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Body

Controlled

other spaces

with

Robert Henke (DE)	**Julian Oliver** (NZ)
Peter Kirn (US)	**João Martinho Moura** (PT)
Stephen Cornford (UK)	**Robert Mathy** (AT)

Opening and Performances	**Exhibition**
26.11.2011	28.11.2011
8 pm	02.12.2011

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BodyControlled is a new exhibition and performance series at Lab for Electronic Arts and Performance - LEAP presenting artists who are dedicated to performance art and have explored in their work the medium of sound in electronic as well as other expressive art forms. The first event of the BodyControlled series focuses on the theme of *other spaces*. The works on display will both intertwine with LEAP's existing architecture and generate other virtual spaces. These areas are either completely synthetically generated, reflecting directly the current environment to a new sonic framework or condense an existing space into specific digital imagery. The opening will be concluded with a 12-hour performance by Robert Henke.

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Robert Henke

Peter Kirn

Stephen Cornford

Julian Oliver

João Martinho Moura

Robert Mathy

Microsphere (2011)

For ten speakers and percussion
Performative Installation
26th November 2011 23:00 to
27th November 2011 11:00

The music of **Robert Henke** is preoccupied with the present: how something sounds in that moment and what color and substance convey a rhythmic phrase? Music as a state. Only later will this condition be formulated over time. The artist's installations are always explicit and in turn relate to the phenomena of temporal change. The work *Microsphere*, developed for LEAP, combines both fields and explores the boundaries between installation and live performance. Acoustic sounds from percussion instruments distributed throughout the room are recorded during the performance, slowed down repeatedly, atomized into tiny particles and distributed to many speakers. Over the course of twelve hours, more and more sounds are produced and the result is an ever-growing repertoire of spatial-tonal gestures. The composer withdraws from the machine and lets it develop and change itself constantly over long periods of time. The structure of the performance arises from many variable and instantaneous decisions during the performance. The possible outcomes may be small and delicate, almost inaudible and static, or loud, brutal and full of complex repetitions.

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Robert Henke

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Peter Kirn

Peter Kirn is a composer, writer, coder, and media artist. Kentucky-born, New York-educated, he's known as the editor of online magazines createdigitalmusic.com and createdigitalmotion.com, co-creator of the open source MeeBlip synthesizer, and a writer on creative technology (Keyboard, Wax Poetics, Make, Popular Science, Macworld, and others). His music has spanned traditional acoustic composition to live solo laptop performances. Recent appearances include the CommuniKey Festival (Boulder, Colorado), Saturn Never Sleeps (Philadelphia, PA) with visuals for Flying Lotus and live solo music, 22-speaker sound at Frequency Festival (Lincoln, England), Moving Sounds Festival (Austrian Cultural Forum, New York, New York), Virginia Tech University (USA), and In/Out Festival (New York, NY). He is completing a PhD in music composition at The City University of New York and is currently based in Berlin.

Untitled (2011)

