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Temas Tópicos Secciones ✕

Imagen-Tiempo
Entorno Sonoro
Imaginarios / Nuevas Iconografías
Robótica / Vida Artificial
Realidad Aumentada / Mixta
Juegos / Código / Programación
Interactividad Online / Offline
Narrativas Digitales / Multimedia

10 DE MAYO
Sala Matilde Salvador
A LAS 20.00h
3º ONE SECOND VIDEO
Muestra de los videos enviados
VJ
PiNK_twiNS. Helsinki . Finlandia
XPLOitec. Helsinki Finlandia
HiPNOPTiC. Buenos Aires. Argentina

mapa web

ENTORNO SONORO

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Name: Sonic art project environments
Title : soundOBJECTS
Coordinador : Agricola de Cologne

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Above all I would like to thank God for (++) Tuesday. (1+) Tuesday was my day ==
Amen ==
== Praise the Lord ==
== he's a miracle-working God. (++) When I got up in the morning I had eh this shoulder, a == [ ] as they sa
== Amen
[ ] but when I got up in the morning, I couldn't hardly (+) lift my hand. I had used the other one to lift it up.
you know, I think we better prayer first. Pray (+) after prayer (+) it was still not working, lift it up. (+) Came
say it's Tuesday I'll have to go for the [ ]. (+) Can't miss it (+) I didn't know what there was [ ] how are y
o drive with your [ ] hand and I say I'll use the left hand. (+) Oh - so - can you - why can't you use your left
o by public transport? And the devil came again and said it's very cold out there. I know.
hhh)
'll still have to go. There was quite a lot of things were coming into my mind which I knew it was Devil tryi
e from coming to escape my pain.

Name: Matthew MacKissack (UK)
Title : miracle centre

"Miracle Centre" comprises of a light box with text on the front and speakers and CD player hidden behind. The text is a transcription of a field recording made in 2007 of a spiritualist giving an account of their healing. The CD and speakers play the original recording on a loop. The text is made to the rigorous standards of "transcription analysis" - by combining the elements in this manner it is intended to foreground the difficulties of representation and memory that surround religious experience, whilst critique digitization's transferal of knowledge. Matthew MacKisack is a visual and sound artist working in London. He is currently a doctoral researcher in Visual Arts at Goldsmiths college.

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Name: Dan Mikesell
Title : Signal to Noise

Interactivity has become ambient. Individual people are no longer isolated resulting from the scaling up of networks and the scaling down of the apparatus for transmission and reception. Various communication devices always carried are continuously emitting and receiving information. This continuous data flow is both invisible and often, by the majority of people, unknown. Today's hand-held devices can be seen as extensions of the human body allow ubiquitous, inescapable network interconnectivity. The 'Sonification of You' aims to make this data flow 'visible' to those people carrying the active devices. Our equipment will passively scan the various radio spectrum frequencies used by mobile phone devices, Bluetooth, WiFi networks, and others used by mobile devices, within a given space. The data information then represented by assigned audio sounds that will indicate activity, distance, and strength of signals. Drawing on methods for monitoring large computer networks, the result is to create a background 'sound' for a room that is representational of the people, and their devices, present. The invisible become audible

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Name: Jeff Morris (USA)
Title : Chalkboards

Two wooden boards, each painted with chalkboard paint (to work like chalkboards), with piezoelectric sensors fed through a digital delay with high delay time and feedback, then through a small amplifier and speaker, with a strap so the board may be worn around the neck, carried in hand, or hung on a wall or coat rack. Sounds made by drawing on the chalk board are prolonged in time through the digital delay, extrapolating the graphic gestures into sonic textures that build and evolve slowly over time. It is also easy to build up drum-like beat patterns with them and let the drawing become the multisensory/synaesthetic "solo" over the beat. For exhibition, they would be great hung on the wall, on a mannqeuin, or propped up on a table, either for people to reach out and draw, or to wear and play. They're "wireless" and portable.

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Name: Timo Kahlen (Germany)
Title : "Zwiebelmuster (Still # 17)"

Two wooden boards, each painted with chalkboard paint (to work like chalkboards), with piezoelectric sensors fed through a digital delay with high delay time

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Name: Jesse La Flair (USA)
Title : View Of Vibrations (Blossom)"

To Set Up: Fill sub up with water even with where the black meats the silver.
Plug In. Turn on iPod (And watch)
View Of Vibration (Blossom) is one piece in a series of Sound Art that explores the abstract abilities of using sound and the movement of sound as a medium. Blossom explores the fine line between the right pitch and volume to produce and form a controlled composition.

