



Sonic Acts XII

The Cinematic Experience

21 - 24 FEBRUARY 2008 AMSTERDAM

PROGRAMME

CONTENTS

Introduction	4
Conference	8
Live Performances 21 Feb	20
Live Performances 22 Feb	21
Live Performances 23 Feb	23
Live Performances 24 Feb	25
Programme Schedule	28
Film Programme	32
Exhibition	40
The Cinematic Experience Publication	45
Practical Information	48
Map	50
Colophon & Acknowledgements	51

SONIC ACTS XII THE CINEMATIC EXPERIENCE

Sonic Acts XII takes place between 21 - 24 February 2008 in Amsterdam. The twelfth edition of this festival is devoted to The Cinematic Experience and includes an international conference, a wide range of concerts and performances, an exhibition and a diverse programme of films.

The 2008 edition promises a comprehensive overview of the cinematic experience. Recent technological developments in digitalisation, higher-definition imagery and sound, ever-faster communication networks and new types of portable video players make it necessary to re-address the question of what cinema actually is. Developments such as experiential spaces, immersion and sublimation in contemporary music and visual arts add to the urgency of this question.

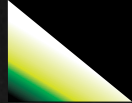
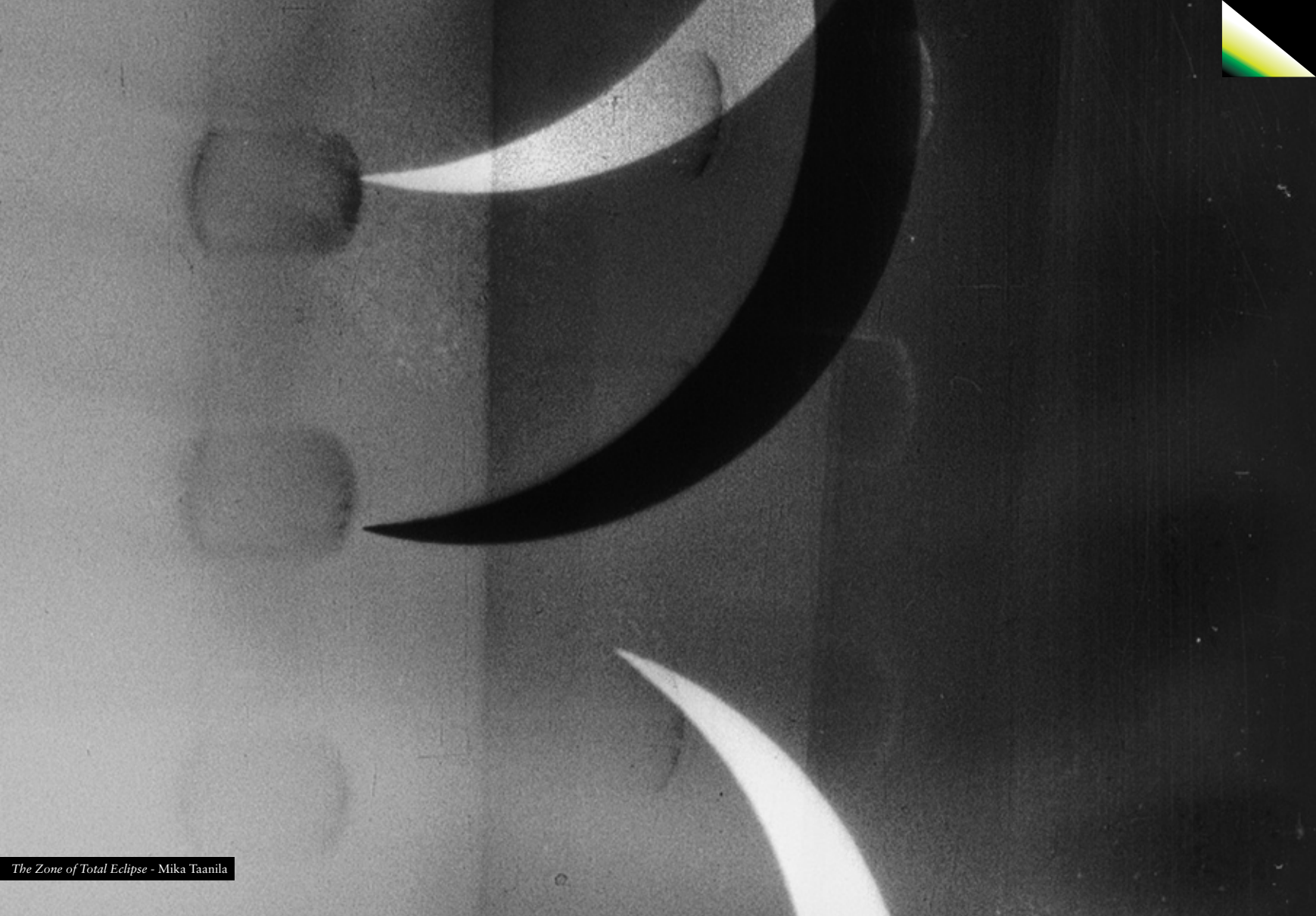
Long before celluloid was introduced at the end of the nineteenth century, other media were used to create cinematic experiences: magic lanterns, colour organs, zoëtropes, phenakistoscopes and many other, often optical machines. But even after the introduction of celluloid and the rise of cinema as a spatial concept, there were many attempts to redefine the concept of cinema. This was driven by avant-garde filmmakers during the interbellum, such as Walter Ruttmann and Oskar Fischinger; Jordan Belson and Henry Jacobs in the 50s with their Vortex concerts and Le Corbusier's Philips Pavilion at the World Expo in 1958 by Xenakis and Varèse; and in the 60s by experiments such as computer and film pioneer Stan Vanderbeek's Movie Drome project. In the 80s and 90s an increasing number of artists, filmmakers, musicians and composers created all kinds of immersive environments in which they experimented with new forms of cinema.

The programme will focus on the rich history of the cinematic experience. Both the conference and festival contemplate and shed light on how the future of cinema has been perceived throughout history and why a lot of

the ideas and attempts of the avant-garde never succeeded or survived. There will be opportunities for speculation on how film would have developed without cinema and answers will be sought both in artistic practice and from scientific perspectives.

Sonic Acts XII will also look into the future of the cinematic experience. Will celluloid be at the forefront of the cinema of the future? Will cinema free itself from the representational narrative? And what will be the role of phenomena such as sensory overload in future cinema?

Also central will be developments in music, visual and media arts in creating cinematic environments outside of cinema's historic conventions. Instead of looking at the medium as a means of conveying content or narrative, we will examine it as a physical and psychological audiovisual tool that makes us aware of our sensory system and investigate how we synthesise audiovisual stimuli into a comprehensive interpretation of our environment.



CONFERENCE

The three-day conference of Sonic Acts XII will provide a comprehensive overview of the cinematic experience. International experts from the fields of film, visual arts, music, science, literature and art history will reflect on historic developments, the current situation and near-future developments, from the perspective of their respective disciplines.

DAY 1

FRIDAY 22 FEBRUARY, De Balie

9:00 - 10:00 Registration and welcome

10:00 - 11:15 Keynote

ERKKI HUHTAMO: *The Diorama Revisited*

The word 'diorama' is widely used in contemporary culture, but its origins remain obscure. **Erkki Huhtamo** (FI) 's lecture provides an archaeology of the fascinating history of the diorama, its cultural background, its applications and its relationship to other media like the 'dissolving views' (magic lantern) shows. It also explains how the word gradually came to be detached from its original meaning, gaining a discursive life of its own. Finally, he will critically review how contemporary theorists have referred to the diorama to explain media-cultural formations.

Erkki Huhtamo is a media archaeologist, writer, and exhibition curator. He works as Professor of Media History and Theory at the University of California Los Angeles (UCLA), Department of Design | Media Arts. He has published extensively on media archaeology and media arts, lectured worldwide, created television programs and curated media art exhibitions. His research deals with topics like peep media, the pre-history of the screen, and the archaeology of mobile media. He is currently finishing a book on the 19th-century moving panorama, and preparing a collection of writings on media archaeology with Jussi Parikka.

11:15 - 12:00 De Balie

LIVE PERFORMANCE: *Digit* (2006 - 2007) - Julien Maire

Digit is a live performance conceived to be presented as a piece of living art. A man sits at a table writing a text. Simply sliding his finger over a blank piece of paper produces printed text beneath his finger. The spectators can come very close to the 'writer' and read the text following the movement of the finger. The writer remains absorbed in his task.

Julien Maire (F) is an artist and performance artist, living and working in Berlin. In his work he deconstructs and re-invents the technology of audiovisual media.

