



# Cimatics 06AV Festival

**Date:** 16-18 November 2006

**Location:** Beursschouwburg (Brussels\Belgium)

Visit [www.cimaticsfestival.com](http://www.cimaticsfestival.com) for more info

## Introduction-

**EN** Cimatics\06AV\Festival brings you an extensive overview of what's taking place at the crossroads of sound, image, media, design, cinema and performance art. Ignoring the borders of diverse disciplines, the festival combines sound and visuals, mixing art with pop into a celebration of audiovisual culture.

**NL** Cimatics\06AV\Festival brengt u een uitgebreide staalkaart van wat de hedendaagse kruising tussen muziek, beeld, media, cinema en podiumkunst teweegbrengt in het kunstlandschap. Over de grenzen van de disciplines heen, verenigt het festival beeld en geluid, mixt het kunst en popcultuur in een onvergetelijk audiovisueel feest.

**FR** Cimatics\06AV\Festival vous offre un panorama, éclectique et d'envergure, des croisements opérés entre le son, l'image, le design, les médias, le cinéma et la performance dans le paysage artistique actuel. Ignorant les frontières entre disciplines, le festival mixe pour vous l'art et la culture pop pour une fête audiovisuelle inoubliable.

*Cimatics\06AV\Festival is powered by Les P'tits Belges, Visual Kitchen & Greatshare™*

## Tickets \ Cimatics\06AV\Festival-

Box office: Mon-Fri 10:00-18:00 / Beursschouwburg / Rue A. Ortsstraat 20-28 – 1000 Brussels

Reservations: +32 2 550 03 50 or [tickets@cimaticsfestival.com](mailto:tickets@cimaticsfestival.com)

**- Standard:**

€7 (day pass) or €15 (festival pass/3days)

**- Reduced:**

€5 (day pass) or €11 (festival pass/3days) / *Reduction for: -26/60+, jobseekers.*

**- Presale:**

€5 (day pass) or €11 (festival pass/3days)

## Tickets \ Partner Events-

Reservations: +32 2 550 03 50 or [tickets@cimaticsfestival.com](mailto:tickets@cimaticsfestival.com)

**- Standard:** €5 (partner pass)

### PRESS INFORMATION ABOUT

### CIMATICS\06AV\FESTIVAL

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## Edito-

Hello there and welcome!

The Cimatics festival is back again, or, as I should say: the CIMATICS\O6AV\Festival is back this November, a month packed with plenty of activities for people who like to be dazzled by audio and visuals. After that, we'll be back in December with Altitude1000, our Brussels AV coop with Foton, but that's news soon to come...

At Cimatics, we've had quite a particular journey since last festival, not only because of the fire that destroyed the Matrix Art Project after last years Cimatics Video Club event, but mainly because we've been forging some promising alliances with artists and organizations that will enforce our future projects.

The most significant alliance was teaming up with Greatshare, putting us one step closer to the development of the Cimatics online exchange platform. In spring we already have set up some concerts at Chapelle de Boondael with Greatshare and XLCC, also present at this years festival. From there on we've been working together on the festival identity and communications and without them we wouldn't have had Murcof, the leaflabel, intifada offspring or Build...

Cimatics also renewed its alliance with beursschouburg. Their new artistic direction will focus their programming (back) on media, performance and crossing borders, so that's definitely a spot where you'll find us more often in the future.

Cimatics' main corporate partner, Pioneer and Pioneer ProDJ have spoiled us again with their fantastic gear: not only have they made it possible to gear up Exceeda's DVJ master class at the Pianofabriek and the festival with the astonishing DVJ-decks, CDJ's, Mixing consoles and plasma's, we've also had the opportunity to stuff their top quality plasma screens at the Interieur06 fair with Jeffers Egan's latest HD motion paintings.

Indirectly, Cimatics has got a splendid reward a few months ago, with "Life In Loops", Timo Novotny's remix of Megacities getting the award at the Carlovy Vary film festival. Life in Loops is the film version of a live remix that was commissioned by Cimatics in 2003 for the Cinedays event on the Brussels 'Grand Place'. It caused a small riot back then and as we've heard, it also caused one in the Czech Republic... So we hope you didn't miss the film at the Int. Film festival van Vlaanderen in Ghent or the Live remix with the Sofa Surfers at Vooruit.

All these great alliances of course have an impact on the festival program. The approach to the festival idea has changed a lot: Instead of pushing everything into a well-packed festival week we've decided to focus on the specific aspects in separate periods and venues.

The groundbreaking, experimental, avant garde or yet-to-be-discovered-AV performances are to be found at MediaRuimte, a significant partner since the early days of the Cimatics festival, who again got carte blanche to compose their part of the festival. MediaRuimte is probably the only place where you can combine algorithms, ATARi and cut'n paste sampling without being treated as a weird geek!

For the educational factor of Cimatics we teamed up with Exceeda (UK) and PioneerProDJ at Pianofabriek to work on a weeklong master class where DJ's can expand their knowledge incorporating visuals in a live set. After this extensive week of working together, the DVJ scratch orchestra will present their first performance and if they prove to be any good, you can definitely expect them to turn up more in future.

The AV-performances, without any doubt the core business of the festival, are all concentrated at the Beursschouwburg during three consecutive days.

Although unintentionally, the opening night has an 'all Belgian' line up, with Arden, an impressive combination of Belgian musicians and designers, performing for the first time ever. Headliner that day Walter Verdin, teaming up with Roland and Lars Van Bambost for the world premiere of 'Title

Safe3', represents the longtime underestimated Belgian video art scene that sprung in the seventies. In case you didn't realize, Verdin has been performing with live rithm'd videos since the age of U-matic tapes. The only non-Belgian item on Thursday night is probably the presentation of Dfuse's book 'A/V: VJ'ing + Audio-Visual Art' giving an overview of the worlds VJ and AV scene. But since Cimatics took part in the editing of the Benelux section and Bram Crevits wrote the essay on VJ'ing history, one might consider that as partly Belgian as well.