Name: Timo Kahlen (Germany)
Title : "Eins"

Timo Kahlen was born in Berlin, Germany, in 1966. He received his Master of Fine Arts at the Hochschule der Kuenste Berlin in 1993. Timo Kahlen has been working with sound, light, wind and other experimental media for over 20 years. His experimental work has been nominated for the German national "Sound Art Prize 2006" (Deutscher Klangkunst-Preis), for the "Kahnweiler-Prize for Sculpture" in 2001, and for the "Prize for Young European Photographers" in 1989. He has lectured and worked as part of the artist-in-residence programmes in Guernsey / GB (2001) and Washington D.C. (1994). Timo Kahlen has received a number of scholarships and has exhibited his work – mainly throughout Europe - in more than 70 solo and group exhibitions.

Selected Projects in 2005-2007:| | | | | | | | | | | | | | | | | | | | | | | | | |

"The Sonic Image", Totally Huge New Music Festival 2007, Perth (AUS) / "Noise & Beauty", Weltecho Galerie (ex-VOXXX), Chemnitz (D) / "Beehive Project" with Ranjit Makkuni, New Delhi (India) / "Sound Art 2007", Traumzeit-Festival, Duisburg (D) / "Strictly Berlin 2007", Galerie der Kuenste, Berlin (D) / "Earcatcher", Ruine der Kuenste Berlin 2006 / "Sound Art 2006", art Cologne (D) / "Deutscher Klangkunst-Preis 2006", Skulpturenmuseum Glaskasten Marl and WDR3 / "Figures in Motion: International Video Art", Schloss Plueschow (D), "Directors Lounge", Berlin 2006 /"Media Dirt" and "Diodenzwitschern", Ruine der Künste Berlin, Berlin 2005

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Name: Tobias Van Veen (Canada)
Title : "DIGITAL BREAKDOWN"

Technical specifications, used media, hardware, software etc
Assembled (used + non_used) digital hardware.
A technical guide for the installation
Put on surface. Put hammer on top.
Short project description (max 300 words/English)
Digital percussion object includes Nietzsche's hammer.

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Name: Jay Needham (USA)
Title : Resonance and Springs

Tell Us Your Secrets is a hyper-sound installation and live oral history project by sound and radio artist Jay Needham. The installation places voices in public spaces and is an invitation to tell, share and pass secrets to passers-by. In this way, I would like to transform pubic spaces sonically and engage public listeners while at the same time challenging some of the dominant visual tropes of architectural environments. Much of communications culture and technology is dedicated to surveillance and the monitoring of voices. It is my hope that this work might create a hybrid space for speaking and listening in public: a sonofied confessional of secrets.

In the work, a wireless microphone will allow festival attendees, museum spectators and staff to project their voices into an architectural environment by means of hyper-sonic sound. The remotely amplified voices are projected along a direct trajectory, only heard by those who pass by the beam or happen to stand in its path; this allows sound to be amplified in large spaces without dominating the space with reverberant frequencies. This spectrum of voices will not be recorded by the artist. It is my hope that this form of sound projection, initially developed as a military and commercial means of deploying commands and advertising messages might be re-tasked for artistic purposes. A process of discovery and chance is at play and I am interested in ways that voices can unite people as they negotiate the social structures of architectural environments.

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Name: Eloisa Escudeiro (Brazil)
Title : "50% Knowledge"

This project deals with the complexities of human behavior from an epistemological viewpoint. Each piece holds one element that attracts viewers to engage with the object in a discovery process. To what extent and how viewers interact and interpret the sculptures and sounds is an integral component of the character of each observer, and reflects both on the fundamental foundation of knowledge imbedded in each of us as well as and in combination with the physical environmental we interact with on a daily basis, which also shapes each of our individual characters.

Name: Sean O'Neil (USA)
Title : Resonance and Springs

The installation will consist of a small circuit board controlling several mechanical parts and movements. The core of the project revolves around the circuitry of the Integrated Chips used on the board. A 4017 counter chip will count between 1 and 4, trigger a corresponding solenoid in the process. Once the solenoid is triggered and magnetized, it's piston will be retracted, and extend the spring attached to it. As the solenoid is demagnetized, the piston will be released, and the recoiling action of the spring will sound the corresponding bell/chime. The counting rate(speed) of the 4017 chip, and the sequence in which the chips counts, will be controlled by motion sensors connected to a 555 chips. Thus, the proximity of the visitors to the installation, will control the speed of the sounding bells/chimes, as well as the order in which they are played. The concept for this project was influenced by the mechanical designs of early 20th century machinery. I wanted to work with the analog sounds of the bells along with the actual rhythmic clicking of the solenoids, incorporating digital means to manipulate their movements. Since digital circuitry has been the driving force behind technology for the past few decades, my thoughts were to create an installation that combined a mixture of new digital designs with the older, analog methods of electronics and mechanics.

