



Ar-
t &
Sou
nd

Art & Sound

Craft(ing)

23-24th June 2017

De Montfort University
Leicester

#artandsound
#craft

A Message from the Organisers

It is with immense pride that we welcome you to the second iteration of Art & Sound. After the initial success of our 2015 symposium, we are excited to continue what proved to be an exciting opportunity to engage in creative discussion across a variety of mediums, disciplines and boundaries.

Art & Sound was born as an idea towards the end of 2014. Louise & I had just finished working together to organise Sound Sight Space Play (SSSP), a post-graduate conference run annually by students within the Music, Technology & Innovation Research Centre at De Montfort University.

We had found upon only the most cursory of searches a community of committed and enthused researchers seeking the opportunities of scholarly discussion and the chance to network with others researchers who explored different roads. We found also staggering interest from colleagues at completely different points along their careers.

Sound Sight Space Play was a post-graduate conference, ran by post-graduate students for post-graduate students. It was itself born out of a desire to induce discussion and collaboration within the disciplines of electroacoustic music composition and theory. Its focuses were very wide, yet situated firmly within the sonic arts. Art & Sound serves to broaden this view, welcoming insights from across the digital and fine arts, whilst also engage with practitioners making their craft outside of academic walls.

Without removing our gaze from the new communities of researchers with the arts, we endeavour with Art & Sound to bring together established leaders in the field, 'up-and-coming' researchers, enthused hobbyists and innovative professionals. It is our hope that by doing so a broadening sense of community can be felt across the plethora of art forms we find around us.

We are thankful firstly to the Graduate School Office at De Montfort University for funding this event. Secondly, we would like to thank Professor's Leigh Landy and John Young for their continued support. Also, we would like to thank all members of the Music, Technology & Innovation Research Centre (MTIRC) who have shown an interest in the event since its conception.

Whether you are presenting at the symposium or attending out of intrigue, we hope you thoroughly enjoy yourself and gain something valuable from the experience. We are here to help and hope also that the relationships you form here can become beneficial in the near future.

Kindest Regards,

Jack Richardson & Louise Rossiter,
Organisers, Art & Sound Symposium

Art & Sound is supported by:



MUSIC, TECHNOLOGY AND INNOVATION
RESEARCH CENTRE

Workshop 1

Friday 23 June 2017

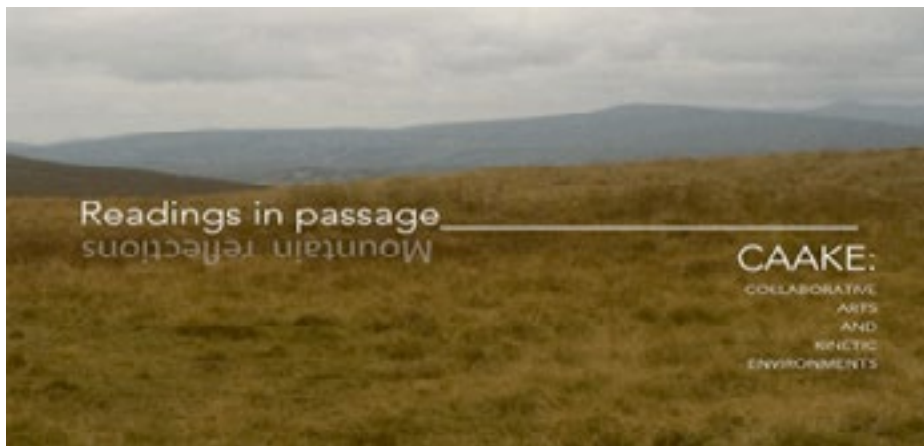
11:00-13:00, PACE 1, De Montfort University

A Slice of CAAKE**Rachel Gomme (Queen Mary University) and Tara J Murphy (University for the Creative Arts)**

The CAAKE project is a collaborative group bringing together 6 artists from England and Northern Ireland working across the disciplines of craft-making, installation and performance. Initially coming together in Derry 2013, as part of the City of Culture, they have been exploring shared interests around ideas of Materials, Memory & Movement.

Emerging out of a common interest in the intersections between movement and matter in both craft and movement practice, the group has worked through sharing of individual practices, research and experimentation undertaken both together (think tank workshops, a site-specific residency project) and remotely (exchanges of digital images, and of progressively modified objects by mail).

Rachel Gomme (Performance Maker, Dancer/Choreographer) and Tara J Murphy (Jewellery and Mixed Media Artist) will introduce the project through a combination of documentation, discussion and practical workshop:

**Keynote 1**

Friday 23 June 2017

13:30-14:30, Queens Building, De Montfort University

Sarah Kettley, Nottingham Trent University**Paper Title:** More Art than Science? Craft as Creative Methodology

This talk will introduce the concept of craft as a process in which evidence (knowledge) emerges from practice. The research methodology that led to this position was in itself practice-led (it turns out all of my work has been so far) – that is, it is a form of Design Anthropology (Drazin 2010); it is practice-led enquiry into the ways we make things and the ways in which new and hybrid practices can develop.

The outcome I will present here is a 'protocol' – it is composed of seven discrete steps or foundational conditions that are intended to be applicable in other disciplines. Interestingly, 'protocol' refers not only to steps in a process, but also to customs and behavior when power relations are evident; this keynote extends the protocol as originally published (Kettley 2012) to take into account more recent research with relational and dialogic approaches in wellbeing and mental health (Kettley et al 2017), to set up a provocation, that if:

Design is instrumental, deterministic, Modern and 'scientific'; and Art sits outside the 'scientific' debate, sometimes instrumental and sometimes relational, and often acting to define an ontological worldview; then (contemporary) Craft is 'unscientific', super-modern (after Mazanti 2006), and inherently relational.

For Art and Sound, I will describe my own efforts at working with sound artists, designers and engineers from the point of view of a wearables developer, and will reference recent work in the NIME community (Armitage 2017) that references the craft literature.

Abstracts

References

Armitage, J. (2017). The Finer the Musician, the Smaller the Details: NIMEcraft under the microscope. NIME'17, May 15-19, Aalborg University Copenhagen, Denmark.

