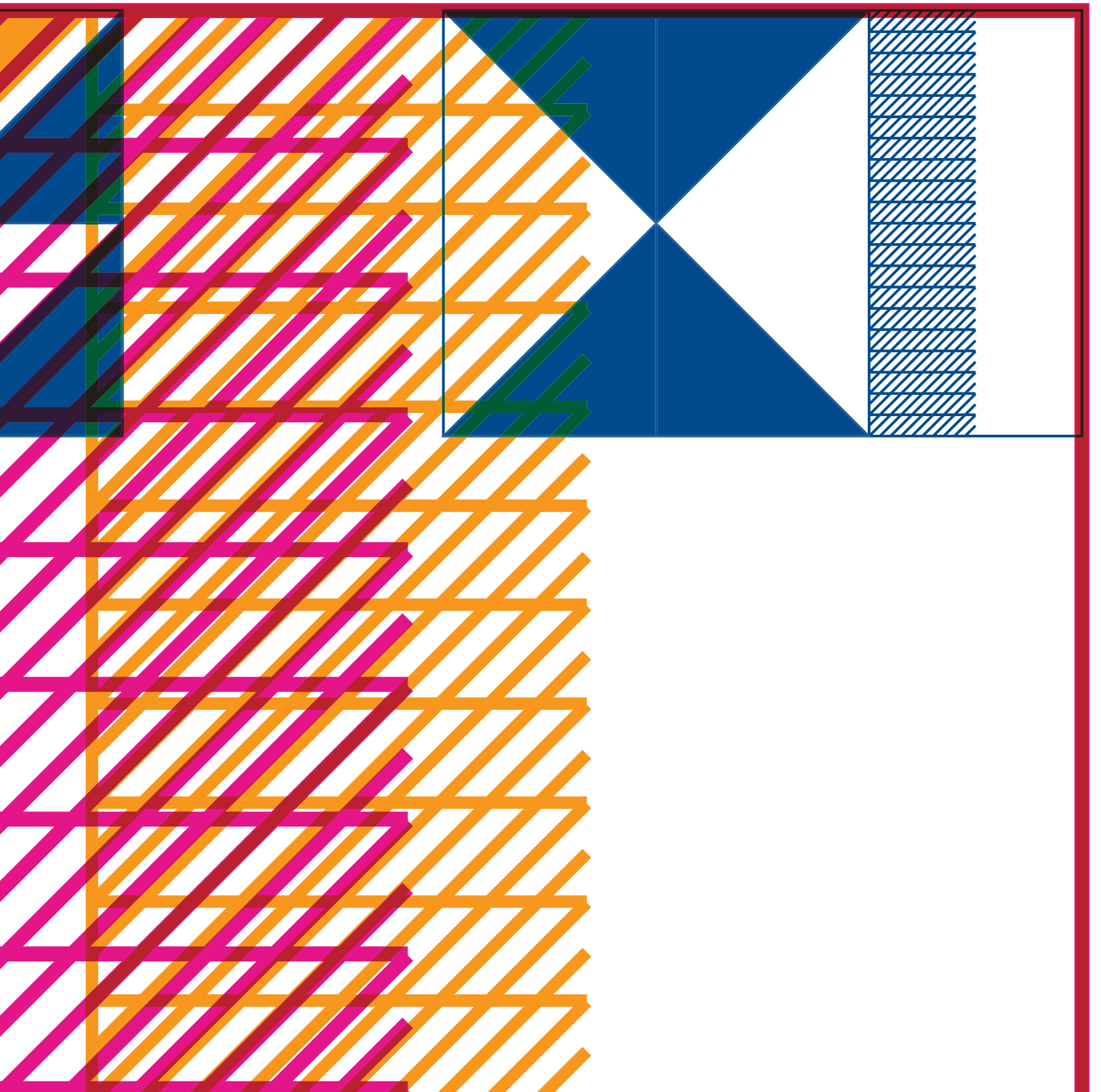

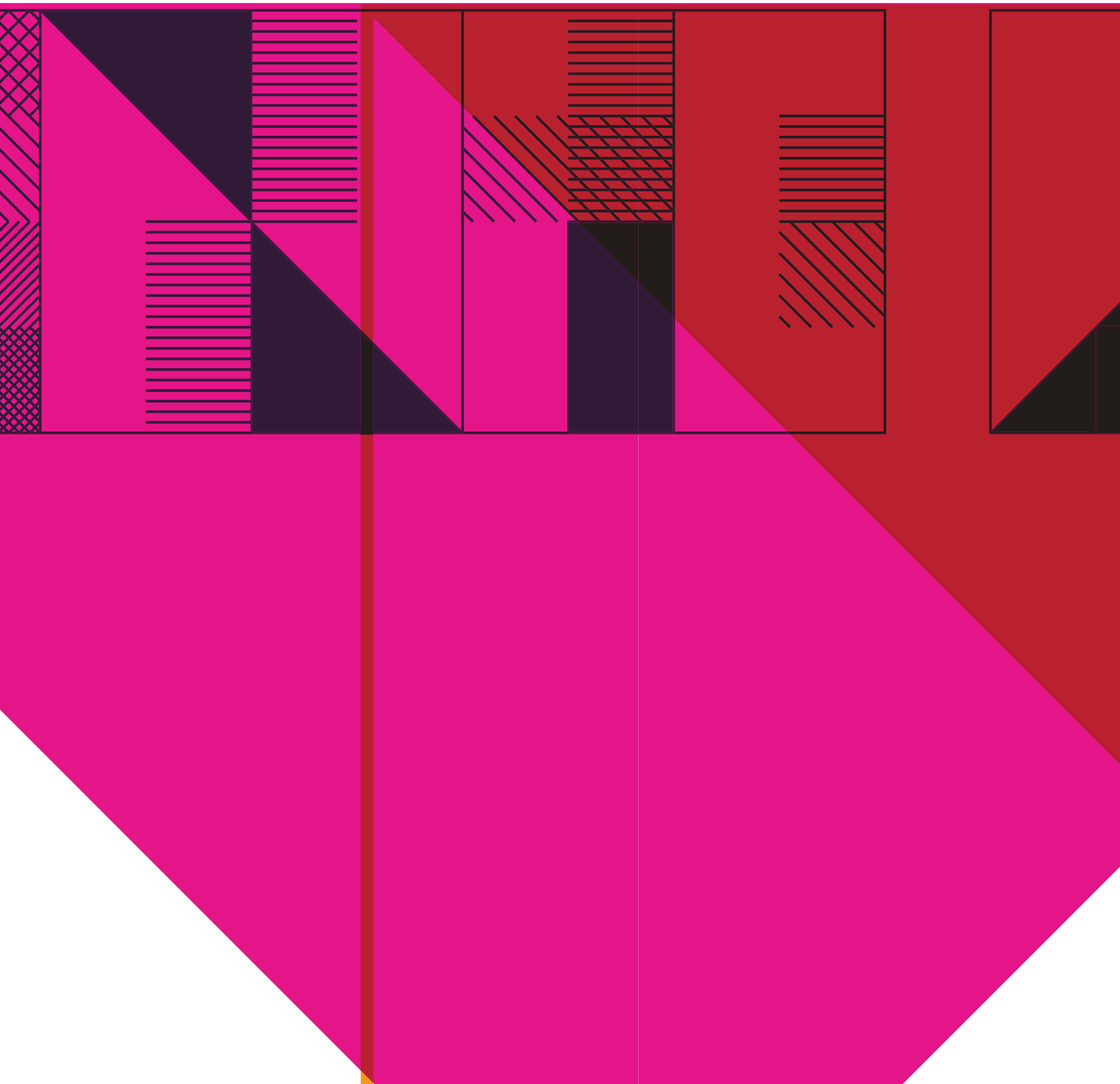