On Friday at the Beursschouwburg, we pull out all registers for a maximum effect on your emotions, with an eclectic blend of internationally acclaimed artists like Murcof and the Leaf Label DJ's or AV-pioneers The Light Surgeons going classical with the 'Art of War' music by The 'T'ang quartet'. Headliner that day is Ryoichi Kurokawa, probably the strongest AV performance we've seen these last few years. There's also a speckle of national pride with Boris and Brecht Debackere's 'Rotor' and R.O.T.'s and Floris Van Hoof's drone-improv and 16mm projection performance.

Saturday, the final night at the Beursschouwburg, goes fully international with 'The Kilimanjaro Dark Jazz Ensemble' from the Netherlands, the German duo Incite/ and the British/Dutch/Italian cooperation between Scanner and TeZ. At the Video Club (BeursKafée) the French duo 'Gangpol und Mit' redefine the term 'Moving Wallpaper' with an exciting cut'n paste game of sounds and visuals.

The Cimatics Video Club at the 'BeursKafée' roughly refers to last years 'Cimatics Video Club' at the MAP (although we'll avoid burning down the house) where Cimatics' resident DJ/VJ collective The Massive Central is reinforced with guest DJ's and VJ's who aim at your eyes and ears for a night of straightforward fun during these three nights.

During these three days the AV lounge, between Video Club and Theatre, presents a selection of internationally acclaimed installations by the likes of Carsten Nicolai and Telcosystems and DVD presentations of 'Title Safe 1, 2 & 3' (to be released soon through the Cimatics\AV\Platform) and the DVD that accompanies Dfuse's 'A/V: VJ'ing + Audio-Visual Art'-book.

On Tuesday the 21st 'Intifada Offspring', powered by AVXL at the Chapelle de Boondael Kapel, rounds off this year's festival with a socially engaged evening about the so-called Middle East conflict.

So that's about it regarding the festival, after that Cimatics will be moving along to our new project Altitude1000, a DVD compilation and festival regrouping Brussels audiovisual and performance artists, and the release of Transforma and OST's film and DVD-project with Shitkatapult. In between we hope to get Eavesdropper and Visual Kitchens upcoming DVD and liveAV project on track.

We hope you'll enjoy this year's CIMATICS\O6AV\Festival: there's loads of new stuff to discover and there are worthwhile things happening in this upcoming AV performance scene that will no doubt reflect on the mainstream music or art business in the near future.

We hope to see you at CIMATICS\O6AV\Festival! Have a chat, buy us a drink and enjoy the show!

**PRESS INFORMATION ABOUT**

**CIMATICS\O6AV\FESTIVAL**

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## 1. Beursschouwburg 16-17-18 Nov 2006

### 1.1 THURSDAY/DONDERDAG/JEUDI 16 NOV 2006-

#### THEATRE (Goudenzaal)

**-20:30** / doors open 20:00

#### **Title Safe 3**

**by Walter Verdin (BE)**

**World Premiere**

**Type:** AV concert

**Audio:** Post-rock

**Line-up:** Lars Van Bambost (guitar), Urundi Airlines (guitar), Roland Van Campenhout (guitar), Walter Verdin (loops and effects) with video by Elke Boon, Thierry De Mey, Kurt D'Haeseleer, Monodot, Sophie Nys, Nicolas Provost, Harald Thys en Jos Degruyter, Fien Troch, Jan Vromman.

**Duration:** 45 minutes

[www.titlesafe.be](http://www.titlesafe.be)

[www.walterverdin.com](http://www.walterverdin.com)

**The Belgian pioneer of AV-performances teaming up with the pioneer of the Belgian Blues and Beat-scene: it's a crying shame it took us four years to get them at the Belgian AV-festival.**

#### **About TITLE SAFE (TTS)**

For TITLE SAFE, video artist Walter Verdin asked a number of his colleagues to make a short video each according to a few simple rhythmical and technical editing rules. The resulting videos will be mounted in succession as phrases of a longer musical composition, alternated with a musical theme (refrain) composed and executed by Verdin and various live musicians. The beat is fixed and provides the only framework: 125 BPM, i.e. twelve frames per beat.

#### **About Walter Verdin**

For more than 25 years Walter Verdin has been steadily building up an extensive and quite diverse oeuvre as a video artist, composer and performer which touches the boundaries of video, music, performance and theatre, not necessarily in that order and not necessarily separate from each other. As a pioneer of Flemish video art, Verdin is known for his highly idiosyncratic approach, and is always prepared to give the latest technological evolutions a place within his oeuvre.

His work at the audiovisual department of the Catholic University of Leuven as a freelance producer of didactic, company and promotional videos was to be his first contact with electronic and electro-acoustic music. Later on, the coming of a computerised editing tool at these facilities learned him the possibilities of video. The everyday work with this tech-ware caused him to, as he states himself, develop his first video/concert Videorhythmics (1984). Image and sound and their rhythmical, repetitive, monotonous and hypnotising interaction keeps on being a keystone in the oeuvre of Verdin. In the 'image and sound language' which Verdin develops, the medium ratifies its own existence in the sense that image and sound make the characteristic element readable.

As a video-maker, Verdin is especially known for his award-winning registrations of the dance-productions by choreographers such as Anne-Theresa De Keersmaeker and Wim Vandekeybus. These videos were not pure registrations: The experience he built up with giving metre to image and sound through Videorhythmics is used in capturing the rhythms of dance in the editing.

In 1993 he focussed back on his own work with the video-installation 'Videolepsia' as a first result.

In 1994 Walter Verdin started cooperating with theatre director Guy Cassiers and in the meantime he worked, with the help of Frank Michiels, on another one of his own projects: a new videoconcert, X. In 1999 Walter Verdin started his stormtrilogy, where different disciplines interact. In Storm it was video and dance, in DA PRJCT video and music and in DA SSTM video and music performance. Since 2001 Verdins 'Corban vzw' receives structural funding of the Flemish community as a music theatre. Title Safe was its first creation. During the Cimatics Festival Title Safe 3 is presented.

