



**sonic
acts
XIII**

**the
poetics of
space**

spatial explorations in art, science, music and technology
25 – 28 February 2010 • Amsterdam

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Just to make you curious...

The title of the thirteenth **Sonic Acts Festival**, *The Poetics of Space*, is derived from the English translation of the book *La Poétique de l'Espace* (1958) by the French philosopher Gaston Bachelard. In this work Bachelard meticulously describes the influence of space and architecture on humans and implicitly argues for a new type of architecture based on experience and imagination, an approach that is not only rooted in science or functionality.

Ever since the emergence of symphonic orchestras, composers and sound artists have expressly worked with the spatial aspects of sound. This includes research into the further electronic spatialization of classical ensemble works and orchestral works as well as researching acousmatics, a technique whereby sound is distributed through space in such a way that the original sound source is no longer perceivable. Besides the development of surround sound and acousmatics, the electroacoustic improvisation circuit started exploring how musical space and audio space could be made central during live performances.

Research has also been conducted into more extreme ways of making sound tangible, for example in Jan-Peter Sonntag's *raum-Arbeiten* series, in which he uses standing waves to generate sonic architectural structures. A more subtle approach to spatialized sound takes the form of field recordings, soundwalks and acoustic spaces. These various approaches enable a profound exploration of specific spaces and environments.

In the early 1970s the experimental filmmaker Anthony McCall created spatial volumes of light, by projecting geometrical figures in hazy environments, so called solid light films, of which *Line Describing a Cone* is the most famous. Another

entirely different approach to dealing with space involves focusing on the human body and senses. The quest for inner space in the 1960s and 1970s developed in parallel with the development of space travel and the exploration of outer space. From the perspective of architecture as experience, domes, developed for multimedia events, appeal to the imagination. The Pepsi Pavilion at the 1970 World Expo in Osaka, Japan, was an enormous immersive artwork, with the exterior constantly enshrouded in smoke, and the interior filled with reflective objects and light sculptures.

Researching spatiality in the arts is the core of the festival. This involves a number of fundamental questions. How is space defined by a work of art? What does a viewer or listener experience? How do technological artworks deal with the visual, auditory and psychological aspects of spatiality? How has the relationship between technology, space and architecture developed over the past few centuries? How have technological developments influenced our perception and representation of space, and how do we relate to the space that surrounds us?

Sonic Acts *The Poetics of Space* is entirely dedicated to the exploration of space in performative and audiovisual art, film, music and architecture. It examines the importance of physical space in times of far-reaching technological developments, and the physical and psychological impact of spatial designs.

The programme comprises four densely filled days and nights and will provide an extensive overview of recent works and experiments – spatial audio compositions, audiovisual installations and performances – and includes relevant historical examples and utopian ideals and dreams from the twentieth century.

Come and explore the *Poetics of the Space*!

On Thursday 25 February the festival kicks off with the opening of the exhibition at NIMk, where works of HC Gilje, Carlo Bernardini, Ralf Baecker, Jan-Peter E.R. Sonntag, Yoko Semaya, Jacob Kirkegaard and others can be seen, heard and experienced.

At this occasion Brandon LaBelle will perform his lecture Q&A, or the *further adventures of a sonic body*.

Opening performance

Brandon LaBelle

Q&A, or the further adventures of a sonic body

Exploring the relationship between voice and location, LaBelle's lecture unpacks the ambiguities of presence and mediation. How does speech come to enact a spatial proposal through its insistence on the here and now? And what forms of intimacy can be found within recorded voices and their circulation?

Brandon LaBelle (US) is an artist and writer working with sounds, locations, bodies and cultural frictions. His works explore the space between sound and sociality, using performance and on-site constructions as creative supplements to existing conditions.

Thursday 25 February
17:30, NIMk

conference at de balie

10:00 – 10:40 • keynote

Derrick de Kerckhove

Beyond Perspective, From the Point of View to the Point of Being

Between the Renaissance and Cézanne, the poetics of space were ruled by perspective and the spectacular. Even the magic illusions of the Baroque era were eventually directed at effecting a transition from a multi-sensory to a dominantly visual spatial representation. Take trompe-l'oeil, for an example of the eye giving information normally provided by the hand. Today, the trend has been reversed and a paradoxical tactile, proprioceptive sensory modality has been developed over the centuries of electricity. We may be traversing a Neo-Baroque era where the effects of a dominantly visual episteme are reversed in multimedia, 3D and VR. In the global environmental perception that is developing, the point of being, that is a proprioceptive sensation of the world, may be doubling if not replacing the point of view as the principal referent of my position in space.

Derrick de Kerckhove (CA) worked with Marshall McLuhan for over ten years as translator, assistant and co-author. He has published extensively on culture, technology and biology, including co-editing a book that scientifically assesses the impact of the Western alphabet on the physiology and the psychology of human cognition, and a collection of

essays on the new electronic reality. *Connected Intelligence* (Somerville, 1997) introduced his research on new media and cognition.

10:40 – 12:00 • session 1

Architectures of Sound

Raviv Ganchrow *Sense of Ambiguity*

A discussion of the spatial multiplicity in sound is followed by a selection of Ganchrow's recent sound works relating to the frameworks of everyday acoustic environments. A diversity of approaches and techniques of listening breeds a variety of 'sound-spaces', where each sound-space can be understood as an amalgamation of ideas of presence and notions of perception.

Raviv Ganchrow (US) studied architecture in New York and has taught at several institutes in the Netherlands since completing his Masters of Music in Sonology. His sound installations and sound works have been exhibited in the USA, France, Austria, the Netherlands and Norway. He developed and designed the spatial sound performance *Wave Field Synthesis* system, commissioned by the Game of Live Founda-

How do composers work with spatial sound using arrays of loudspeakers? How is space constituted in music? How do we listen to the sound-space?

Daniel Teruggi *The Fifth Element*

Positioning sound sources in space permitted new perspectives and conceptions of the effects space could exert on music. At the Groupe de Recherches Musicales (GRM) *musique concrète* evolved alongside the sound systems and carriers that were used to compose the music. This multiple approach has important implications for the composition of music, as well as for the tools and environments needed for it.

Daniel Teruggi (AR) studied physics, composition and piano, and he was appointed director of the GRM in 1997. Teruggi compositions for fixed media (tape), small instrumental groups and tape, or real-time processing of instruments focus on the relationships between creation and technology, and on problems related to sound perception.

Exercises in Immersion



1.

Surround cinema with spatial sound immerses the audience in a spectacle of sound and images. How is this done? What happens to the senses?

Christopher Salter

The Question of Thresholds: Immersion, Absorption and Dissolution in Cross-modal Environments

Salter's talk explores how auditory-visual-perceptual spaces dynamically alter concepts of the body and the self, starting from James Turrell's and Robert Irwin's 1968 proposal to investigate the transformation of consciousness under the extreme reduction of sensory input. What happens to the 'sensing self' and its embodiment in audiovisual environments that overload or curtail our perception?

Christopher L. Salter's (CA) artistic output and research revolve around the development and production of real-time, computationally-augmented responsive performance environments fusing space, sound, image, architectural material and sensor-based technologies.

Naut Humon

Transitions of the Spacial Station

Naut Humon speaks on the formation, deployment and current activities of California's Recombinant Media Labs. RML is an experimental mobile facility for the experiential engineering of surround cinema and immersive arts.

Naut Humon (US) is the founder of Recombinant Media Labs and was head of A&R for Asphodel Records. During the 1970s he presented a series of 'destabilized' media events designed to repurpose the visitor's frame of reference. Later activities emphasized a strong musical foundation with tactile instrumentation and audio/video technologies that focus the perceptions of the viewer on the physicalization of form.



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1. Naut Humon at Recombinant Media Lab, 1984 © Naut Humon
2. Sound mirror at Denge, Raviv Ganchrow ©
3. Recombinant Media Labs, Naut Humon ©
4. **Undertow**, 2008, Raviv Ganchrow ©

Utopian Spectacles

The connection of arts and technology in the 1950s and 1960s spawned many events that by now are legendary, beginning with the Vortex Concerts of Jacobs and Belson, and 'culminating' in the Pepsi Pavilion of 1970. The radical approach to space and utopian the spirit of these events and works continues to inspire artists to this very day.

Branden W. Joseph

HPSCHD: Ghost or Monster?

HPSCHD – created by John Cage and Lejaren Hiller in 1969 with the use of the ILLIAC II supercomputer – produced an intensely spatialized audiovisual environment, one in which the audience members, as Anthony McCall puts it, became their own 'mobile mixers'. This talk considers the place of *HPSCHD* within Cage's production, and the implications of its technological and political engagements.

Branden W. Joseph (US) is Frank Gallipoli Professor of Modern and Contemporary Art at Columbia University and a founding editor of the journal *Grey Room*, a multi-disciplinary quarterly journal about architecture, art, media and politics. Joseph has published three books, the latest is *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage* (Zone Books, 2008).

Trace Reddell

Cyborg Ritual and Sentic Technology in the Vortex Concerts

Trace Reddell presents the Vortex Concerts of Henry Jacobs and Jordan Belson (1957–59) as extensions of astronautic research and cybernetic space sciences. He considers how this space age 'theater of the future' plays out a cosmological agenda.

Trace Reddell (US) is a digital media artist and theorist exploring the interactions of sound and the cosmological imagination. His live cinema performances and video works have screened at more than thirty international venues over the past two years.

Robert Whitman

Uses of Space in Art and Technology

Robert Whitman discusses the way that he has used space as part of the vocabulary of his installation and performance pieces.

In 1966 Whitman was involved in 9 Evenings. He co-founded *Experiments in Art and Technology*, and was one of the core artists selected for the Pepsi Pavilion at Expo '70, in Osaka. Since the late 1960s he has collaborated with engineers, scientists and artists on installations and works that incorporate new technology: laser sculptures, optical reflector systems and cell phones.



1. Pepsi Pavilion, 1970, Japan © E.A.T.
2. Idem
3. *Two Holes of Water 3*, Robert Whitman, 9 Evenings, 1966 © E.A.T.
4. Idem
5. Pepsi Pavilion, 1970, Japan © E.A.T.

