridge). Portable radios offer music, speech and noise and leave many of the sound moments of the performance at random.

There are also actuators such as recycled DC motors and solenoids that hit or scratch different materials and surfaces, also in a rhythmic way

The total time of the performance is about 20 minutes



exquisite_code

Brendan Howell, Sabrina Small, Jonathan Kemp

For Píksel 2010 we propose to do an experimental 8-12 hour collective writing experiment mediated by despotic, automatic editing software.

exquisite_code is an algorithmic performance system for heterogeneous groups of writers.

For video, text and code please view our web site:

<http://exquisite-code.com>

Text chunks will be produced, written over variable time-length rounds in response to a set of prompts generated by participants throughout each day.

At the end of each round, bespoke and reconfigurable edit-software will worm through the chunks, adding to the text repository to elaborate the exquisite_code life novel.

The edit-software is interrogated and re-written in scheduled code writing sprints by the participants.

Output will be display live and hardcopy will continuously spit from line printers.

Publication of all code, prompts and text will be available on the next day in the form of artist-produced chap-books as well as online PDF.

For Píksel, we would like to have Jonathan Kemp, Sabrina Small and Brendan Howell present as the core performers. We would like to then invite additional participants from among Bergen locals and other guests already invited to the festival for a total of 6 to 10 writers.

We would also like to have a short 20 minute reading of our text during the evening A/V performances.



SLUB

Alex McLean, Dave Griffiths

Slub sound emerges from slub software; melodic and chordal studies, generative experiments and beat processes. Process-based sonic improvisations; live generative music using hand crafted and live coded apps, scripts and l-systems in networked synchrony. With roots in UK electronica and tech culture, slub build their own software environments for creating music in realtime. Only custom composition and DSP software is used. Everything you hear is formed by human minds. Slub project their screens so that the audience are able to appreciate their live software development process, which does not adhere to industry quality control standards. They communicate using OSC over UDP and eyebrow gestures. The output ranges from extra slow gabba, through intelligent ambient to acid blues glitch. Slub have performed widely across Europe including Sonic Acts Amsterdam, Sonar Barcelona, Club Transmediale Berlin, leplacard London and Ultrasound Huddersfield. For Píksel, Dave and Alex from slub propose to perform with their free software live functional programming platforms, respectively SchemeBricks, a lisp with colour block notation, and Tidal, a live pattern language embedded in Haskell. Screens will be projected live for the audience, and every edit recorded in revision control and later released under the GNU Public License version 3.



RDEX

Claude Heiland-Allen

RDEX (reaction-diffusion explorer) is a piece that explores an autonomous hyperspace mathematical model, searching for interesting emergent behaviour (life-alike, alife).

The model is a kind of continuous non-linear cellular automaton, based on partial differential equations representing chemistry of two reagents involving reaction and diffusion.

The mathematical equations of the model have four parameters, that need to be set to concrete values when running the simulation. RDEX initially explores this 4D parameter space at random, building up a database of behaviours.

RDEX analyses the behaviour that emerges from the system, moving on to a new set of parameters if it fades into unchanging uniformity or explodes into erratic numerical instability. Much more time is spent evolving the cellular automaton when neither of those alternatives occurs: when it finds something really quite interesting...

RDEX for live audio-visual performance has a sequencer to choose 4D parameter points from the database, with the resulting evolving patterns converted to sound using a variant of wave-terrain synthesis.

Demo session video:

http://www.archive.org/details/ClaudiusMaximus-_rdex_2010-05-22

Audio from first performance:

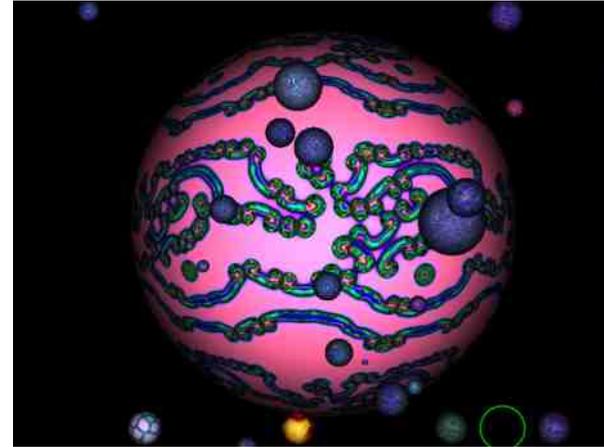
http://www.archive.org/details/ClaudiusMaximus_-_Live_At_OpenLab_OpenNight_5_2010-05-19

Project website:

<http://rdex.goto10.org/>

My website:

<http://claudiusmaximus.goto10.org/>



FACA-VOCÊ-MESMO+HÀ GALO USTED MISMO+DIY

Cristiano Rosa

Is an audiovisual performance that uses unique electronic instruments, delicate and unstable, built by the combination of assorted materials found at electronic debris, using Circuit Bending. These devices when played together generate electrical signals that reach a wide range of frequencies (from audible to ultrasonic). Depending on the combination of these signs, to locate its source is impossible, because the space is filled with this mass of sound that resonates in our body.

The instruments are unstable, sometimes they can simply stop, creating a constant risk during the presentation. All these malfunctions or glitches turn part of the improvisation.



SOMETHING STUCK IN MY THROAT

Alexandre Torres Porres

This is a very simple noisy improvisation performance. Piezo microphones are stuck on the performer's throat with black duct tape. Wires coming out of it evoke an eerie bionic look, and is the feature that gives the name to the performance. A camera is used to focus on the performer's face and project it on a screen.

The feeling of having something stuck in your throat is that of not being able to express yourself properly. Most of all feelings of anguish and frustration are depicted in the performance. The performer's mouth is also covered with duct tape. This increases the visual tension, and restricts the sounds to be solely produced by the the throat, and to be captured by the cheap Piezo microphones. Final visual elements of the performance are yet more restrictions to the performer's body and senses. Black Duct tape is also covering the eyes, and the body is partially tied to restrict movements, as he sits on a chair. 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, taking it out!

The sound quality is low fi, and sounds are mainly gutural, high pitch moanings, and screams. This is a noisy performance with not much fancy live electronics. The main tool used is the Phase Vocoder Abstractions developed by the performer, which are free open source tools developed in Pure Data, and freely distributed as an end user oriented software. The Phase Vocoder ad the didactical work of the author is also part of a workshop submission to piksel by the performer (ID 278), and, therefore, related.

The Phase Vocoder Abstractions are innovative as they allow phase vocoding to be made on the fly, in realtime, as the buffer is being fed - whereas this is usually a processing that is only operated over a buffer that needed to be first filled out.