**-22:00**

## **Arden (BE)**

**World Premiere**

**Type:** AV concert

**Audio:** Country cottage ambient

**Line-up:** Jérôme Deuson aka A-mute (guitar, laptop, voice), Stéphane Fedelle (bass, drums), Alinosky (synths, drums), Jeuc Dietrich (laptop, acoustic effects), David Cooper (guitar), Christophe Bailleau (laptop, guitar, Nintendo DS), Tuk/Guillaume Graux (laptop), Niko Hafkenschied (guitar, voice).

**Duration:** 60 minutes

[www.ardenband.com](http://www.ardenband.com) / [www.stilll.org](http://www.stilll.org)

**Arden is back from the beautiful bushes of the Belgian country and is ready to kick some ass with a new album planned to be released on Stilll in the second half of 2007.**

### **About Arden**

Arden, the band, unites forward-thinking micro-forces: Mitchell Akiyama, amute, sogar, Jeuc Dietrich, Chris Bailleau, and Sebastien Roux. Their debut, Conceal, was conceived across a three day production bender at an old house nestled in beautiful Belgian country. The album's style marries a minimal-electronic approach with post-rock sensibilities from each artist's sonic palette to birth an entirely unique improvisational sound. Conceal is a delightful production piece with unlimited moments of candid melodic beauty that spring into dynamically intense yet masterfully contained emotive exaltations.

### **About Mitchell Akiyama (Canada)**

Do we wave to present him again ?

2 albums critically acclaimed album with his band Désormais, one album on the highly regarded German Raster Noton and Canadian Alien8recordings and finally last year a superb album on the Belgian Sub Rosa label. He's also the boss of Intr-Version but above all an over talented musician.

### **Jérôme Deuson (Belgium)**

Also known as aMute, Jérôme. Released his first album on the Intr-Version label in 2004 and immediately found success among press and audience. Since then he performed in Europe and Canada and runs Stilll with his friend Alain Lefebvre. He's currently working on an ep and an album for Intr-Version.

### **Jeuc Dietrich (Belgium)**

Probably one of the most skilful cellist in Belgium, Dietrich is also a renowned film director and music composer. He's actually involved in several new cinematographic projects. He worked with people like Supertramp in his past but his head is definitely turned toward future.

### **Sébastien Roux (France)**

Sebastien is a busy fellow : After releasing several tracks on the 12K imprint, Sebastien finally released his first solo album on Apestaartje last year. He is also working for the highly regarded IRCAM in France where he is a production assistant of some of the biggest names in nowadays contemporary music.

### **Christophe Bailleau (Belgium)**

Bailleau's music is clever, dense and worried. After evolving in several famous Belgian bands, he decided to focus and his solo career and released "Madame Colère" on the French label "Le Cri de la Harpe". Guitar process is one his endless skills.

**Jürgen Heckel (Germany)**

Under the Sogar moniker lies Jurgen Heckel who released 2 albums on the New-York based label 12K, one album on the French label List and one „Live in Japan“. Extremely gifted guitarist and sound process man, Heckel's work in full of innovation and beauty.

**VIDEO CLUB (BeursKafée)**

**-22:00**

**The Massive Central (DJ/VJ, BXL)**

Cimatics' resident DJ and VJ collective.

[www.knobsounds.com](http://www.knobsounds.com) / [www.visualkitchen.org](http://www.visualkitchen.org)

**About The Massive Central**

The Massive Central is a dj and vj collective from the wider Brussels region called Belgium. The steel wheel riders from the apocalypse bring you a wide variety of fresh tunes from the underground hiphop laboratory, broken beats straight from the musical scrapyards outskirting the city and audioglitches from the cores of the urban towers. The knobtwiddling video geeks spice it all up with a blend of subpixel bombings, graphic displays of vulgar entertainment and mindtwisting sets of brainaided design.

But, seriously, The Massive Central is all about having a night of straightforward fun with some of the secrets the capital has been breeding these last few years: dj's that aim for the legs through the ears, vj's that aim for a smile throught the eyes.

The Massive Central gathers a variety of people from different groups and organizations that found themselves together under the same groove. With constant interchange of ideas and experiments as our motto we constantly try to reshape collaborations within the collective

**PRESS INFORMATION ABOUT**

**CIMATICS\06AV\FESTIVAL**

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## 1.2 FRIDAY/VRIJDAG/VENDREDI 17 NOV 2006-

### THEATRE (Goudenzaal)

**-20:30** / doors open 20:00

#### **Murcof AV (Theleaflabel, MX)**

**Type:** AV concert

**Audio:** Electronic/classical/experimental

**Line-up:** Murcof audio/visual Murcof

**Duration:** 60 minutes

[www.murcof.com](http://www.murcof.com)

#### **About Murcof**

Murcof was founded early 2001 by only member Fernando Corona in Tijuana, México. This project is about experimenting with electronic and classical music in their more minimalistic expression, to bring face to face digital precision with acoustic warmth and try and find harmony and complementation between them, in a way as a form of reflecting today's digitalized way of interacting with the world, with each other and even ourselves; a reminder that, regardless of the means, the end user will always be human. And always approaching technology as a tool of expression rather than as an end in itself.

**-22:00**

#### **Art of War**

#### **by The Light Surgeons (UK)**

**European Premiere**

**Type:** AV concert

**Audio:** Classical/electronic

**Line-up:** ScanOne (Combat Recs, Blase Recs, Dirty Needles/audio), Chris Allen (TLS/video)

**Duration:** 45 minutes

[www.thelightsurgeons.co.uk](http://www.thelightsurgeons.co.uk)

**The Light Surgeons, without any doubt one of the founding fathers of the new AV-art scene, finally on Belgian soil with an engaged and confronting performance about 'the Art Of War'**

#### **About Art of War**

'The Art of War' performance by The Light Surgeons was first performed during the onedotzero 10<sup>th</sup> anniversary world tour. The event was held at Zouk club in Singapore and featured music by Singapore's The T'ang Quartet. The Light Surgeons are considered the pioneers of live visuals. Their performance included a live visual event with music from The T'ang Quartet's album Art of War. The visuals showed quite a lot of violence and bloodshed, so it's not for the faint of heart.