12:00 - 13:15 **Panel**

THE DEFEAT OF TIME

A talk with Stephen O'Malley, Joachim Nordwall and CM von Hausswolff, moderated by Mike Harding

Following their respective performances in Paradiso on Thursday night, Stephen O'Malley, Joachim Nordwall, and CM von Hauswolff will discuss drone music and how it affects the listeners and their sense of time.

Guitarist, graphic designer and sound manipulator **Stephen O'Malley** (USA) spreads a gospel of drones. He is a member of the drone metal band Sunn, and plays in Ginnungagap, KTL and Lotus Eaters. His many collaborations include working with sound artists Greg Anderson, Dylan Carlson (Earth), Oren Ambarchi, Masami Akita, Attila Csihar and visual artists Banks Violette and Nico Vascellari.

Joachim Nordwall (SE) is the director of the Swedish label iDeal and a member of, amongst others, the Alvars Orkester and The Skull Defekts. He is the curator of the Drone People event on Thursday night in Paradiso, and of the subsequent 24-hour Drone People event at the New Music Stockholm, which are inspired by the work of 'drone gods' LaMonte Young and Tony Conrad.

Carl Michael von Hausswolff (SE) is a composer, conceptual visual artist and a leading figure in the field of radical sound performance. His audio compositions from 1979 to 1992 consist essentially of complex drones. His most recent works are pure, intuitive studies of electricity, frequency functions and tonal autism.

Mike Harding (UK) is a curator, producer, lecturer and music publisher. He has been running the audio-visual publishing house Touch with Jon Wozencroft since 1982. He is a member of sound installation creators frequot and a member of Field. He started the project 'Spire' in 2004, which combines organs with electronic music.

14:00 - 15:45 Panel

INTERACTIVITY AND IMMERSION

Two terms have haunted the discourse on new media arts and cinema: interactivity and immersion. In what form can interactive cinema work? What is the role of immersion? What kind of immersive environments are built by artists and researchers to achieve something which we could call 'the cinematic experience'?

Jeffrey Shaw: *Experiments in Interactive Cinema*
Marnix de Nijs: *The Dynamic Clash Between the Real and the Virtual*

Jeffrey Shaw (AU) discusses and shows examples of technological and artistic advances in interactive cinema that have taken place over the last five years at the iCinema Research Centre in Sydney. This involves highly immersive visualisation environments, interactive narrative systems and distributed multi-user interfaces. The research focus is on the innovation of technical and conceptual methodologies that enable an artistic renewal and/or reframing of the cinematic experience. Jeffrey Shaw has been pioneering interactive media art since his expanded cinema experiments in the late sixties. His numerous installations include milestones as *The Legible City*, *The Golden Calf*, *The Virtual Museum*, *Heavens Gate* and *EVE*. Shaw was one of the founders of the Eventstructure Research Group (1967-1982) in Amsterdam, he was founding director of the ZKM

Institute for Visual Media Karlsruhe (1992-2001), and since 2002 has been founding director of the UNSW iCinema Centre for Interactive Cinema Research.

In dialogue with Arie Altena, **Marnix De Nijs** (NL) discusses the artistic motives that provoke his interactive, immersive works. He demonstrates how his recent work focuses on the physical experience in order to express the juxtaposition between the real and the virtual. Examples of this are his research project *Exercise in Immersion 4*, his interactive film *Run Motherfucker Run* and the installation *Beijing Accelerator*. As an artist Marnix de Nijs explores the dynamic confrontation between human bodies, machines and other media.

16:30-18:00 Panel

THE DREAM MACHINE

Cinema has a direct effect on the senses. In the past and the present, artists using the flicker effect conceive of cinema as a dream machine - sometimes literally.

TeZ: *PV868*
Kurt Hentschläger: *Flicker, Feedback, Void: Research on Audiovisual Immersion*

PV868 is an experimental performance by TeZ (IT), aimed at producing an audiovisual feed/stimulus which allows moving visual patterns to emerge directly in the brain of the viewer/listener. This stimulus is generated in real-time by a combination of flickering video and synchronised synthetic sounds distributed in a quadrophonic surround system. Maurizio Martinucci (aka TeZ) is an Italian multimedia artist and producer who has collaborated with Scanner, Taylor Deupree, Francisco Lopez and others. He uses technology as a means to explore synesthesia and the relationship between sound and images. He focuses primarily on generative composition in interactive painting, live cinema and sound installations.

Chicago-based Austrian artist **Kurt Hentschläger** (AT) creates audiovisual compositions, that research the nature of human perception and the

accelerated impact of new technologies on individual consciousness. His talk focuses on his performance *FEED* (2005-2007) and elaborates on a statement from Maro Mancuso, who wrote that *FEED* plays “on the loss of the usual physical-spatial coordinates, on the continuous solicitation of the retina and on the direct relation that it bears to specific areas of the human brain; on the multi-sensorial, synaesthetic approach to sound and 2D/3D patterns that are autonomously created by the objects in the performance; on the physical-sensorial immersivity and on the resulting emotional stimulation, deriving from direct experience, and by the direct establishment of a correspondence between our body and technology”.

DAY 2

SATURDAY 23 FEBRUARY, De Balie

10:00 - 11:30 Keynote

KEN JACOBS: *The Image, Finger Raised to Lips, Beckons*

‘Disorderly thoughts on synesthesia and other mysteries of the human sensorium’ is the subtitle of the lecture of American radical and experimental filmmaker Ken Jacobs (USA). Ken Jacobs began filmmaking in the mid-fifties with the seven-hour long *Star Spangled to Death* (1957-59/2003-4). During 1960s he was an important figure in Underground Film; aspiring to a democratic rather than demagogic cinema he created The Millennium Film Workshop. He devised a unique system of live film-projection performances *The Nervous System*, in which he plays with the flickering effect of projecting the same film a few frames apart, deriving a 3D-effect from standard 2D-film, using most often archival or found footage. Since 2000 he has performed *The Nervous Magic Lantern*, a single projection set-up, utilising neither film nor video.

12:15 - 13:45 Panel

PERCEPTION AND ILLUSION

Cinema creates an illusion through the projection of 2D-images and sound. But what if we go beyond the audiovisual illusion? And what are the tricks that cinema can use to affect how the brain processes information in the visual cortex? A researcher and a media artist share their views.

Frank Kooi: *Beyond Audiovisual: Illusions in the Other Human Senses*

Ulf Langheinrich: *Interference Moments*

Frank Kooi (NL) received his PhD from the School of Optometry at University of California, Berkeley, in 1990. He is currently leader of the Applied Perception group at TNO Human Factors where he combines knowledge of human perception with technological developments. The German media artist **Ulf Langheinrich** (D) founded the media art collaboration Granular Synthesis together with Kurt Hentschläger. They created numerous large scale immersive installations such as *Modell5*, *Noisegate* and *Areal*. Since 2003 Langheinrich has realised various solo projects aimed at achieving a direct sensory impact. These works focus on creating specific modulations of the projected material in time and the projection-space, and on effecting interference movements between the perceptive and processing potential of the eye-brain apparatus.

14:30 - 15:45 Lecture

TIMOTHY DRUCKREY: *Cinemedia: Archaeologies of Computation and AI in Cinema*

Since its origins, cinema has been riveted by both mechanisation and culture, by its material apparatuses and its evolving metaphors. The ‘presence’ of the machine, as a technical gaze or as an observer of mechanisation itself, fills the archives of cinema history, from the works of Marey to Ruttmann, Vertov’s *Man with a Movie Camera* to Andrei Ujica’s *Out of the Present*. By the post-war period new metaphors emerged, those of computation and artificial intelligence. With this

a series of films - drama, comedy, sci-fi and documentary - would be produced that assimilated the social reverberations of computing machines and the nascent field of artificial intelligence. This lecture particularly focuses on the significance of these materials as a crucial component in the evolving histories of the media arts. **Timothy Druckrey** (USA) is a professor, curator and author of several books. He lectures internationally on the social impact of digital media, the transformations of representation, and communication in interactive and networked environments.

16:30-17:30 Lecture

JOOST REKVELD: *The Mechanisation of the Mechanical Sign*

The myths about the origin of cinema often focus on the photorealism of the medium. In fact it is highly questionable whether the power of film images, or even their realism, ultimately derives from their illusionistic qualities. In his lecture **Joost Rekveld** (NL) explores some facets of an approach to images which emphasises their artificial nature and their power as active signs through which our world is constructed. Joost Rekveld has been making abstract films and kinetic installations since 1991, originally starting out with the idea of visual music for the eye. He develops his own tools for his films, often inspired by the lesser frequented alleys in the history of science and technology. In recent years his work has steadily moved off-screen, designing projections and light for various dance- and theatre productions. He is becoming increasingly involved in activities that resemble artificial life and robotic swarms.