The Phase Vocoder Abstractions capture the sounds from the performance and loop it in different tempos and pitch shifts, and also as a harmonizer, and canonizer. The computer acts as a mean to maximize and echo the restricted sources. It expands the tied and muted body and generates a dialog, it transposes the imposed barriers of having something stuck on your throat. The processing works as a "maximizer" also by amplifying the sounds captured by the throat, as if we were zooming into the sound. this concept is also present on the close up image captured by the camera.

The performance is intense, and lasts from 5 to 10 minutes. It has been performed in 2009 not as a solo project, but as part of a noise improv group called "Live Noise Tupi". It has been just debuted as a solo performance during the ICMC 2010 at Stony Brooke University, on june 5th. This performance is also scheduled in Montreal on the following month, and at a couple of events in Brazil before Piksel.

<http://www.myspace.com/alexandretorresporres>

RADIO NOISE INTERFERENCES COLLECTIVE

Julien Ottavi

Based on radio hacking devices, Radio Noise Interferences Collective extracts the essence of radio waves through unexpected revelations of their micro-activities. The combination of electricity and electromagnetic resonances, through the interaction of bodies and machinic connections, reveals the invisible fluidity within a noise-cloud. The participant/performers are picked at random at the beginning of the Live Performance. The Performers are asked to interpret a noise-cloud, all acting as a modulation of the same organism, decoding and recoding the universe in one movement. Detuning the radio frequency, playing with the fundamental lights of our life, interlayering of world sounds and using flesh to connect to an alternate sound world.

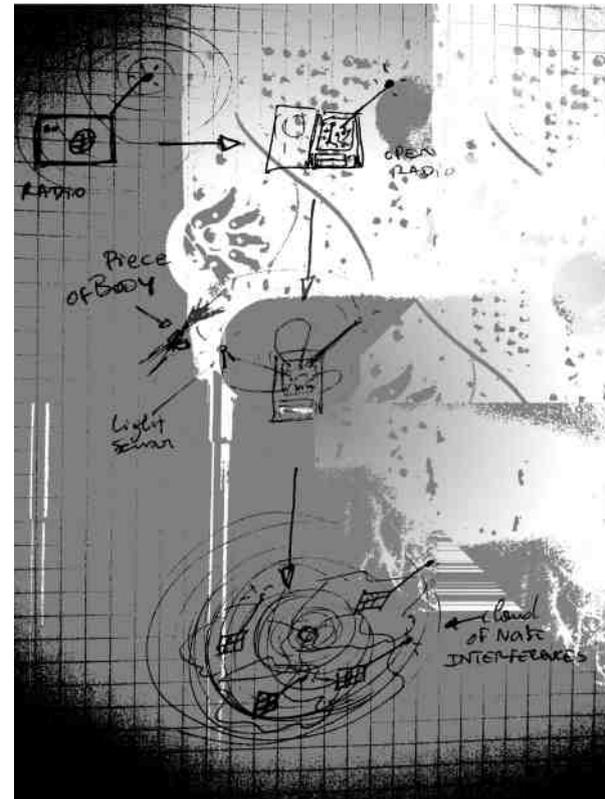
Direction for the performers :

1. Get a hacked radio device
2. Produce some radio interferences within the cloud of noise
3. Think of your body before the sound
4. Play like you are the movement of radio waves

A mediactivist, artist-researcher, composer / musician, poet and tongues destroyer, experimental film maker and anarchist, founder and member of Apo33, Julien Ottavi is involved in research and creative work, combining sound art, real-time video, new technologies and body performances. Since 1997, he develops a composition work using voice and its transformation through computer. Active developer of audio/visual programs with Puredata, he has also developed since many years DIY electronics (radio transmitters, oscillators, mixers, amplifiers, video transmitters...etc) in the perspective of knowledge sharing on technological development. Main developer for the Gnu/Linux operating system APODIO for digital art and A/V & streaming diffusion. His practices is not limited to the art spheres but crosses different fields from technological development to philosophy / theoretical research, biomimetic analysis & experimentation. Since many years he reflects on the relations between experimental practices and collective practices within the creation of autonomous collective groups, putting in question the authorship strategy of the "art ideology".

Regular collaborators of reconized artists : Jenny Pickett, Brandon Labelle, Keith Rowe, Kasper T. Toeplitz, Jerome Joy, Ryan Jordan, Joachim Montessuis, Christian Galarretta, Achim Wollscheid, Elpueblodelchina, Zbigniew Karkowski, Randy Yau, Ilios, Philippe Roux, Dominique Leroy, Dion Workman, Yvan Etienne, Robin Decourcy, Mike Bullock, Phill Niblock, Seth Cluett, KKnoll, Jean-Louis Costes...etc.

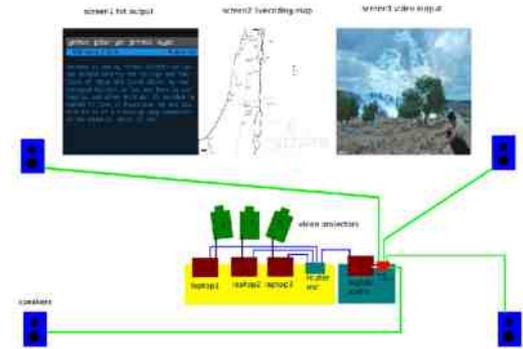
Julien Ottavi has exhibited, performed and presented his work extensively over the last 15 years : STEIM - Amsterdam, Junctions/Verbindingen Festival - Brussels, Píksel festival - Bergen - Norway, Knitting Factory Old Office, NYC, Art museum of Nantes - France, DEAF (V2.nl) Rotterdam, Salon Bruit - Berlin,, TWEAK FESTIVAL- Limerick/Ireland, PDCONF09 - Sao Paulo / Brazil, Subtle Technologies Festival - Toronto / Canada, MAL AU PIXEL - Paris / FR, Goldsmiths College / London - UK, Riam Festival - Marseille - France, MobilFest III - Sao Paulo / B&razil, Bandits-mages Bourges - France, RadiaLx2008 - Lisbon, European Sound Delta - Bulgaria/Roumania, Architectones & Nuit Bleues - Arc & Senans/France, Aloardi todo es chevere!! Festival - Peru, sound art festival - Krakow/Poland - novembre 2006, Arteleku Saint Sébastien / Spain, Earthquake Festival - New-York/US, radioqualia - Amsterdam, residency at Festival Parochial - Berlin, Montevidéo - Marseille, Festival Musique Action - Nancy, CCN - Belfort, CCN - Rennes, Le centre d'Art la Criée - Rennes, La Halle aux Grains - Blois, Festival La batie - Genève, Festival Dança Na Cidade - Lisbone, Festival Fast Forward - Salzburg, La ménagerie de Verre - Paris, Kunsten Festival Des Arts - Bruxelles, ZDB Lisbonne - Portugal, Electronic Orphanage - Chinatown - Los Angeles, Fitigogo Gallery - Albuquerque - New Mexico, Dodorama - Rotterdam - Hollande, Recyclart - Bruxelles - Belgique, Musée d'art Contemporain - Strasbourg...etc



THE CARTOGRAPHER

Luca Carruba, Oscar Martin Correa

The cartographer is a performance proposal about the power of cartography, the possibility through map visualization to colonize mental-space. It's a 20 minutes long experimental live-coding documentary using puredata language as a mind-Maps tool.