Tracy Phillips, Marketing Manager at Zouk had this to say about the display by The Light Surgeons: "In a word, moving. They used powerful imagery and merged it seamlessly with the abstract, cut- up soundtrack to evoke raw emotion."

#### **About The Light Surgeons**

A collective of pioneering multimedia artists founded in 1995 by creative director Chris Allen as an experimental production company which sought to develop new forms of image made outside the established art and design institutions, TLS' work spans many diverse mediums; print, photography, motion graphics, digital film production, exhibitions, installations and ground breaking live audio visual performances.

TLS is renowned for producing countless innovative visuals for club events and concerts, and helping pioneer and develop the current VJ scene from the mid nineties. Born out of a foolish dedication to car boot sale bargains and secondhand camera shops, TLS began operating with an eclectic mix of Lo-Fi analogue equipment. Layering together Super 8 and 16mm cine projections with simple fragments of graphic designs on slides, TLS created wholly original and unique projected environments that became a standard feature in club culture throughout the nineties. This early form of motion graphics or visual composition, led to many musically inspired collaborations. After starting their own club night with *Rob Da Bank* - the now legendary *Sunday Best*, TLS began working in residence at the *Blue Note* club in Hoxton square, providing moving cine-scapes for seminal independent record labels like *Ninja Tune*, *Mo'Wax*, *Metal Headz* and *Wall of Sound*.

In this hot-bed of creative talent TLS slowly refined its creative output and developed its technology through live concert performances with bands such as *The Herbalizer*, *Cornershop*, *Sneaker Pimps* and *Propellerheads*; taking their shows on tour internationally. These collaborations with labels and bands lead to the creation of several promo videos and record covers. TLS' close relationship with *The Herbalizer* led to a seminal live audio visual performance commissioned by the *London Film Makers CO-OP* called *Ocularis* which opened the *Lux Cinema* in Hoxton Square in 1997 and went on to be performed at the *Rotterdam film festival*. This was TLS' first live audiovisual performance and formed the blue print for their move towards being AV performing artists in their own right.

After teaming up with the short film festival *Halloween Society* to create the acclaimed new media cabaret night called *Kentra*, TLS' work moved progressively from its roots in club culture and concerts into the gallery space in exhibitions like *Stealing Beauty* at the *ICA*. They developed their cross disciplinary direction and extended their ideas further into physical space with an architectural installation in collaboration with product designers *Inflate* in an exhibition called *Exhibit "B"*.

This project led to the discovery on an LA beach of a traveling street poet called *Robert Alan Weiser* who provided the narrative story in their first short film *Thumbnail Express* which was premiered and commissioned by *onedotzero* in 1999. This formed the beginning of a close and ongoing relationship with this ground breaking film festival and marked the Surgeons progression into narrative film making; but maybe most importantly, *onedotzero festival* gave them the platform to develop their own live audio visual performances away from the club dance floor and placed their work in a more critical sphere of design and film making.

TLS toured the world in 2000 filming material for a permanent video installation for *Bloomberg's* London headquarters, which was completed in 2001 just days before the tragic events of September 11<sup>th</sup> along with their second narrative short *The City of Hollow Mountains*. These global events fueled the development of TLS' live AV performance *APB – All Points Betwe*), an expressionistic live documentary which crossed the American continent, combining original music and spoken word interviews, video, slide photography and film in a stage performance which became a timely social political essay. This show firmly placed TLS' on the new media art scene and toured internationally with *onedotzero* festival to major art institutions like the *SF MOMA*.

In 2002 TLS' released a collection of their projects on DVD with Japanese design publisher *Gasbook* entitled *Lost Leader* and continued to develop their narrative digital film making into a new social areas with open source digital films and the *Chimera Project*, a digital film concept that maps a city through the collaboration of a group of local artists. TLS have completed two half hour digital films using this methodology in the north east of England, with the help of a local Cinema and *Northern Arts* Funding. Both films have been broadcast on *BBC2*.

They have brought and shared their talent and ideas to others through these innovative projects. Working with charities like the *Drake Music Project* saw them collaborating with groups of disabled musicians across the UK, helping them bring a visual element to their sonic compositions and live performances.

Over the last few years TLS have continued to redefine cross media art and set the standard for others in a range of different disciplines by developing intelligent and thought provoking AV

performances such as *Z-Axis*, a live AV remix of the cinematic adaptation of Ayn Rand's classic novel *The Fountain Head*. This performance has toured to prestigious art institutions such as the Guggenheim Museum and Moderna Museet in Stockholm, after premiering at onedotzero7 in 2003.

Their work has also spilled into the public environment. They completed a commissioned film for a public video art project in Manchester. This animated film mapped the city's urban spaces from the perspective of a local blind lady and was shown on a giant LED screen in the city centre. They also screened a public video art piece, *Requiem For Concrete* in Rome for the Dissonanze electronic arts festival in May 2005.

They have continued to blur the distinction between art and design with several major exhibitions and gallery collaborations with infamous architect and furniture designer *Ron Arad*, showing their work in Milan, Barcelona and the Venice biennially. Most recently they have created their own solo gallery exhibition *The Living Room* with the Watermans Arts Centre in West London which combines documentary film making, sculpture, video and print making to form an art installation that illuminates these culturally rich domestic spaces. This show has been re-worked and further developed as *Domestic Archaeology*, an exhibition that is currently on display at the *Geffrye Museum, East London* until end of August, 2006.

Over the past ten years, The Light Surgeons have defined their own medium and remain hard to categorize. They have consistently managed to tread a tight rope between the commercial world and their own artistic work by producing countless productions for events and broadcast; with a diverse range of clients from high street fashion bands to film companies, product designers and architects.

**-23:30**

## **Ryoichi Kurokawa (Osaka, JP)**

**Type:** Audiovisual cross-media concert

**Audio:** Electronic

**Line-up:** Ryoichi Kurokawa audio/visual Ryoichi Kurokawa

**Duration:** 60 minutes

[www.ryoichikurokawa.com](http://www.ryoichikurokawa.com)

*Co-produced with AVXL*

**After two consecutive years in the screening program of the festival, we finally got the opportunity to present Ryo where he belongs: live at the main theatre!**

### **About Ryoichi Kurokawa**

Sketch Show members Haruomi Hosono considers Ryoichi Kurokawa (Osaka, Japan) as the most outstanding, promising and talented time-based media artist of contemporary Japan.