Traversing virtual architectural environments, Peter Kirn creates a multi-channel live audiovisual performance. Bringing a reflection of the Fernsehturm's geometries into LEAP, sampled pianos and synthesized sounds become a live, rhythmic meditation.
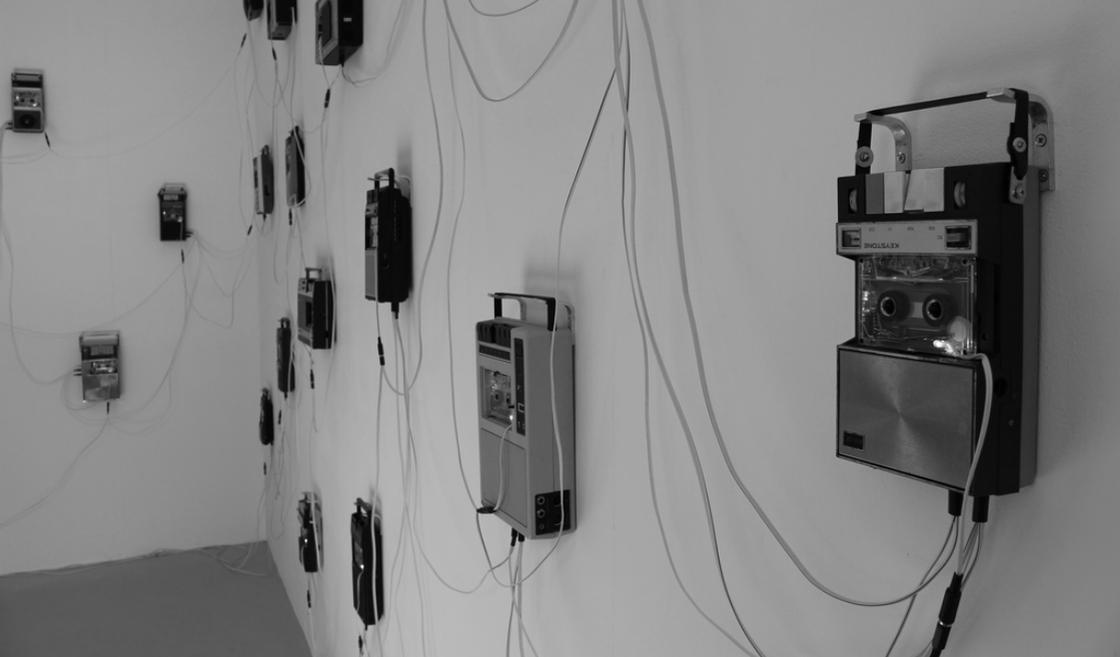
Stephen Cornfords practice exists at the intersection of sculpture and music, using sound and noise to investigate the physical qualities of the world around him. He uses the strategy of the bricoleur to combine found objects, musical instruments and audio technologies, shifting our assumptions of the familiar by amplifying the previously inaudible. The subjective presence of the audience within these installations, their simultaneous exploration of sound and space is crucial to the work, provoking a subjective and durational encounter. The work inhabits both gallery and gig, taking the forms of kinetic installation and process-based performance by turns, always searching for situations in which the material; whether solid, spatial or sonic; controls the outcome as much as the artist himself. He is currently a Research Fellow at the Sound Art Research Unit of Oxford Brookes University. He studied sculpture at the Slade School of Fine Art before completing a Masters in Time-Based Arts Practices at Dartington College of Arts. In the last three years he has exhibited and performed extensively across the UK and Europe.

Recent exhibitions include solo shows at Elevator Gallery (London) and Permanent Gallery (Brighton) and performances at ArtEx Sonora (MACUF, La Coruña), and All Around You (Arnolfini, Bristol). He also works as an improvising musician and have established ongoing collaborations with Samuel Rodgers, Ben Gwilliam and Patrick Farmer & Sarah Hughes.

Binatone Galaxy (2011)

An installation for used cassette players which looks on their obsolescence not as an ending, but as an opportunity to reconsider their functional potential. Superseded as playback devices, they become instruments in their own right. Replacing the prerecorded content of each tape with a microphone gives us the chance to listen instead to the rhythmic and resonant properties of these once ubiquitous plastic shells. *Binatone Galaxy* brings the framework within which a generation purchased their favourite records to the centre of attention, revealing the acoustics of the cassette and the voices of the machines themselves.

Stephen Cornford

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Julian Oliver

Julian Oliver is a New Zealander and Critical Engineer based in Berlin. His projects and the occassional paper have been presented at many museums, international electronic-art events and conferences, including the Tate Modern, Transmediale, Ars Electronica, FILE and the Japan Media Arts Festival. Julian's work has received several awards, most notably the Golden Nica at Ars Electronica for *Newstweek*, a collaborative project with studio partner Danja Vasiliev.

Julian has given numerous workshops and master classes in software art, augmented reality, creative hacking, data forensics, computer networking, object-oriented programming for artists, virtual architecture, artistic game-development, information visualisation, UNIX/Linux and open source development practices worldwide. He is a long-time advocate of the use of free software in artistic production, distribution and education.

Föhnseher (2011)

Föhnseher rises from the scrap heap of analog TV.

Unlike other televisions, *Föhnseher* captures and displays images downloaded by people on surrounding local wireless networks. As such, other people's phones, laptops and tablet computers all become broadcast stations for this device, replacing the forgotten television towers of old.