DAY 3

SUNDAY 24TH FEBRUARY, De Balie

11:00 - 12:15 Panel

REAL CINEMA

Film bears a specific relation to reality, but the reality effect of film is not necessarily connected to the fact that film is a record or reality. A theorist and a filmmaker present their highly personal views on 'real cinema'.

Arjen Mulder: *What's Real about Film*

Gerard Holthuis: *The Art of Chatter*

Arjen Mulder's (NL) position is that film's special effect has nothing to do with the 'special effects' served up to us on celluloid. Movement may be the essence of film, but its effect on the viewer is an unfathomable silence. He calls this feeling of silence and stillness at the heart of the event 'extramedia', because it defies every attempt to record it in a particular medium - image, word or sound. You cannot capture the extramedia, but you can cause it to appear. Writer and theoretician Arjen Mulder has a background in biology. He has written several books on media art and the relation between technical media, physical experience and belief systems. Recent publications of his are *Understanding Media Theory* (2004) and *De vrouw voor wie Cesare Pavese zelfmoord pleegde* (2005).

Gerard Holthuis (NL) started as sculptor and switched to moving image and sound at the Free Academy in The Hague. During the 1980s he worked as editor, cameraman and production manager. He was co-founder of the Filmstad Foundation, a workshop for experimental filmmakers. The last few years he has worked on his cyclis *Careless Reef* in which he films the underwater landscape in a way that transforms our perception. He concentrates on the image and on seeing in a time when the chatter about art seems to dominate.

13:00 - 14:30 Panel
TRANSFORMATIONS

The classic cinematic apparatus - comprising a camera, different film formats and projection - offers many ways of transforming space and time. Mika Taanila and Rose Lowder explain how they work with the elements of cinema.

Rose Lowder: *Visual Transformations in Time*
Mika Taanila: *Automatic Images and Sounds*

Cinema evolved from a period when art and science were less segregated than today, when optical devices were created to investigate and question how visual perception functioned. Then, for social and economical reasons, cinema moved on to transpose the narrative procedures predominant in literature, focusing on character development in a series of events taking place in a given setting. At the same time avant-garde artists worked on cinema as an art of movement based on visual transformations in time. In her presentation **Rose Lowder** (F) explores her own work, which focuses on the spatiotemporal possibilities made available by the cinematographic medium. Lowder has been making experimental films since the 1970s. Composing her films in-camera using precise frame-by-frame structures and scores, she creates interwoven tapestries of time and space along the filmstrip. Lowder's precise photographic methods allows the real world to blossom on screen with perceptual beauty.

Scientific utopias, failed experiments and musique concrete: Finnish filmmaker **Mika Taanila** (FI) will talk about his futuristic cinematic attempts and the challenge of finding an optimal format for each project. As part of his talk, Taanila will screen two short films. The spectacular 35mm cinemascope work *Optical Sound* (2005) is a six-minute short film based on *The Symphony #2 for Dot Matrix Printers* by Canadian group [The User]. *The Zone of Total Eclipse* (2006), a raw double 16mm piece using two projectors, is an experimental film, based on scientific footage shot during the total eclipse of 1945 in Kokkola, Finland. Mika Taanila moves fluently in between documentary filmmaking, avant-garde cinema and the visual arts. His films deal with and futuristic utopias of contemporary science and the issues of artificial urban surroundings.

15:15 - 16:15 Keynote
DOUGLAS KAHN: *The Conditions of Live Cinema*

In his lecture **Douglas Kahn** (USA) examines the development of live performance and improvisation with recorded sounds by musicians and media artists, following the exchange between avant-garde music and filmmaking in the use of recorded sound. What entails the performance of cinema, of all the registers moving through shots, in terms of skills, technology and frames of reference? Speculation will be aided by an examination of Sergei Eisenstein's ideas of inner speech and the films of Abigail Child. Douglas Kahn, Professor of Technocultural Studies at University of California at Davis, is the author of *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press). He received a 2006 Guggenheim Fellowship to research the historical discovery of natural radio and continues to research the cultural incursions of electromagnetism.

Q&A after the lectures, talks and presentations; all discussions are moderated. The conference will be held in English.



LIVE PERFORMANCES

THURSDAY 21 FEBRUARY

20:30 (20:00 doors open) Paradiso

THE DRONE PEOPLE

The Drone People will perform a 4-hour concert, consisting of a series of solo performances. The Drone People are:

Joachim Nordwall (SE), the curator of The Drone People, and runs iDEAL in Gothenburg. He is a member of the ritual rock/drone group The Skull Defekts, filth noise/metal group Satan Power and analogue drone duo Alvars Orkester. Nordwall is also active composing solo works, which are often worrying and contain a static intensity.

Mika Vainio (FI), one half of the awesome minimal electronic duo Pan Sonic from Finland. His solo works, under his own name and under aliases like $\bar{\cdot}$, are known for their analogue warmth and electronic harshness - be they abstract drone works or minimal avant techno.

Hildur Gudnadóttir (IS), a classically trained cellist and multi instrumentalist. Her contributions to drones are sensitive, yet harsh and intense. She is part of the Icelandic contemporary music scene and a member of the dirty Balkan and Bulgarian folk music band Nix Noltes.

C. Spencer Yeh (USA), also known as Burning Star Core. His music has been drifting more and more from filth noise towards minimal drone noise based on voice and violin, reminiscent of LaMonte Young and Tony Conrad, with whom he recently collaborated.

Carl Michael von Hausswolff (SE), a composer and one of the leading figures in the field of radical sound performance. His works are pure, intuitive studies in electricity, frequency functions and tonal autism. In his concerts a very physical, almost brutal, side of his aesthetics blends with a polyfrequency beauty.

Stephen O'Malley (USA), guitarist, graphic designer and sound manipulator, spreads a gospel of drone and doom. As a member of extreme doom metal band Sunn O))) he is part of the genre's resurrection and the scene's growth into the galleries through collaborations with New York artist Banks Violette. O'Malley's work possesses a strength, depth and dark that few master.

BJ Nilsen (SE), with a background in the Swedish dark ambient and industrial noise scene as Morthound on the infamous Cold Meat Industry label. Going from that to Hazard where he produced deep listening and minimal ambient works, often based on field recordings, for London's Ash International and Touch labels. Nowadays, Nilsen records and performs under his own name. His drones are concentrated, focused and beautifully disturbing.

FRIDAY 22 FEBRUARY

20:30 (20:00 doors open) Paradiso

**CLUSTER / LEAF CUTTER JOHN / SIGNAL /
POMASSL & NIKITA TSYMBAL / BOBBY & BLUMM /
SCHLAMMEITZIGER**

Bobby & Blumm

Collaboration between FS Blumm and Bobby Baby, or better: Frank Schültge Blumm from Germany and Ellinor Blixt from Sweden. Musician and audio play producer FS Blumm is one of the pioneers in the shadowy zone between folk and elektronika.

Cluster

Legendary German band, consisting of Dieter Moebius and Hans-Joachim Roedelius. Since the early 1970s, the duo have produced exceptional instrumental music, floating somewhere between Krautrock, improvisation and electronica.

Leafcutter John

Project of John Burton (UK), who finds a unique balance between fold, experimentation and electronica in his oeuvre, a perfect example being his CD *The Forest and the Sea* (2006).

Pita

A project of Peter Rehberg (UK/AT), who has been a radical pioneer of digital electronic music since the mid-nineties. Rehberg was part of the first wave of laptop performers. Through his collaborations with Jim O'Rourke and Christian Fennesz - Fenn O'Berg - he has left his imprint on new computer music. Recently, he has been collaborating with Stephen O'Malley as KTL.

Pomassl & Nikita Tsymbal (visuals)

Pomassl (AT) is a sonic artist who searches for new means to experience sound in an often subversive way. Pomassl has a reputation for his installations in which the physical experience of sound plays a major role, mainly through the use of unusual frequencies. Tsymbal (RU) is one of the most active members of the Moscow experimental electronic scene. At Sonic Acts, Tsymbal will collaborate live for the first time with Pomassl.

Schlammpeitziger

A project of Jo Zimmermann (D) who built a reputation for idiosyncratic electronica which costs little but generates a lot.

Signal

Trio consisting of Frank Bretschneider (D), Carsten Nicolai (D) and Olaf Bender (D). These three musicians are core to the Raster-Noton label, which has been exceptional in bridging the gap between visual arts and electronic music.