Ryoichi Kurokawa is an audiovisual artist living in Osaka (Japan). His works take on multiple forms like screening works, recordings, installation and live performance. He composes time based sculpture with digital generated materials and field recorded sources, and the minimal and the complexities coexist there. He accepts sound and imagery as a unit not as separately, and constructs very exquisite and precise computer based works with the audiovisual language. That shortens mutual distance, the reciprocity and the synchronization of sound and visual composition.

Born in 1978 in Osaka, Japan. In 1999, started creating video and sound works and presenting audiovisual work, video installation, and screening in various art, music and film festivals. At the same time, started performing audiovisual live and released CDs and DVDs. And also performed live-visual for Sketch Show (ex.YMO, Haruomi Hosono + Yukihiro Takahashi) at SONAR 2003 [ES] and Cybersonica/ICA[UK], and for HUMAN AUDIO SPONGE (Sketch Show + Ryoichi Sakamoto) at SONAR 2004 [ES].

## VIDEO CLUB (Beurskafée)

-21:15

### Floris Van Hoof (BE) + R.O.T. ((K-RAA-K)<sup>3</sup>, BE)

**Type:** AV concert

**Audio:** Drone-improv

**Line-up:** Laurent Cartuyvels, Floris Vanhoof, Benjamin Francart, Christophe Piette

**Duration:** 45 minutes

<http://www.kraak.net/en/releases.php?ID=34>

**Getting back in touch with analogue visuals: R.O.T. combines a contemporary approach with oldschool pellicule techniques on 16mm film.**

#### About R.O.T.

R.O.T. started to perform in 1998. They started as a rather informal gathering of a two-piece, formed around members of Toss (see also K11 and K33), but the band quickly mutated into a collective exploring sound in pride of 'free-music'. By bringing together a bunch of friends, musicians as well as non-musicians, in diverse surroundings e.g. abandoned churches, galleries, old factories, local radio stations, parks and several other public areas... R.O.T. found its 'raison d' être'. Early R.O.T. outputs were quite loud, wild and noisy; a real spontaneous approximation of "noisy drone music". Instruments used were mainly guitars and 'distortion pedals'. Progressively R.O.T. took the shape of a mainly acoustic big band introducing a lot of different sound sources (guitars, organs, wind instruments, percussion, objects, modified electronics, etc...). Today R.O.T. tempts its adventure with a more stable core of five members plus others having the freedom of jumping in whenever they like. Members of R.O.T. are involved in different other projects such as Coarsebangor, Buffle, Partkdolg, Benjamin Franklin en Veglia Records,...

-22:45

### Rotor

#### by Boris & Brecht Debackere (BE)

**Type:** Live cinema

**Audio:** Electronic

**Line-up:** Boris Debackere audio/visual Brecht Debackere

**Duration:** 30 minutes

[www.rotorscoop.net](http://www.rotorscoop.net)

**'Brothers in arms' combining their genes and bytes for one of the audiovisual gems from the low countries.**

#### About Rotor

In their project Rotor, the Belgian brothers Boris and Brecht Debackere explore the possibilities of a virtual space, in which image and sound are closely linked to one another. The setting is that of a live cinema performance, a live display of image and sound that unleashes an audio-visual trip upon the audience. The virtual space which Rotor has developed for this purpose consists of nine objects which circle around an imaginary camera – instead of the traditional film camera which circles around the objects. This brings about different forms of visual disorientation that carry the audience away in a strange and intense totality of perception.

#### About Boris Debackere

Boris Debackere (Antwerp) is an artist and teaches sound design in the film department of the Hogeschool Sint-Lukas. His main interests are the relation, possible integration, of different expression forms and interface design for live performances, all with an emphasis on electronic image & sound. He studied image & sound at the Conservatory and Academy of The Hague. He is founder of Squint vzw and Gate4, organisation for 'new media experiments' and worked freelance for V2, Institute for Unstable Media in Rotterdam. He did composition & sound design on Herman Asselberghs' film 'a.m./p.m.' (2004), 'Proof of life' (2005) and 'capsular' (2006).

Programming and soundtrack composing for Marnix de Nijs' installations 'Run Motherfucker Run' (2004), 'Beijing Accelerator' (2006) and 'Exercise in Immersion 4' (in progress). Currently collaborating with Brecht Debackere on live cinema performances: •1) 'rotor' (performed on several international media festivals, part of the first live cinema DVD by Worm-Rotterdam, curated by Sonic Acts for 'he anthology of computer art' DVD by The Wire - UK) •2) 'Qb' a work in progress investigating the use of tangible interfaces for improvising with sound and image. Currently working on a reactive video installation 'vortices' which will be part of the exposition Gorge(I) at the KMSKA.

### **About Brecht Debackere**

Brecht Debackere (1979, BE), has been working with all aspects of video since 1995, ranging from fiction, animation, motion graphics to video synthesis, interaction and concept-development. His main interest is the integration of conceptual systems for generating abstract 3d images. On a more theoretical level he researches immersion in abstract imagery and, ongoing, the intrinsic characteristics of virtual space.

After art high-school in Bruges, Belgium he attended the RITS for 2 years, studying audio-visual arts. Not being completely satisfied with being a director of fiction movies and looking for more experiment and freedom he moved to Hilversum, Netherlands, to study "Image and media technology" at the HKU.

He graduated Master of Arts in Image synthesis and computer animation at that same school in 2004.

Besides being actively involved in live-cinema with the performance ROTOR and the new work in progress Qb, both in collaboration with Boris Debackere, he's also the co-founder of the online magazine Rupture-Online ([www.rupture-online.net](http://www.rupture-online.net)) and the Antwerp-based audiovisual productionhouse Visualantics ([www.visualantics.net](http://www.visualantics.net)).