The Poetics of Hybrid Space

The *Poetics of Hybrid Space* explores the new conditions of experience emphasized by the concept of Hybrid Space through the prism of a series of artistic and interventionist projects drawing on the increased hybridity of contemporary spaces in everyday life. Hybrid Space points at a layering of physical, informational and media infrastructures, and social, cultural and economic flows superimposed in one and the same space. It indicates the simultaneous presence of heterogeneous spatial logics at play in our everyday living spaces, which is amplified by the growth of real-time communication and media technologies. Hybrid Space emphasizes discontinuity, inconsistency, intimacy, heterogeneity and paradox. The volatile presence of physical absence mediated by proliferating communication and media technologies permeating virtually every aspect of daily experience (GSM, Wifi, umts/3G, GPS, DVB, radiography) creates a powerful and rich locus for various forms of artistic and poetic intervention. The panel was selected and will be moderated by Eric Kluitenberg, and features presentations by Duncan Speakman, Lancel/Maat, Peter Westenberg and Elizabeth Sikiaridi.

Eric Kluitenberg (NL) is a media theorist, writer on culture, media and technology. Kluitenberg heads the media program at De Balie, Centre for Culture and Politics in Amsterdam.

Karen Lancel (NL) and **Hermen Maat** (NL) create 'meeting places' in public space. They invite the audience to experiment and play with social technologies. They will present *Tele_Trust*.

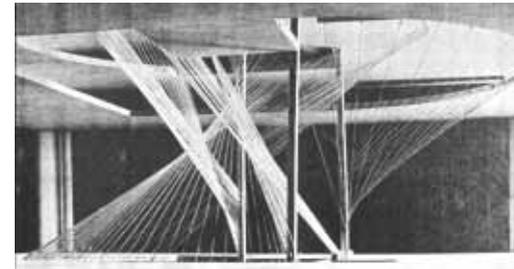
Duncan Speakman (UK) examines how we use sound to locate ourselves in personal and political environments, creating experiences that engage audiences in public spaces. He is developing site-responsive soundwalks, street games and pervasive theatre works.

Peter Westenberg (NL) is a visual artist and filmmaker who engages in open source practices.

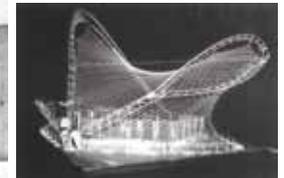
Elizabeth Sikiaridi (GR) lectures on design in the urban landscape at University of Duisburg-Essen and together with Frans Vogelelaar runs the Hybrid Space Lab.



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1. **as if it were the last time**, 2009, Duncan Speakman ©
2. **Polytope**, French Pavilion, Expo 67, Montreal, Iannis Xenakis
3. Model & interior of the temporary & mobile pavilion of the **Diatope**, Paris/Bonn, 1978-79, Iannis Xenakis
4. **Polytope** in the roman thermal baths of Cluny in Paris 1972-74, Iannis Xenakis
5. Idem as 3



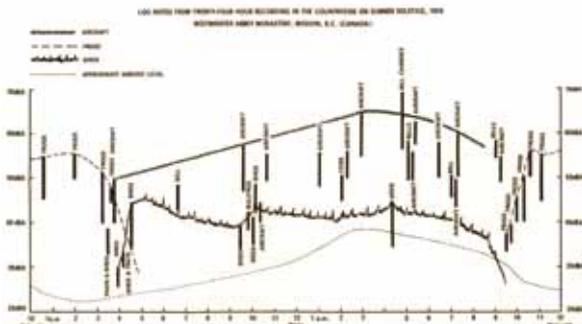
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1-6.
World Soundscape Project,
1974-6 © WSP, Simon Fraser
University

10:00 – 11:00 • lecture

Barry Truax

Composing Music with the Environment

Barry Truax was one of the members of the World Soundscape Project in 1973 at SFU when it pioneered the study of acoustic environments and published the *Vancouver Soundscape* recordings and booklet. Truax traces this history and plays examples, including his own soundscape compositions.

Barry Truax (CA) is a Professor at Simon Fraser University. He has worked with the World Soundscape Project, editing its *Handbook for Acoustic Ecology*. As a composer, Truax is best known for his work with the PODX computer music system. He also developed the first ever implementation of real-time granular synthesis, in 1986.

11:00 – 12:00 • lecture

Fred Worden

After Hours in the Cerebral Kitchen

Relationships involving time, space and motion have befuddled thinkers since at least the time of Zeno and his paradoxes. The invention of cinema brought a promiscuous new tool for staging various thought experiments on how best to understand the complex and often elusive interrelations between these concepts. Worden's lecture hypothesizes a cinematic space where time and motion can disengage from the theatrics of lens-based representations and dance to their own dematerialized tunes.

Screening

When Worlds Collude (2008, 13'00)
An experimental film in which highly representational images are freed from their duties to refer to external things.

Fred Worden (US) has been involved in experimental cinema since the 1970s. His work develops from his interest in how a stream of still pictures passing through a projector at a speed meant to overwhelm the eyes, might be harnessed to purposes other than representation or naturalism.

Soundwalks, Acoustic Spaces and Field Recordings

How to intensify listening to the environment? What is the importance of raising our awareness of the sounds that surround us? How do we experience and remember spaces and landscape through their sounds? How to work with field recordings, soundscape composition and sound maps?

Hildegard Westerkamp

What's in a Soundwalk?

A reflection on seven years of public soundwalks traces how soundwalk activities may have shifted and deepened experiences in listening and relationships to space and place. Have they altered cultural, political and ecological attitudes, inspired daily life activities and creative processes?

Hildegard Westerkamp (DE/CA) lectures on topics of listening, environmental sound and acoustic ecology and conducts soundscape workshops. By focusing the ears' attention to details in the acoustic environment, her many compositional works draw attention to the act of listening itself.

Edward Shanken & Yolande Harris

Tuning In & Spacing Out: The Art and Science of the Presentness of Sound

Exploring sound and space as modes of understanding environmental phenomena, Harris and Shanken weave together extreme ideas from

the mythic and scientific significance of marine mammals to the interconnectedness of the sea and outer space.

Edward A. Shanken (US) writes and teaches about the entwinement of art, science and technology, with a focus on interdisciplinary practices involving new media.

Yolande Harris (UK) uses her performances, installations and instruments to investigate how we use sound to relate to our surroundings, both architectural and ecological.

Annea Lockwood

An interview with Annea Lockwood by Arie Altena

Annea Lockwood has been involved in the recording of environmental sounds for many years. An informal interview with her will touch on her views on field recording, composition, and sound mapping.

Annea Lockwood (NZ) is known for her explorations of the rich world of natural acoustic sounds and environments, in works ranging from sound art and installations, through text-sound and performance art to concert music. She has written for a number of ensembles and solo performers, and created pieces for surround-sound installations like *A Sound Map of the Danube*.



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1. Hildegard Westerkamp © Peter Grant
2. *The Pink Noise of Pleasure Yachts in Turquoise Sea*, 2009, Yolande Harris ©
3. Annea Lockwood © Ruth Anderson

Invisible Architectures

Virtual realities and the immaterial media flows of the contemporary world have deeply influenced the work of architects. What are the experiences of space that are implicit in their architectural conceptions?

Marcos Novak

21st Century Invisible Architectures: The Poetics of Transactivated Space

Current technologies have enabled transactivated space as the most advanced, and yet most minimal architectonic material, and, consequently, have made possible *invisible architectures*. What is the phenomenology of invisible transactivated space, what psycho-spatial experiences does it draw upon, and how do we develop a new poetics for it?

Marcos Novak (US) is a 'trans-architect' who disregards physical laws and the constraints of Euclidean geometry by designing spaces, and the objects that fill and create those spaces, in computer-supported virtual reality to create new forms, which he calls 'liquid architectures'.

Dirk Hebel & Jörg Stollmann

Misuse/Technology/Architecture

Strategies of misuse reveal the challenges and potential of space and can be turned into tools for design and appropriation. A guided tour through the works of INSTANT Architects: from the schizophrenic re-appropriation of a 1930s model home to a PET bottle that wants to save the world.

Dirk Hebel (CH) is an architect whose research addresses the conceptual transfers between the human body and the contemporary city, and he has recently co-published a book initiating a plea for a new type of architectural practice.

Jörg Stollmann (CH) teaches Urban Design and Architecture in Berlin. He works in various collaborations and was principal of the INSTANT Architects project with Dirk Hebel.



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1. **Blur Building**, 2002, Switzerland, Diller & Scofidio ©
2. Idem
3. Idem
4. AlloSphere, California Nano Systems Institute © Dennis Adderton
5. Idem

16:15 – 18:00 • session 7

The Hot Space in Music

STEIM's artistic director Takuro Mizuta Lippit moderates a panel discussion on issues relating to music and its different modes of representation. How does high definition in space change the performance of music and its perception? What are the compositional materials and instruments for a music that intends to go beyond the conventional trajectories of stereo and concert halls? As an audience where do we listen? With presentations by Yutaka Makino and Hans W. Koch, and a lecture by Steven Connor.

Steven Connor

Auscultations (Listening In)

A lecture that rethinks listening through tinnitus and other internal body sounds.

Steven Connor (UK) is a writer, cultural critic and the Academic Director of the London Consortium. He is the author of books on Dickens, Beckett, Joyce, ventriloquism, skin, flies, and other topics, and is now writing a book about the historical poetics of the air.

Takuro Mizuta Lippit (JP) is a turntable musician (dj sniff) working in the field of improvised and experimental music, a researcher of music technology, and STEIM's artistic director since 2007.

Yutaka Makino's (JP) works range from sculpture to sound works, and include computer music compositions and spatial sound installations that utilize spatial projection systems such as Wave Field Synthesis to achieve total physical immersion.

Hans W. Koch (DE) is a composer, performer and sound artist who examines unpredictability on all levels of a musical composition. When working with digital media, he explores its boundaries and implicit (de)faults.



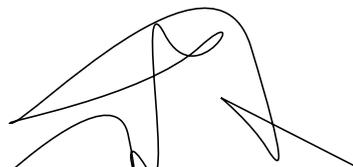
1. **Conflux**, 2010, Yutaka Makino ©
2. **two rooms, flipped**, 2010, Hans W. Koch ©

Michael J. Morgan

Representation of Space in the Brain

As Descartes realized, there is no obvious reason why an image has to be represented as another image in the brain. Yet, it is, at least in the early stages of representation. Reasons that have been advanced for this topographical representation include the need to establish a 'local sign' during the development of the brain; the advantages of short-range connections over long nerve tracts; the simple mapping of sensory information onto motor maps; and the need to keep the maps from different senses in register. A philosophical tradition started by Berkeley and continued by Rudolf Hermann Lotze suggests that our spatial sense is in reality a representation of action, hence the close connection of the senses with motor maps. Recently, a counter-suggestion has been that the mechanisms of perception and action are separated into distinct dorsal and ventral streams of processing. This lecture evaluates the evidence for and against the dual process theory.