SATURDAY 23 FEBRUARY

20:30 (20:00 doors open) Paradiso

BRUCE MCCLURE / D-FUSE / KEN JACOBS / RYOICHI KUROKAWA / ULF LANGHEINRICH / OTOLAB / TEZ

A night of cinematic experiences and special projections featuring old and new heroes of the audiovisual avant-garde.

Illuminated Dislocations - Projection performance by Bruce McClure

Bruce McClure (USA) works with sound and film technologies such as experimentation with spinning discs and the xenon flash technology developed by Harold Edgerton in the 1930s. McClure is best known for his groundbreaking multi-projector performances that interrogate the very substance of film and its mechanical supports. His work has featured in film festivals and art institutions, including the last two biennials at the Whitney Museum of American Art in New York.

Latitude - D-Fuse

Inspired by the idea of drifting through the city, *Latitude 31°10N / 121°28E* follows the emotive qualities of the space that surrounds us. Fragments of conversations, crowds, journeys, lights, deserted spaces and architectural contrasts are reconstructed to form a unique live performance that traces the multitude of paths, identities, encounters and influences that constitute everyday life in the city. D-Fuse (UK) is a group of artists and designers who explore the relationship between image and sound. It was founded by Michael Faulkner in the mid-1990s.

Reverberant Silence: Nervous Magic Lantern Performance - Ken Jacobs

Ken Jacobs (USA) is one of the most important names in the post-war experimental film scene - both because of his films as well as his social role. Together with his wife, Jacobs set up Millenium Film Workshop and was responsible for one of the first university cinema-courses. Jacobs' films and performances highlight the subconsciousness of the cinematic experience; light, movement, speed and frame evoke a purely sensual experience. This is also true for *Reverberant Silence*, a performance with a magic lantern, but without film or video.

Live performance - Ryoichi Kurokawa

Ryoichi Kurokawa (JP) is audiovisual artist living in Osaka. His work takes on multiple forms: projections, recordings, installation and live performance. He composes time-based sculptures with digital generated materials and field recording in which minimalism and complexity coexist. He treats sound and imagery as a unit, not separately. He constructs exquisite, precise computer-based works with his audiovisual language that shortens the distance between sound and visual composition.

Drift - Ulf Langheinrich

With *Drift* Ulf Langheinrich (D) brings abstract images and sounds from both art and music into the cinematic space. A stream of abstract, deep and dense images and sounds evolves from a realistic image. The images are transparent, high in resolution and fine in detail. A process of multiple metamorphoses in several parallel spaces and time-layers constantly transforms their consistency, viscosity and transparency. Slowly all meaning and all reference to reality is eliminated and one enters the realm of nothingness.

Circo Ipnótico - Otolab

Circo Ipnótico is an improvised audiovisual journey, fusing analog and digital technologies into a hypnotic experience. One of the key tools in this performance is a rotating disc with a camera pointed on it. The disc is altered with various materials such as paper sheets, brushes and paint. Otolab is an Italian collective of musicians, djs, vjs, video artists, video makers, web designers, graphic designers and architects who embarked on a common path within electronic music and audiovisual research.

PV868 - TeZ

PV868 is an experimental performance by TeZ (IT), aimed at producing an audiovisual feed/stimulus which allows moving visual patterns to emerge directly in the brain of the viewer/listener. This stimulus is generated in real-time by a combination of flickering video, in the form of abstract lights and colour gradients, and synchronised synthetic sounds (binaural beats) distributed in a quadrophonic surround system. The elements are constantly recombined in different ways by means of ad-hoc created generative software.

SUNDAY 24 FEBRUARY

17:00 - 23:00 (16:30 doors open) Paradiso

ACOUSMONIUM

The Acousmonium is a sound diffusion system designed in 1974 by François Bayle and originally used by the GRM at the Maison de Radio France. The Acousmonium contains 80 speakers of different sizes placed across a stage at varying heights and distances. Their placement is based on their range, their power, their quality, and their directional characteristics. When built, Bayle stated: "It puts you inside the sound. It's like the interior of a sound universe". It provides a very complete and complex system for sound projecting acousmatic and electroacoustic music or instrumental music transformed by computers.

The Groupe de Recherches Musicales (GRM) is a French organisation researching sonology and electroacoustic music. It was founded in 1958 by Pierre Schaeffer as part of the ORTF and since then has been led by composers such as François Bayle and Daniel Teruggi. In 2008 the GRM celebrates its 50th anniversary with a series of special projects in France and across the globe. GRM compiled this evening's programme in collaboration with Sonic Acts.

17:00 - 17:30 Sound projection

Lecture and introduction by Christian Zanési

The history of sound projection within a concert environment from 1950 to today. Singularities and specificities of the GRM's Acousmonium.

17:30 - 18:30 Acousmonium I

sound direction: Christian Zanési

La roue ferris 10'40 Bernard Parmegiani

Sambas pour un jour de pluie 11'28 Michel Chion

Turpituda 9'21 Ivo Malec

Symphonie pour un homme seul 16'07 (1955 version by Maurice Béjart)

Pierre Schaeffer & Pierre Henry

18:30 - 19:30 Acousmonium II

Elemental II performed by Kasper Toeplitz 50'00 Eliane Radigue

20:00 - 21:00 **Acousmonium III** Multiphonic works

sound direction: Diego Losa

Cronicas del tiempo 15'00 Diego Losa

Cercles 13'17 François Bayle

Spaces of Mind 17'00 Daniel Teruggi

21:00 - 23:00 **Acousmonium IV**

GRM experience' echoes Christian Zanési

Live performance Christian Fennesz

Live performance Hans-Joachim Roedelius

Christian Fennesz (AT) uses guitar and computer to create a shimmering, swirling electronic sound of enormous range and complex musicality. His lush and luminous compositions resemble sensitive, telescopic recordings of rainforest insect life or natural atmospheric occurrences. In 2003 he collaborated with Mika Vaino and Christian Zanési on a piece for the Acousmonium.

German electronic music legend **Hans-Joachim Roedelius** (AT) is a pioneer in electronic music, not least for his collaborations with musicians and composers as Peter Baumann, Holger Czukay, Brian Eno, Dieter Moebius, Conny Plank and Michael Rother. He has worked as a soloist and founded several groups, most notably Kluster/Cluster and Harmonia.

Kasper T Toeplitz (D) is a composer, electric bass player and musician who has developed his work in the no-man's land between academic composition (orchestra, ensembles, opera) and electronic new music or noise music. He convinced Eliane Radigue to write *Elemental II* for him. In this piece the bass is plugged directly into the computer, running a MaxMSP patch.

Christian Zanési (F) studied with Pierre Schaeffer and Guy Reibel. He is the artistic director of the GRM and practices composition parallel to working for radio. His inspiration mainly springs from 'a poetic encounter with remarkable sounds'. For the last few years he has also collaborated with artists of the electronic music scene.



Still from live performance - Ryoichi Kurokawa

SONIC ACTS XII

PROGRAMME SCHEDULE

THURSDAY 21 FEBRUARY

- 17:00 - 19:00 Opening Exhibition / Netherlands Media Arts Institute (NMAI) / p 40
- 20:00 - 21:15 Filmprogramme: Absolute Frame I / De Balie / p 32
- 20:30 - 24:00 Live Performance: The Drone People: Joachim Nordwall, Mika Vainio, Hildur Gudnadóttir, C. Spencer Yeh, Carl Michael von Hausswolff, Stephen O'Malley, BJ Nilsen / Paradiso (20:00 doors open) / p 20