Drazin, A. (2013). The Social Life of Concepts in design Anthropology. In W. Gunn, T. Otto, R. C. Smith (Eds.), *Design Anthropology: Theory and Practice*. London: Bloomsbury, pp.33-50.

Kettley, S. (2012). The Foundations of Craft: a suggested protocol for introducing craft to other disciplines. *The Journal of Craft Research*, Volume 3, Issue 1, 2012, Intellect, pp.33-52.

Kettley, S., Kettley, R. & Lucas, R. (2017). From Human-Centred to Person-Centred Design. In I. Kuksa & T. Fisher (Eds). *Design and Personalization*. Abingdon: Routledge, pp.170-191.

Mazanti, L. (2006). *Super Objects*. Ph.D thesis. Denmark's Design School / the National Academy of Fine Arts, School of Architecture, Copenhagen.

Create a Mindmap here:
What goes in the middle?

Paper Session 1

Friday 23 June 2017

15:00-17:00, Queens Building, De Montfort University

Paper 1: Jonathan Day, Birmingham City University**Paper Title:** 'Genius Loci'

I am fascinated by the relationship between improvised elements and more formal repeated aspects/structures within musical composition. As well as the 'head and variations' in much jazz playing, this can be heard very extensively in traditional musical cultures from around the world. I do not at all view these musical practices as 'early' or 'primitive', instead seeing them often in opposition to the differentiation in Western art music that rather more reflects the latter's predication on class based hierarchies and a neo-industrial division of labour. Why is improvisation so pervasive and so effective? It allows what Maria Schluter Rodes calls 'signposting the transcendent' (as I argued in my recent "Jazz, Kant and Zen: towards a philosophy of improvisation" published by Brill) because of its insistence on transgression and its playing with the liminal (Corbett, 1995 and Barthes, 1987). It also embodies the 'beyond'. Schopenhauer and others (Butler, Phelan) suggest that since persona is a construct in response to the vicissitudes of experience, we may escape that construct through music. We do not leave ourselves or cease to be – we are, as players or 'deep' listeners, simply relieved of the imperative to perform our constructed persona for those moments, making improvisation a liberating extension beyond knee-jerk individuation into a numinous space.

What are the inspirations, the seed-germs from which this inspiring 'nowness' appears? One is clearly the powerful agency of environment/landscape/location. Carl Jung writes "in exceptional states of mind [such as when improvising] the most far-fetched mythological motifs and symbols can appear" (1960:112). I am particularly interested currently in 'genius loci' the 'spirit of place'. Jung argues for 'the unavoidable influences exerted by the environment' and I am deeply intrigued by the agency of environment. In what particular ways does it inspire work? How noticeable – if at all – is it in such works, and does that matter so long as agency/inspiration was encountered? A great number of improvisers acknowledge this inspirational role in their work (Impressions, Coltrane,

Sketches of Spain, Davis, Concordances Charles Chaynes etc). This relationship will be examined, alongside examples from my own site specific experimental compositional practice released recently under the title Atlantic Drifter (Niimiika/Proper 2015). Examples at <https://youtu.be/NlTk-jAy4mw> and <https://youtu.be/4GvGO0h87L4>

Barthes, R. trans. Miller, R. ([1973] 1987), *The Pleasure of the Text*, New York: Hill and Wang

Corbett, J. 1995, "Ephemera Underscored: Writing Around Free Improvisation", in Krin Gabbard (ed.), *Jazz Among the Discourses*, Durham: Duke University Press

Jung, C. trans. Hull, R. ([1929]1960), "The Significance of Constitution and Heredity in Psychology" *Collected Works* vol. 8, Routledge: Abingdon

Paper 2: Loucia Manopoulou, University for the Creative Arts**Paper Title:** 'Crafts and Music: Collaboration - Connection - Collision'

The objective of this study is to explore the relationship between crafts and music.

The amalgamation of crafts and music leads to the stimulation and blending of all senses.

A focus on an eclectic range of contemporary British makers and creative disciplines, aims to investigate sensory function and capacity. Examples include the collaboration between potter Edmund de Waal and the Aurora Orchestra, as part of the RA's Library and Print Room White project (2015); the collaboration between performances glass artist Dr Shelley James and composer Dr Scott McLaughlin *Reciprocal Structure* (2014); composer David Stoll: *Spaces in a Space* (2013) in response to ceramicist Emmanuel Cooper's retrospective touring exhibition; and the Crafts Council's *Sound Matters* (2013-2016) touring exhibition.

The study relies on the hypothesis that matter and sound are at the core of all artistic practices. My approach is multidisciplinary, and from the perspective of a philosophy of crafts. I will be arguing that the relationship of crafts and music creates new connections between the senses. 'In the arts, the search for correspondences and complementaries between

the senses is essential' (Heyrman, 2005).

Notwithstanding, crafts and music is used as a method to reconsider curatorial practice and to offer new perspectives in broadening our understanding of artistic practice. I explore how people learn, practice, and access traditional and contemporary craft techniques. Initially, social science theories of design and craft are used to explore distinctions and connections among art, craft, and music.

Additionally, reflecting on Richard Sennett's *The Craftsman* (2008) and Christopher Frayling's *On Craftsmanship* (2011), the study is exploring the material and immaterial products, as well as the relationship between processes, tools, traditional and modern technology, craftsmanship, people and culture.

Crafts are seen as interactions or results between the maker, the viewer and the intangible concept. Music and crafts imply physical relations in order to be experienced; their distinctive essences are always affected by the spaces within which they are displayed or performed (ecological listening).

The paper considers the fusion and interrelation of music, art and crafts, analyses the impact of different approaches as concepts, and experiments in crafts practice, and raises questions about the relevance of both context and content. It explores the multi-sensual experiences, and reflects on the visual, auditory, olfactory and tactile components of the artwork.

An articulation of being in the world through the senses.

Paper 3: Neal Spowage, De Montfort University

Paper Title: *'Crafts and Music: Collaboration - Connection - Collision'*

Unlike many techno-positivist, ephemeral, discrete and ubiquitous systems for music and performance, post-digital performance objects commonly have three important potentials for:

Agency: A thing (or person) that acts to produce a particular result.

Totemism: The foundations of a social system of obligation and restriction; the rituals, customs and taboos associated with this; often with family veneration and respect within tribes.