TRANSCODE

Oscar Martin Correa

Realtime audio-performance (30 min)

Is sound work containing materials originated by playing and experimenting with (bash) linux console and using one simple command:

```
cat /dev/mem >> /dev/dsp.
```

This action will dump a file (in this case a file like "/dev/mem" which is related to the computer memory) towards our sound device "/dev/dsp". It will start then interpreting this input data transforming them into sounds. A raw and 8-bit sound is generated containing its evolutions, dynamic changes, rhythms, silences, textures, etc. Sometimes it sounds like loading old fashioned spectrum cassette games.

At this time, I was reading an essay by Simon Yuill about the concepts and the relation between brutalism architecture and computing art science

(http://1010.co.uk/code_brut.pdf)

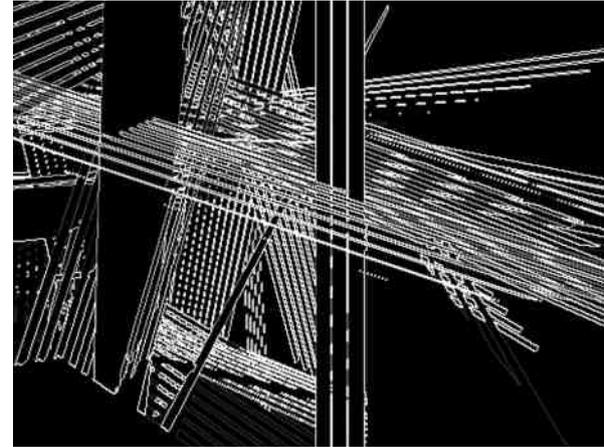
This article somehow influenced me at the very beginning of the creative process, but afterwards I decided to work in other directions with these raw materials: cooking them by using mutant mathematics generative processes, iterative and fractal functions applied to granular synthesis parameters. Simultaneously I was also programming all the software (patches) needed in PureData frameworks generating feedback between product and process.

During the audio-performance i will proceses and mix the sound blocks obtained from the transformations explained above.

What fascinates me the most from digital media, is having the possibility to transform whatever you can decode into 0 and 1, and been able to dump it into different shapes and even languages (audio can be turned into image, DNA from a cauliflower into a sonora piece...) I find here a retroflavour of poetic absurd DADA; some kind of situationism deviation, or perhaps a shoot of machine desire connection....

enjoy here >>

<http://www.tecnucleo.org/index.php?page=release&release=22>



DEGENERATIVE ILLETRISM

Joachim Montessuis

this is a piece i started to create this year,
an audiovisual visual psycho-poetry
de/generative work using PD and IanniX and
wireless sensors.

The aim of my performances is usually to use
the what is called sound and visual
"poetry" post avant garde system, to create and
reach a trance state - at least for the
performer, then for the public to feel how
voice, computer processes, sound, text and
video flickerings can bring together a higher
state of consciousness by experiencing directly
some subtle perceptions of our multi-dimensions
experience through a vibratory shock
possession. This awareness process is the core
of my work for the last 15 years.



DYSTOPHONIA

Alexandre Quessy, Tristan Matthews

Cities lie and die. Buildings are built, destroyed and rebuilt, like respiration. People are stacked up in layers, living their lives on top of each other, in their own office or apartment. Living or working in a space that is being constantly torn apart and reconfigured has an intense impact on one's psyche. The dust and noise are so habitual that it becomes hard to imagine life without them.

In Dystophonia, two musicians, artists and developers offer you an experience with noise and light. Their live sampling of music involves atonal clusters, dissonant runs and contrary movement. The images are sampled with Toonloop and the sounds with Sooperlooper.

Toonloop is a live stop-motion animation system created by artist and developer Alexandre Quessy. It consists of a free software suite for video performance which shows the audience the creation process as well as the results. The Toonloop project has benefited from the support of the Society for Arts and Technology and the Université du Québec à Montréal.



F(x)

Alo Allik

f(x) is an audiovisual exploration of 3-dimensional continuous spatial functions derived from the concept of continuous valued cellular automata. The functions form the basis for sound and visual synthesis mappings that create a complex and dynamic parameter network. The audio and the visuals are independent from each other both physically and conceptually and the reciprocal influence flows in both ways in a non-linear manner. The segmentation of the visual space and acoustic time is controlled in the performance by affecting the behavior of the automata world in real time to reveal the complex, organic three-dimensional patterns that emerge and modifying the mapping space in response to them. The spatialization concentrates on composition and transformation of ambisonic fields rather than point sources. The audio and visual synthesis as well as the performance interface have all been developed and implemented in open source software (SuperCollider, liblo, OpenGL). The piece is comprised of 4 distinct audiovisual zones.



The construction of situations

Martin Howse, Shu Lea Cheang, Anthony Iles

During six hours within an open space, the construction of situations proposes the destruction of software as architecture (of abstractions), environment, and language (a conversation) which describes and constructs the systematic world. The unknown and programmed event bears witness to the expansion of re-constructed code as a new framework of discussion within the creation and organisation of moments.

A situation is constructed starting from this description, a large room with people, a few tables and chairs, drinks, audio equipment, esoteric technologies; the symbolic destruction of any framework as

new codes work towards the collective initiation and fragile construction of a truly unforeseen site of execution.

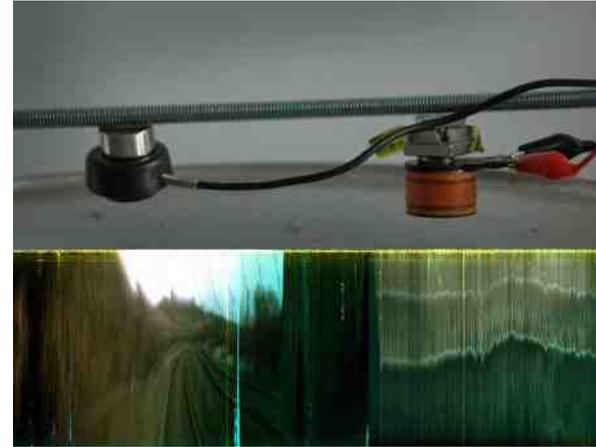
Participants: Shu Lea Cheang, Martin Howse, Anthony Iles



ANGULAR MOMENTUM - FINNISAGE CONCERT

Signe Lidén, Michal Kindernay

Lidén and Kindernay makes metal sing and moments of momentum seeable. The installation is built up by resonated metal objects embodied by strips of interacting images. The objects are both microphones and speakers and their feedback agitates continuously new layers of sound. The singing, hauling, droning scrap metal modulates numerous of moving pictures that are projected on the objects. Natural patterns mutating in abstract generative forms. Sometimes the sound draws and the image sounds. Tiny granular insects revive contemplative wired environment.