Michael J Morgan (UK) is a Professor of Visual Psychophysics at City University, London. His area of research is the experimental psychology of vision, from neuro-anatomy to perception and psychophysics. He is the author of *The Space Between Our Ears* (2003).



Spatial Perception

How do we perceive space? How do artists reflect on the experience of space and heighten the sense of space using sound and vision in sometimes radical or radically reduced ways?

Jan-Peter E.R. Sonntag *raum-Arbeiten – The Space of Sound and Acoustic Architectures*

In the late 1980s, Sonntag started to create non-Euclidean spaces from interference fields produced by dozens of high tuned sinus generating units. Sonntag will talk about sonic architecture and the theoretical background and development of his *raum-Arbeiten*.

Jan-Peter E.R. Sonntag (DE) has an academic background in instrumental music, fine art, art history (new media), music theory, composition, philosophy and cognitive science. He has mostly focused on site-specific installations based on sound and biomass but also specifically on monochrome gas discharge light.

Hans Christian Gilje *Conversations with Spaces*

HC Gilje explores how audiovisual technology can be used to transform, create, expand, amplify and interpret physical spaces. In his own work he works with real-time environments, installations, live performance, set design and single-channel video to

make this research tangible.

HC Gilje (NO) creates installations, live performances and videos. He was also a member of the video-improv trio 242.pilots.

Jacob Kirkegaard *Acoustic Spaces and Unheard Sounds*

Kirkegaard will talk about his works that deal with acoustic spaces and phenomena that usually remain imperceptible. Using unorthodox recording tools Kirkegaard captures and contextualizes hitherto unheard sounds from within a variety of environments: a geyser, a sand dune, a nuclear power plant, an empty room, and even sounds from the human inner ear itself.

Jacob Kirkegaard's (DK) installations, compositions and performances focus on the scientific and aesthetic aspects of resonance, time, sound and hearing.



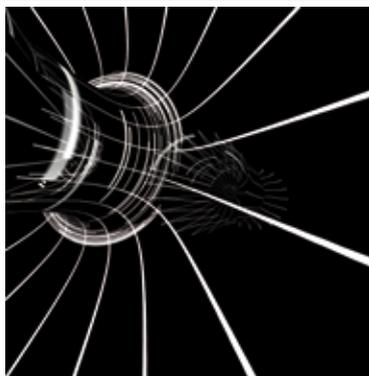
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1. **GAMMAvert**, 2010, Jan-Peter E.R. Sonntag ©
2. **Blink**, 2009, HC Gilje ©
3. **Labyrinthitis**, 2007, Jacob Kirkegaard ©
4. **RyNTH**, 2010, Paul Prudence
5. **Hylozoic Soil**, 2009 © Philip Beesley Architect Inc.

13:00 – 15:00 • session 9

Gardeners of the Future

In order to survive the near future, humans need to rapidly adapt to the challenges ahead. Artists will play an important role in ‘gardening’ the future, not only by shifting from computer technology to biology and genetic engineering, but also by starting to understand the universe as a single, large natural algorithm that needs gardening in order to function in a sustainable way.

Roger Malina *Intimate Science; Or Artists in the Dark Universe*

We develop ideas and intuitions based on our sensory experience of phenomena at our own physical and temporal scales. Scientists today obtain almost all their knowledge of the world via scientific instruments, not through their senses. One of the tasks of art-science collaboration is to make current scientific knowledge intimate. This is part of the toolkit that will enable us to survive the decades ahead.

Roger Malina (US) is an astronomer, with a speciality in space telescopes and observational cosmology. He has edited the Art-Science publication *Leonardo* at MIT Press for 25 years.

Philip Beesley *Responsive Environments*

Beesley presents a tour through his interactive immersive environments.

He attempts to take a stance in an intertwined world moving beyond closed systems, by pursuing mutually dependent relationships. Philip Beesley (CA) focuses on field-oriented sculpture and landscape installations. His projects use dense arrays of microprocessor, sensors and actuators.

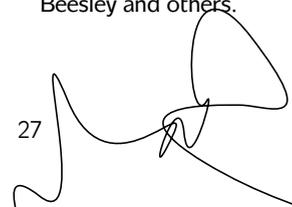
Paul Prudence *Generative Spaces: The Spatiotemporal Subroutines of Runtime Planet Earth*

Prudence discusses the metamorphic algorithms, hydrodynamic computations, aeolian protocols and sonic mechanisms, sometimes acting in collaboration with living organisms, that define the dynamic generative forms and spaces around us.

Paul Prudence (UK) is a writer, researcher and a visual performer who works with generative/computational systems, audio responsive visual feedback and processed video.

Gardeners of the Future closing session

The Gardeners of the Future is followed by the festival's closing session, a panel discussion moderated by Lucas van der Velden, with Roger Malina, Paul Prudence, Philip Beesley and others.



live performance & film

LIVE PERFORMANCE & FILM — 25 FEBRUARY

20:00 – 01:00 • Paradiso

Deep Spaces

The opening event *Deep Spaces* presents a selection of audiovisual adventures in spaces defined by sound, light, smoke and lasers. Immerse yourself in Thomas Köner's mesmerizing spatial sound tapestries, while his colleague, Jürgen Reble, takes you on a visual journey through the darker side of his alchemical chemograms. Haswell & Hecker will perform their radical *UPIC Diffusion Session*, an infinity of extreme sound and engulfing lasers. The godfather of electroacoustic improvisation, Keith Rowe, and the eccentric Norwegian group, Streifenjunko, will collaborate in an improvised performance, accompanied by Kjell Bjørgeengen's hypnotic visuals. Finally, Monolake and Tarik Barri will transport you through their spatial audiovisual universe. This event also includes screenings of several extraordinary cinematic works by Fred Worden, Anthony McCall, and others.

Keith Rowe, Kjell Bjørgeengen and Streifenjunko

To investigate how to produce music and video in a way that cannot be foreseen, Keith Rowe and Kjell Bjørgeengen have developed an ingenious feedback routing system for music and image, in which each tiny alteration produces changes throughout the entire audiovisual loop. They are joined by the Nordic improv duo

Streifenjunko, which creates an even more complex improvisation situation.

Most of Kjell Bjørgeengen's (NO) works deal with a combination of representation and relinquishing subjective control through the structuring of images from automated processes of sound and music mediated through technology.

The free improvisation tabletop guitarist and painter Keith Rowe (UK) was a founding member of both AMM in the mid-1960s, and M.I.M.E.O. Rowe continues to develop various prepared guitar techniques to produce sounds described as dark, brooding, compelling, expansive and alien.

Streifenjunko (NO) makes dynamic music with a tenor saxophone and a trumpet. Members Espen Reinertsen and Eivind Lønning use unusual instrumental techniques to project a spacious sound.

Fred Worden

1859 (2008, 11'00)

'Built out of a 30-frame clip of a lens flare. LSD is illegal, 1859 is not.'— Fred Worden.

Fred Worden (US) has been involved in experimental cinema since the 1970s. His work develops from his interest in how a stream of still pictures passing through a projector at a speed meant to overwhelm the eyes, might be harnessed to

purposes other than representation or naturalism.

Jürgen Reble & Thomas Köner *Materia Obscura*

A doorway to the world of dark and unperceivable materials, using Jürgen Reble's 25,000 scans of 16 mm chemograms. A visual expedition into crystalized salts and dyes, showing the bizarre richness and beauty of film's materiality. The quadraphonic staging of *Materia Obscura* expands the performance space, where the horizontal flow of time meets the sonic impulse. Thomas Köner's music floats at the borders of perception, as if it is a means of communicating with the beyond.

Thomas Köner (DE) and Jürgen Reble (DE) have been working together since 1992 in the fields of film, installation and performance. Thomas Köner studied electronic music and extended his concept of time and sound colour to images, resulting in video installations, photography and net art. The works of film alchemist Jürgen Reble are often rooted in the manual processing of film footage using mechanical and chemical influences and reconstruction of the cinematographic apparatus.

Haswell & Hecker *UPIC Diffusion Session # 22*

Hecker and Haswell have been researching UPIC, Iannis Xenakis' 'graphic input' computer music composing system since 2003, and now present this as a live multi-channel electroacoustic concert, using surround sound and laser

lighting to create an immersive multisensory environment.

Russell Haswell (UK) is a multi-disciplinary artist who has exhibited conceptual and wall-based visual works, video art, public sculpture. Extreme Computer Music is one specialized area of activity.

Compositions by the electronic music composer Florian Hecker (DE) tend towards noise music and are often released on the Mego label. He has collaborated with artists such as Russell Haswell, Peter Rehberg, and Yasunao Tone.

Monolake & Tarik Barri *Monolake Live Surround*

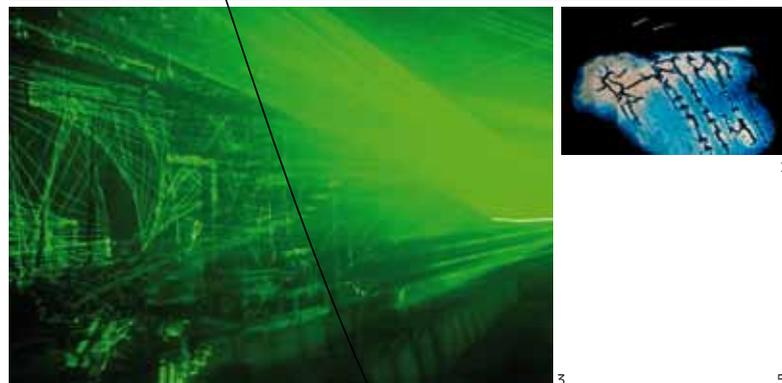
Monolake Live Surround explores the possibilities of spatial sound design in a club environment, using Monolake's minimal, dub-influenced techno music. Monolake's Robert Henke is joined by Tarik Barri for the live performance.

Robert Henke (DE) is a composer, sound designer, software developer, installation artist and performer. His music has roots in academic sound research as well as in club culture, and the result is a sophisticated yet accessible body of work.

Tarik Barri (NL) is an audiovisual composer who aims to discover new synergies and aesthetics in the combination of image and sound, through new audiovisual composition methods realized with self-made computer software.



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1. *Materia Obscura*, 2009, Jürgen Reble & Thomas Köner
2. Idem
3. *UPIC Diffusion Session # 9*, 2007, Haswell & Hecker ©
4. *Still in Cosmos*, 2009, Makino Takashi
5. Idem



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1. **Line Describing A Cone**, 1973
© Anthony McCall & LUX
2. **Monolake Live Surround**,
2009, Monolake & Tarik Barri ©
3. **Line Describing A Cone**,
1973/2002 © Anthony McCall & LUX
4. **Monolake Live Surround**,
2009, Monolake & Tarik Barri ©

Makino Takashi

Still in Cosmos (2009)

When watching a film, the viewers all sit in the same darkness and receive the same light and sound but each sees a different dream. When they look at total chaos through newborn eyes, they give birth to a new cosmos.