Ritual: Activities that convey the sense of re-connecting things, beings, and spheres of existence that once were close but somehow have come to be distant.

I argue that performance objects and instruments can be seen as totems that offer instruction through agency and ritual, and that this is an important contributor an engaging performance. These important aspects have, to a large extent, been left out of instrument design as a result of the growth of discrete technology. Performance objects can take any form, although they often look like art and craft objects, junk sculptures, appropriated appliances and can even exist as the performance space. They allow artists to create and perform using externalist thinking and object orientated ontological practice.

Their interaction/transaction with the performer creates levels of agency that materialise in the performance to lesser or greater degrees, dependent on the strength of totemic values inherent in the instruments. The strongest contribution creates performance specific devices where the instrument is the totem and agent, and the ritual is the making process and final performance. Totemism, agency and the process of ritual anchor the instrument to the composition and the space. It is seemingly unlikely that the techno-positivist approach, which lacks strength in these three anchors, can contribute greatly to this area of devised performance unless practitioners can find alternative sources of inspiration and interaction with the artist though totemism and ritual.

There is a cyclic agency that operates between the totem and the ritual. The totems inform ritual and the rituals are agents. The instruments are

Abstracts

totems and agents within the performance. The performance spaces can be totems, agents and instruments. The performer who is also the agent enacts ritual. Once this network of objects, actors and performers has been identified, it will appear as a messy, organic, interactive, serendipitous, blended and creative social ecosystem centred on the artist.

Paper 4: Simon Hellewell, Independent Artist

Paper Title: *On The Craft of Music Albums, and its Relevance to Contemporary Art Music*

In general, instrumental and vocal music composers release individual pieces according to commissions they receive, and their sound develops slowly over time with occasional landmark works defining compositional direction. In many branches of 'popular' music, on the other hand, songs are recorded and released together as one major release, creating a cohesive sounding album which can be a collection of tracks or a major work in its own right. The creation of the long-playing record has brought a completely different approach to creating music and formed both the music industry and musical direction of the latter half of the 20th century. The fixed nature of the album format meant that artists could write music knowing its limitations. They could then write to fit this format. From concept albums telling stories to subtle development of mood across the album to create continuity and development, bands and artists found ways to bring their pieces together into a major, cohesive work. Through developing technology and a changing industry, commercialism and commercial needs inadvertently laid the foundation for the development of a new musical form.

Album artwork is also a continuation of this idea of a form based on commercial needs, interests, and limitations. Initially intended as an advertising tool, this form of artistic advertising led to artists and record companies creating a visual aesthetic alongside the sound. This can make for a grand audio-visual statement. This is, perhaps, a fetishised belief, but albums at their best are a carefully crafted, synergetic blend of text, images and audio to stimulate the imagination and complement each other.

Abstracts

It is my genuine belief that, in spite of being created by necessity and commercialism, the album was such a clear and fixed musical format that in turn it became the great musical form of the 20th century. Unfortunately, due largely to the fact that it is a pop industry-facilitated form that does not fit with the art music industry, this form has been vastly under-utilised in instrumental compositional practice. My talk will expand on these ideas with an intention of bringing forth discussion on the following questions: 'Is the music album a musical form of its own? 'Is it too late for the album form to become a force in composition now that downloads and streaming are such prevalent methods of music listening?', and, on a related note, 'is it worth writing for a format that has only existed within living memory and can be considered to be in an inevitable decline?'

Keynote 2

Saturday 24 June 2017

10:00-11:00, Queens Building, De Montfort University

Jules Rawlinson, University of Edinburgh**Paper Title:** SonoGraffi – Sounding 'Vision', Graphic Scores and Graffiti

This talk explores approaches to craft in composing and performing with visuals either as score or as presentation in Mute | Solo, Radio | Silence, A Requiem For Edward Snowden and SKR1BL, a recent work which remediates graffiti signature tags into a graphic score for an audiovisual composition. The energy of the tags is described and re-scribed through use of a graphics tablet to 'draw' sound. In A Requiem For Edward Snowden images are part of a feedback loop, as the performers respond back to the reactive visual part that is presented to them on stage.

Design and digital theory provides some insight into ways in which the formal qualities of images might be generated and interpreted in musical ways as an aid to score creation and performance. Morphology and taxonomy offer additional frameworks for visual analysis. Gestural and situated aspects of graffiti tags and other imagery can be examined for indicative relationships.

Links between graffiti and the structuring and performance of music and sound can be found in the view that tagging is an embodied form of interiorised repetition of developing skills, style and serial objects. Gestural interfaces such as graphics tablets allow us to re-scribe the gestures contained in the tags. This creates a shared energy and morphology, and we can develop a stable, scrutable, learnable response required for more sophisticated expression. The morphology and material character of images guides and augments performance in respect of shape, texture and gesture while direction and extensions of movement make connections in material through superimposition, stratification, juxtaposition, and interpolation.

Paper Session 2

Saturday 24 June 2017

11:30-13:00, Queens Building, De Montfort University

Paper 5: Jonathan Law, Musician & Sound Artist**Paper Title:** *The Craft of Site-Specificity: bespoke knowledge and the DIY ethic*

As an artist who produces site-specific sound installations, the site often presents a series of challenging scenarios that require bespoke solutions. This necessitates a varied skill set and knowledge in order to produce and manage installations in sometimes difficult environments. The focus of this artist talk will be on the types of craft and expertise required whilst engaging with site-specific interventions. The guiding questions throughout will be how does one develop a craft in an asymmetric artistic practice where each site presents a fresh set of technical concerns relating to composition, audio mastering and installation.

The question of craft has been a central concern to my practice as an artist as each project may require new technical knowledge and elicit a demand for bespoke solutions. The projects that I have engaged with over the last two years have been informed by various architectural, environmental and operational characteristics of the sites that require practical, cost effective and creative solutions.

By placing a focus on craft and the DIY ethic in relation to a site specific practice, the idea of creative production is expanded to include a wider set of concerns that traverse concepts relating to craft, technique, as well as complex problem solving and project management skills.