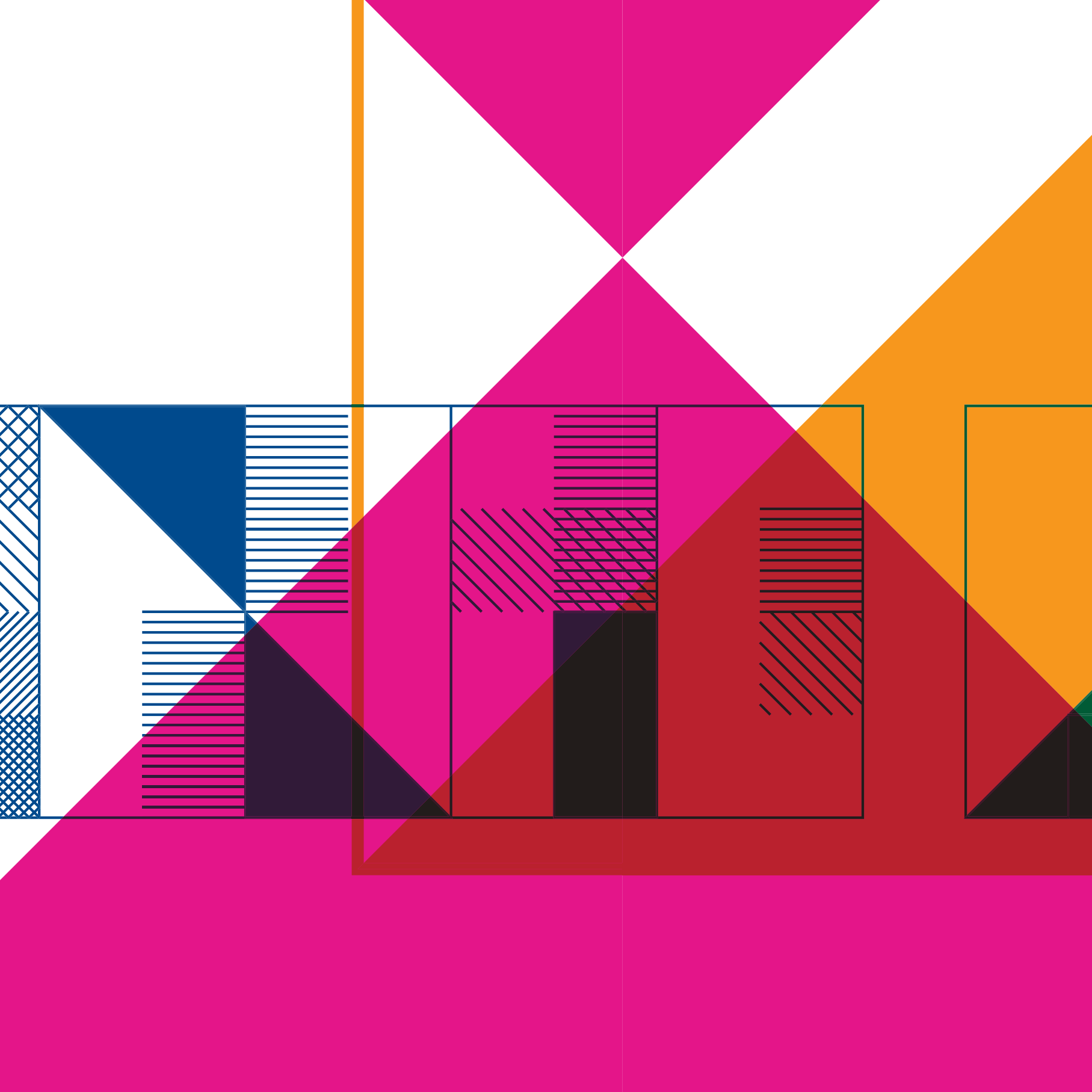

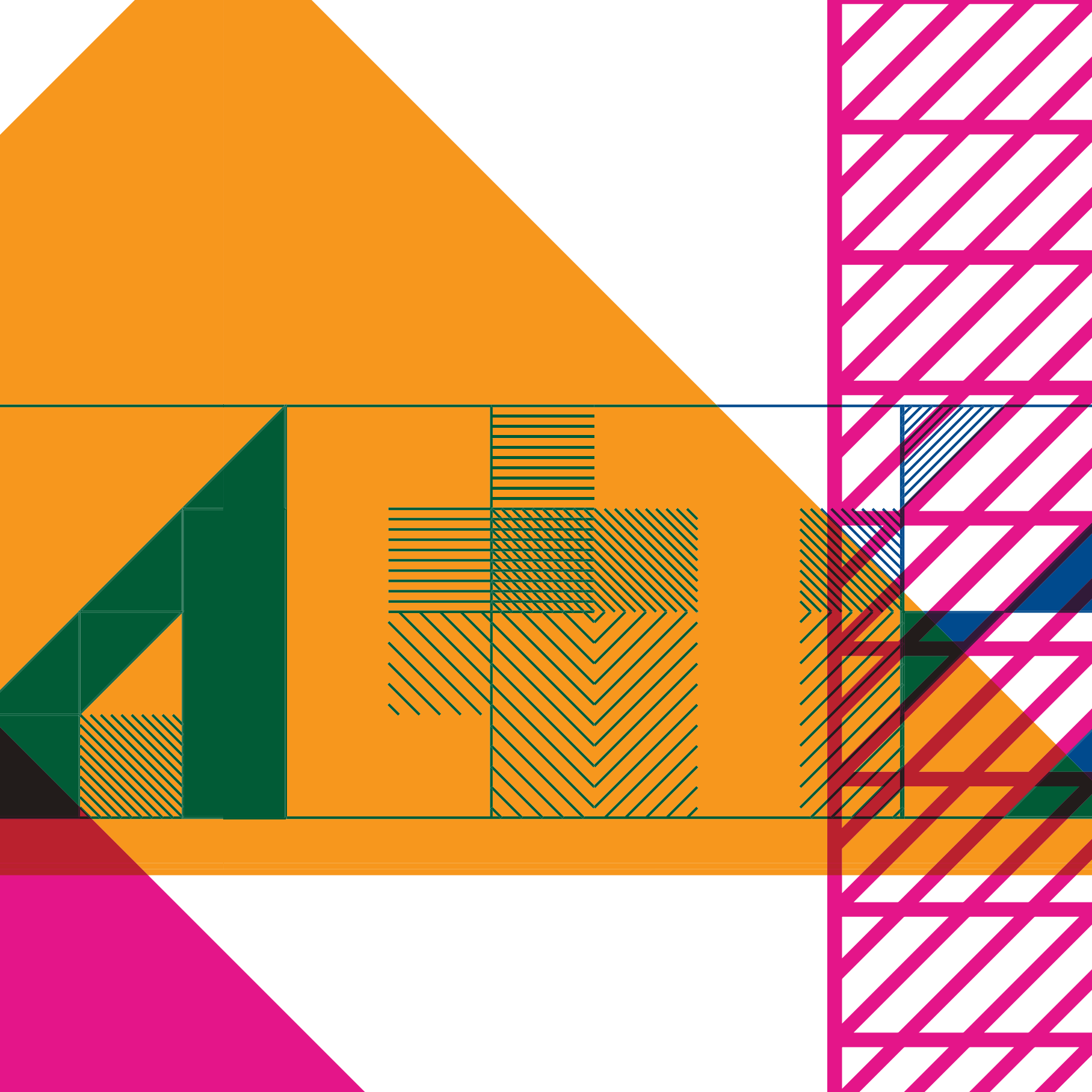

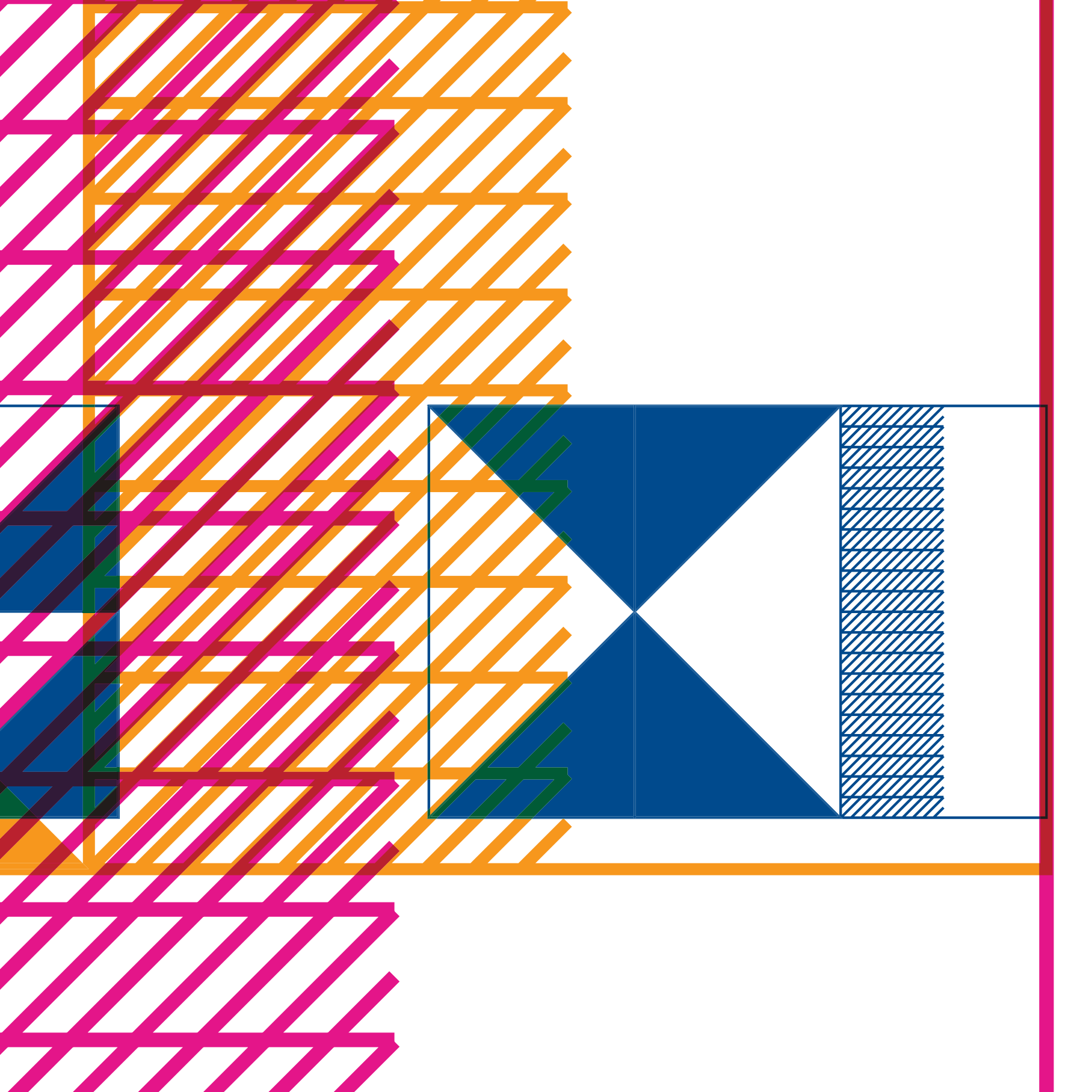

SonicActsXI

THE ANTHOLOGY OF COMPUTER ART

Side A

Space-modulation 01:00

Bart Vegter. © 1994 Bart Vegter.
http://www.longcanalfilm.nl
The image, consisting of points, changes gradually from flat to spatial; the goal is to arrive at an image which is neither flat nor spatial.