Makino Takashi (JP) belongs to the new generation of Japanese experimental film makers.

Anthony McCall

Line Describing a Cone

(1973, 16 mm, 30'00, B&W, silent)

In *Line Describing a Cone*, the conventional primacy of the screen is completely abandoned in favour of the primacy of the projection event. McCall: 'The viewer watches the film by standing with his, or her, back towards what would normally be the screen, and looking along the beam towards the projector itself. The film begins as a coherent line of light, like a laser beam, and develops through its 30-minute duration into a complete, hollow cone of light.'

Anthony McCall (UK) was a key figure in the avant-garde London Film-makers Co-operative in the 1970s and his earliest films are documents of outdoor performances that were notable for their minimal use of the elements, most notably fire. After moving to New York in 1973, McCall developed his 'solid light' film series, including *Line Describing a Cone* (1973).

Afterwards at Paradiso

Sonic Noodling!

DJs Arnold and Dionysius spin the tunes, not right or left but straight to the point.

33

20:00 – 00:00 • Paradiso

Expanded Space

The *Expanded Space* programme revisits the heyday of Expanded Cinema. The 1970s saw a short-lived flourishing of artists and filmmakers who literally thought outside the box when it came to filmmaking, and who discarded the established rules about film (re)presentation and investigated all possible approaches to screening films. These ranged from projections on multiple screens to projections void of imagery that only used the light source from the projector as the subject. With performances and films by Paul Sharits, Lis Rhodes, Takashi Ito, Yann Beauvais, Daichi Saito, Bruce McClure, Greg Pope, Optical Machines, Gill Eatherley and László Moholy-Nagy.

László Moholy-Nagy

Lichtspiel Schwarz-Weiß-Grau (1930, 35 mm, B&W, silent, 5'30")
Light flashes, moving, blinding. Whirling spirals, which always return. All solid shapes dissolve into light.

László Moholy-Nagy (1895–1946) was a Jewish-Hungarian painter, sculptor, designer, photographer, filmmaker, teacher and theoretician, as well as a professor of the Bauhaus school. Influenced by constructivism, he was an advocate of the integration of technology into the arts.

Yann Beauvais

RR (1976–85, 16 mm, B&W, silent, 6'00, 2 screens)

The viewer sees two images functioning as each other's reflected image, constituting a panoramic and abstract film.

Yann Beauvais (FR) is a filmmaker, teacher, film critic and co-founder of the experimental film distributor Light Cone. His work is deeply influenced by Russian formalism and minimal structuralism.

Gill Eatherley

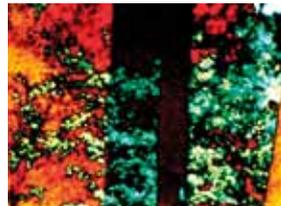
Hand Grenade (1972, 16 mm, colour, mono, 8'00, 3 screens)
A short, energetic extravagant three-screen colour film, based on B&W source material that is orchestrated to accompany the music.

Gill Eatherley (UK) studied at various art academies in Britain. Her Expanded Cinema performances and film installations have been widely exhibited.

Optical Machines

(SHIFT) is true live performance, an abstract play of light images that are generated, manipulated, mixed and projected on the spot using home-made equipment.

Optical Machines (NL) consists of Rikkert Brok (visuals) and Maarten Halmans (audio) who work with an open set-up that invites the audience



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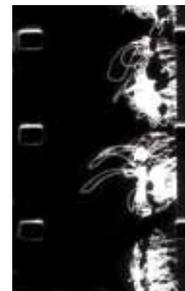
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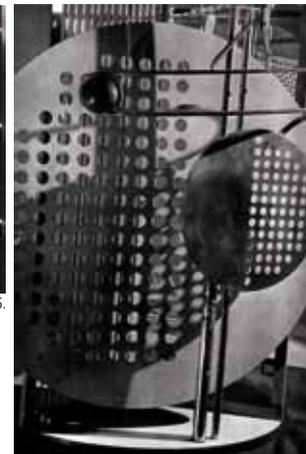
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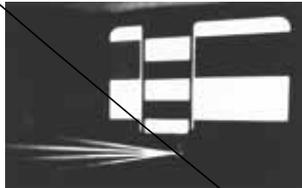


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1. **Trees of Syntax, Leaves of Axis**, 2009, Daichi Saito
2. Idem
3. **Spacy**, 1981, Takashi Ito ©
4. Idem
5. **Hand Grenade**, 1972, Gill Eatherley
6. **Lichtspiel Schwarz-Weiß-Grau**, 1934, László Moholy-Nagy ©



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1. **Light Music**, 1975 © Lis Rhodes & LUX
2. *Idem*
3. **Light Trap**, 2008, Greg Pope ©
4. **And After Several Rapid Strokes of Their Wings**, 2009, Bruce McClure © Robin Martin
5. *Idem*

to their laboratory-like playground. Their tools include modified record players, pattern models, lamps, lenses, cameras, customized projectors and self-made analogue synthesizers.

Takashi Ito

Spacy

(1981, 16 mm, colour, stereo, 9'00)
A Möbius strip, an Escher film at Japanese tempo, from slow to fast, from pianissimo to fortissimo.

Takashi Ito (JP) is one of the leading experimental filmmakers of Japan. His intention is to draw the audience into a vortex of supernatural illusion by exercising the magic of film.

Paul Sharits

Color Sound Frames (1974, 16 mm, colour, sound, 22'00)

Color Sound Frame is a film about a film and the kind of illusions that can result as the film's concrete properties create abstractions.

Paul Sharits (1943–93) was an avant-garde filmmaker noted for manipulating film stock itself to create a variety of fascinating, abstract interplays of light and colour when projected on the screen.

Bruce McClure

PIE PELLICANE JESU DOMINAE: And After Several Rapid Strokes of Their Wings

(2009, 16 mm, B&W, sound, 45'00)
As each projector sets bi-packed film loops into motion, achronicity is chronicled away. Footage from *Birds of Northern Places*, a 1950s nature documentary is centrifuged, drawing

out sequences in space that evidence time displacement as a primary agent in dimensional perception.

Bruce McClure (US) works with sound and film technologies such as experimentation with spinning discs. He is best known for his groundbreaking multi-projector performances that interrogate the very substance of film and its mechanical supports.

Daïchi Saito

Trees of Syntax, Leaves of Axis

(2009, 35 mm, colour, stereo, 10'00)
Entirely hand-processed, Saito's *Trees of Syntax, Leaves of Axis*, with contrapuntal violin by Malcolm Goldstein, seeks perceptual insights and revelations through a syntactical structure based on patterns, variations and repetition.

Daïchi Saito (JP) turned to filmmaking in Montréal after studying philosophy, Hindi and Sanskrit. He is a co-founder of the Double Negative Collective, a Montréal-based group dedicated to experimental cinema.

Greg Pope & Gert-Jan Prins

Light Trap

Light Trap is a live performance using four prepared 16 mm projectors to create a voluminous and spatial sound/light sculpture that is in constant flux and explores the raw elements of cinema. Gert-Jan Prins will join this *Light Trap* performance.

Greg Pope (UK) founded the Brighton based Super 8 film collective Situation Cinema in 1986 that evolved into Loophole Cinema (London 1989–99), which used 16 mm multi-projection techniques.

Working collaboratively and individually, Pope has made video installations, live art pieces and single screen film works since 1996.

Gert-Jan Prins (NL) is one of the most challenging sound artists in the Netherlands. He focuses on the sonic and musical qualities of electronic noise.

Lis Rhodes

Light Music (1975, 16 mm, 2 screens, 25'00, B&W)

A thorough investigation into the relationship between the shapes and rhythms of lines, and their tonality when printed as sound. The optical soundtrack 'makes' the music.

Lis Rhodes (UK) is an avant-garde filmmaker and artist. While firmly rooted in the history of experimental film, her films cross into performance, photography, writing and political analysis.

DISCO 3000 Sonic Acts

Out in Space Special

Paradiso's Disco 3000 and Sonic Acts present a heavyweight Out in Space Special Night. Far-out house, techno, electro and italo in the Big Hall, with Anthony 'Shake' Shakir, the legendary underrated techno-producer from Detroit; Dutch electro and italo frontman I-F from the Hague Bunker Records scene. Theo Parrish will play a 5-hour set in the Small Hall.

20:00 – 00:00 • Paradiso

Acoustic Spaces

Visitors enter a dark space and are confronted with recordings of thunderstorms and the sound of airplanes taking off, fragmented urban sound structures, singing deserts, and underwater or underground recordings. This more than four-hour-long programme is devoted to various approaches to soundscape/composition and features works produced by several generations of composers and musicians – from acoustic ecology to extreme field recordings. The spatial aspects of sound are showcased in the compositions, and space is made audible by means of spatial speaker arrangements and multi-channel sound.

Annea Lockwood

Thirst (2008)

The six-channel electroacoustic composition *Thirst* counterpoints tension and serenity, oscillating between Grand Central Station, New York, and the Lebanese sculptor, Simone Fattal recounting her memories of the courtyard in her family home in Damascus. A Serbian song, sung by Kristin Norderval, threads through the piece.

Annea Lockwood (NZ) is known for her explorations of the rich world of natural acoustic sounds and environments, in works ranging from sound art and installations, through text-sound and performance art to concert music.

Barry Truax

Chalice Well (2009)

Chalice Well takes the listener on an imaginary journey down a well, passing through several cavernous chambers filled with rushing and trickling water, continuing to the glass chamber, then to the gates of the underworld, coming to rest in a space where wind and water merge.

Barry Truax (CA) has worked with the World Soundscape Project, editing its *Handbook for Acoustic Ecology*. As a composer, Truax is best known for his work with the PODX computer music system. He also developed the first ever implementation of real-time granular synthesis, in 1986.

Jacob Kirkegaard

Sabulation (2010)

Featuring the sound of the so-called Singing Sands or Booming Dunes in the deserts of Oman.

Jacob Kirkegaard (DK) focuses on the scientific and aesthetic aspects of resonance, time, sound and hearing. His installations, compositions and performances deal with acoustic spaces and phenomena that usually remain imperceptible.

Hildegard Westerkamp

Into the Labyrinth (2000)

A sonic journey into aspects of India's culture, a labyrinth of multitudinous sounds and sonic experiences occur-

ring at the boundary between dream and reality.