Craft for me has come to denote not only the technique or finesse required to create an artwork but also being able to implement it in varying spatial situations. This will be explored in relation to a set of works that have been realised in heritage sites, a disused gasworks and a theatre foyer. The artist talk will be accompanied by audio-visual examples of these installations and will illustrate practical examples of technical problem solving in the design and implementation of these works in a site-specific context. This will allow for the exploration of a series of strategies undertaken in approaching a set of different sites. The

aim of this is to expand on the idea of craft and open up a dialogue as to how we define craft within a site-specific context and what implications this has on it as a mode of artistic production.

Paper 6: Patrick White, University College London

Paper Title: *Brought In Gobstopper: an electrostatic cut-up*

I propose to talk about and exhibit my work *Brought in Gobstopper* (2017). The work comprises audio, in the form of stream-of-consciousness whispering, from which the title is taken, and text, which is acid-etched into stainless steel plates. These plates form the panels (or stators) of an electrostatic loudspeaker (ESL), from which the sound issues. There are a number of aspects to the work which interlink, including Renku poetry, an anechoic chamber, the thought and handwriting of the philosopher Thomas Metzinger, the voice of a sensorily deprived person, the 'artificial artificial intelligence' of Amazon's Mechanical Turk micro-task service, and a Buddhist Om chant from Youtube.

ESL design principles have fostered a pleasing mix of high-end consumer manifestations and a strong self-build scene that has existed for many decades. ESLs work using electrostatic rather than electromagnetic fields, and are capable of reproducing audio of unsurpassed clarity, low distortion, with a flat frequency and excellent transient response. They can be purchased for sums in the tens of thousands of pounds, or be made by the DIY enthusiast for next to nothing. I propose to look at how my instantiation of the ESL design has helped to create an artwork that is about presence, craft, labour, and the self, both in its content and means of production. I will exhibit the artwork itself and talk through how these combine and influence each other to push the work in different directions.

Paper 7: Paul Nataraj, University of Sussex

Paper Title: *Starting from Scratch*

'Cut up the words. Make them make a new world.' (Gysin, 1972: 67)

The 'You Sound Like a Broken Record' (YSLABR) project is a practice led interrogation of the ontological resonances of vinyl culture. Using as its basis the personal stories of fourteen respondent, the project has used a number of interconnected methodologies that collate in the collaborative authorship of the final musical elements and sculptural works. Each respondent was asked to donate a vinyl record to the project, which had been selected due to its significance in the respondent's life. The story told about this record is then hand etched on to the surface of the donated disc, creating an palimpsestual object whose status opens up new potentialities of the record as it moves through constellations of paradoxical representations of the personal, industrial, musical, noise, visual, sonic and material.

In this paper I will provide an overview of the practical aspects of the work, with a particular focus on notions of 'cracked media' as posited by Kelly, the art of Levi Strauss's 'bricoleur' and De Certeau's notion of everyday 'tactical' resistance and 'making do'. There is no content in this project without the respondent, and there is no interview without the record. There is no record without the industry, no industry without consumer. There are no creative interventions without previous creative interventions, and these would not have been possible without the physical affordances that the record's materiality provides. Authors coalesce around the object and consequently one another, and are interlocutors with each other and the object itself. As the so-called artist, I stand as the participant observer, catalyzing a conversation and facilitating its direction, helping to develop iterations of a language through which these many voices can communicate. By crafting new sets of instruments to sound a unique commentary of the object, and to harness the objects' own unique voice. In describing the works of the bricoleur Levi-Strauss says that '[t]hey are man-made and what is more made by hand. They are therefore not just a projection or passive homologues of the object; they constitute a real experiment with it.' (Levi-Strauss, 1966: 24) I would argue that the recordworks from YSLABR would fit happily into this portrayal.

Parallel Workshop Sessions

Saturday 24 June 2017

14:00-16:00, Queens Building, De Montfort University

Workshop 1: Justin Grize, University of Sussex

Workshop Title: *The Craft of Insect Music*

In this hands-on insect music workshop, we will be examining the manifestations of 'craft' in musical performance from an insect's compound-eye perspective. The singing insect is at once instrument and composer, performer and audience, dedicated virtuoso and untrained amateur. By imitating the complex music-making practices, using simple or found materials and ad-hoc methods, we challenge notions of division of labour, expertise, engagement, and success inherent to our contradictory relationship with 'craft' as a species of embodied or experiential 'alternative' knowledge.

Workshop 2: Norah Lorway, University of Falmouth

Workshop Title: *Making New Digital Instruments: A Workshop for Musicians and Artists*

This is a workshop for both musicians and artists, focusing on the construction of simple instruments using sensors and micro controllers and single board computers such as Arduinos and BeagleBone Blacks. New fibre materials including conductive fabrics will be investigated as well as sensor technologies for use in musical performance, dance, video and sound installations.

Participants will learn the basics of working with sensor technology, and will have the opportunity to build either a wearable instrument using their own clothing or something more handheld.

No previous experience is required as all knowledge and skills required will be integrated into the class.

Installations

Friday 23 June 2017 & Saturday 24 June 2017
Various Times (Please see schedule)
PACE Building, De Montfort University

Chris Hunt (University of the Creative Arts) & Mavernie Cunningham (Artist and Lecturer)

Installation: *House*.

House is a collaborative artwork that explores the relationship between sound, moving image and sculptural object. Our research explores how sound becomes the subject of embodied narratives, when visible subject is absent from the field of perception.

The piece consists of a sound and moving image piece inspired by the durational and aural patterns of Jonathan Harvey's composition *Mortuos Plango, Vivos Voco* (1980). This is screened within a sculptural ceramic house made of fired ceramic, paint and thread. The house is covered in paintings of aerial views of urban landscapes, day and night and broken windows. Red string seeps out from the roof and walls.

Using the notion of dwelling and migration and the beckoning of each one to the other, the sculptural form of the house is covered with abstract painted images representing aspects of dwelling and its disruption, migration, the open and closed-ness of a home. We look at the way home and one's sense of it falls victim to conflict - its formation of homestead and destruction or dispersion. To dwell and dwelling's disruption is expressed within the piece's aural and visual components.

In 'Totality and Infinity' Levinas describes dwelling as "a recollection, a coming to oneself, a retreat home with oneself as in a land of refuge, which answers to a hospitality, an expectancy, a human welcome" (Levinas, 156). Whether within oneself or in the wider political world, home has a significance which resonates widely.