With autofasurer, a division of visualantics concentrating on live experimental and interactive visuals, he has worked on Marnix Denijs' "Beijing Accelerator" and currently on the installation "Vortices" which will be part of the exposition Gorge(I) at the KMSKA

**-23:15**

### **Leaflabel DJ's (UK) + VJ Legoman (Audioactivity, CH)**

[www.theleaflabel.com](http://www.theleaflabel.com) / [www.legoman.net](http://www.legoman.net)

### **About VJ Legoman**

With a background in graphic design and a passion for electronic music and digital melodies, Legoman have been involved in VJ-ing since the end of the year 2003. This activity allows him to combine his two passions: music and graphic design. His aim is to create a live osmosis of music and visuals.

Legoman's sets are in constant evolution. 98% of what he usually mix is made of his own creations, which become enriched weekly. He tries to diversify his video sessions in different graphic types but keep his own style. Legoman like to explore original techniques instead of traditional projections on a 4x3 screen. For example, by using several projectors, other screens sizes (square, very long, vertical etc,...), 3D supports (buildings, statues etc,...) or by playing with transparencies (screens made of mosquito nets, tile, plastic etc.). Legoman adapt his installations to the architecture and to the restricting issues of the place he's playing in.

Legoman had the opportunity to present his work in Switzerland, France, Belgium, Poland and Czech Republic at various workshops, parties, concerts and festivals. He was resident VJ at the "Zoo de l'Usine" club in Geneva from November 2004 to February 2006. He played there approximately twice a month. This concert hall, thanks to its program managers, has developed an excellent reputation in Europe for its active promotion of VJ-ing, in particular with the organization of the well-known "Mapping Festival". He continues to perform there occasionally.

Legoman is also participating in several dance floor and experimental audiovisual projects with the Geneva based team Audioactivity, which he is part of. In order to give a new impulse to his work, he moved to Brussels in February 2006.

**-02:15**

**DJ Nurse (Pneu, BE) + Télésiège (BE)**

<http://www.constant.irisnet.be/~constant/champagne>

**About DJ Nurse**

"One of the few female dj's who actually has the right nose for good music and the skills and guts to brew her own style. The inclusion of own MD-recordings just adds to the completion of her kompaktchansonminimaltechnopopmix. Maybe you'll dance, maybe you'll just enjoy the music. Whatever: worthwile your attention. " (K-RAA-K)<sup>3</sup>

**About Télésiège**

Télésiège is a Brussels based duo of graphic designers & typographers composed of Harrisson and Pierre Huygebaert. They relate histories while using in a hedged way the high technologies that the modernity proposes. Télésiège is lyric, obsolete, precise and modern.

**PRESS INFORMATION ABOUT**

**CIMATICS06AVFESTIVAL**

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## 1.3 SATURDAY/ZATERDAG/SAMEDI 18 NOV 2006-

### THEATRE (Goudenzaal)

**-20:30 /** doors open 20:00

#### **The Kilimanjaro Darkjazz Ensemble (Planet Mu, NL)**

**Belgian Premiere**

**Type:** AV concert

**Audio:** Mutant jazz

**Line-up:** Jason Kohnen (composition, bass, guitar, sequencing), Gideon Kiers (composition, Max / MSP, visuals, sequencing, drums), Hilary Jeffrey (trombone), Ed Loman (guitars), Nina Hitz (cello), Lica (vocals, FX)

**Duration:** 45 minutes

[www.tkde.net](http://www.tkde.net)

**Bong-Ra's Jason in combination with Telcosystem's Gideon is bound to produce some electricity on the screen and in the air.**

#### **About The Kilimanjaro Darkjazz Ensemble**

The Kilimanjaro Darkjazz Ensemble's form of mutant jazz, slithers and lides...delicately painful. Each song, a little story of heartache, hope and perseverance, seamlessly fusing analogue and digital. Soundtracks to non-existing movies, inspired by the worlds of The Quay Brothers, Hieronymus Bosch, Picasso, Goya, Murnau and Lang.

Jason Kohnen and Gideon Kiers started TKDE around the turn of the century, creating new soundtracks to existing silent movies such as Murnau's Nosferatu and Lang's Metropolis. Both graduates of the School of Arts and majoring in audiovisuals and multimedia, the audio/visual concept developed into creating 'visual' music supported by existing film fragments to intensify the audio. The Quay Brothers became a big inspiration for their debut album, their surreal world combined many weird and wonderful aspects to strengthen TKDE's sound.

Hilary Jeffrey on trombone joined in 2004, having performed with artists such as Nick Bullen and Patrick Pulsinger, also mastering trombone improvisation. Nina Hitz on cello and Ed Loman on guitar and Lica on vocal improvs form the TKDE live quintet or sextet, with Kiers providing drums, sequencing and visuals and Kohnen the bass, synths and sequencing.

**-22:00**

#### **How Machines Dance by Incite/ (Fragmented media, GER)**

**Belgian Premiere**

**Type:** AV concert

**Audio:** Grayscale slomo-glitchhop

**Line-up:** Kera Nagel (axiomatic integration, audio/video), André Aspelmeier (GradCom, audio/video)

**Duration:** 45 minutes

[www.incite.fragmentedmedia.org](http://www.incite.fragmentedmedia.org)

#### **About Incite/**

Bone-dry minimal electronics, fragmented slomo grooves and broken rhythmic arrangements played in sync with abstract grayscale videos. incite/ was started late 2002 as a duo project of Kera Nagel and Andre Aspelmeier. From the very start, incite/ has defined an highly authentic and unique sound on its own: The grainy loops and static noises arranged over sublow bass drum join up to a abstract glitch-hop that defies easy categorization.

It never was objective to smoothly entertain, so they successfully claimed a style of their own they call minimal listening, which is focused on minimal variations in the micro-structure of loops and patterns. Fragmented electric junk and fragile bursts of static noise join up with extra-charged

sub-bass-kicks to form one subtle yet grinding flow in perfect conjunction with the intensity of the meticulously constructed stark-gray visuals.

Ever since the early beginnings live shows were the main focus. From April 03 through April 06 incite/ played more than 60 gigs, including tours in Europe and the US, numerous single gigs and festivals.