Hildegard Westerkamp's (DE/CA) works focus the ears' attention on details in the acoustic environment, her many compositional works draw attention to the act of listening itself and to the inner, hidden spaces of the environment we inhabit.

Gilles Aubry

Grrounding (2009)

Grrounding is a live set based on sound recordings collected at several European airports, an immersion into the broadband sounds of reactors and the menacing atmospheres of tarmac.

Gilles Aubry (CH) uses environmental recordings, computer programming, surround sound technology and improvisation to create live performances, sound installations and radio pieces.

Éric La Casa

Les Pierres du Seuil

Composed between 1998 and 2001, *Les Pierres du Seuil* is a series exclusively based on field recordings. La Casa performs parts 4 and 5: a continuous movement of water sounds.

Éric La Casa (FR) is a sound artist who has produced a series of experimentations with the sonic locale.

BJ Nilsen

Solid Curtain (2009)

A performance based on the sounds of thunder: claps, peals, rolls, rumbles and the clicking or cloth-tearing sound of lightning.

BJ Nilsen (SE) is a sound and recording artist, who has released works in various constellations since 1990. His works focus on the sound of nature and its effect on humans, field recordings and the perception of time and space as experienced through sound, often electronically treated. He has worked for documentary film and television and as a sound engineer.

Yolande Harris

Fishing for Sound

A sea of spatial connections between phenomena underwater, in the mind, and from outer-space. The performance weaves sounds from scientific analysis of marine environments, sounds used in psychological treatment for post-traumatic stress disorder, and sonified data from satellites orbiting the Earth. All share in a mass of background noise, sounding in the contexts of environment, memory and information. Listening in these spaces is like fishing for sounds.

Ji Youn Kang, Alo Allik,

Olivier Messiaen

WFS programme

Wave Field Synthesis is a specific technique for spatializing sound, which only recently became available to composers. The array of 192 speakers plus 8 subwoofers, built for the Game of Life Foundation, provides a platform for composers to experiment with spatial sound. This system is installed in the Small Hall in the Paradiso, where compositions by Ji Youn Kang, Alo Allik, and Olivier Messiaen can be heard.



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1. **Solid Curtain**, 2010, BJ Nilsen ©
2. Eric La Casa ©
3. Gilles Aubry ©
4. **Sabulation**, 2010, Jacob Kirkegaard ©

19:30 – 22.30 • Artis Planetarium

Beyond Space

An extraordinary programme in a remarkable location: the *Beyond Space* event in the Planetarium at the Amsterdam Zoo (Artis) includes the international premiere of a composition by the recently deceased innovative composer **Maryanne Amacher** in acknowledgement of her lifelong dedication to her craft; a new audiovisual work by the Italian multi-talent **TeZ/Evelina Domnitch** and **Dmitry Gelfand** explore the potential of laser and light projections on the Planetarium dome and on soap bubbles, accompanied by live audio by **Francisco López**; and the British designer **Paul Prudence** guides the visitors through a visual spectacle specially designed for the Planetarium dome.

physiological phenomenon called otoacoustic emission, in which the ears themselves act as sound generating devices. Amongst her many projects, she had been working for three years on a 40-channel piece at the time of her passing.

Naut Humon (US) is the founder of Recombinant Media Labs and was head of A&R for Asphodel Records. During the 1970s he presented a series of 'destabilized' media events designed to repurpose the visitor's frame of reference. Later activities emphasized a strong musical foundation with tactile instrumentation and audio/video technologies that focus the perceptions of the viewer on the physicalization of form.

Edwin van der Heide (NL) works as artist and researcher in the field of sound, space and interaction. He extends the term 'musical language' into spatial, interactive and interdisciplinary directions.

Evelina Domnitch & Dmitry Gelfand with Francisco López

10000 Peacock Feathers in Foaming Acid

A white laser scans the surfaces of nucleating and dissipating soap bubble clusters, generating a large-scale hemispherical projection of molecular interactions and mind-boggling non-linear optics. López's sound environment creates a saturated cross-sensory coalescence with

Tribute to Maryanne Amacher **PlayThing**

Introduction by Naut Humon

A fifty-minute experiential audio archive designed and played live for the ages to come by **Maryanne Amacher** for Recombinant Media Labs. **Edwin van der Heide** and **Naut Humon** present an 8-channel, audio only, adaptation of Amacher's live-to-disk composition, in keeping with **Maryanne Amacher's** approach to sound and space.

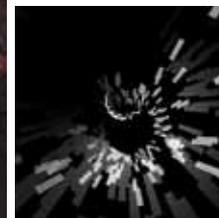
Maryanne Amacher (1938–2009) was an American composer and installation artist with a unique approach to sound and space. She worked extensively with the



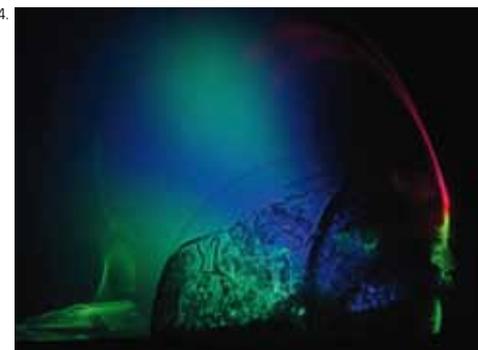
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1. Maryanne Amacher © The Maryanne Amacher Archive
2. Maryanne Amacher working on **TEO!** © The Maryanne Amacher Archive
3. **RyNTH**, 2010, Paul Prudence
4. **10000 Peacock Feathers in Foaming Acid**, 2008, Evelina Domnitch & Dmitry Gelfand ©

Domnitch and Gelfand's proto-biotic imagery.

Dmitry Gelfand (RU) and Evelina Domnitch (BY) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. They have collaborated with numerous scientific research facilities to create installations that exist as ever-transforming phenomena that take place directly in front of the observer without intermediation, thereby often serving to vastly extend the observer's sensory envelope.

Francisco López (ES) has developed an astonishing sonic universe based on a profound listening of the world. His extensive catalogue of sound pieces have been released by more than 200 record labels worldwide.

TeZ

Anharmonium

An exploration of hidden fluctuations, creating a deeply synesthetic immersive experience. *Anharmonium* combines cymatic and laser techniques with spatialized sound. A mirror vessel, with fluid set into resonant motion by a sound transducer, acts as a light reflector and projector for the laser beams.

Artist and producer TeZ (Maurizio Martinucci, IT/NL) uses technology as a means to explore synesthesia and the relationship between sound and images. He creates immersive installations and performances.

Paul Prudence

Son Lattice and RyNTH

Son Lattice is a real-time audio responsive work inspired by the concepts of cymatics and Chladni Plates – both examples of the 'sonification of form'. The dynamic surface texture of *RyNTH* is generated by incoming audio frequencies resulting in a synesthetic surface tension and modulation, alluding to the ancient concept of 'The Music of the Spheres'.

Paul Prudence (UK) is a writer, researcher and a visual performer who works with generative/computational systems, audio responsive visual feedback and processed video.

exhibition



Netherlands Media Art Institute

The Poetics of Space

NIMk houses the main Sonic Acts exhibition comprising spatial audiovisual and interactive installations, classic video art, light sculptures and sound works that explore different ways of experiencing space.

Hans Christian Gilje

Blink (2009)

HC Gilje's *Blink* investigates how audiovisual techniques and light can transform, enlarge, enhance and interpret physical spaces.

HC Gilje (NO) creates installations, live performances and videos. He was also a member of the video-improv trio 242.pilots.

Jacob Kirkegaard

Labyrinthitis (2007)

Labyrinthitis relies on a principle that when two frequencies of a certain ratio are played into the ear, additional vibrations generated in the inner ear, so-called 'distortion product otoacoustic emission' or 'Tartini tone', will produce a third frequency.

Jacob Kirkegaard's (DK) work focuses on the scientific and aesthetic aspects of resonance, time, sound and hearing. His installations, compositions and performances deal with acoustic spaces and phenomena that usually remain imperceptible. Kirkegaard uses unorthodox recording devices to capture and contextualize hitherto unheard sounds from within

a variety of environments: a geyser, a sand dune, a nuclear power plant, an empty room, and even sounds from the human inner ear itself.

Ralf Baecker

Rechnender Raum (2009)

Rechnender Raum is a light-emitting geometrical sculpture made of sticks, wires and small pieces of lead that is simultaneously a fully functioning neural network. The functioning of the machine is completely transparent, but it carries out its computations only for itself, concealing the results.

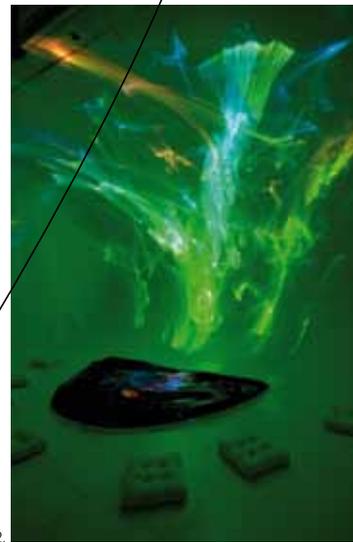
Ralf Baecker (DE) builds kinetic installations and sculptures that deconstruct the fundamentals of symbolic processes.

Jan-Peter E.R. Sonntag

GAMMAvert #2 an X-seascape (1998–2006)

A photograph of a seascape, developed using uranium nitrate, a substance that emits gamma waves. The room is flooded with standing waves and a monochrome green glow, formed by a single light frequency, an allusion to the famous 'green ray' described by Jules Verne: a flash of green light that, on rare occasions, appears on the ocean horizon at sunset.

Jan-Peter E.R. Sonntag (DE) has an academic background in instrumental music, fine art, art



1. **The Light that Generates Space**, 2009, Carlo Bernardini ©
2. **Blink**, 2009, HC Gilje ©
3. **Light Work #6: In Soil**, 2009, Yoko Seyama ©
4. **SOD**, 1999, JoDi
5. **Rechnender Raum**, 2007, Ralph Baecker ©

history (new media), music theory, composition, philosophy and cognitive science. He has mostly focused on site-specific installations based on sound and biomass but also specifically on monochrome gas discharge light.

Carlo Bernardini

The Light that Generates Space (2010)

A sculptural light installation made of optic fibres that takes over the space and passes through walls, combining the external and internal environments in a single mental drawing, creating a place where light generates space.

Carlo Bernardini is an Italian artist who makes abstract light installations using, among others, optical fibres and electro-luminescent materials.

Yoko Seyama

Light Work #6: In Soil (2009)

Light Work #6: In Soil is an installation inspired by the life of cicadas. Cicadas are known for their transparent wings and high pitched buzzing, they live underground as nymphs for most of their lives, feeding on root juice and using their strong front legs for digging. One summer day, the nymphs emerge from the soil and climb up a branch to metamorphosize.