The piece uses sound, moving image and sculptural form to explore their relationship to each other as 'scores'. In *Cinema 2* (1985) Deleuze says:

'in so far as they are a specific dimension, a fourth dimension of the

visual image... [sounds] trace a path full of obstacles in visual space, they do not make themselves heard without also being seen...at the same time as they make the image readable, a little like a musical score' (Deleuze: 226)

The work uses the ways in which film presents a combination of sound and image with one as 'out-of-field' to the other. When the visual dimension of a cinematic work remains unseen whilst introduced by another component (e.g. sound), each 'beckons' the other into play, into being 'within field'.

As artists, we collaborate in order to surprise ourselves and generate new meanings that were not foreseen.

David Corbett (Interdisciplinary Artist)

Installation: *Caveforms II – For Cardew & Cage: A Live Sonification Collage*

"The random in art is also a powerful catalyst in social change."
–Gustav Metzger 'Auto destructive art'

My practise is inspired by the potential of computer algorithms to perpetually generate what Metzger describes as the 'random in art'. The digital collages and abstract Sonifications I create employ permutating imagery, sound, text and movement; each new configuration a unique to the m. The visual code of Max/MSP is deliberately retained in my finished work to include the connections, annotations, miscellany and errors; layers of handiwork that become integral features in the final composition. This methodology aims to make manifest the 'digital patina' of the artwork, by revealing those intuitive markings and discursive processes often concealed in acts of digital creativity. My objective -to capture the craftsmanship of the digital artist- has strong resonances with the themes and concerns that are central to this years Art & Sound Symposium, specifically those aspects of art, handicraft and technique.

Caveforms II – For Cardew & Cage is a revised version of a collage originally commissioned for Synapse Arts in 2015. The algorithm analyses images of natural sandstone formations and uses the interpolated RGB data to generate real time permutations of synthesised audio. The resulting sound is visualised as three distinct waveforms, corresponding to colour channels and superimposed over the layers of craftwork generating their creation.

Susannah Willians (Melbourne University)**Installation:** Woven Histories I, II, III

The work consists of three interactive hand-woven tapestries that play soundscapes when touched. These soundscapes are contrasting binaural recordings of spaces near my home in urban Sydney, and in Malak Malak country in outback Northern Territory. These soundscapes are an attempt to document the feeling of being in these spaces.

These touch responsive textiles are the beginnings of my MFA research into the visual nature of sound – experiments into how can sound inform our visual perception and map ideas of personal history, memory, movement, feeling and space.

Peter Batchelor (De Montfort University)**Installation:** Beyond

Beyond is a multichannel sound installation comprising 40 speakers housed within a transparent geodesic sphere. The speakers are conceived collectively as a single sound-producing unit and their geometric configuration accommodates the detailed spatial construction of sonic images over the surface of the sphere, producing a complete and coherent sound field which surrounds its occupant.

The perceived nature of the dome—its apparent material structure and situation—is determined by these sonic images. Listeners, shutting their eyes, may feel themselves to be contained within an enclosed structure, with rain pounding on the surface of what seems to be a corrugated iron 'roof'. This roof might then become be amorphous—composed of liquid that bubbles, trickles or gushes across the speaker-space. Or it may ultimately vanish altogether, the speakers presenting real-world sonic environments that are indistinguishable from the reality that exists beyond the dome. In this way, the listener's ear is drawn outwards by the sonic narrative, extending beyond the dome into the already-there and inviting a re-experiencing (or simply raising an awareness) of the existing sound environment.



Installation: House
Chris Hunt & Mavernie Cunningham



Installation: Woven Histories I, II, III
Susannah Williams (Melbourne University)

Art and Sound Symposium Concert 2017

Saturday 24th June 2017

PACE Building, De Montfort University

19:00 - 20:30

Dark Path #6 (2016) – Anna Terzaroli (Santa Cecilia Conservatory)**5'00****Multichannel electroacoustic music**

This piece is a part of the “Dark Path” series. This electroacoustic music focuses on sound marks of a sonic landscape. It embodies a sense of history beyond itself. Beyond the analysis of the used recordings, there is a history that is personal. The piece aims to examine and explore the transformative possibilities of the computer music.

Piano study I – Antonio D’Amato (ESMUC, Barcelona)**1:50****Electroacoustic Music**

The short piece is built purely from piano samples, recorded both playing in traditional way and as an unconventional percussive instrument, hitting or rubbing some parts of the instrument, and involves the use of complex DSP processes throughout. Convolution processes, selective spectrum saturation, and resonant notch bank filtering are used primarily with the addition of numerous other processes on more select occasions throughout the composition.

The aesthetic for this work comes from the intent of generating an imaginary landscape in which the mystical sensations of exploring a piano factory, such as the complex labour involved in manufacturing the instrument, is depicted and experienced by the listener. Piano study I pays homage to the expert men and women around the world who tirelessly build and regulate pianos.

Engi – Julian Scordato (Conservatory of Brescia)**Audiovisual Composition**

Engi is the transliteration of a Japanese term that means ‘acting’ and ‘performance’, but is also part of the English word ‘engine’ (mechanical device), from Latin ‘ingenium’ (virtue of making). Translation, transmission, and transposition. Hence, also lapse and error.

Engi is an audiovisual work based on a creative sonification of stellar data related to the north polar constellations. Sound parameters are represented graphically and defined by certain observation data as well as physical characteristics of stars: sound duration is proportional to the distance from the Earth, amplitude is calculated considering the apparent magnitude, while main frequency changes randomly according to the spectral class. Six temporal dimensions are added in order to activate the stars with a combinatorial system that virtually produces a perpetual change. Starting from these simple elements for sound generation, this work assumes a certain complexity through the interaction between elementary electronic sounds in a feedback network capable of processing them both diachronically and synchronically, thanks to a series of interconnected processing units. Thus, sound elements no longer exist just as intrinsic and independent entities; they become instead strongly characterised by global processes that transform them as part of the network.