December 04 marked a milestone in incite/'s development: their first 7" was released on fragmented media and they debuted their conceptual live set including videos that are triggered live in perfect sync with the music presented in a distinct mise en scene.

Video: [http://www.incite.fragmentedmedia.org/video\\_incite.html](http://www.incite.fragmentedmedia.org/video_incite.html)

Audio: [http://www.incite.fragmentedmedia.org/tracks\\_incite.html](http://www.incite.fragmentedmedia.org/tracks_incite.html)

**-23:30**

## **Blindscape**

### **by Scanner (UK) & TeZ (IT)**

**Belgian Premiere**

**Type:** Generative live cinema

**Audio:** Electronic (abstract/rhythmic)

**Line-up:** Robin Rimbaud (audio), Maurizio Martinucci (multimedia/video)

**Duration:** 60 minutes

[www.scannerdot.com](http://www.scannerdot.com)

[www.tez.it](http://www.tez.it)

**Robin opens his eyes as wide as he usually opens his ears! Yet another collaboration by Scanner who's still threading where no man has set foot before.**

#### **About Blindscape**

**Blindscape** is an audio-visual environmental performance, which uses enhanced echo location sounds of bats flying over cities and landscapes to explore a movement through the urban sprawl and the imagination.

Visually the project mirrors and maps the sound by detecting the amplitude on two channels, which then animates vector shapes combined with an archive of imagery across the twin screens.

For contemporary audiovisual artists however, the possibilities of exploring this phenomenon have expanded with the advent of recent technologies and software that translate all electronic media, whether sounds or moving images, into the zeros and ones of computer code, easily manipulated, manufactured, copied, translated and transformed.

It is in this field of exploration that Scanner and TeZ have found a place to experiment, choosing to loosely reflect and invoke a blurring of the senses and celebrate the inherently ephemeral nature of these connections. The meaning and presence of these crossed lines of communication are always in flux; they represent a fleeting perceptual moment; a snapshot of what is possible within the context and hence the value of live performance. This project encourages the viewer to reflect on the process of experiencing art in a multi-dimensional, multi-sensory way. The negotiation of this is a constant process, a succession of ephemeral moments.

Dispatching and directing, negative and positive, Scanner and TeZ produce a live dialogue where two independent mediums liquefy into one work within the live arena. Scanner's work charts a narrative of seductive conversation, musical fragments and city soundscapes, archival recordings of bats, folded around a pulse, whilst TeZ's images colour and paint the environment in a reflective and imaginative manner.

#### **About Scanner**

Scanner - British artist, Robin Rimbaud - creates absorbing, multi-layered soundscapes that twist technology in unconventional ways. From his early controversial work using found mobile phone conversations, through to his focus on trawling the hidden noise of the modern metropolis as the symbol of the place where hidden meanings and missed contacts emerge, his restless

explorations of the experimental terrain have won him international admiration from amongst others, Bjork and Stockhausen. Scanner is committed to working with cutting edge practitioners and has collaborated with artists from every imaginable genre: musicians Bryan Ferry and Laurie Anderson, The Royal Ballet and Random Dance companies, composers Michael Nyman and Luc Ferrari, and artists Mike Kelley and Derek Jarman. As well as producing compositions and audio CDs, his diverse body of work includes soundtracks for films, performances, radio, and site-specific intermedia installations. He has performed and created works in many of the world's most prestigious spaces including SFMOMA USA, Hayward Gallery London, Pompidou Centre Paris, Corcoran Gallery DC, Tate Modern London and the Royal Opera House London.

### **About TeZ**

TeZ, Italian multimedia artist, Maurizio Martinucci, living in Amsterdam (The Netherlands) since January 2002. In 1995 he established the multimedia research laboratory SUB in Rome involved in audio-visual experimentations with digital media for interactive applications and artworks. He has always been interested in using technology as a means for exploring languages, in particular the relationships between sound and images. In 1990 he attended a school for Computer Music Programmers with many of Italy's most reknown specialists in electronic music. He participated in workshops at the "Centro di Sonologia Computazionale" of the University of Padova, and at the "Tempo Reale" institute in Florence directed by Luciano Berio. Since the late eighties TeZ has been composing electronic music. He released several records with various projects (M.S.B., DoseZero, Nukleus, TeZ). His live-electronics performances have always included visual support realized with different original digital techniques. The TRIVID software, released by TeZ in its first version in August 2000, integrates most of the techniques and the creative experiences he has acquired over the past years. His work is now focusing on generative compositions and various experimental audiovisual projects, including Generative Live Cinema, the PriMiTif sessions, FilmWare, video-scenographies and sound installations. A remarkable acknowledgment to his work has been provided by The Amsterdam Fund for the Arts (AFK) that, in January 2004, funded the extended research on his project "NG# PROTOQUADRO" for generative digital painting. In 2005 AFK also supported the quadrophonic sound performance "Waterscape" by VILLALOGICASONORA~ (TeZ + Wim Jongedijk). Tez's most recent works include collaborations with sound artists Scanner, Kim Cascone and Taylor Deupree.

## **VIDEO CLUB (Beurskafée)**

**-21:15**

### **Gangpol und Mit (wwilko, FR)**

**Type:** Sonic and visual in love

**Audio:** Electronic

**Line-up:** Sylvain Quément audio/visual Guillaume Castagné

**Duration:** 45 minutes

<http://gangpol.free.fr>

<http://guillaumit.free.fr>

[www.wwilko.com](http://www.wwilko.com)

**Two frenchmen acting as unfrench as can be: these guys are out of this world so they've created their own little galaxy, somewhere far, far... from paris!**

### **About Gangpol und Mit**

From quiet shifted melodies, galactical landscapes, pathological lyricism and voice synthesis to fullspeed digital toy music, cheap keyboard arrangements and lo-fi dancefloor attempts. Including metaphysical scrolling featuring Juicy Panic (Mami Chan & Norman Bambi) and sonic encounter with holy absurdist Satanicpornocultshop & his Electric\_mini\_panda, under fancy woody artwork by Guillaumit.