Yoko Seyama (JP) is a scenographer and media artist. She concentrates on scenography for time-based art and combines digital materials (video/photo) with real materials (fabrics/paper/elastics), processing these into spatial installations.

Nan Hoover

Impressions (1978, 10'24")

A long, narrow streak of light falls across the screen, a hand plays through it. Now the volume of the hand breaks the light, then again the light remains intact. The spot of light becomes an object that can be lengthened by means of the index finger. It is almost as if the finger is drawing a ray of light.

Nan Hoover (US 1931–2008) started experimenting with video as an extension of her painting practice and as a documentary medium in 1973. Her videos often explore a visual ambiguity between the body and the landscape, or between abstract and 'natural' forms.

Steina Vasulka

Somersault (1982, 5'30")

Somersault is an exercise in the phenomenology of vision and the redefinition of space. Steina Vasulka uses mechanized devices to generate an artificial vision that alters the viewers' perceptions and spatial perspectives.

Steina Vasulka's (IS/US) video works are considered landmarks in video art. The pieces often treat the video signal as a plastic medium, and rework the space of the video image in ways that alter the viewer's optical perception of the image, confounding the ability to distinguish between two-dimensional and three-dimensional space.

Exhibition opening times

During the festival

Opening on Thursday 25 February
17:00–19:00
26 February 11:00–20:00
27 February 13:00–20:00
28 February 13:00–18:00

After the festival

Tuesday – Friday 11:00–18:00,
Saturday & first Sunday of each
month from 13:00–18:00

The exhibition will run until
2 May 2010.

Filmprogramme at NIMk

In the weeks following the Sonic Acts Festival two film nights will be organized at NIMk, showing films and videoworks connected to *The Poetics of Space*, both followed by a discussion.

24 March, 20:00

Poetics of Space: A NIMk Selection

An evening with selected works from the NIMk-collection relating to *The Poetics of Space*, from classics to new work by Nan Hoover, Anouk de Clercq, Bernard Gigounon, Thomas Mohr and Kurt D'Haeseleer.

21 April, 20:00

Terrain 09

Terrain 09 takes you on a journey from the extreme visual clutter of over-populated cities to the tranquility of rural panoramic plains and other-worldly imagined spaces. An evening in cooperation with onedotzero.

Games Exhibition Paradiso

Anarchic Spaces

Sonic Acts presents a number of games that play with the conventional experience of space in the Paradiso cellar. Usually the games industry strives for a visually realistic rendering of space, believing that this enhances the realistic game experience for the players. A better experience of space is equated with having more polygons. Sonic Acts presents games that break radically with this idea.

artworks for the World Wide Web in the mid-1990s, and soon turned to software art and artistic computer game modification. They disassemble games to their basic parts, and reassemble them in ways that do not make intuitive sense.

25, 26 & 27 February
20:00–23:00

Jonatan 'Cactus' Söderström

Cactus Arcade

A collection of short and small games, each of which in their own way undermine all the conventions and clichés of computer games.

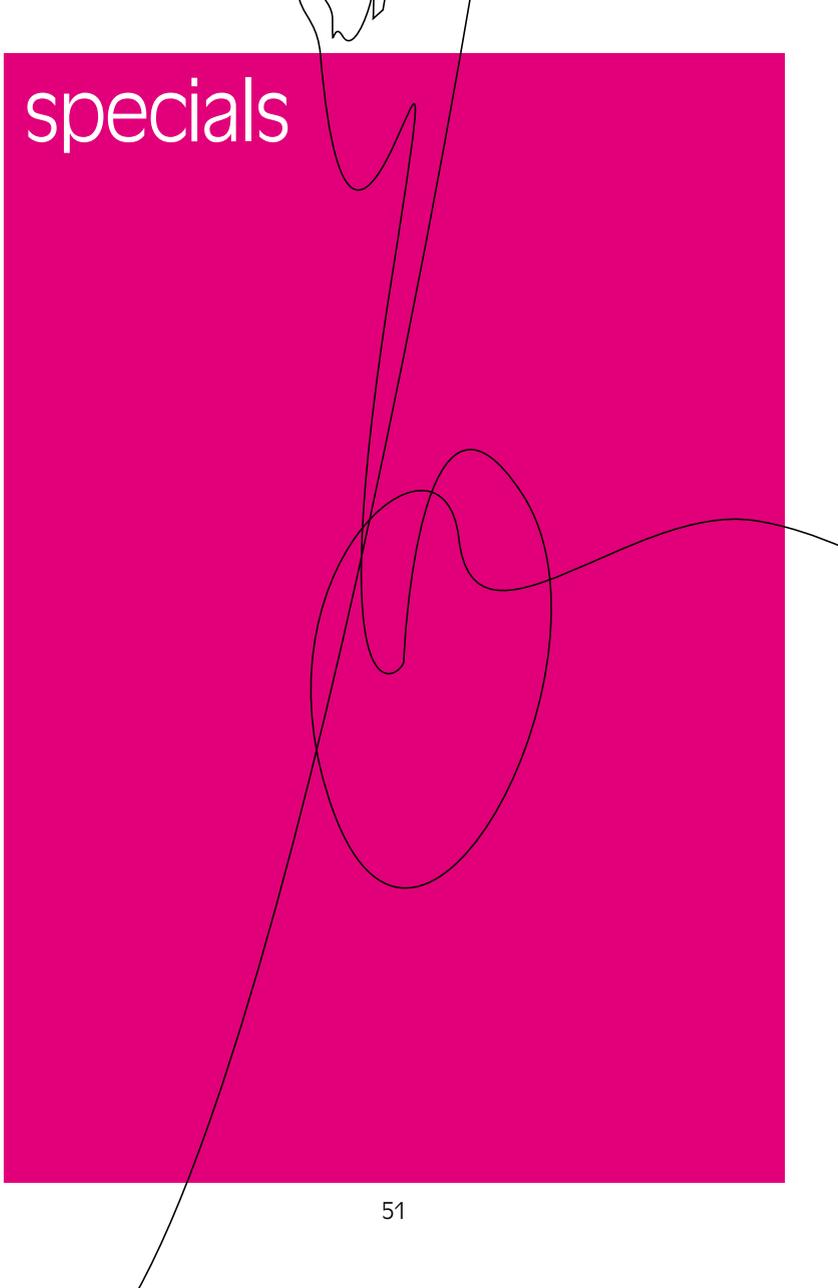
Jonatan 'Cactus' Söderström (SW) specializes in developing games of an experimental nature. His use of bizarre plots, new game mechanics or strange graphics guarantees that players will always encounter the unusual and unpredictable.

JoDi

Untitled Game / SOD

Two classic game hacks. In SOD all the visual elements of the 3D computer game *Wolfenstein 3D* are replaced by simple graphic black and white lines and surfaces. *Untitled Game* is a modification of *Quake*.

JoDi is a collective of Joan Heemskerk (NL) and Dirk Paesmans (BE). They started creating original



specials

STEIM Jamboree Session *Creative Dimensions of Space*

STEIM kicks off the festival by hosting an expert meeting with artists' talks and discussions. Hans W. Koch and Yutaka Makino will talk about their pieces in the festival and about how they approached the theme of sound, space, performance. The second half of the session will consist of presentations by invited artists and researchers whose works are interdisciplinary and cross between music, art and science. A group discussion will follow on the potential and challenges of new areas for creativity that emerge through new collaborations. This event is open to the public but reservation is required via: knock@steim.nl. Additional information can be found on www.steim.org

Special pre-event
Thursday 25 February
12:00–17:00, STEIM

STEIM Poetics of Space Residency

STEIM has invited two artists, Hans W. Koch and Yukata Makino, to work towards a spatial performance that will be premiered at the festival.

Hans W. Koch *two rooms, flipped*

Musician and composer Hans W. Koch thoughtfully and delightfully remodels our ordinary tools and spaces to expose unnoticed characteristics. He will be working on an installation that connects two separate spaces within STEIM through an analytical feedback system where each room influence the other and sounds are generated by found objects within building.

26, 27 & 28 February
12:00–17:00, STEIM

Yutaka Makino *Conflux*

Sound artist Yutaka Makino examines with painstaking precision how sound can uniquely manifest within its given boundaries. He will be preparing for a series of intimate performances that will be held each day in a space that he has defined for his composition.

26, 27 & 28 February
18:00 & 19:00, Melkweg Mediaroom

Duncan Speakman

as if it were the last time

Imagine walking through a film, but it's happening on streets you know well. For this *subtle mob* you'll be invited to download an MP3 and arrive at a secret location and press play at a specific time. When you put on the headphones you'll find yourself immersed in the cinema of everyday life. Sometimes you'll just be drifting and watching, but sometimes you'll be following instructions or creating the scenes yourself. This is no requiem; this a celebratory slow dance, a chance to savour the world you live in, and to see it with fresh eyes. Download and register via: www.subtle mob.com

Duncan Speakman (UK) examines how we use sound to locate ourselves in personal and political environments, creating experiences that engage audiences in public spaces. He develops site-responsive soundwalks, street games and pervasive theatre works.

Friday 26 February
18:00, secret location

Sonic Hub

Sonic Hub offers an opportunity for people from media arts and culture in the Netherlands and beyond to meet, present, exchange and discuss their projects, be it labels, festivals, magazines or spaces, in an informal setting at de Balie. If you want to participate, please register at social@sonicacts.com

Sunday 28 February
15:00–18:00, de Balie

Launch Tubelight Special

Sonic Hub starts with the presentation of a Tubelight special devoted to digital arts. This special issue is the result of the Masterclass Kunstkritiek, a masterclass for critical writing on digital arts, organized by Virtueel Platform, Tubelight and Domein voor Kunstkritiek in 2009/10. This presentation will be in Dutch.

Sunday 28 February
15:00, de Balie

Shop at Sonic Acts!

During Sonic Acts, WORM.shop will offer an eclectic selection of books, magazines, CDs, DVDs and other media on electronic music, sound art, noise, avant-garde, music, film, sonology, activism, underground culture, DIY, and art & media related to the festival programme. WORM.shop is part of WORM, a Rotterdam-based organization for music, film and old and new media: www.wormshop.nl

Sonic Acts XIII in 256 pages printed in B&W and colour

The interviews, essays and the image material in the publication Sonic Acts XIII, *The Poetics of Space* provide insight into the various approaches to spatiality by artists, composers, filmmakers and theorists.