Steel – Simon Hellewell (Independent)**ca. 5'15****Electroacoustic Music**

Steel, written for amplified piano, uses only the bass notes of the instrument (in this case defined as any note with only one or two strings). The instrument is then amplified through an equalizer to suppress the frequencies of these notes while boosting the higher harmonic partials that are emphasised by various extended techniques in the piece. In performance this means that while the bass notes are heard being played, attention is directed toward the subtleties of the sound of the instrument. This is an understated form of live electronics, highlighting the sound of the instrument instead of heavily modifying it.

Concert

Alongside Steel's exploration of sound, the piece explores the craft of musical notation. In unpulsed work and work with extended techniques, traditional notation can seem extremely rigid and limited. Bars and very specific rhythms can become extraneous, while not all instrumental techniques have fixed notations. In these circumstances, the rigidity and fixed nature of traditional notation can become ungainly. I would argue that with a more crafted and free approach to putting sound and time across on the page, notation can adapt and capture the full nature of a piece. It does not simply say what note to hit when but captures textures and timbres while allowing space for the performer to adapt to electronics or acoustics that might affect the performance.

Steel is part of my ongoing work to find a balance between traditional and non-traditional or expanded notation in the practical representation of music in the score.

The Sonic Alchemist (2016) – Stelios Giannoulakis (University of Bangor)

9'00

Stereo Composition for Multi-Channel Diffusion

This work started with the mental image of a sonic alchemist experimenting on weird sonic substances and audible compounds. He plays with home made instruments and contraptions, not caring about much else other than the joy of doing just that. Interacting closely with his material, it almost feels like he is having long intimate conversations with his sound creations. Perhaps he is having these conversations with himself, as mirrored in the sonic world he is progressively surrounding himself with. After a while, he realises that he has been creating something which has a life of its own, something that very soon takes on new and unexpected properties.

Draw ideas here:
Inside the lines? Or out?

Biographies

Peter Batchelor is a composer and sound artist living in Birmingham, UK. He has studied with Jonty Harrison and Andrew Lewis and is currently a lecturer at De Montfort University, Leicester.

Predominantly working with fixed-media, his output ranges from two-channel 'tape' compositions for concert diffusion to large-scale multi-channel installation work. Compositions have received recognition from such sources as the Concours de musique electroacoustique de Bourges and the International ElectroAcoustic Music Contest of São Paulo and have been performed internationally.

David Corbett is an interdisciplinary Artist and writer based in East London. He has worked and exhibited nationally and internationally, including events in Nottingham, Sheffield, Leeds, London, County Kerry, Milan, Berlin, Prague, and Kiev.

Some of the Arts organisations David has worked with include Hull Time Based Arts, Lovebytes Digital Arts Festival, Loughborough Creativity & Cognition Lab, Resonance FM, Cybersonica, BBC Blast Project, Primary, Nottingham Contemporary, and The Institute Without Boundaries.

David is presently engaged in several creative collaborative projects, including work for Postphysical Gallery, Breathing Space Collective, CoLaboRadio and Gasworks Dock Partnership.

David recently completed an MFA Fine Art at Nottingham Trent University and is now writing his research proposal to apply for PHD study in 2018.

www.davidkcorbett.com

Mavernie Cunningham's recent explorations have been around exploring the limits of language as a means to express emotions associated with fear, growth and new becomings. Trained as a visual artist but with a longstanding involvement with music as a vocalist, currently performing and recording with Kent-based trio Miserichords. Miserichords have recently collaborated in a sound performance piece with Carlos Amoreles' 'We Will See How Everything Reverberates' at the Turner Contemporary (August 2015).

She works at Canterbury College as a Lecturer in Fine Art and Photography.

Biographies

Antonio D'Amato graduated at conservatory in Piano, Harpsichord, Music for Multimedia, Music Pedagogy and Electronic Music. He also studied Composition for eight years, Bassoon for three years, Baroque Organ, Audio Engineering, Ondes Martenot in Strasbourg and Paris, and later Sonology at ESMUC in Barcelona. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. In summer 2015 he was trainee at ExperimentalStudio des SWR in Freiburg, and in 2016 at ZKM in Karlsruhe. His works have been performed in Australia, Austria, Belgium, Brazil, Canada, Germany, Greece, Italy, Japan, Mexico, Slovenia, Sweden, Taiwan, UK and USA.

Jonathan Day works as a musician, writer and image-maker. He is Associate Director of Research and Associate Professor of Transmedia Arts at Birmingham City University. He directs BirTH, the Birmingham Transmedia Research Hub and is visiting professor at Hong Kong Design Institute, Silpakorn University, Bangkok, Thailand, and the Academy of Design, Colombo, Sri Lanka. Jonathan has published three books, a series of musical works and numerous articles. Jazz, Kant and Zen: towards a philosophy of improvisation was published last year by Brill. His releases include Postcards from the Road (University of Chicago), Atlantic Drifter (Proper Records), The Politics of Navigation (VDM), Carved in Bone (Proper Records) and The Stain of Time (Aalto University). His work has been called "Seductive, complex and poetic" ARTnews magazine, New York, "Scratching at the transcendent" the Independent, "Expansive, intelligent and eloquent" South China Morning Post, "Breathtakingly beautiful" Folk Radio UK, "Visionary" fRoots magazine, "Stunning" Bob Harris, BBC.

Please see jonathanday.net

Stelios Giannoulakis was born in Athens, Greece 1971. Composes, performs and produces music with digital and analogue media, solo or through various collaborations, often to include dance, video, installation, theatre and interactivity. With an electronic and biomedical engineering background and extensive practical research in contemporary music and sound design (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition – University of Bangor). His works have been performed in festivals around the world and have gained

international composition awards (Bourges 1999 / 2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002 / 2005). Founding member of HELMCA (Hellenic Electroacoustic Music Composers Association).