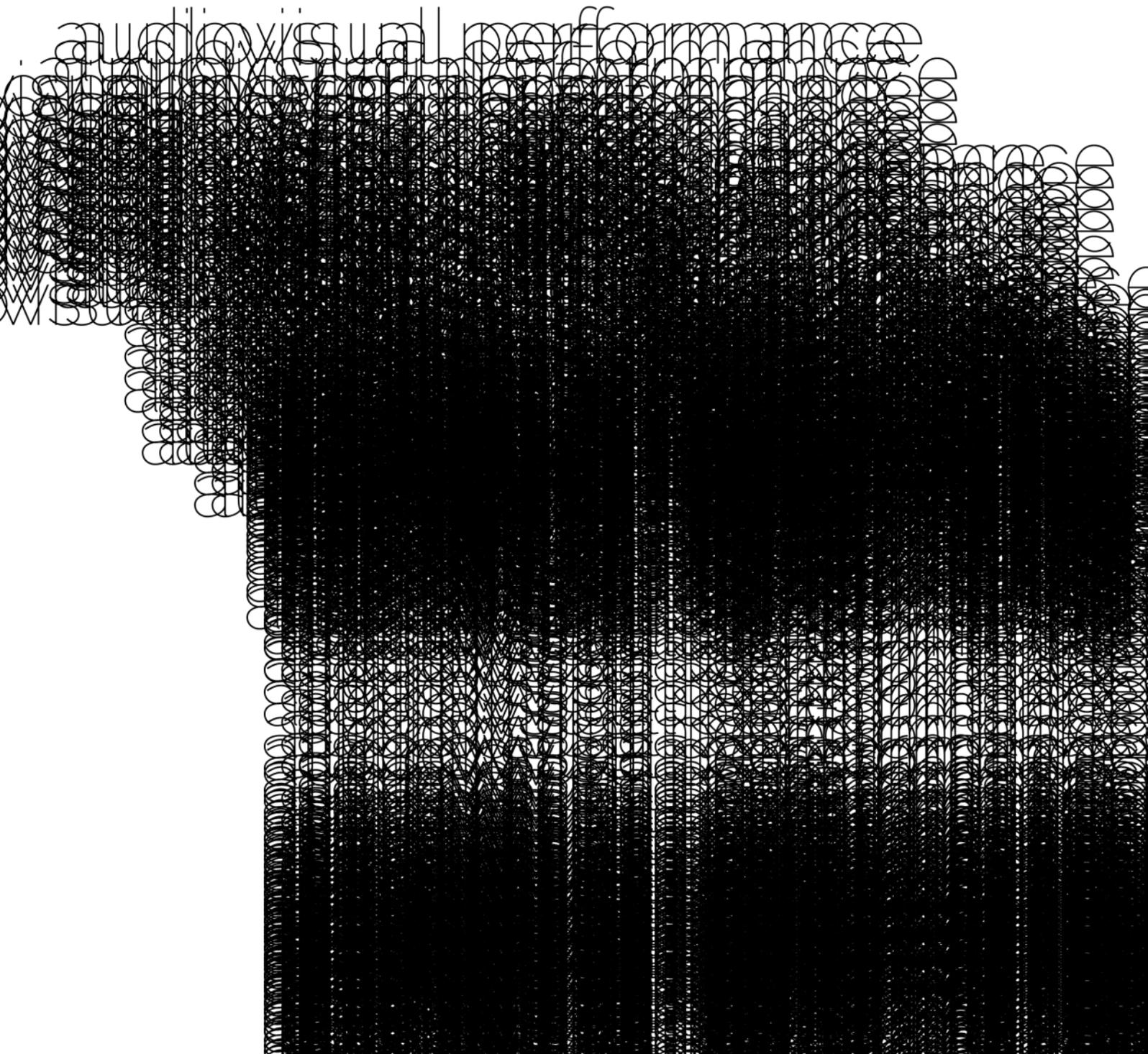


CELLULOSE

Audun Eriksen, Arnfinn Killingtveit

CELLULOSE (NO) is a duo consisting of Audun Eriksen and Arnfinn Killingtveit exploring the psychoacoustic tangents of new and old technology through the use of acoustic and digital didgeridoo. The didgeridoo is used as a transcending tool for connecting the inner self to noise.



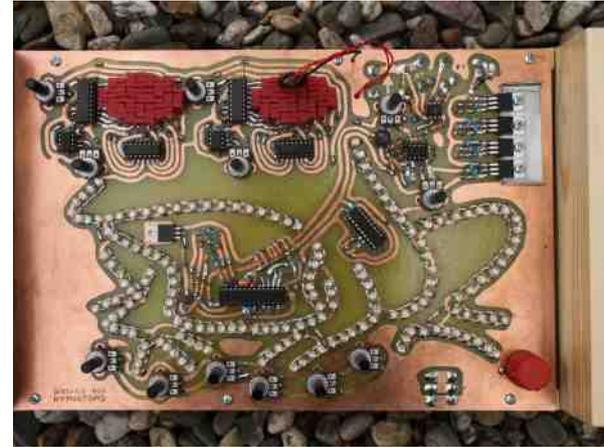


HYPNOTOAD

GIJS Gieskes

During six hours within an open space, the construction of situations proposes the destruction of software as architecture (of abstractions), environment, and language (a conversation) which describes and constructs the systematic world. The unknown and programmed event bears witness to the expansion of re-constructed code as a new framework of discussion within the creation and organisation of moments.

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Participants: Shu Lea Cheang, Martin Howse, Anthony Iles



SØLVEPLENE

Oyvind Mellbye

Sølveplene is a quadrophonic listening apparatus that consist of 4 cassette players that play tapeloops which is controlled from a custom made mixer.

I see the construction of Sølveplene as an apparently anachronistic activity. In terms of technological selection the project appears as a rupture in a linear view of technological development. This is expressed through the use of analog circuits and far from lossless media where Sølveplene continues investigation of technological projects that initially has been discarded.



ANGULAR MOMENTUM

Signe Lidén, Michal Kindernay

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UNRUND

Korinna Lindinger

Self-moving porcelain objects, ø 14-16cm - 2009

Porcelain robots roll through the space. The mechanical swinging movements of the motor inside the robots and the irregular porcelain spheres produce patterns of movements and sound. Shape, sound and movement form an entity mediated by the ceramic material. The thusly designed random movements make the objects seem as if they had a life of their own.

www.maschen.at/unrund



FRUIT+EMOTION=NOISE

martinka bobrikova, oscar de carmen, victor mazon

Is an audio-visual performance based in the audiovisual installation "E", where we create an open hardware by the use of the basic 3rd generation hardware, capable of process into sound the energy contained in fruits and vegetables, discarded by supermarkets, through an electrochemical reaction.