200 Nanowebbers 02:49

Semiconductor [Image]. Double Adaptor [Sound].
© 2005 Semiconductor and Osaka.
http://www.semiconductorfilms.org
http://www.osaka.ie
Semiconductor's sound films reveal our physical world in flux, systems in chaos and shifting landscapes. Sound is central to the work of Ruth Jarman and Joseph Gerhardt, it becomes synonymous with the image, as it creates, controls and deciphers; exploring resonance through the natural order of things. For *200 Nanowebbers*, Semiconductor created a molecular web that is generated by Double Adaptor's music. Via custom-made scripts, the melodies and rhythms spawn a nano scale environment that shifts and contorts to the resonance. As the layers of sound build and self-destruct, the web constructs more complex elements that warp with the music's pace and energy.

The Peace of Video 10:00

Stefan Mylleager / Effekt [Video]. Pellarin [Music].
© 2004 Effekt / Pellarin. Used with permission.
http://www.effekts.dk
http://www.statler-waldorf.dk
The Peace of Video is a 10 minutes piece created for the Pellarin track *The Peace of Fishing*. The music is composed using an iterative feedback chain, the video uses similar techniques. Shapes are generated with 3D-software using generative feedback scripts and analog resampling fits the dusty quality of the music.

ROTOR composed output #3 07:47

Brecht Debackere [Visuals]. Boris Debackere [Audio].
© 2005 Boris & Brecht Debackere.
http://www.rotorscoop.net
Rotor is a live-cinema performance researching the characteristics of virtual audio-visual space. It aims at abstracting established movie conventions and applying them to generative sound and imagery. The movie on the DVD is a composed output of the system.

Crosslinx 08:50

Telcosystems / Jason Haas. © 2005 Telcosystems / The Republic of Desire. Published by Strictly Confidential.
http://www.telcosystems.net
http://www.therepublicofdesire.com
Over the last years Telcosystems has presented a series of performances and installations that showed the result of their ongoing research into a distinctive, own narrative that emerges from the relation between behaviour of programmed numerical logic and the perception of a conversion of this behaviour into the physical world of spatial and abstract image and sound. In this work Telcosystems use the *Crosslynx* soundtrack to activate the latest version of their custom made real-time audiovisual environment. Based on a continuous analysis of the auditive domain, the software engine constructs and deconstructs the visual domain.

CEC 1311 L 06:46

Martijn van Boven. © 2005 Martijn van Boven.
http://www.474746.org
CEC 1311 L is an abstract environment in which computer generated light moves through space and time. Accomplished with a noise soundtrack, *CEC 1311 L* creates a mystic world of artificial light and space. This is the second part of the sequence *CEC*. Martijn van Boven creates abstract digital images, mainly presented in black and white. The graphics reflect the inner structure of the computer and are totally self-generated, with no reference to pictorial images outside the computer environment. Digital landscape, dots and dashes are the main features of his work.

lha rgyal lo 07:56

jasch. © 2005 jasch.
http://www.jasch.ch
lha rgyal lo is a piece about perception. What is there and what isn't. Does perception lead to a place one recognizes? The materials for the piece were improvised using custom software. Various processes and algorithms were used to create a flow and layered sounds and images. The main interest was in the exploratory and intuitive compositional process and attitude used for both sound and image. '*Lha rgyal lo*' is Tibetan and is thought to mean 'success to the divine'.

int.16/54//son01/30x1 05:43

lia [Video]. @c (Pedro Tudela & Miguel Carvalhais) [Audio]. © 2005 Lia, Miguel Carvalhais, Pedro Tudela.
http://www.re-move.org
http://www.at-c.org
http://www.cronicaelectronica.org
int.16/54//son01/30x1 was created from elements of the installation *30x1* premiered by Lia, Miguel Carvalhais and Pedro Tudela in September 2005 at Solar, Cinematic Arts Gallery. The *30x1* project aimed at the creation of a versatile system of audio-visual articulation that can be refitted to a variety of spaces or formats. This video is the first linear recorded audiovisual piece to be created from *30x1*.
The *30x1* project was supported by the Portuguese Arts Institute and the Ministry of Culture from the Portuguese Government.