Rachel Gomme has been making work in performance and installation since 1998. Her durational performance explores time and memory as experienced and expressed in the body and materials. Her interactive encounters, video and sound installations, often focused on phenomena perceived in terms of absence or lack (silence, stillness, waiting) seek to open a space for a shared engagement with the embodied moment of being. Her work has been presented widely in the UK and internationally. www.rachelgomme.webeden.co.uk

Justin Grize recently completed his PhD, "Singing Beasts: The Animal in Opera", at the University of Sussex. This practice-led research project takes non-human music-making behaviours (with particular focus on the sound worlds of insects and other arthropods) as inspiration for a 'post-operative' music theatre practice, and has resulted in a loose collection of insect music performances and events called Arthropoda, of which "The Craft of Insect Music" is the latest installment. Other works in the ongoing series include the participatory performance *The Cricket Seeks a Mate*, performances derived from scientific texts (*The Influence of Light and July, 1945-7*, both based on the works of Swedish entomologist Frej Ossiannilsson) and *Sacculina*, a sound installation (with live crabs) based on the life cycle of a parasitic crustacean. The next event in the series will use a bio-mimetic sound object (the *Tettix*, based on cicada anatomy) in the re-enactment by the public of a cicada chorus at the British Science Festival, Brighton, September 2017. "Singing Beasts" and Arthropoda have been supported in part by grants from the AHRC and CROMT.

Simon Hellewell is a composer of primarily instrumental and vocal music. Originally from Edinburgh, Scotland, Simon completed his undergraduate degree in Kingston upon Thames followed by a masters degree at the University of Aberdeen studying with Phillip A. Cooke. His music is often sparse and dissonant, with an intention of highlighting exploration and enjoyment of instrumental timbres, drawing from such influences as George Crumb, Morton Feldman, and with a developing interest in Alvin Lucier. Aside from his instrumental and vocal work, Simon has a keen interest in electroacoustic composition, and is beginning to apply live electronics to his work.

When he has the time, Simon can often be found wandering over mountains on the west coast of Scotland, which have inspired much of his work, or exploring various rock faces closer to home.

He was a featured composer from Royal Holloway's Finnissey at 70 call for scores and has twice been a finalist in the Carlaw/Ogston Composition Award. In September he will be undertaking a PhD in music composition at the University of Manchester under the supervision of Dr Richard Whalley and Prof. Ricardo Climent.

Chris Hunt is an artist who works with painting, film and sculpture. He works as a Senior Lecturer in Contextual Studies for Theatre, Film and Performance at University for the Creative Arts. He has written three chapters in 'Fifty Key Texts in Art History' (ed. Pooke and Newell): Worringer "Abstraction and Empathy"; Heidegger "Origin of the Work of Art"; Deleuze/Guattari "A Thousand Plateaus" (Routledge, 2012) and exhibited in Delhi and the UK.

Sarah Kettley is Reader in Relational Design within the Product Design subject area at Nottingham Trent University. Her research is concerned with how we design networks of things for networks of people. This includes questions about philosophy, ethics and methodologies in participatory practices, and brings together fields such as craft theory, design for mental health and wellbeing, and design anthropology. She is a council member of the Design Research Society, and convenes the tentSIG special interest group in tangible, embedded and networked technologies. Her practice-led research resulted in the first user-centred application of the ubiquitous computing platform, *Speckled Computing* in 2005. She recently led the EPSRC project, *An Internet of Soft Things*.

Jon Law is a musician and sound artist. His output consists of site-specific sound installations, cross-disciplinary collaborations, and live performances. His installations are immersive spatial interventions responding to site-specific auditory qualities, architectures and environments. These are often realised in unconventional spaces through a practice of recording, manipulating and re-introducing locational recordings back into their space of origin. Collaboration forms a significant aspect of his practice. The often eclectic pairings are attempts to challenge established and open up new lines of enquiry.

Jon Law studied Philosophy and History of Art at Kent University. He earned his master's degree in Fine Art at the University of the Creative Arts in Canterbury. Jon has exhibited and performed internationally and has worked extensively with art organisations including Strange Cargo, The Creative Foundation and Sonic Arts Waterford.

Norah Lorway is a live coder, software developer, composer and computer music researcher who performs at Algoraves and other such events. She holds PhD in Computer Music from University of Birmingham, where she worked on music and software in SuperCollider and performed on the BEAST multichannel system. She has had works performed throughout North America and Europe, at conferences and events such as NIME, ISEA, ICLC, EarZoom Festival and is involved with various new media collaborations in the UK and Canada. Most recently, she has been a Postdoctoral Fellow at the University of British Columbia working at the intersection of live coding and gesture control, building new Digital Musical Instruments (DMI). Norah is currently a Lecturer in Creative Music Technology at Falmouth University.

Loucia Manopoulou a curator, researcher and artist. She has had a varied career in the art and design sector since 1995. Over the past fifteen years, she has been involved in fine art and crafts exhibitions, both in Greece and the UK.

Currently, she is exploring the history of crafts, with a focus on modern and contemporary British crafts and curatorship and the complex engagement between crafts and music.

Some of recent exhibitions include More Academic Choice (2016) at Crafts Study Centre; and Craft of Child's Play: Celebrating Timeless Childhood (2016) at New Ashgate Gallery.

Present works include curating the Leach Pottery: The Sound of It exhibition at Crafts Study Centre (2017) and curating a showcase complemented by a talk on Music and Crafts in June as part of the Festival of Crafts 2017 at West Dean College.

She is working towards the completion of a Master of Research degree in Crafts (2017) at University of the Creative Arts (UCA Farnham), and has earned a Master of Art degree in Design Management (1999) from the Surrey Institute of Art and Design University College and a Bachelor's degree in Art and Design (1997).

Tara Murphy was born in Belfast, studied and based in England. Tara is primarily concerned with the use, re-use and re-interpretation of

materials. She has always been attracted to being resourceful with materials and opportunities that arise and finds the restrictive nature of this process a challenge that has become the driving force behind her working method.

www.tjmdesign.co.uk

Paul Nataraj has been writing about, teaching about and manipulating sound for the last decade. Now engaged in PhD research by practice at the University of Sussex under the supervision of Professor Michael Bull and Dr Martin Spinelli, his work enmeshes oral history, composition, sculpture and critical musicology. His work has been shown at the Centre for Contemporary Art in Glasgow, at the Seventh International Symposium on Music / Sonic Art in Germany, played on Radio 3's 'Late Junction', Resonance Extra, and Radiophrenia pop up sound art station. He has also just completed a solo show at PRISM Contemporary.

Jules Rawlinson works with sounds, visuals and interactions, and performs with live electronics. His compositions might be described as 'chamber electronics', and are characterised by fast moving details, decoration, punctuation and texture, with embodied filigree qualities. Much of his output explores the use of graphic notation and live visuals to create a body of work that falls in the gaps between improvisation and repertoire.