- Protest against current patterns of production and consumption, providing new critical devices.

- Evaluate the environmental impact generated in the field of waste management.

- Finds a second use for the fruits and vegetables which are discarded by supermarkets because of their color or shape and is not attractive for sale to customers.

- Visualize the sound of the energy given out by fruits and vegetables discarded by the supermarkets.

Shows the electrochemical reaction, which is generated by inserting two different metallic objects, copper and zinc, in each of the fruit that is in the installation. These fruits, connected in series, produce a small amount of electricity that is transformed through various integrated circuits to sound frequency, which are displayed on TVs located in the room.

- in relation to the energy system of the performance. These states in constantly change and through its various stages in the electrical potential, create s a symphony of sound that is analyzed in real time to display and enhance what our senses by their limited range does not allow us to discover.

By synthesis of analog and digital video, hardware (video synthesizer) and free software (PureData) previously designed and built and for live audiovisual installation Fruite+emotion=noise, artists create an audiovisual composition based on the law of conservation of energy, the first law of thermodynamics, which states that energy can neither be created nor destroyed, only can be transformed.



PUSH AND SHOVE

Ben Dembroski, Ben Woodeson

Ben Dembroski and Ben Woodeson no longer live in the same country; we therefore propose two geographically separate, but digitally connected, installations. The installations will be vulnerable, precarious, aggressive and reactive. Each installation will initially be developed by both Bens; physically by one, virtually by the other as they will be developed in two different locations; Glasgow and London. However, the exhibited configuration for each segment of the work will be realised and installed by one Ben at each location. An online record of of the exchanges and inevitable arguments arising from this exchange will be made publicly available online on this site along with the source code and API used for the communication between the installations.

Like software development, the work will be experimental and ongoing; no one variation, section or configuration will ever be deemed "finished" or "ultimate".

Ben Dembroski's practise is primarily interested in networks of things and FLOSS development as a model for artistic practice. Ben Woodeson's is in "active" art works that challenge the exhibiting institution and spectators, usually via confrontational and/or deliberately dangerous sculptures such as the ongoing Health and Safety Violation series. Although they have enjoyed a co-operative relationship as individual practitioners, this would be the first time the two would collaborate on a project from conception to execution.

Most sculptures are made to exist, these are made to both stop existing and to stop their evil twin existing. Like a throw back to the cold war and the days of Mutually Assured Destruction, the two works are both aggressive and vulnerable; their intention is to destroy or disable their counterpart. Conversely, they have no concept of defence or retaliation, yet each carries within it the seeds for it's own destruction; they search for vulnerabilities in their counterpart with no concept of their own precarious situation. In some ways, this can be seen as playful nod to the irreverence of dada, Man Ray's "Object to be Destroyed" and Jean Tinguely's "Homage to New York".

Each iteration of the work will be built based around the physical concerns of sculpture such as mass, gravity, balance and friction. The sculptures will be loose accretions of wood, glass, plastic and metal in balanced equilibrium. Electro-mechanical devices will push, pull, rotate and vibrate, the intensity of their activity affected by random chance and the aggression of their counterpart; beyond a certain point, the sculpture's equilibrium may break down and the work physically collapse.

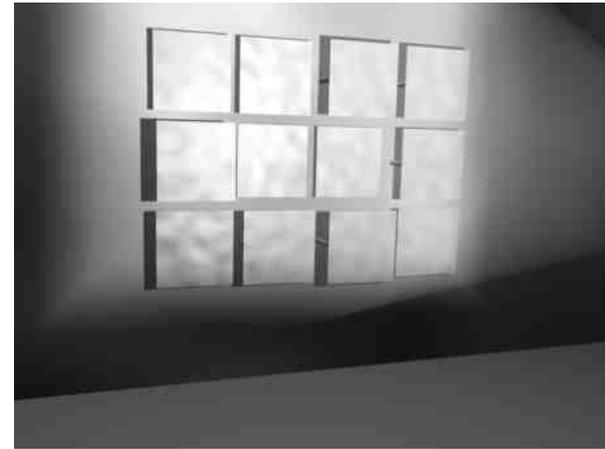
It is therefore unlikely that either segment will survive the exhibition unscathed.



SPACTIVE

Emanuel Andel, Christian Gützer

! Spactive" ist die Abkürzung für active Space. Dies soll keine in sich arbeitende Maschine, sondern ein räumlich begreifbares Erlebniss sein, das den Betrachter in sein Schaffen miteinbezieht. Die einfachste Form eines sich selbst beeinflussenden Systems ist eine Feedbackschleife. Unser Ziel ist es also, eine räumliche Feedbackschleife zu erzeugen, die auf das Verhalten des Betrachters und umgekehrt Einfluss hat. Unser Plan sieht 12 50x50cm grosse Aluminiumplatten vor, an denen Lichtsensoren montiert sind. Jeder einzelne dieser Elemente kann seine Tiefenposition im Raum abhängig vom Signal des Lichtsensors ändern. Trifft viel Licht auf einen Sensor so fährt das Element zurück - fällt kein Licht auf den Sensor kommen Elemente näher. Durch die verändernden Helligkeitswerte des Feedbacksignals beginnen die Elemente sich im Raum zu bewegen.



2X

Jorge Luis Crowe

2x (Potencia de dos) is an audiovisual reactive installation, a sort of basic DJ/VJ machine built with scrap (scanner, PC speakers, LCD panel from an old laptop). 2x explores, in a simple way, the relations between numbers, image and sound. It uses, in its core, a low cost integrated circuit designed for mathematical operations, diverted from its original purpose to generate rhythm with a synchronized visual response.

While a speaker delivers a beat at a certain time, each of the other speakers will raise this number to the next power (21,22,23,24,25,etc.) enriching the rhythmic sequence. Simultaneously, a projected image (generated by an LCD panel) will show geometric patterns that change according to the sound.

The name of the installation «Potencia de dos» ("Power of two») not only refers to the audiovisual representation of the arithmetic operations but also to the physical interface: the «instrument» is executed laying no one but two hands over the control surface.

The amount of skin (or the amount of fingers) in contact with the interface will determine the speed of the rhythmic sequence. This simplicity allows viewers/players to control the technic of audiovisual generation in a few seconds.