Brandon LaBelle wrote a reflective and reflexive text on the voice and space: 'Voice Over'. **Douglas Kahn**'s essay 'Long Sounds' discusses extremely long sound waves, volcanic eruptions and Alvin Lucier. **Erkki Huhtamo** traces the fascinating history of dioramas in 'The Diorama Revisited'.

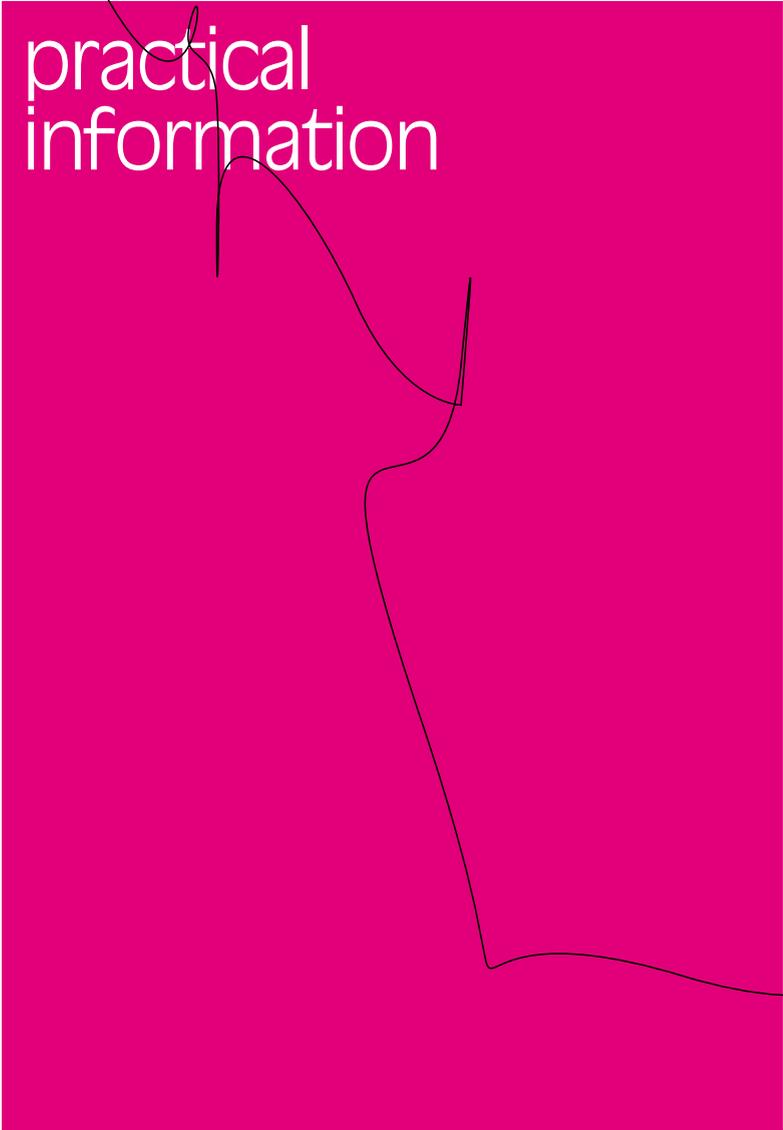
The legendary Vortex Concerts are the subject of both **Cindy Keefer**'s precise reconstruction as well as an essay by **Trace Reddell**. **Eric Kluitenberg** describes how mobile and location-aware technology profoundly changes the use of social and public space. **Mitchell Whitelaw** contributed a text about the work of HC Gilje; the Finnish architect **Juhani Pallasmaa** about architecture and the senses; and **Barry Truax** about soundscape composition.

Interviews with **TeZ**, **Raviv Ganchrow**, **Edwin van der Heide**, **Daan Roosegaarde**, **Sonia Cillari**, **Marc Maurer**, **Taku Mizuta Lippit** and **Maryanne Amacher** shed light on how contemporary artists approach space and spatiality.

The book is richly illustrated and contains a number of autonomous image contributions as well as some historical material.

Sonic Acts XIII – The Poetics of Space
Spatial Explorations in Art, Science, Music & Technology
Edited by Arie Altena & Sonic Acts
Design by Femke Herregraven
Published by Sonic Acts Press, Paradiso 2010
256 pp., € 12,50, English text, illustrated

The book is for sale during the festival, and will subsequently be available through www.sonicacts.com



practical
information

Presale & Tickets

Conference & Festival Passepapout

€ 50 / € 45 concession
Available via www.debalie.nl
and at the box-office of de Balie

Festival Passepapout

(excluding conference)
€ 35 / € 30 concession
Available from post offices,
www.ticketservice.nl, Free Record
Shops, GWK-station offices,
VVV and regular Paradiso presale
addresses, see www.paradiso.nl

Day Ticket

(valid for conference
& evening programme)
26, 27 or 28 February
€ 20 / € 15 concession
No presale – only available at the
box-office of de Balie on each
specific day. Subject to availability.

Evening Tickets:

Deep Spaces

with Jürgen Reble & Thomas Köner
Haswell & Hecker and Monolake,
Keith Rowe & Streifenjunko.
Thursday 25 February at 20:00
(doors open 19:30) at Paradiso
€ 15,00 / € 12,50 concession
(including Paradiso membership)

Expanded Space

with Bruce McClure, Optical
Machines, Greg Pope, Paul Sharits
and Anthony McCall
Friday 26 February at 20:00
(doors open 19:30) at Paradiso
€ 15,00 / € 12,50 concession
(including Paradiso membership)

DISCO 3000 Sonic Acts Out in Space Special Night

with Anthony Shakir, I-F,
and Theo Parrish
Friday 26 February at 23:30
at Paradiso / € 15,00

Acoustic Spaces

with Gilles Aubry, Eric La Casa,
BJ Nilsen, Barry Truax, Annea
Lockwood, Hildegard Westerkamp
and Jacob Kirkegaard
Saturday 27 February at 20:00
(doors open 19:30) at Paradiso
€ 15,00 / € 12,50 concession
(including Paradiso membership)

Beyond Space

with a Tribute to Maryanne Amacher
by Naut Humon, TeZ, Paul Prudence,
Evelina Domnitch & Dmitry Gelfand
& Francisco López
Sunday 28 February at 19:30
(doors open 19:00) at Artis
Planetarium
€ 15,00 / € 12,50 concession
Venue: Artis Planetarium (main
entrance Artis, Plantage Kerklaan
38–40, 1018 CZ Amsterdam)

Evening tickets are available via post
offices, www.ticketservice.nl, Free
Record Shops, GWK-station offices,
VVV and regular Paradiso presale
addresses, see www.paradiso.nl

STEIM Jamboree Session

25 February from 10:00–17:00
Admission free, registration
obligatory via knock@steim.nl

two rooms, flipped

26, 27 & 28 February between
12:00–17:00 at STEIM
Admission: free

Conflux

26, 27 & 28 February at 18:00
& 19:00 at Melkweg Mediroom
Admission: free

as if it were the last time

Friday 26 February
at 18:00, secret location
Admission: free, registration
necessary via www.subtle.mob.com

Exhibition & Filmprogramme at NIMK

Admission € 4,50 / € 2,50
(concession) but free of charge
with any festival ticket for the
entire exhibition period.

Reduced Admission

Available for students, CJP and 65+.
Groene Amsterdammer readers'
voucher for Acoustic Spaces for
€ 10,00 and NRC readers' voucher
for Beyond Space for € 10,00.
All reduced admissions only available
at the box-offices of the venues.

For additional information
about the programme, updates
and amendments please visit:
www.sonicacts.com

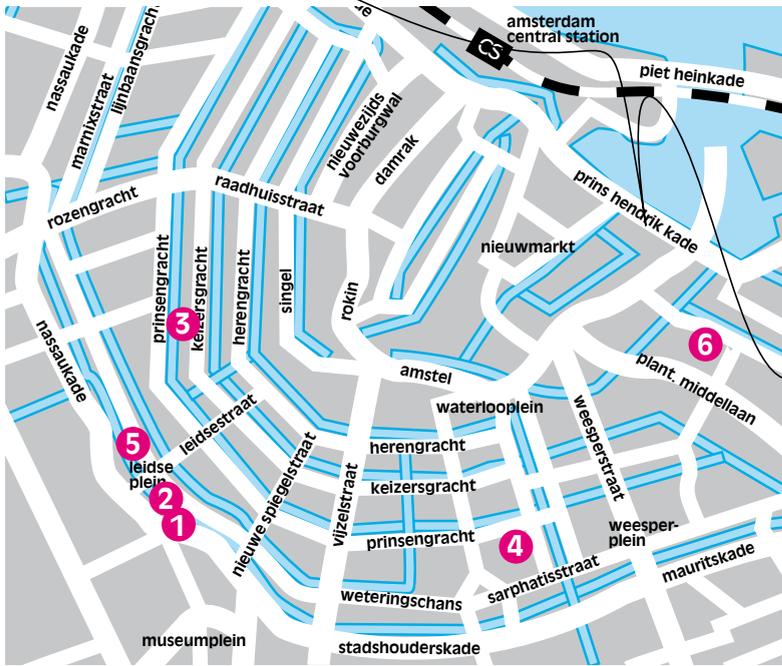
Public Transportation

For de Balie, Paradiso and Melkweg
take trams 1, 2, 5, 7 & 10
to Leidseplein.

For NIMK take trams 13, 14 & 17
or bus 170, 171 and 172 to
Westermarkt.

For STEIM take tram 4, 6, 7 & 10
to Frederiksplein.

For Artis Planetarium take
tram 9 & 14 to Plantage Kerklaan,
or tram 10 to Alexanderplein
& walk 5 minutes.