Process 4 - Process 9

(Inverted) Documentation 06:30
C.E.B. Reas. © 2005 C.E.B. Reas.
http://reas.com
This work is a video documentation of live software derived from short text instructions explaining processes which define networks. Organic form emerges from precise mechanical structures. Strict minimal rules are tempered with intuition to form dense kinetic surfaces.

Errange.03 04:01

Meta. © 2005 meta.
http://meta.am/
rrangea eedbacg kenerat enerativa angulam ovemens piked ulsepd \\ angreeda eedafa genera rativegen larang vemento ikes sule \\ rrean faeedack etare evitae raluan mentovem sike ulse \\ erran feadac etaragen evitgen angula menovement sike ulsed \\ erranged faedeca etaragen evitage angula menovement psike ulsed \\

FELD (excerpt) 05:21

Granular-Synthesis (Kurt Hentschlager & Ulf Langheinrich). © 2000 Granular-Synthesis (Kurt Hentschlager & Ulf Langheinrich).
http://www.granularsynthesis.info
http://www.epidemic.net
FELD is an ever-modulating line of prismatic light horizontally along the screen. Most of the time it seems not unreasonable to read this image as a bare landscape horizon.

looping II (excerpt) 04:17

Frank Bretschneider. © 2004 music & video by Frank Bretschneider. Parts of the music have been previously released on cd. LOOPING I — VI (AND OTHER ASSORTED LOVE SONGS). 12k1028.
http://www.12k.com. Published by freibank, 2004
http://www.frankbretschneider.de
The clip is an excerpt from a 45 minute movie I show when I perform live. Actually it isn't a film or music video, but a visual realization of the frequency- and amplitude behavior of the music. A kind of a translation from audio to video. As the music is more sparse built with slowly evolving loops and subtle changes over time, so the video is quite minimal. I built the visuals just from horizontal and vertical lines, which – driven by and synchronized to the music – produce graphic patterns, looking like moving testcards.

E-volved Cultures (excerpt) 06:02

Driessens & Verstappen. © 2005 Driessens & Verstappen.
http://www.xs4all.nl/~notnot
E-volved Cultures shows the results of the image-breeding software E-volver that Driessens & Verstappen developed. This project entails the unusual cooperation between a breeding machine and a human 'gardener'. The combination of human and machine characteristics leads to results that neither of both could have arrived at. The machines does not know about aesthetic qualities, the human can hardly understand the internal process. The DVD shows a fragment from a continuous development of one of many *E-volved Cultures*.
E-volver is made possible by LUMC, Leiden and SKOR, Amsterdam. Driessens & Verstappen are represented by VOUS ETES ICI, Amsterdam.

Berlin 04:11

Karl Kliem / Dienststelle [Video]. Alva Noto + Ryuichi Sakamoto [Audio]. © 2005 Raster Noton, Dienststelle
http://www.dienststelle.de
http://www.raster-noton.de
piano > direction. volume > size. bass > color. treble > fissures.

Reverberating Furnace 03:49

Chris Musgrave. © 2004 Chris Musgrave.
http://chris.musgrave.org/projects/oscilloclast
Image and sound are derived from the same energy source. Voltage is converted to signals of harmonic oscillation and noise, which also drive the video emissions of hue, tone and rhythm. Synaesthetic signals produce driving energy using perceptual phenomenon of the motion after effect, chromatic afterimage and heterodyning. A neural transmitter of sound and light.

Zwerk (excerpt) 04:21

Bart Vegter. © 2004 Bart Vegter en Filmstad Producties.
http://www.longcanalfilm.nl
Zwerk is an abstract film that depicts an illusionary world. The film is made with the purpose to create an opportunity to view something as it is. What remains is a visual experience. When making the film I let myself inspire by the words 'at the edge of emptiness' and by my interest in the area between chaos and order.