The name *Föhnseher* derives from Fernseher, the German word for television, and the Föhn, a strange warm wind known to the south of Germany. The words have a very similar pronunciation.
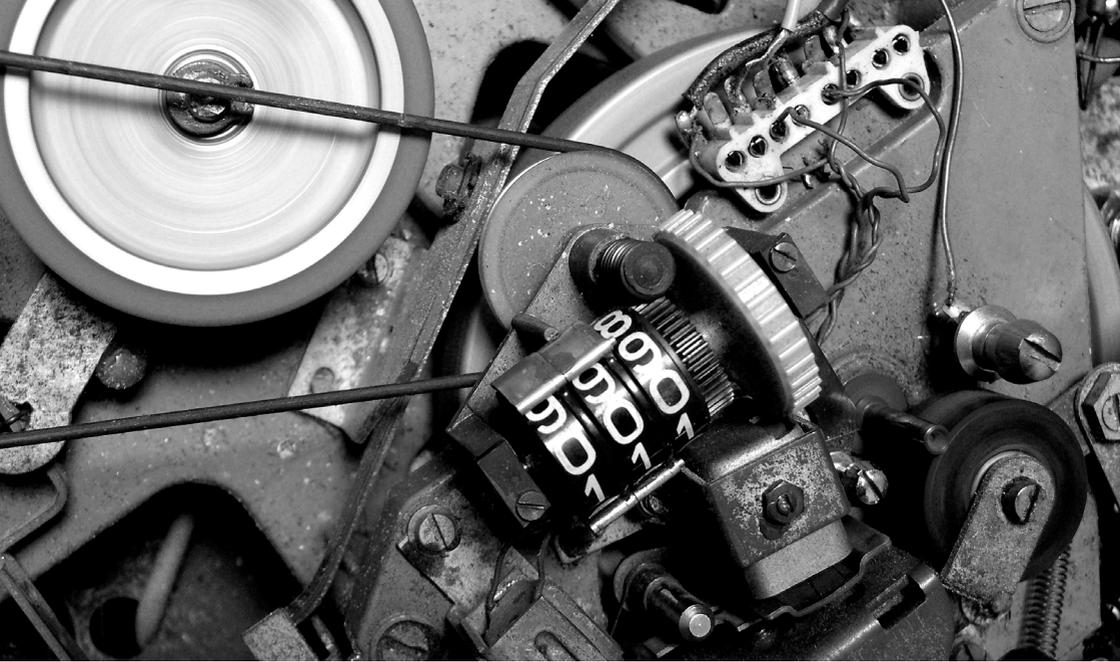
Paul Whitty is currently engaged in a series of interventions in pre-existing contexts – re-reading, re-organising, re-categorising, re- distributing and re-sounding the materials that are found there. These contexts can be scores, actual physical sites or instruments. Recordings include thirty-nine pages - a re-organisation of Cesar Franck's Sonata for violin and piano - performed by Darragh Morgan and Mary Dullea (Metier); and seven pages - an exploration of the internal soundworld of Gyorgy Ligeti's Continuum in collaboration with harpsichordist Jane Chapman (NMC). A recent film collaboration with novelist Roma Tearne – The Swimmer - was exhibited at the 54th Venice Biennale. Paul leads the Sonic Art Research Unit at Oxford Brookes University and a founding member of experimental ensemble [rout].

it pays my way and it corrodes my soul (2011)

Stephen Cornford & Paul Whitty's performance *it pays my way and it corrodes my soul* seeks out musical material by physically dismembering playback equipment. A reel-to-reel tape recorder is switched on and it's mechanism amplified with a variety of microphones while it is taken to pieces. The sounds produced are then fed through an array of pedals: the machine's belts, gears, switches and casing becoming an instrument subjected to a live audio autopsy.

Stephen Cornford and Paul Whitty

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Robert Mathy

Robert Mathy studies and works in Vienna. Studied in Graz (HTL Ortweinschule, Department of Audiovisual Studies), afterwards working in a film production office as a camera assistant and in post-production in Vienna. Since 2007 Mathy studies at the University for Applied Arts Vienna, Department for digital art. From 2010-2011 continues his studies at the University of São Paulo, Department for plastic art. Mathy's work was presented at Diagonale and Forum Stadtpark (Graz), Künstlerhauskino, MAK, Mobile Music Workshop, Ursula Blickle Videopreis, Alias in Wonderland (Wien), Field (Berlin), The Time of Distance (Berlin-Helsinki), Guthman Musical Instrument Competition (Atlanta), reheat (Kleylehof), Mobilefest und File Festival (São Paulo), FAM Festival (Brasília). His work is represented in the book „A Touch of Code" (Gestalten Verlag, Berlin).