1 Paradiso
Weteringschans 6-8
1017 SG Amsterdam
www.paradiso.nl
tel. 020 6264521

2 de Balie
Kleine-Gartmanplantsoen 10
1017 RR Amsterdam
www.balie.nl
tel. 020 5535151

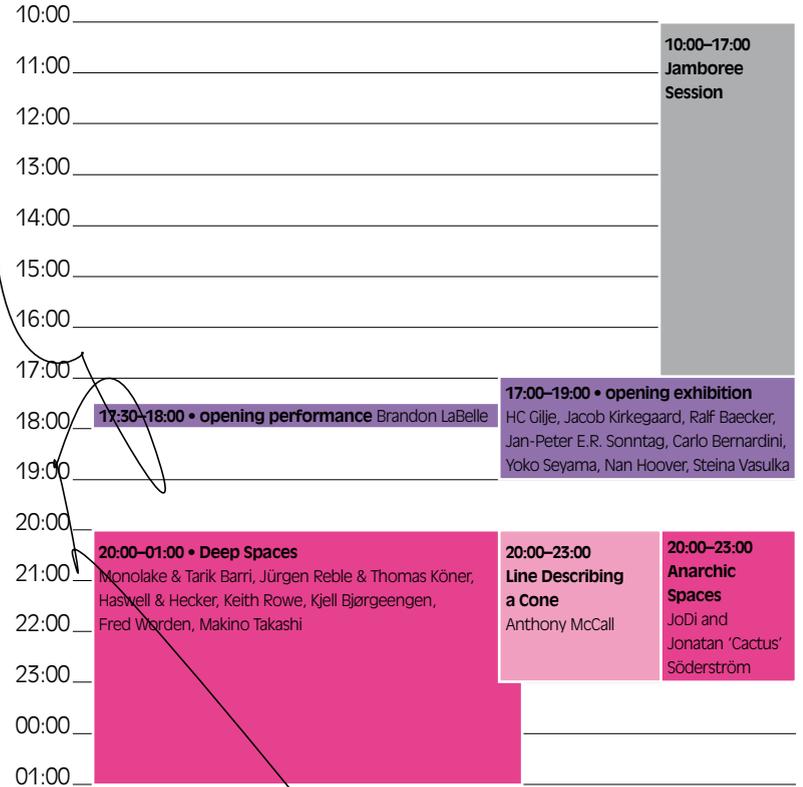
3 Nederlands Instituut voor Mediakunst
Keizersgracht 264
1016 EV Amsterdam
www.nimk.nl
tel. 020 6237101

4 STEIM
Utrechtsedwardsstraat 134
1017 WK Amsterdam
www.steim.org
tel. 020 6228690

5 Melkweg
Lijnbaansgracht 234A
1017 PH Amsterdam
www.melkweg.nl
tel. 020 5318181

6 Artis Planetarium
Plantage Kerklaan 38-40
1018 CZ Amsterdam
www.artis.nl
tel. 020 5233400

Thursday 25 February 2010

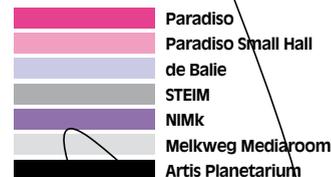
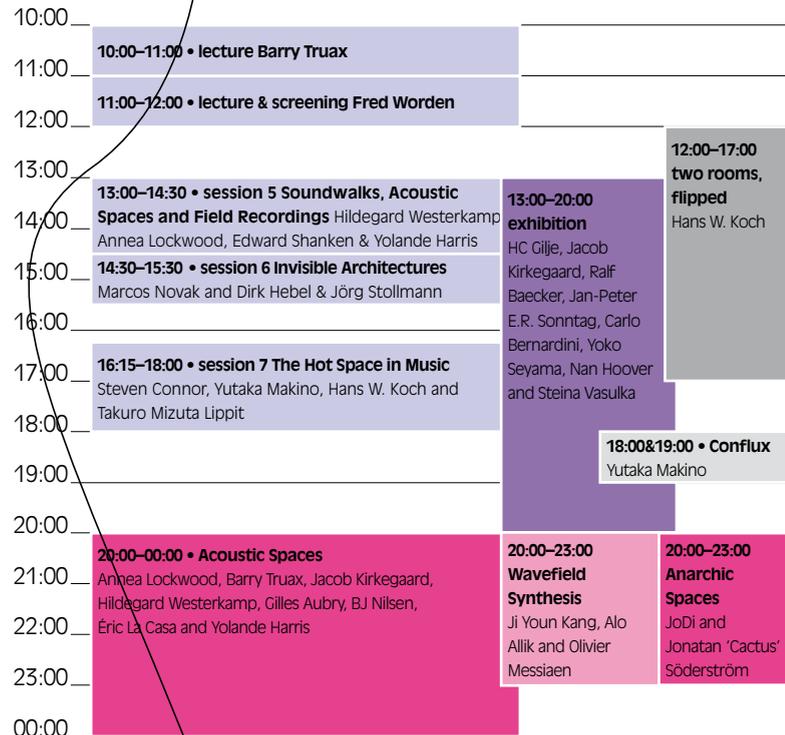


- Paradiso
- Paradiso Small Hall
- de Balie
- STEIM
- NIMK
- Melkweg Mediaroom
- Artis Planetarium

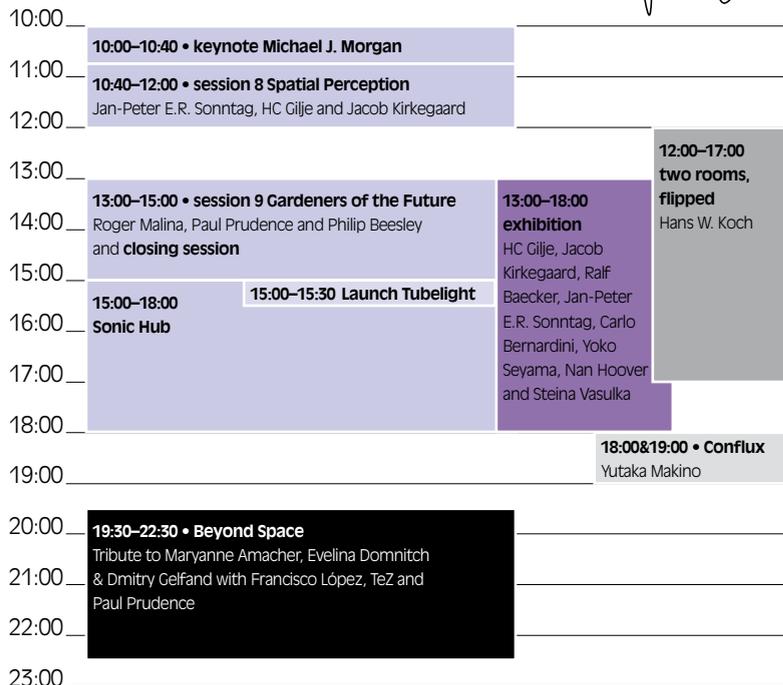
Friday 26 February 2010



Saturday 27 February 2010



Sunday 28 February 2010



	Paradiso
	Paradiso Small Hall
	de Balie
	STEIM
	NIMk
	Melkweg Mediaroom
	Artis Planetarium

Sonic Acts is curated, compiled and produced by
Arie Altena, Nicky Assmann, Martijn van Boven, Gideon Kiers, Lucas van der Velden and Annette Wolfsberger

Technical Production by
Erwin van't Hart, Gerard Koot, and Hans Lentz

Graphic Design by
Femke Herregraven

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Bow Evers, Matthew Jarvis, Mark Poysden and Hans van Rompaey

Thank you
A big thank you to the amazing crews of the venues and our fabulous volunteers!

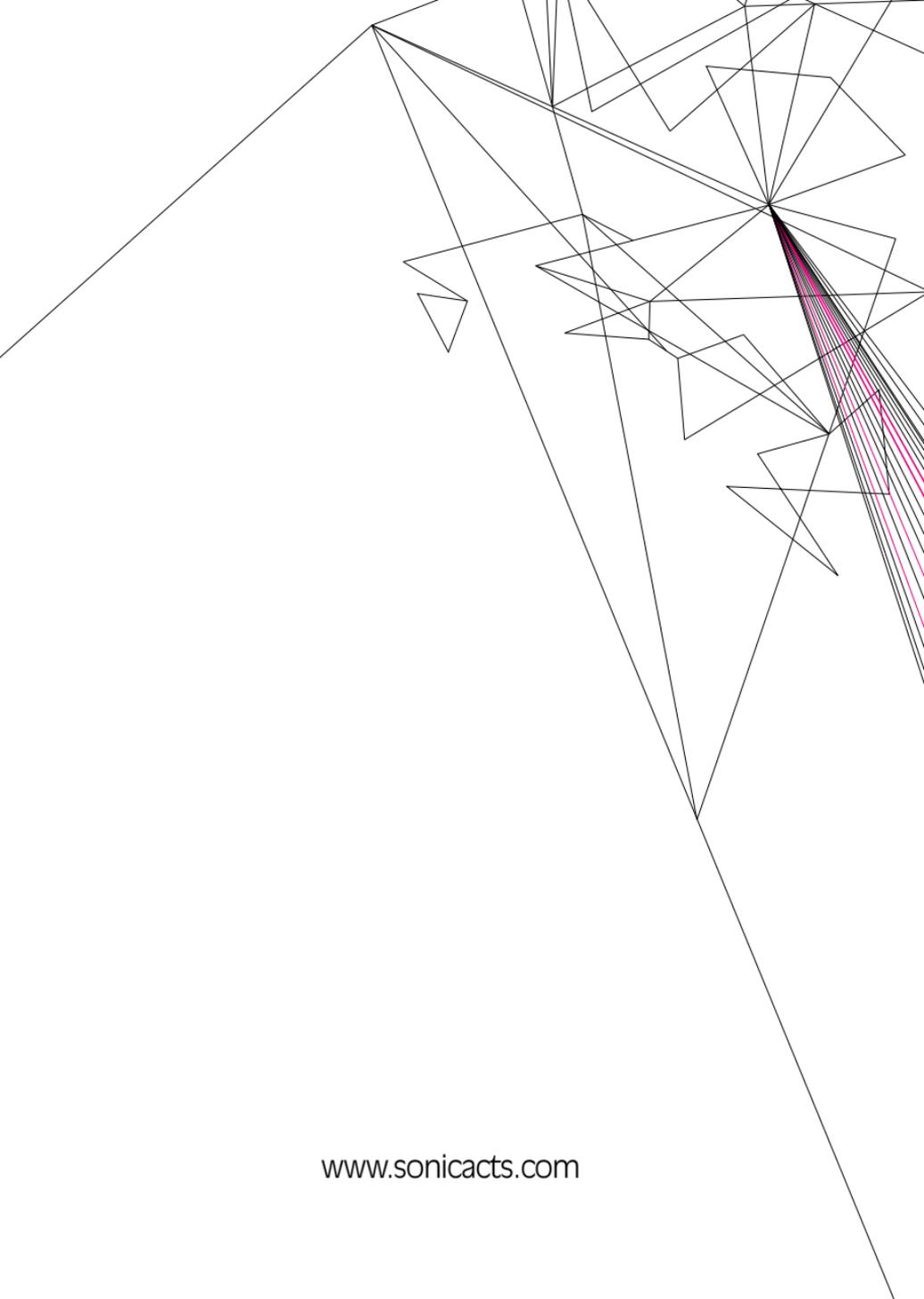
Sonic Acts is produced in association with
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Sonic Acts is supported by



Mediapartners





www.sonicacts.com