FRIDAY 22 FEBRUARY

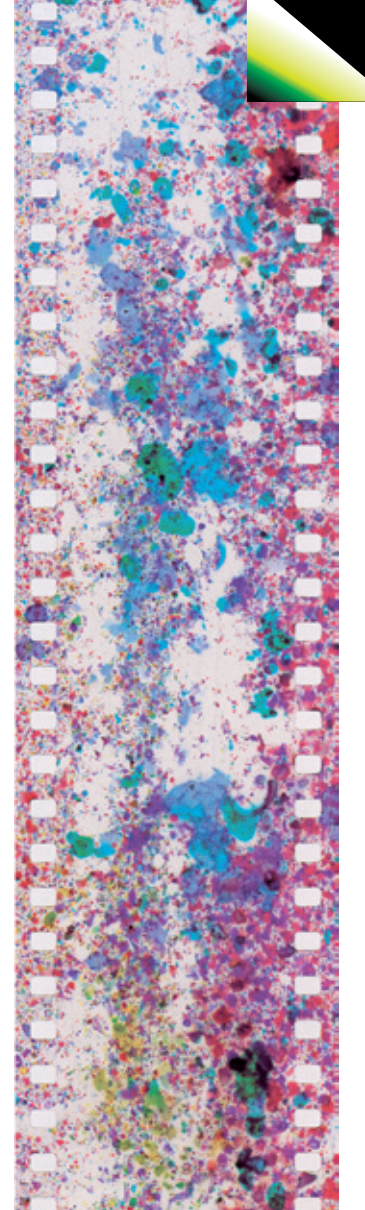
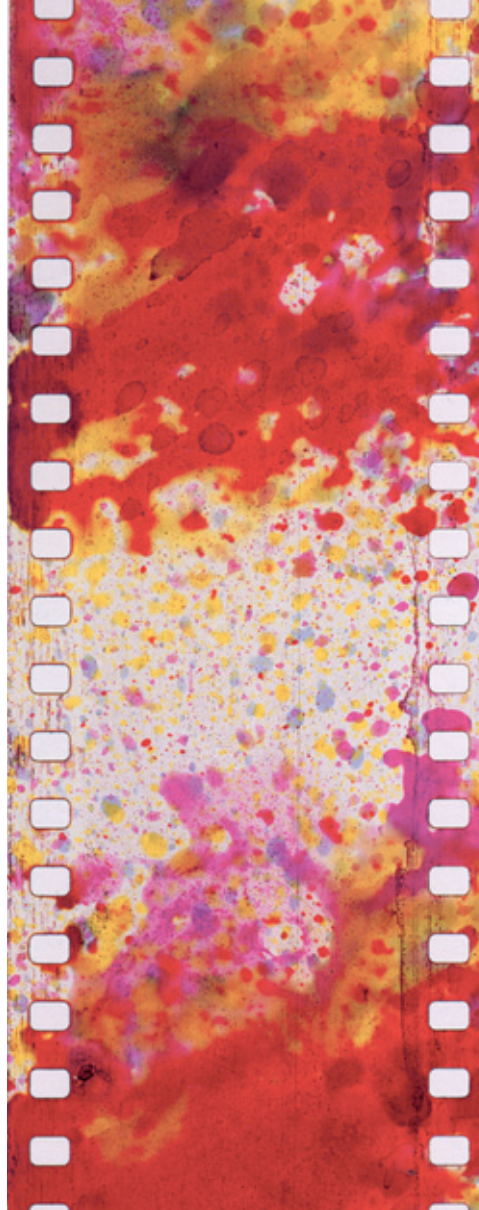
- 10:00 - 11:15 Conference: Keynote Erkki Huhtamo: The Diorama Revisited / De Balie / p 8
- 11:15 - 12:00 Live Performance: Julien Maire Digit / De Balie / p 9
- 12:00 - 13:15 Conference: Panel The Defeat of Time / De Balie / p 9
- 13:00 - 20:00 Exhibition / NMAI / p 40
- 14:00 - 15:45 Conference: Panel Interactivity & Immersion / De Balie / p 10
- 16:30 - 18:00 Conference: Panel The Dream Machine / De Balie / p 11
- 17:00 - 20:00 Opening Exhibition / Melkweg Mediaroom / p 43
- 19:00 - 20:15 Filmprogramme: Absolute Frame II / De Balie / p 32
- 20:30 - 24:00 Live Performance: Cluster / Leafcutter John / Signal (featuring: Frank Bretschneider, Carsten Nicolai and Olaf Bender) / Pomassl & Nikita Tsymbal / Bobby & Blumm / Schlammpeitziger / Paradiso (20:00 doors open) / p 21
- 21:00 - 23:15 Filmprogramme: Artist in Focus Ken Jacobs / De Balie / p 33

SATURDAY 23 FEBRUARY

- 10:00 - 11:30 Conference: Keynote Ken Jacobs: The Image, Finger Raised to Lips, Beckons / De Balie / p 12
- 12:15 - 13:45 Conference: Panel Perception and Illusion / De Balie / p 13
- 13:00 - 20:00 Exhibition / NMAI / Melkweg Mediaroom / p 40
- 14:30 - 15:45 Conference: Lecture Timothy Druckrey: Cinemedia: Archaeologies of Computation and AI in Cinema / De Balie / p 13
- 16:30 - 17:30 Conference: Lecture Joost Rekveld: The Mechanisation of the Mechanical Sign / De Balie / p 14
- 18:30 - 20:15 Filmprogramme: Absolute Time / De Balie / p 33
- 20:30 - 24:30 Live Performance: Bruce McClure / D-Fuse / Ken Jacobs / Ryoichi Kurokawa / Ulf Langheinrich / Otolab / TeZ / Paradiso (20:00 doors open) / p 23

SUNDAY 24 FEBRUARY

- 11:00 - 12:15 Conference: Panel Real Cinema / De Balie / p 15
- 13:00 - 14:30 Conference: Panel Transformations / De Balie / p 16 / 34
- 13:00 - 18:00 Exhibition / NMAI / Melkweg Mediaroom / p 40
- 15:15 - 16:15 Conference: Keynote Douglas Kahn: The Conditions of Live Cinema / De Balie / p 17
- 17:00 - 17:45 Filmprogramme: Absolute Sound / De Balie / p 34
- 17:00 - 23:00 Live Performance: Acousmonium: François Bayle / Michel Chion / Christian Fennesz / Diego Losa / Bernard Parmegiani / Hans-Joachim Roedelius / Pierre Schaeffer & Pierre Henry / Kasper Toeplitz / Daniel Teruggi / Christian Zanési / Paradiso (16:30 doors open) / p 25
- 18:30 - 19:30 Filmprogramme: Artist in Focus: Mika Taanila / De Balie / p 35
- 20:00 - 21:15 Filmprogramme: Future Cinema / De Balie / p 35
- 22:00 - 22:30 Filmprogramme: Cinematic Compilation / De Balie / p 36



from left to right: *Bouquette #22* - Rose Lowder, *Dog Star Man* - Stan Brakhage, *Ere erera baleibu icik subua aruaren* - Antonio Sistiaga, *Ere erera baleibu icik subua aruaren* - Antonio Sistiaga

FILM PROGRAMME

ABSOLUTE FRAME

What are all the possible forms the cinematic frame can show? What are the elements in the cinematic image: the camera movement, the light exposing the objects inside the frame, colour, rhythm? Absolute Frame showcases human experiences and how we become conscious of what we see through the cinematic frame. With two monumental films: *Dog Star Man: The Art of Vision* by Stan Brakhage and *Ere erera baleibu icik subua aruaren* by Antonio Sistiaga. Both films are silent and both explore the full range of what can occur inside the container of the frame. Brakhage did this by using the camera to find his vision of the human condition. Sistiaga's work is on the other spectrum of the image and reveals an abstract image that becomes rhythm and motion when the projector starts to run.

ABSOLUTE FRAME I

THURSDAY 21 FEBRUARY, 20:00 De Balie

Dog Star Man, Stan Brakhage, 1961-1964, 73'00

The film's dense montage and layering of images and the complete freedom Brakhage utilises to create his vision makes *Dog Star Man* a monumental film. In each part Brakhage investigates themes such as western culture, family history, sexual daydreaming. The film ends with a cosmic deconstruction.

ABSOLUTE FRAME II

FRIDAY 22 FEBRUARY, 19:00 De Balie

Ere erera baleibu icik subua aruaren, Antonio Sistiaga, 1970, 75'00

A pure meditation of visual forms, rhythm and colour. Using these basic elements Sistiaga created a pure cinematic experience.

ARTIST IN FOCUS: KEN JACOBS

PUMMELING EXERCISES IN CINEMATIC INSISTENCES

FRIDAY 22 FEBRUARY, 21:00 De Balie

Pummeling exercises in cinematic insistence: Let the image prevail! 3-D without spectacles (as if people would watch flat movies). See beauty surrounded by her suitors, children taught that their lives belong to capitalism, watch America expire in patriotic mystification. – Ken Jacobs

Nymph, Ken Jacobs, 2007, 3'00

Capatalism, Child Labor, Ken Jacobs, 2006, 3'00

Razzle Dazzle, The Lost World, Ken Jacobs, 2007, 92'00

ABSOLUTE TIME

SATURDAY 23 FEBRUARY, 18:30 De Balie

Absolute Time is cinema extreme. Flickering, pulsating and cutting up space and time. Absolute Time presents some of the most extreme films made: *The Flicker* by Tony Conrad, solely black and white frames, and the beautiful underwater films by the Dutch filmmaker Gerard Holthuis. The programme deals with the perception of the individual film frame: 24 times per second. How does cinema alters our senses by introducing the effect of flickering images? Absolute Time reveals the illusion of time and motion and how the sublime of the true cinematic experience works.