FROM ERROR TO TIME - OR: FROM TIME TO TIME AN ERROR

Richard Schwarz

Because of my studies (humanities and arts) the two aspects of time and programming came together. Time was the main theme of my master thesis and I was asking - shortly spoken: How do we get our understanding of time? One of the problem about time - as some authors claim - is the difficulty to picture time. One example for an early attempt to grab time and get information about ourselves was the usage of long exposure - people got lamps on head, hands and legs and then their movements could be analysed. That was one of the materials upon which Henry Ford designed his time-saving factories. So I recognized how important work is for our understanding of time and that this was developed over the last few centuries - and because it seems developed the question rises: Has there been another sense of time in other times? Is there a way to get time into a picture that gives us a hint, how we travel through time?

Once I made up my mind, how the glitches in mpeg are created - which led to a short excursion on glitch-art and that's the reason for the title. Somehow it seemed to me that a distorted mpeg-frame is containing more than one "time (presence)" - it contains the tracks of more frames / more "times" in it. Before I was going deeper into the mpeg-codec I came across processing and thought of the possibility to program a time lapse within one single picture. In the documentation you can see my first steps (to file under "error") but the main intention was the same, as it is in the following renderings. As material I used sky-catcher images (open source at sky-catcher.nl); just 288 for the tests. From each picture I took a few pixels and placed it in the time-lapse-picture at the same xy-coordinates as in the original. At the end I got a picture - somehow by pixel-picking - that contains pixels from pictures that cover a period of roughly two weeks. Time goes by, but every moment leaves information.



And based on this idea I would like to suggest an installation that does jet not exist: A camera placed at a gallery or a place of the festival takes a picture in a fixed interval (the interval is based on the duration of exhibition and the resolution of the created time-lapse-picture). From every picture one pixel is used and it replaces the pixel of the initial picture at the same pixel-position. The initial picture is a picture of the empty place without the installation. With the beginning of the exhibition a white box will be placed, on which the current picture will be screened. Slowly will the visitors, the light (I am interessted in the nordic winter.) and the installation itself leave their pixels in the time-lapse-picture. After the exhibition the final picture should go online and through a time-slider visitors and interested-ones can have a look which pixel was token at a special point of time. Hopefully it gives another notion, of how we travel through time and leave our tracks behind.

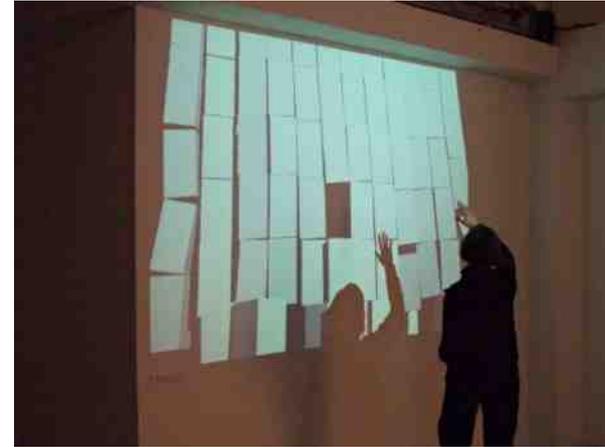
Link to samples and to a sketch of the installation
<http://www.student.uni-ak.ac.at/islandrabe/errortime.html>

DESTATIK

Malte Steiner

! Dass es so weitergeht, ist die Katastrophe (That things go on as they are is the catastrophe)." Inspired by the sentence by Walter Benjamin, this installation facilitates the possibility to interact with a virtual wall of blocks. The installation is ment to be projected outside, like on a real wall or a shopwindow from inside. Bypassers got detected by a camera and their motions are translated into the virtual world, triggering the collapse of the wall. The elements, cubes, have a physical correct behaviour so the moment of catastrophe is never the same. The surface of the building reacts. Via a grafically simulated catastrophe new forms evolve, from dissolution to progress. Are these new forms architecture themselves? Or are they arbitrary? The realisation is done with projection, camera sensor and software developed by the artist especially for that use. Already in 1999 Jean Baudrillard described the relation of the architect with his software in his essay: "Architecture: Truth or Radicality". Also in this installation, the person acts as the trigger of a process of generativity.

The software is based on open source libraries such as OpenSceneGraph and OpenCV and running on a Linux computer. The realisation and first exhibition happend at ESC Graz, Austria, during the Steirischer Herbst Festival 2009.



PALESTINE.FRAG

Luca Carrubba

Palestine.Frag is an exhibition of augmented photography. The object of the photos is the city of Nihilin, Palestine, its people and its daily practice. Through a self-made device, the user generates a real-time audio landscape that accompanies him during the exhibition. The soundscape is constructed dynamically from individual audio tracks associated with each photo through a filter of granular synthesis are deconstructed to create a unique interactive sound track.



AUDIO PALIMPSEST

Anis Haron

Anis Haron's Audio Palimpsest (2010) is an interactive sound-based installation that explores applications of indeterminacy and randomness in an interactive platform. The piece is based on a hacked cassette recorder, where the device functionalities are reconfigured to work in a different context. Audio Palimpsest is an auditory art system that allows multi-point interaction by synthesizing data inputs collectively and emphasizing the thought of open-endedness in its execution -- opening up content generation to sources beyond the traditional expectations.

To watch video documentation of audio palimpsest, please visit :
<http://www.vimeo.com/13817251>

www.anisharon.com



PIKSELBASS / BASSPIKSEL / PIKSELOMISK / BASSTROLOGISK PIKSELTUTT

Saturday November 20th Píksel and Basstronomisk Institutt join forces for a club night down at the Verftet, Studio USF.

The evening consists of live concerts by artists from Brazil, Norway, Sweden and Finland. All accompanied with the dubstep sound of three Basstronomisk DJ's and visual female fighter projections from Píksel VJ Marta Paz aka Sweena.

The evening starts with a concert and sound installation by Brazilian artist Panetone. Panetone circuit bends, and performs on boxes and devices soldered and modified by the artist himself, resulting in a challenging and tempting table setup.

Next out is Automat.Piss.Tool from Bergen, known for his energy-filled concerts, presenting his own unique sound with the use of "vintage" gear boxes, where the table layout itself is worth seeing. Automat.Piss.Tool aka Mr Porridge, has promised a special performance dedicated to

Last concert is provided by the Mesak from Finland, and Swedish musician Limonius.

Just labeled «an experimental and danceable experience spiced up with evil», we are invited to a dark and funky environment.

Limonius aka Pavan is the initiator musical genre Skweee, and part of the Flogsta Dance Hall label. Mesak is perhaps best known from the electro band Mr Velcro Fastener, and owner of the Harmonia Skweee label.

Basstronomic DJ's, Kjempetjukk DJ, Dj Woo and Dj Eldfot spins their dubstep records, before, during and after the concerts.

Dance floor madness!