The score for SKRIBL, his most recent solo work, consists of 'sampled' graffiti tags that are formally arranged to highlight similarity and variation. The work addresses themes of craft in both the tags themselves and the use of devices like graphics tablets to embody and map the re-mediation of graffiti signature through technique, timing and flow.

Jules often works with other artists, such as with Matthew Collings on Requiem for Edward Snowden, which blends live electronics with a chamber trio and realtime visuals in a longform work. Following sell out performances in Edinburgh and Glasgow, this work was selected for Creative Scotland's Made In Scotland showcase at Edinburgh Festival Fringe in 2015, and has played at Aberdeen's Sound Festival and Utrecht's Gaudeamus Muziekweek.

Other projects include a 'Sonic Tasting' for Glenmorangie, sound art installations and audio documentaries for the RNIB, interactive sound toys for New Media Scotland, and live sound design for a number of promenade shows at Edinburgh's Royal Botanic Gardens with composer

Dee Isaacs.

Jules is a founding member of the LLEAPP network (Laboratory for Laptop and Electronic Audio Performance Practice), which has fostered an ongoing and reciprocal series of workshops and events at a number of UK institutions (including DMU), and he has an MSc in Sound Design and PhD in Composition from Edinburgh College of Art, University of Edinburgh, where he is Programme Director for Design and Digital Media. <http://www.pixelmechanics.com>

Julian Scordato studied Composition and Electronic Music at Conservatory of Venice, Italy. He completed a Master's Degree in Sound Art at the University of Barcelona. Co-founding member of the Arazzi Laptop Ensemble, research assistant for the Sound and Music Processing Lab at the Conservatory of Padua, he currently works as a professor of Electronic Music at the Conservatory of Brescia.

As an author and speaker, Scordato has presented results related to interactive performance systems and algorithmic composition in the context of conferences and seminars. His award-winning electroacoustic and audiovisual works have been performed and exhibited internationally in over 100 festivals and institutions. Among these are Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Instituto Cervantes (Rio de Janeiro), EMUfest (Rome), Gaudeamus Music Week (Utrecht), Festival de Música Electroacústica Punto de Encuentro (Valencia), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Art & Science Days (Bourges), Kochi-Muziris Biennale, Center for Computer Research in Music and Acoustics (Stanford), Muestra de Música Electroacústica MUSLAB (Mexico City), Contemporary Music Research Center (Athens), Electronic Language International Festival (São Paulo), and New York City Electroacoustic Music Festival. His music has been broadcast by RAI Radio3, NAISA Webcast, RadioCemat, Radio Papesse, Radio UNAM, RadioCona, Radiophrenia, Ràdio Gràcia, and Radio Círculo. His scores have been published by Ars Publica and Taukay Edizioni Musicali.

Neal Spowage is an artist and associate of The Dirty Electronics Ensemble in Leicester, Agony Art in London, the DAP LAB at Brunel and the SOMA project in Birmingham. He designs and builds Sculptural Electronic Musical Instruments then composes works for them using the disciplines of Dance, Video Art and Live Art. Neal's research interests include collaborative relationships, negotiating expertise between disciplines,

interference, disruption, subversion, interaction, objects as totems, junk sculpture, ritual, choreography and gender dynamics in performance.

His works, and instruments have been performed internationally including at Polimoda and Asvoff Video Contest, Florence, For IFFTI (2015) (First Prize), Haptic Narratives in Greenwich (2015), Raktorhallen in Stockholm (2014), Chisenhale Dance Space (2011-2014).

He is an experienced rock musician who has released a commercial CD album, SUGAR (2009), on Resurrection Records with the Screaming Banshee Aircrew and performed in the UK, Germany, Switzerland and the Netherlands. He has supported The Chameleons Vox, The Damned and The March Violets.

Anna Terzaroli holds a Master's degree in Electronic Music under the supervision of Nicola Bernardini from the Santa Cecilia Conservatory in Rome, where she is currently completing her Composition studies with Francesco Telli. As a composer she is dedicated to contemporary acoustic and electroacoustic music. Her musical works are selected and performed in many concerts and festivals in Italy and abroad while her research works in the field of Computer music and Electroacoustic Music are presented in international conferences. She is a member of the AIMI (Italian Computer Music Association) board.

Susannah Williams graduated from the National Art School, Sydney in 2008 where she majored in drawing. Since then, she has contributed numerous installations and wall works for artist run initiatives, festivals, prizes and artist residencies both across Australia and internationally. Projects of note include, in 2010 she was awarded an ArtStart Grant from Arts Council of Australia and an Artist in Residence at Hill End, with Bathurst Regional Art Gallery. In 2014 she received a funded Artist in Residence with Banff Centre for Creativity, Canada and a studio residency with Blacktown Arts Centre. In 2016 Blacktown Arts Centre commissioned Susannah to develop an interactive work for their exhibition Diaspora Making-Machines.

Since 2013, Susannah has worked in collaboration as Artist in Transit with Ro Murray, and with Warren Armstrong. These collaborations have stretched her practice across disciplines of new media, architecture, sculpture, installation, virtual reality and sound.

Biographies

In 2017 her collaborative work with Warren Armstrong won The Paramor Prize for Art and Innovation 2017 with Casula Powerhouse Arts Centre. She was also awarded an Arts and Culture Grant with Inner West Council, Sydney. Later this year Susannah commences a MFA, Research with the Production faculty at the Victorian College of the Arts, Melbourne University, focusing on the visual nature of sound.

Patrick White is an artist researching forms of rationale, whether they be his own or those of others, addressing without preference the small justifications inherent to everyday life and the edifices of systematic thought. His work attempts to unravel these rationales by example. Working with a variety of media, Patrick tries to avoid specialisation, but if asked to express the concerns of his work in a dozen syllables or less, would write "my received status as a rational animal." He lives and works in London and is currently Teaching Fellow in Fine Art Media at the Slade School of Fine Art, UCL.

Five Things My Biography Says About Me

1. Oh, that was the one I didn't read...



DE MONTFORT
UNIVERSITY
LEICESTER

Ar-
t &
Sou
nd