The Flicker, Tony Conrad, 1966, 30'00

Instructions for a light and sound machine, Peter Tscherkassky, 2006, 17'00

Marsa Abu Galawa, Gerard Holthuis, 2004, 13'00

Abu Kiffan, Gerard Holthuis, 2004, 7'00

Feld, Granular Synthesis, 2005, 6'00

Noisefields, Steina & Woody Vasulka, 1974, 6'04"

Around Perception, Pierre Hebert, 1968, 16'27"

Opus 3, Pierre Hebert, 1966, 6'56"

ABSOLUTE TIME: TRANSFORMATIONS

SUNDAY 24 FEBRUARY, 13:00 De Balie

Presentation of Mika Taanila's and Rose Lowder's films as part of the Sonic Acts Conference. The presentation features:

The Zone of Total Eclipse (2006), an experimental film based on scientific footage shot during the total eclipse of 1945 in Kokkola, Finland. The film pays homage to the early pioneers of scientific film - a celebration of interplanetary shadows at work.

Optical Sound (2005), a six-minute short based on *The Symphony #2 for Dot Matrix Printers* by the Canadian group [The User]. Obsolete office technology transforms into musical instruments of the future. The film is a haunting mix of beautiful cinematography, dirty security camera footage and rough animation photocopied straight onto clear film without camera.

Bouquette 21-30, Rose Lowder, 2001-2005, 14'00

Bouquette 21-30 is a part of the ecological Bouquettes series, consisting of one-minute films composed in the camera by interweaving the characteristics of different environments with the activities there at the time. The filming basically entails using the filmstrip as a canvas, with the freedom to film frames anywhere on the strip in any order and running the film through the camera as many times as needed. Thus each bouquet of flowers is also a unique bouquet of film frames.

ABSOLUTE SOUND

SUNDAY 24 FEBRUARY, 17:00 De Balie

Cinema without image: an acoustic picture of a Berlin weekend. Experiences in imaginary spaces and time guided by sound. Vista of a mountain with a detailed sonic scope. Rearranging cinema history with a dance beat. Absolute Sound presents a compilation of different approaches dealing with how sound works as a medium for artists for whom idea of cinema is not restricted to images alone.

Weekend, Walter Ruttmann, 1928, 15'00

Battleship Potemkin Dance Edit, Michael Bell Smith, 2007, 12'29"

Acoustic Map, Keith Frake, 1977, 13'00

Night Still, Elke Groen, 2008, 9'00

ARTIST IN FOCUS: MIKA TAANILA

SUNDAY 24 FEBRUARY, 18:30 De Balie

The Future Is Not What It Used To Be, Mika Taanila, 2002, 90'00

The Future Is Not What It Used To Be is a twisted portrait of one of the unsung pioneers of early electronic art, Finnish nuclear scientist / artist Erkki Kurenniemi, that revolves around his massive project of 'collecting everything'. With this experiment Kurenniemi is on a quest to re-create the human soul. A pioneer of electronic art in Finland, Erkki Kurenniemi (born 1941) composed computer-based music and designed his own instruments as early as the 1960s. His career embraces music, film, computers, robotics - in other words, both art and science - with natural ease. The film features archival material from the early years of electronic art, including excerpts from Kurenniemi's unfinished experimental short films.

FUTURE CINEMA

SUNDAY 24 FEBRUARY, 20:00 De Balie

Future Cinema combines different expectations of the cinematic realm. Visions and alterations in cinematic approach by artists who are not by default a 'filmmaker' or a 'director'. Future Cinema investigates the different approaches an artist can take to create and generate time-based media. Moving images and soundscapes which are linked to the foundations of the cinema but that have their own expression in form and theme. In the 21st century, cinema becomes a platform for expression, not only by means of narrative or abstract expressive structures but also for the re-definition of cinema and digital media culture.

Video to Fix Stuck Pixels in Computer Monitor,

Michael Bell Smith, 2005, 00'45

Styley #40, LIA, 2007, 10'00

Light Reading(s): Visual Mix, Stephen Vitiello, 2003, 12'00

Erase Remake, Martin Siewert, 2007, 7'00

Monochrome Transporter, Thom Khubli, 2005 10'00

RSG-BLACK-1, Radical Software Group, 2005, 22'00

Mosaik Mécanique, Norbert Paffenbichler, 2007, 9'00

CINEMATIC COMPILATION

SUNDAY 24 FEBRUARY, 22:00 De Balie

A showcase providing a wide range of films shown throughout the festival of the Absolute Frame, Absolute Time, Absolute Sound and Future Cinema programme. Some works by the Artists in Focus, Rose Lowder and Ken Jacobs are added to give a full range of the cinematic experience.

Instructions for a Light and Sound Machine, Peter Tscherkassky, 2006, 17'00

Bouquette 21-30, Rose Lowder, 2001-2005, 14'00

Capitalism: Slavery + Hanky January + Nymph, Ken Jacobs, 2007, 7'00

Acoustic Map, Keith Frake, 1977, 13'00

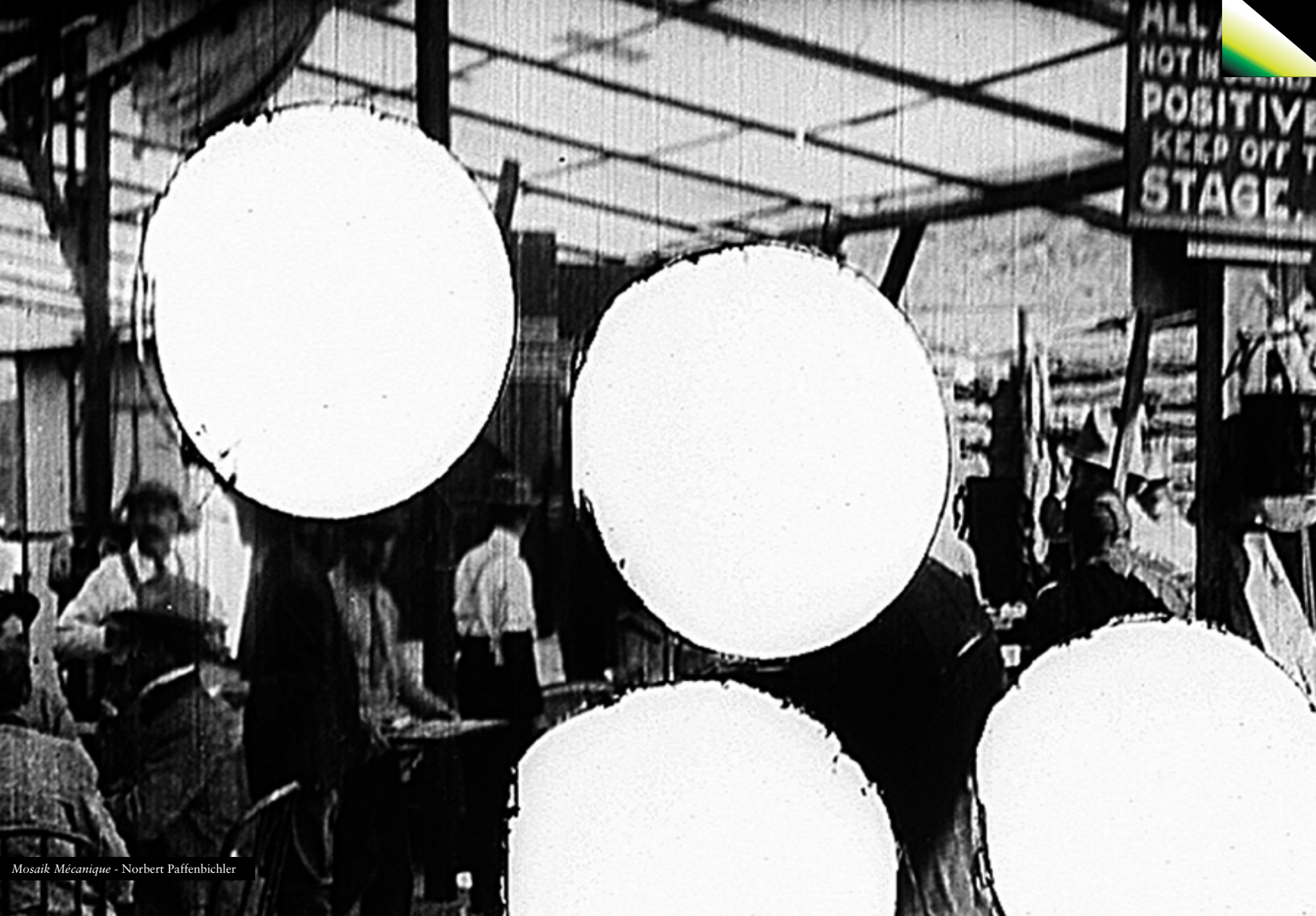
Opus 3, Pierre Hebert, 1966, 6'56"

Weekend, Walter Ruttmann, 1928, 15'00

Feld, Granular Synthesis, 2005, 6'00



Instructions for a Light and Sound Machine - Peter Tscherkassky



ALL NOT IN THE
POSITIVE
KEEP OFF THE
STAGE.