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Name: Andrew Burrell (Australia)
**Title :** "if you listen closely you can hear the sea""

if you listen closely you can hear the sea is a sound object that investigates the minutiae of antecedents and consequences surrounding a single event in time, and their role – out of time – in the construction of an identity.

Visually the work presents as a polished, black, wooden box, with a hinged lid, that opens to reveal three found objects recessed behind glass. (as one might find in a museum of natural history.) Opening the box also triggers the custom electronics that drive the audio, which emanates from an inbuilt speaker. (the speaker directs the audio into the space below the unit (created by the legs) providing natural amplification and resonance.

The mp3 player contains an audio narrative in the form of a combination of sound-scape, atmosphere track and spoken word. This linear track has been cut into 120 discrete units of audio - that if played in order would define the narrative from

The object is titled "50% knowledge" in a literal reference that points to the sculpture and sounds as equal contributors to the artwork, which is shared equally with the viewer/observer, which is the other 50% of the knowledge/art.

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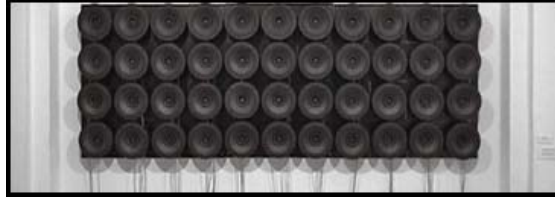
Name: Paul Magee (UK)
Title : "Signal to Noise"

Please note that the photograph and drawing are from the first version of Voice. The differences to Voice 2.0 are listed below.
5. Speakers mounted on 3 boards. Boards mounted side by side on wall. Fat dread-lock of cable runs outside exhibition space to a secure place and the computer.
6. Voice uses cryptanalysis techniques in an attempt to make sense. Voice analyses English texts and calculates the overall probabilty of each phonetic being spoken. It also analyses - for each phonetic - which of the other phonetics are more likely to precede and follow it. Using the overall probability table to bias a random generator, Voice generates a seed sentence. It speaks this sentence through a bank of 44 speakers. Each speaker being associated with one particular phonetic. Using the proximity probability tables, it then rearranges the phonetics in that sentence into more comfortable positions. It speaks the sentence again. It does this until it gets bored and then generates a completely new sentence. Voice 2.0 is a comprehensive upgrade of the first Voice. For the update the range of the proximity algorithms is being extended, improving pattern recognition and pattern formation. A new voice is being recorded which will add rising and falling sentence intonation. Testing will reveal whether this is an improvement and whether it will be implemented. Physically, each speaker is being enclosed in it's own satin finished black box, retaining the modular build but concealing the switching circuitry. The only visible cables will be a black dread-lock of power switching leads cable-tied together running around and out of the room to the computer.

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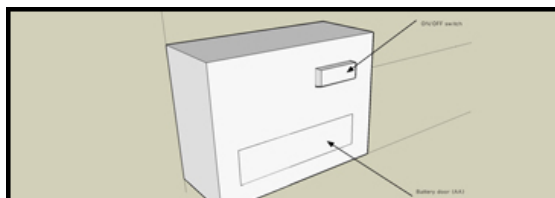
Name: Dmitri Strakovski (USA)
Title : "Subtle Trajectories of Invasion"

The piece consists of 5 sound emitters encased in, uniformly designed, black plastic boxes (each approx. 10cmX10cmX8cm). Within the sound event that they produce, each of them contributes to the overall sonic texture without dominating. The sounds are quite subtle: low, crackling ones

beginning to end. In the case of this object, however, the audio is navigated using a simple algorithm 'driven' by the arduino microcontroller. The narrative is played in its units, at times forwards, at others in reverse, and in yet others it makes sudden jumps in time to different section of the narrative altogether – simulating (if you like) a chain of thought in the mind of the narrator, juggling fragments of memory as they try to make sense of a set of events. The narrative will continue to unfold in this non-linear manner until the box is once again closed – 're-writing' itself each time a viewer interacts with the work.
The narrative itself describes an encounter between the narrator and an unknown 'other' by the ocean. The found objects recessed in the open box represent relics of this encounter.