Feedback / Flight Risk 04:33

Robert Hodgin (flight404) [Visuals]. Bit Shifter [Audio].
2005 Robert Hodgin / Bit Shifter.
http://www.flight404.com
http://www.bitshifter.cc
Feedback is the result of experimentation with beat detection, dynamic threshold levels, and 3D video feedback loops. The audio track was created by Bit Shifter, a musician who creates music with Nintendo Gameboys. Everything else was created with Processing (http://www.processing.org). A feedback loop is created by mapping the contents of the screen onto a three dimensional space. The beat triggers control the position and rotation of the camera as well as the field of view and style of feedback.

Do we really need metadata? 01:57

Tom Schouten. © 2005 Tom Schouten.
http://mala.wha.la
Do we really need metadata? is about re-interpretation and re-generation of raw data. This excerpt is the output of a live data processing experiment where the performer tries to influence the behaviour of an iterated system, using camera input and a small number of control parameters. The data is interpreted as sound and image at the same time, yielding a characteristic sonification and colourful display of moving fractals.

Side B

Ursonography (Schwitters Ursonate Adaptation 2005) (excerpts) 06:15

Jaap Blonk [Voice]. Golan Levin [Live typography]. Kurt Schwitters [Text]. © Performance: 2005 Jaap Blonk & Golan Levin. Based on original text by Kurt Schwitters.
© Text: Kurt und Ernst Schwitters Stiftung, Cologne.
Used with permission.
http://www.flong.com
In this new audiovisual treatment of Kurt Schwitter's *Ursonate*, Jaap Blonk's performance is augmented with a modest but elegant form of expressive, real-time, intelligent subtitles. Using computer-based speech recognition and score-following technologies, projected subtitles are tightly locked to the timing and timbre of Blonk's voice, and brought forth with a variety of dynamic typographic transformations that reveal new dimensions and hidden resonances within the poem's structure.

ZNC browser 2.0 03:23

Peter Luining. © 2003 Peter Luining.
http://znc.ctrlaltdel.org
ZNC is a browser that translates html code into ascii numbers which in turn are translated into sound and colors. The first version (1.01) of this browser was made with the intention to show the arbitrariness of code and make the process of how software works (in this case the browser) totally transparent. The 2.0 version is a total rebuild of the first version, it has a different sound engine, can open multiple modules, switch from tone to samples and back, has pan and volume control for every individual module and lets modules resize in color mode. The browser can be used as a html based audio visual instrument that allows different URL's to be mixed.

OSX Tiger (%Desktop Live) 04:32

JODI. © 2005 JODI.
http://jodi.org
*???(///__ Ñ.~ OIUYTO u uuUY 086 yYY OOYyytyUUY &S&&666&&%$%$YYYUUA ¶¶¶¶¶¶¶¶¶¶¶¶¶ ???=(///_ Ñ.~OIUYTO u uuUY 086 yYY OOYyytUUY&S &&666&&%$%$YYYUUA ¶¶¶¶¶¶¶¶¶¶¶¶¶ ?==??(///__ Ñ.~ OIUYTO u uuUY 086 yYY OOYyytyUU Y & S & & 6 6 6 & & % $ % $ Y Y Y U U A ¶¶¶¶¶¶¶¶¶¶¶¶¶¶ =?=??(///__ Ñ.~ OIUYTO u uu~Ï?"ÏÓÍÜ -Ü?"?ÏÜÁ-Ü (' -Ü?"?ÏÜÁ-Ëœ)!5)5O7877O, 778-67?9, @ ??? ??-«441UY 086 yYY OOYyytyUUY&S&&666&&%$%$YYUUA ¶¶¶¶¶¶¶¶¶¶¶¶¶¶¶¶¶añip9'89Q~'??**** Wc****W*****OOXOsOXOXkjqhjOOX***?^"Âa2·4$%%% % % % % % % % % 5 g _ ¡ ¡ + + + + + - ~ ~ ^ = = = 5 / bçç*++Ççj0=77&6u776/7b4bkmJKjHh>?????>. GsAswWa DSASSgjxhmkdc****W******c****W******c****W******c