PIKSEL FESTIVAL

**BASSTRO-
(G)NOMISK INSTITUTT**

AUTOMAT.PISS.TOOL (NOR)
PANETONE (BRA) LIMONIUS (SVE)
MESAK (FIN)

20. NOV
FØRSTE KONSERT KL 22

**DUBSTEP
SKWEEE
PORRIDGE
NICENESS**

**+ DJ WOO
DJ ELDFOT
KJEMPETJUCC DJ**

OCA



PSYCHEDELIC D.I.Y. TOILET ROLL GOGGLESS

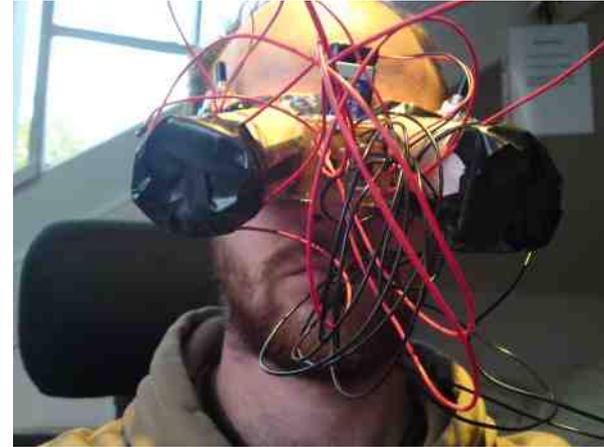
Ryan Jordan

Your very own hallucinogenic, drug free goggles!

Aside from that, this workshop introduces the participant to D.i.Y hardware hacking and stroboscopic light. The workshop will focus on building simple hardware synths from 555 timer circuits and CMOS4093 chips. These electronic noise machines can also control lights and the workshop will focus specifically on stroboscopic light.

The participants will then build there own psychedelic/stroboscopic goggles, which also can be hooked directly into a sound system to create your own personal hallucinogenic flickering noise machine.

This workshop is ideal for beginners in hardware hacking and for those interested in stroboscopic light and sound/noise.



ARDUINO SYNTHESIZERS

Gijs Gieskes

I would like to give a workshop in arduino synthesizers. participants can build arduino synths from kit form, and (if there is time) learn how to make there own scripts for them.

the following devices can be build:

- <http://gieskes.nl/instruments/?file=hard-soft-synth-3>
- <http://gieskes.nl/instruments/?file=hard-soft-synth-2>
- <http://gieskes.nl/instruments/?file=wavetable-radar>
- and maybe more..

used software:

- arduino
- tiny vga
- fritzing



CHEAP, FAT + OPEN: AN OPEN SOURCE PLATFORM FOR MUSICAL EXPLORATION, COMPOSITION AND PERFORMANCE

Jacob Sikker Remin

CHEAP, FAT and OPEN is an open source platform for musical exploration, composition and performance.

The platform is CHEAP, and OPEN - welcoming you to experiment.

It is a combination of the old and new: the raw 8bit / chip tune approach combined with wireless connectivity, state of the art open source hardware, and expandability - gives us that FAT sound.

It is portable, allowing you to make music on the go.

The platform is a performance instrument, giving a full 11! 2 octave keyboard control in compact packaging, through a classic stylophone interface. It is also a sequencer, allowing you to program rhythms and melodies, and play them back in sync with other platforms and instruments.

This is NOT a finished product. It works as is, but inside the platform rests an atmega328 processor, which can be programmed in the Arduino environment. This means that the platform can be modified, expanded, and tweaked to meet your exact needs.

CHEAP, FAT and OPEN is designed for geeky musicians, the chip tune community, the makers, the circuit benders, the interaction designers and the musical programmers, and anyone else who wishes to experiment with sequenced / networked / low-level musical exploration.

For piksell0 i suggest a talk on my experiences with the project, and the potential of open source hardware development. I would like to combine this with a demo of the platform, and a workshop & jam session with interested local musicians and musicians visiting piksell0. I am flexible in regards to the form of this workshop -- but earlier i have had great experiences with having an open hack lab, basically a corner where we build CFO synths, inviting people to drop in and jam with us (musically and programming / electronics wise) -- at the end performing together with those most interested.

project development blog:
<http://tthheessiiss.wordpress.com/>
sound samples:
<http://cheapfatandopen.bandcamp.com/>



FUNCTIONAL LIVE CODING WORKSHOP

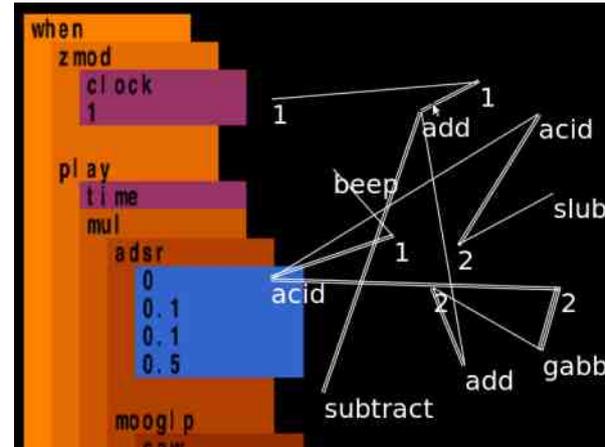
Alex McLean, Dave Griffiths

Duration: 3+ hours

Platform: Latest puredyne

Level: Aimed at those without programming experience, or programmers with some experience with functional programming language. Expert programmers without functional programming experience might find it heavy going, and are encouraged to think about Russian dolls for a while before signing up.

The history and practice of live coding will be briefly discussed. Two live coding environments will then be introduced - SchemeBricks, a scheme live coding environment with colour block syntax rather than parentheses, and Tidal, a pattern language embedded in the Haskell programming language. The group will go through a simple hands-on example of both SchemeBricks and Tidal together, and then decide which they want to concentrate on. The group will then split into two, each playing with some ready-made examples, or building new scripts from scratch if they wish. Of course switching between groups is fine, as time allows



BUILD THE CHEAPEST SOUND GENERATOR BASED ON AM RADIO/// HACK YOUR RADIO IN 30 MINUTES

Julien Ottavi

Based on some long run projects around radio transmission (from analog to digital) I intend to continue the process of using the medium in its different possibilities.
we will hack some 2€ cheap radio (on the am frequency) to make a new crazy light / touch / radio feedback sound generator.

components :

-a cheap radio

-some wires

-screw drivers

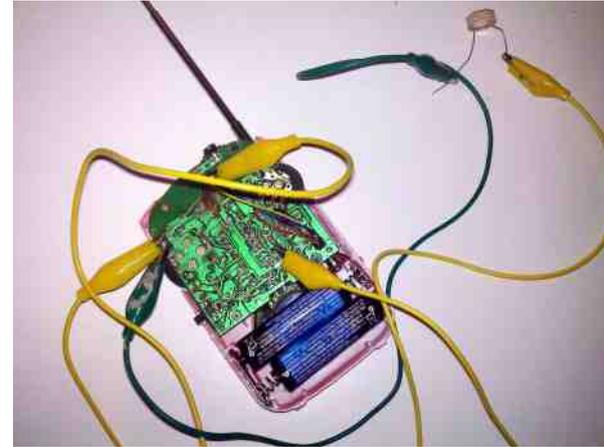
-iron

-solder iron

-battery

-30min to 1 hour ++ (depend your skills and how you want to expand the hack).