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Name: Paul Magee (UK)
Title : "Signal to Noise"

"Signal to Noise"is an interactive installation which explores the human relationship between sound, graffiti and public art and how human relationship with public places and architecture. People often make their space more personally comfortable by putting a part of themselves into their surroundings.This can manifest itself as music, grafitti or furniture choices to name but a few.
This interactive sound sculpture develops a physicality for the "signal" (desired information) to "noise" (undesired information) ratio by turning an audio tape player inside out allowing users to record audio as if it were hand written graffiti: anonymous, distorted, personalized, yet accessible to anyone who searches for it.
The piece consists of a large metal cylinder covered with wide gauge audio tape spinning at a constant velocity. Users interact with the cylinder through a hand held reader/writer which when held against the cylinder will play audio recorded on the tape or record sound onto the tape via a mic. The surface of the tape is a uniform black abyss with no visual cues to indicate where audio may be, the user must either search for it and/or record their own. Over time the build up of sounds and voices will cover the surface of the cylinder, creating distortion and in some people's opinion, noise. But everywhere in the noise there is a signal.

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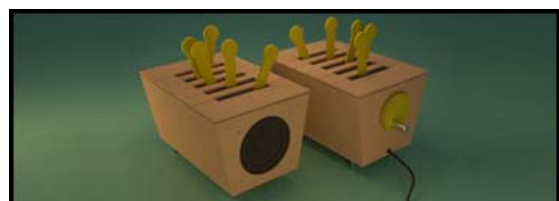
Name: Dmitri Strakovski (USA)

are mixed together with high-pitched ones; all of them playing at fairly low volumes. However, they stand up quite well to various social situations. Active conversations, doors opening, and traffic "noises" simply reconfigure the piece: lower pitches drop out almost completely and the audience members find themselves surrounded by high pitches reminiscent of insects in a summer field. This piece is an attempt to permeate the usual state of a given sound environment, to establish new trajectories within its composition. The small, inconspicuous boxes can be set up in the corners, under furniture and in other "hiding places," taking over the area without establishing a strong physical presence. NOTE: For the purpose of this installation they can be grouped in 100cm X100cm space to demonstrate the effect of the overall sound structure.

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Name: Dario Lazzaretto
Title : "Falling in love"

Associated of Young Italian Artists (GAI) since 1996 in the category Litterature, from 2000 also in Visual art & Installations. From 1996 today he has participated to many visual art exposures with soundart and installations. He has realized, moreover, numerous compositions of musical soundtracks for commercials. Currently working in the Municipality of Padova, with organizational assignments of artistic events, and in the meantime it continues the own artistic search and the relative promotion, paints, comic strips. Since july 2006 he organizes personal exposition of other artists in a no-profit gallery (www.noloco.it).
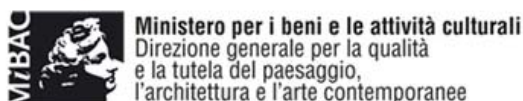
Title : "Subtle Trajectories of Invasion"

"let us cross a great modern capital with our ears more alert than our eyes and we will get enjoyment from distinguishing the eddying of water, air and gas in metal pipes, the grumbling noises that breathe and pulse with indisputable animility, the palpitation of waves, the coming and going of pistons, the howl of mechanical saws, the jolting of the tram on its rails, the cracking of whips, the flapping of curtains and flags.
We enjoy creating mental orchestrations of crashing down of metal shop blinds, slamming doors, the hubbub and shuffle of crowds, the variety of din from the stations, railways, iron foundries, spinning mills, printing works, electric power stations and underground railways" This sound object is a digital reinterpretation of the fututrist Luigi Russolo's Intonorumori noise instruments. As in the original, a hand-crank is turned on the back of the boxy device to produce noises from the front. In this updated version, six levers are added corresponding to:
(one)
Rumbles
Roars
Explosions
Crashes
Splashes
Booms
(two)
Whistles
Hisses
Snorts
(three)
Whispers
Murmurs
Mumbles
Grumbles
Gurgles
(four)
Screeches
Creaks
Rumbles
Buzzes
Crackles
Scrapes
(five)
Noises obtained by percussion on metal, wood, skin, stone, tarracotta, etc.
(six)
Voices of animals and men:
Shouts
Screams
Groans
Shrieks
Howls
Laughs
Weezes
Sobs
(The observant will notice only five levers in the images; the actual
object will have six)
By turning the crank and manipulating the levers, an orchestra of
noise may be produced out the front speaker.
Images of and notes on the original:
http://www.obsolete.com/120_years/machines/futurist