EXHIBITION

The Sonic Acts XII exhibition will be held from 21 February until 22 March 2008 at the Netherlands Media Arts Institute (NMAI) and Melkweg Mediaroom. It will present works that create various types of cinematic experience, ranging from multichannel sound works to minimal visual art, installations and media arts. Featured artists are: Julien Maire (F), Ulf Langheinrich (D), Boris Debackere (BE), Leerraum [] (CH) and Kurt Hentschläger (AT).

Works at the Netherlands Media Arts Institute

probe - Boris Debackere

probe - noun, an unmanned exploratory spacecraft designed to transmit information about its environment.

Cinema is a virtual capsule with a projection screen as a window, which gives access to an audiovisual trip through time and space. As soon as the film starts the projection surface becomes invisible. It becomes the magic window of the cinema capsule that engages the whole body through the eyes and ears, and abducts it to another time and space. The film machine transforms reality by generating mental activity in the viewer: cinema as a dream machine for condensed experiences and emotions. *probe* is an interactive installation in which the relationship between the viewer and the screen is central. The position of the viewer determines the creation of generative sound and image that physically take the viewer on an audiovisual trip.

Credits

vwww: Sebastian Gregor

Sensor: V2

probe is an Auguste Orts Production

Scape (2007) - Kurt Hentschläger

High definition video 16:9, surround sound, 23'00

Scape is a contemplative work, a video-landscape with surround sound in which time is the subject. Time contracts only to ultimately expand. A bare-bones minimalist tree in black and white moves in and out of focus in a slow pan evoking the scrolling of a Zen ink drawing of bamboo. The focus slowly shifts and dissolves at the edge of our perception. *Scape* exists at these borders of perception but also at another: the border between the representation of reduced but iconic imagery and pure abstraction. *Scape* is a phenomenological work, expressing the a-temporality that occurs during the process or perception - or consciousness - itself.

OSC (2006) - Ulf Langheinrich

OSC is an installation dealing with interference, slicing time and the perception of time itself. The visitor experiences a fascinating and disturbing transformation.

Soil (2005) - Ulf Langheinrich

Four virtual horizontal displays glow in the darkness like aquariums. A core of dimensionless abstract movements derived from normal narrative film material is presented in four almost identical versions. They drift apart and re-sync again at random. The sound is almost inaudible. *Soil* was originally created in 2004 and is the first result of ongoing research into time structure and field creation. *Soil* simply states a field. The question was whether such a diffident approach would still create work that successfully conveys a specific vision of time, depth and purity.

Low Resolution Cinema (2005) - Julien Maire

Low Resolution Cinema is a 128 x 64 pixels projection that represents in an abstract way the geopolitical space of Berlin. The piece is based on reducing the resolution of the image and tries to 'decompress' the image in a three-dimensional space. The projection is produced with a special projector using two black and white Liquid Crystal Displays (LCD) that move inside the projector. The horizon, or border of the image is physically cut, as both screens are physically cut in half to display only the upper or the lower part of the image.

Low Resolution Cinema was developed with the support of the Conseil Générale de la Moselle and in collaboration with Nobuyasu Sakonda (JP) and Jean-Pierre Fargeas (F).

***Exploding Camera* (2007) - Julien Maire**

This celebrated installation transforms the exhibition space into an experimental film studio reminiscent of a battlefield. Through a deconstruction of media-image production, the absurdity and the lure of facts are brought to light.

BIOGRAPHIES

Boris Debackere (B) is an artist and teaches at the Transmedia and audiovisual department of Hogeschool Sint-Lukas. As a media artist his main interests are the possible integration of different expressive forms, with an emphasis on electronic sound and image. His most recent work and research focuses on translating and transforming the cinema concept into other forms such as Live Cinema and audiovisual installations.

Chicago-based Austrian artist **Kurt Hentschläger** (AT) creates dramatic audiovisual environments. The immersive nature of his work reflects on the metaphor of the sublime. Between 1992 and 2003 he worked collaboratively as a part of the duo Granular Synthesis. Employing large scale projected images and drone like soundscapes, his performances triggered the viewers on physical and emotional levels, overwhelming the audience with sensory information. His more recent solo work further researches the nature of human perception and the accelerated impact of new technologies on individual consciousness.
<http://www.hentschlagelager.info/>

Julien Maire (F) is an artist and performance artist, living and working in Berlin. In his work he deconstructs and re-invents the technology of audiovisual media. His works are exhibited internationally, and have been shown at Sonar, Ars Electronica, Tokyo, Melbourne and elsewhere. He lives and works in Berlin.
<http://julienmaire.ideenshop.net/>

Ulf Langheinrich (D) founded the media art collaboration Granular Synthesis together with Kurt Hentschläger. They collaborated on numerous large scale immersive installations such as *Modell5*, *Noisegate* and *Areal*. Since 2003 Langheinrich has realised several solo projects aimed at achieving a direct sensory impact. They focus on creating specific modulations of the projected material in time and in the projection-space, and effecting interference movements between the perceptive and processing potential of the eye-brain-apparatus.
<http://www.langheinrich.info>

Maurizio Martinucci (aka TeZ) is an Italian multimedia artist and producer who has collaborated with Scanner, Taylor Deupree, Francisco Lopez and others. He uses technology as a means to explore synaesthesia and the relationship between sound and images. He focuses primarily on generative composition in interactive painting, live cinema and sound installations.
<http://www.tez.it>

EXHIBITION OPENING TIMES

Opening Thursday 21 February 17:00 - 19:00

Different opening times during the festival:

22 & 23 February 13:00 - 20:00, 24 February 13:00 - 18:00

Regular opening times after festival period:

26 February - 22 March 2008, Tuesday - Saturday 13:00 - 18:00

+ Sunday 1 March 13:00 - 18:00

Works at Melkgweg Mediaroom

MULTICHANNEL SOUND WORKS - Leerraum []

As part of the exhibition, a number of multi-channel sound installations produced by the Swiss art collective and publisher Leerraum [] are presented in the Melkgweg Mediaroom.

Leerraum [] (CH) is a network and platform of artists engaged in studying space, form and structure through a reductionist approach and care-

ful yet radical handling of materials. Since 2004 Leerraum [] has presented 25 sound installations by international artist and published over 30 CDs, DVDs and obscure objects.
<http://www.leerraum.ch>

Asher (USA) is a composer and sound artist. He composes his works using recordings of acoustic and electronic instruments, location recordings and found recordings which are manipulated in various ways.
<http://www.myspace.com/asherthalnir>

Composer Kenneth Kirschner (USA) is an advocate of open source music, he releases his work freely online through his website.
<http://www.kennethkirschner.com>

Pe Lang (CH) is a skilled electrician and works since 1997 as artist in Zürich. Since 2004 he has been working together with Zimoun. His work has been presented in numerous European countries, Canada and the USA.
<http://www.untitled-sound-objects.ch>

Mahmoud Refat (EG) is a Cairo-based musician and sound artist, and the founder of 100COPIES MUSIC / CAIRO. Refat began playing in local jazz/experimental rock bands in Cairo in the early 1990s. In 2000 he began composing soundtracks for dance, theatre, videos and films.
<http://www.100copies.com/mahmoud-refat>

Zimoun (CH) is an installation and sound artist from Switzerland and also founder of Leerraum []. Since 2004 Zimoun has collaborated with the Pe Lang on a joint project *untitled sound objects*.
<http://www.zimoun.ch>

FRIDAY 22 FEBRUARY, 17:00 - 20:00
OPENING OF MELKWEГ MEDIAROOM

untitled sound objects - Pe Lang & Zimoun / Leerraum []
Pe Lang and Zimoun focus on researching sound of materials as well as creating accessible and organic acoustic spaces. Their live installation *untitled sound objects* is created by using small machines and robots, in combination with different materials which are used as sound sources.