All the participants of the workshop would be able to perform (as another step) with their radio hacked sound generator in a collective radio noise grand concert.



NOIZE bouyz: workshop and Guerilla installation in Bergen

Jenny Pickett, Julien Ottavi

The aim of this workshop is to build many mini electromagnetic antenna for the purpose of amplifying the inaudible electronic center of Bergen.

Man has always been living in a natural electromagnetic environment: the earth magnetic field. But for over 40 years, we also have had to live with a multitude of machines that generated their own electromagnetic waves (EM). An EM wave is the combination of two «disturbances», one electric, the second: magnetic. These two disturbances, vibrating simultaneously, but also perpendicularly, travel at the speed of light. An EM wave can thus be perceived as a moving electric disturbance of matter. It is possible to create a magnetic field at any time, by respecting the basic laws of electricity: by building your own generators, amplifiers and loud-speakers; and by adapting the electromagnetic phenomenon: with copper induction coils, magnets, and surfaces that capture charge or vibrations. The combination of a magnetic field and an electric field, which may vary in time and expand in space, has the consequence of the waves being kept alive within an EM field. In order to generate an EM field, you must simultaneously produce:
an electric field, out of electric charges
a magnetic field, by displacing these electric charges

With this workshop and participants we intend to produce EM buoys as sculptual EM amplifying objects to be chained to various sonically interesting areas in the city center - we would also like to place one or few of these objects in the gallery space. The buoys acts as a markers in the city, via which walkers or passers by may navigate/derive into an alternate veiw of Bergen

<http://www.noiser.org>
<http://www.jennypickett.co.uk>



MOUSE AND KEYBOARD HACK: THE WAY FOR A SIMPLE AND UNIVERSAL INTERFACE

Wolfgang Spahn

Mouse and keyboard hack - the way for a simple and universal interface Mouse and keyboards are among the best working interfaces for a computer. They work wireless or with USB, they are supported by most software and every OS. And the best is each of them has its own interrupt. Above all they are cheap and reliable. That's why they are the perfect base for an artist's universal interface. You simply must hack them! In the workshop I'll show you how mice and keyboards function. Furthermore I'll show you how you can hack them and how you can connect those keyboards/ mice with switches and sensors. Additionally I'll show some tricks and circuit to turn off the "tilt-function" of a keyboard. The workshop will enable you to use hacked keyboards and mice for creating your own interactive installation. It is although possible to develop a universal Arduino Mouse Shield, which allows the communication between software and an Arduino pretending to be a computer mouse. Arduino Mouse Shield:

<http://dernulleffekt.wolfgang-spahn.de/mouse.html>



SPECTRAL ANALYSIS AND PROCESSING IN PURE DATA

Alexandre Torres Porres

Alexandre Porres has written an extensive Puredata tutorial in portuguese. with about 200 patches to cover all about Pd Programming. This does not cover an audio or computer music tutorial though.

The author has taught a course on computer music with examples in Pd, which is published freely online as a book. He is is now working on a computer music tutorial all as Puredata patches, based on that book - this is also in portuguese too. Both the Pd tutorial and computer music tutorial in Pd are to be translated to english soon. The workshop proposed here will be taught with this material in english.

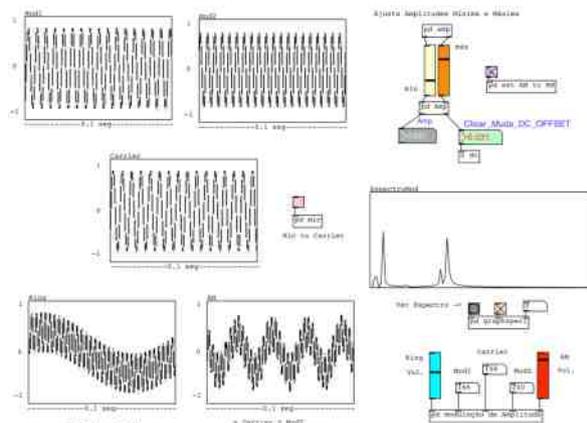
Alexandre Porres is a very active Pd teacher in Brazil, having taught many Pd workshops. He was also the main organizer of the International Puredata Convention in São Paulo, Brazil, in 2009. during that event, he also taught an workshop on Spectral Analysis and processing in Pure Data, and published the first version of his book for Computer Music with a paper presentation, discussing the scenario of computer music in Brazil, and what were the needs the book was trying to fulfill.

The book is designed for beginners, it covers the basics of digital audio, synthesis, and is a nice introduction to spectral analysis in an accessible way. It covers well how FFT works and processing such as Spectral Shifting, Convolution, Cross Synthesis, Vocoder, and Phase Vocoder. These are the main topics that will be covered in the workshop.

A couple of Phase Vocoder Abstractions (abstractions are ready made patches to be included as objects in Pd) is also distributed by the author freely. They are end user oriented tools, and the most important feature is that they allow processing in real time, on the fly. You can start recording and immediately do Phase Vocoding processing on the incoming audio signal. Usually Phase Vocoders operate on pre recorded audio, or you have to wait to first fill in a buffer.

The objective of this workshop is to cover the basics of Puredata and introduce to Spectral Analysis and Processing. Participants will be provided with a good didactic material, and will learn how to use the Phase Vocoder Abstractions provided by the author, as well as other examples from the other topics.

The author is also submitting a performance where he uses mainly the Phase Vocoder Abstractions (ID 494). So, in a sense, the two submissions are related.



3 days of workshop is suggested, from sessions that can take 2 or 3 hours. If more time is available, the author would gladly be available for that, if suggested by the organizers.

Important links:

- The Pd Tutorial
Pure Data Tutorial in Portuguese - by Alexandre Porres
- The Computer Music Book, which is the basis for the Computer Music tutorial in Pd Patches:
Computer Music Book in Portuguese (Porres, 2009)
- Paper from the Puredata Convention 2009 talking about the above book
Teaching Pd & Using it to teach
- Exerpts from the new Computer Music Tutorial based on the Book (In Portuguese)
Introduction & Wave Forms
Complex Math, FFT, Resynthesis
- The Phase Vocoder Abstractions:
[PVoc.pd] & [LPVoc.pd]

Most of these links are available in the autor's website (in portuguese) at:
<http://sites.google.com/site/porres/pd>

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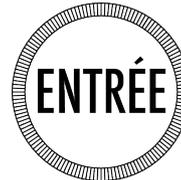


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