Volume (2011)

Volume is a sound installation which uses the exhibition space as an acoustic object. *Volume* consists of 24 electronic motors mounted on surfaces with different materiality, which are part of the exhibition room. Each motor is equipped with a small metal spike. When a motor is activated, the spike knocks on the surface of the object on which the motor is mounted and produces a specific sound. All Motors are connected to a main control, which consists of an arduino board and some electronic parts. The score is composed of a series of varying random algorithms. They are diversified in temporal and spatial coordination, as every sound has his individual origin in space. The score is adapted in a new way for every room where the installation is shown.

The room is an essential part of the installation. Every exhibition space is a unique representation of the works idea. *Volume* uses the room as a kind of an instrument. It is scanning the surrounding in a sonic way. So it tries to provide an acoustic perception of architectonic space. The knocking sounds produced by the motors are very subtle and low in *Volume*. Sometimes it reminds us of creaking noises of wood in old houses, sometimes it sounds like raindrops falling on the rooftop.
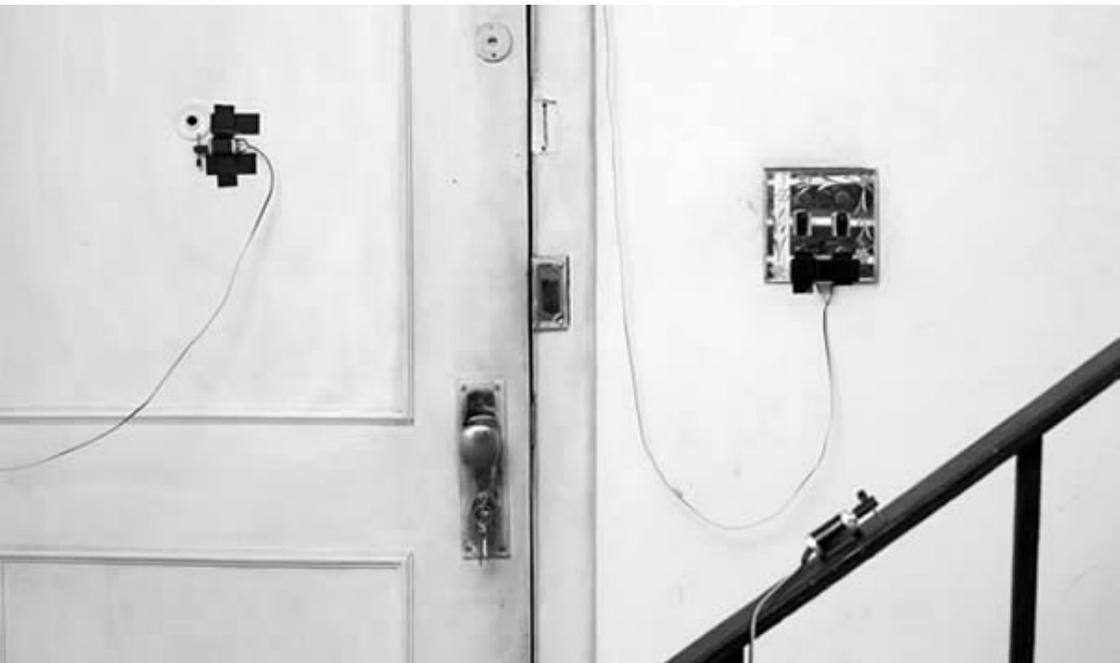
João Martinho Moura is a Portugese Interactive Media Artist. His interests are focused on intelligent interfaces, digital art, digital music and computational aesthetics. João Martinho Moura has presented his work and research in conferences around the world, including the International Festival for the Post-Digital Creation Culture OFF (2008), World Congress on Communication and Arts (2010), SHiFT - Social and Human Ideas for Technology (2009), International Symposium on Computational Aesthetics in Graphics, Visualization, and Imaging - CAe (2008), ARTECH (2008), ARTECH (2010), Computer Interaction (2009), International Creative Arts Fair (2008), ZON Multimédia Premium (2008), Le Corps Numérique - Centre Culturel Saint-Exupéry (2011), International Conference on Tangible, Embeded and Embodied Interaction (2011). His work has been shown in a variety of places in Portugal, Brasil, UK, France, Hong Kong and Belgium. João Martinho Moura is undertaking research, at University of Minho's, EngageLAB. He is an Invited Assistant Professor
at the Master Program in Technology and Digital Arts (MTAD), at University of Minho, Portugal, teaching Programing for Digital Arts.

SuperCollider Shape (2011)

Black and white visual explorations of computer generated noise algorithms.

João Martinho
Moura

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