PUBLICATION

THE CINEMATIC EXPERIENCE

On the occasion of the twelfth Sonic Acts festival, Boris Debackere and Arie Altena edited a multi-faceted book with nine essays and ten interviews dealing with various aspects of the cinematic experience. The book focuses as much on theories of the cinematic experience, as it does on the practice of artists working in the fields of cinema, contemporary media art and sound. It shows how artists develop their work and theories on the cinematic experience, using different technologies and materials, and offers a many-sided theoretical journey into the history, present and future of the magic we call cinema.

Essays: Joost Rekveld on the mechanization of the 'magical sign'; Arjen Mulder on the reality effect of film and the extramedial; Gerard Holthuis on the art of chatter and the power of images; Jan Schacher and Randy Jones on Live Cinema; Lucrezia Cippitelli on the history of cinematic experiments in visual art; Gregory Kurcewicz on Structural Film; Rob Vanderbeeken on immersion; Thomas Zummer on cinema and memory.
Interviews with: Ernie Gehr, Kurt Hentschläger, Stephen O'Malley, Jan Peter E.R. Sonntag, Thomas Köner, Jürgen Reble, Frank Bretschneider, Simon Ruschmeyer, Tomas Rawlings & Ana Kronschnabl, and Lev Manovich.

Sonic Acts XII - The Cinematic Experience

Arie Altena & Boris Debackere (editors)

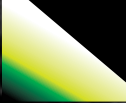
English text, illustrated

Published by Sonic Acts Press / Paradiso, Amsterdam, 2008

Edited in cooperation with Transmedia/St. Lukas Brussel, and the Cimatix Cinematic Experience conferences, curated by Boris Debackere.
Graphic Design by Femke Herregraven

The book is for sale during the festival, and will subsequently be available through <http://www.sonicacts.com> and Amazon.

Still available: Sonic Acts XI, *The Anthology of Computer Art*, edited by Arie Altena & Lucas van der Velden, Sonic Acts Press / Paradiso, 2006.



Razze Dazzle: the Lost World - Ken Jacobs

PRACTICAL INFORMATION

PRESALE & TICKETS

Conference & Festival Passepartout

50 euro / 40 euro concession

Available via www.debalie.nl and box-office of De Balie

Festival Passepartout (excl. conference)

35 euro / 30 euro concession

Available via post offices, www.ticketsservice.nl, Free Record Shops, GWK-station offices, VVV and regular Paradiso presale addresses, see www.paradiso.nl

Day Ticket (valid for conference & live performances)

22, 23 OR 24 FEBRUARY 2008

20 euro / 15 euro concession

No presale - only available on the specific day at the box-office of De Balie.

Single Film Ticket De Balie

7 euro / 5 euro concession

Available at box-office at De Balie and can be reserved online via www.debalie.nl

Evening 1 - The Drone People

THU 21 FEBRUARY 2008 / 20:30 (doors open 20:00) Paradiso

12,50 euro / 10 euro concession (including Paradiso membership)

Evening 2 - Cluster, Signal, Leafcutter John, Pita & more

FRI 22 FEBRUARY 2008 / 20:30 (doors open 20:00) Paradiso

15 euro / 12,50 euro concession (including Paradiso membership)

Evening 3 - Ken Jacobs, Ulf Langheinrich,

Ryoichi Kurokawa, D-Fuse & more

SAT 23 FEBRUARY 2008 / 20:30 (doors open 20:00) Paradiso

15 euro / 12,50 euro concession (including Paradiso membership)

Evening 4 - Acousmonium

SUN 24 FEBRUARY 2008 / 17:00 (doors open 16:30) Paradiso

15 euro / 12,50 euro concession (including Paradiso membership)

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

Exhibition Ticket

Admission for the exhibition at NMAI is 2,50 euro / 1,50 euro (concession) but free of charge with any festival ticket for the entire exhibition period. The exhibition at Melkweg Mediaroom is accessible free of charge.

Reduced admission is available for students (CJP) and 65+. De Groene Amsterdammer readers', offer allows for reduced admission, available only at the box-offices of the venues.

ADDRESSES

De Balie

Kleine-Gartmanplantsoen 10

1017 RR Amsterdam

www.debalie.nl

tel 020 55 35 151

Paradiso

Weteringschans 6-8

1017 SG Amsterdam

www.paradiso.nl

tel 020 6264521

Melkweg

Lijnbaansgracht 234A

1017 PH Amsterdam

www.melkweg.nl

tel 020 5318181

Netherlands Media Art Institute /

Nederlands Instituut voor

Mediakunst

Keizersgracht 264

1016 EV Amsterdam

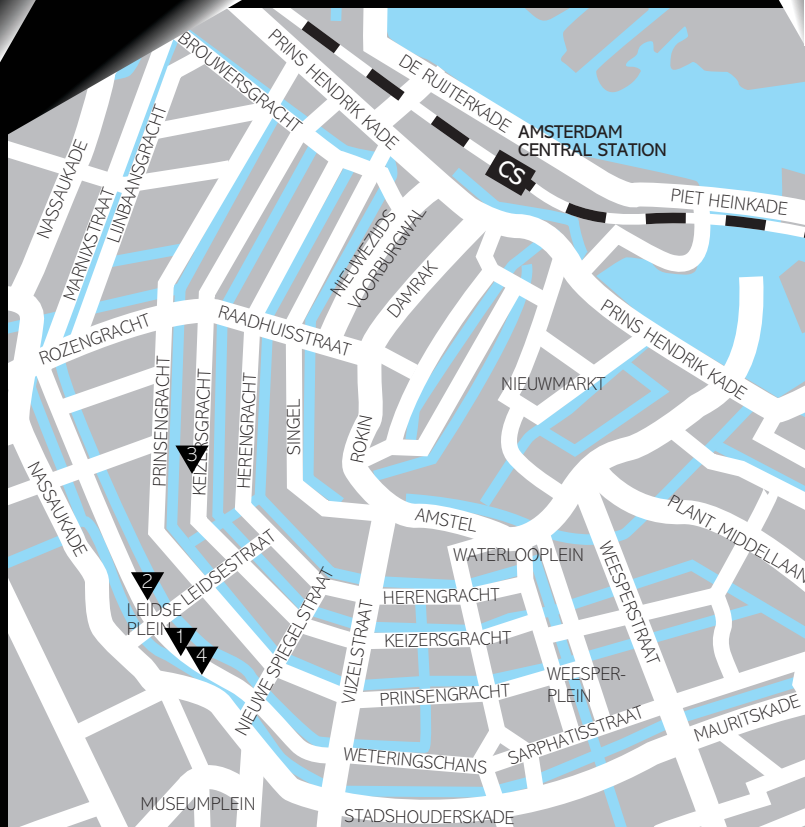
www.nimk.nl

tel 020 6237101

PUBLIC TRANSPORT

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

For NMAI take trams 13, 14 & 17 or bus 170, 171 and 172 from Central Station to stop Westermarkt.



- 1 De Balie, Kleine-Gartmanplantsoen 10
- 2 Melkweg, Lijnbaansgracht 234A
- 3 Netherlands Media Art Institute, Keizersgracht 264
- 4 Paradiso, Weteringschans 6-8

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

ORACLE MACHINE

The Oracle Machine is an interactive installation designed by Jeroen Joosse. It consists of a five screen window projection, which can be seen daily after sunset on the windows of De Balie. The Oracle Machine displays a continuous stream of statements and opinions about social, political, and cultural issues. It is possible for everyone to interrupt the stream and send in an issue via textmessage. Make the windows of De Balie speak about The Cinematic Experience: text orakel to +31(0)6 55550131 with an issue related to Sonic Acts. <http://www.orakelmachine.nl>

COLOPHON

Sonic Acts XII is curated, compiled and produced by Arie Altena, Martijn van Boven, Jan Hiddink, Gideon Kiers, Gerard Koot, Lucas van der Velden and Annette Wolfsberger. With additional support by the Paradiso, De Balie, NMAI & Melkweg staff and crew. Sonic Acts board members: Pierre Ballings, Frans Evers, Remko Scha. Graphic design by Femke Herregraven; www.zeropointproject.com

Sonic Acts XII is produced in association with Paradiso, De Balie, Netherlands Media Arts Institute, Melkweg and GRM.

Sonic Acts XII is supported by Amsterdam Fund for the Arts, Fund for Amateur Art and Performing Arts, Mondriaan Foundation, Prins Bernhard Cultural Fund, Fonds voor Podiumprogrammering en Marketing, Beam Systems, Finnish Embassy to the Netherlands and Hogeschool Sint-Lukas/Brussel.

Sonic Acts XII Mediapartners: De Groene Amsterdammer & digicult. Acknowledgements





SOME ACTS III
THE CINEMATIC EXPERIENCE
2008