**-22:00**

**DJ Elephant Power (Sonig Records, BE) + VJ Soc (BE)**

[www.djelephantpower.com](http://www.djelephantpower.com)

[www.sonig.com/main/dep/bio.php](http://www.sonig.com/main/dep/bio.php)

[www.myspace.com/djelephantpower](http://www.myspace.com/djelephantpower)

**About DJ Elephant Power**

Nicolas Baudoux aka DJ ELEPHANT POWER creates electronic music. Composing music from the instinctive relation with musical instruments. (toying around with them) Turntable battle universe passionate (check his name). He explores new ways of scratching with additional materials like: keyboards, waterdrums, samplerbox, dugi dugi, flutes ,cha chas, laptop... This results in a very personal musical playground. After lots of collaborations like Scratch Pet Land (duo band with his brother), fan club orchestra (aka dj crol) or electro sold collectif (impro radio show), he needed something to push his energy further and made his first solo album "no si,ni so" in 2004. DJ ELEPHANT POWER new studio album coming in early 2007 (sonig records).

**About VJ Soc**

VJ Soc recently worked on a music video for the new studio album of DJ ELEPHANT POWER to be released in early 2007 on sonig records.

**-00:00**

**The Massive Central (DJ/VJ, BXL)**

**+ special guest: VJ theponeyexpress (BE)**

Cimatics' resident DJ and VJ collective

<http://www.theponeyexpress.com>

**About Theponeyexpress**

Theponeyexpress is an Brussels based team of graphic designers and video artists. They manipulate their own graphic creations in real time. They actually work with the electro-rock band Soldout and made videoclip for IAMX, Robots in Disguise and Soldout.

**PRESS INFORMATION ABOUT**

**CIMATICS\06AV\FESTIVAL**

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## 1.4 Moving Images-

### Everyday starting from 19:00 – Video Club (Beurskafée)

**EN** Moving Images presents a variety of short films, music videos, documentaries and excerpts from audiovisual live performances. Sit back, have a drink and watch and listen to some of the most interesting productions from international VJs, directors and motion graphics designers.

**NL** Moving Images presenteert een gevarieerd aanbod aan kortfilms, videoclip, documentaires en concerten. Bestel een drankje, leun achterover en geniet van enkele van de meest interessante producties van internationale VJ's, regisseurs en motion graphics designers.

**FR** Moving Images présente un programme éclectique de courts-métrages, de clips vidéos, de documentaires et d'extraits de performances audiovisuelles. Commandez une boisson, détendez-vous et profitez de certaines des top productions de VJ's, réalisateurs et designers graphiques internationaux

#### 1.4.1 /Greatshare [www.greatshare.com](http://www.greatshare.com)

**EN** Greatshare, the social network dedicated to the creative industry is proud to present a selection of its favourite works from the best international motion graphic studios and freelance Designers. A must see! Selection includes: Studiosmak (NL) – Qian Qian (CN) – Impactist (US) – Bustofbeaden (US) and more...

**NL** Greatshare, het sociale netwerk voor de creatieve industrie, presenteert met gepaste trots een selectie uit zijn favoriete werken van de beste internationale motion graphics studio's en freelance Designers. Een must! Met werk van o.a. Studiosmak (NL) – Qian Qian (China) - Impactist (VS) - Bustofbeaden (VS) en vele anderen...

**FR** Greatshare, le réseau social dédié à l'industrie créative, vous propose de partager ses coups de cœur « Motion Design » issus des meilleurs studios graphiques et Designers freelance internationaux. La sélection comprend des travaux de : Studiosmak (NL) – Qian Qian (CN) – Impactist (US) – Bustofbeaden (US) et bien plus...

#### 1.4.2 The LeafLabel musicvideos [www.theleaflabel.com](http://www.theleaflabel.com)

**EN** Founded by Tony Morley in 1995, The Leaf Label continues to evade classification and build on its enviable reputation, with an ear for a tune and an eye for a desirable artifact. Selection includes Music Videos from: A Small Good Thing – Asa-Chang & Junray – Boom Bip & Dose One – Efterklang – Caribou – Coleen – Psaap – Murcof – Susumu Yokota.

**NL** The Leaf Label werd in 1995 opgericht door Tony Morley. Het laat zich niet in vakjes onderbrengen en bouwt verder aan zijn benijdenswaardige reputatie, met oor en oog voor alles wat kwaliteit is. De selectie bestaat uit Music Videos van: A small good thing – Asa-Chang & Junray – Boom Bip & Dose One – Efterklang – Caribou (voormalig Manitoba van Dan Snaith) – Coleen – Psaap

**FR** Depuis sa création par Tony Morley en 1995, "The Leaf Label" continue à éviter la classification et à se forger une réputation enviable, avec un sens aigu de la qualité et de la diversité. Music Video de : A small good thing - Asa-Chang & Junray – Boom Bip & Dose One – Efterklang – Caribou (autrefois Dan Snaith's Manitoba) – Coleen – Psaap

### 1.4.3 Moving Motions [www.cimatics.com](http://www.cimatics.com)

**EN** Moving Motions #3, screening program curated by Cimatics AV Platform, sets the boundaries for a night at the Video Club, warming up the eye reflexes and the ear tonus with a variety of audiovisual work.

**NL** Moving Motions #3, screening samengesteld door het Cimatics AV Platform, zet de lijnen uit voor een onvergetelijke nacht in de Video Club. Hier kun je alvast je sensoriele receptoren aanscherpen met een gevarieerd aanbod aan audiovisueel werk.

**FR** Moving Motions #3, screening sélectionné par Cimatics AV Platform, définit les tendances pour une nuit inoubliable au Video Club. Vous aurez l'occasion de chatouiller vos récepteurs sensoriels grâce à un programme varié d'oeuvres audiovisuelles.

## 1.5. AV Lounge-

**Everyday from 19:00 to 23:00 (different location Beursschouwburg)**

**EN** The AV Lounge, situated between the Video Club and the main Theatre, presents screenings and installations in a one-to-one setting. Put on some earphones and drift away into different dimensions created by top quality artists! In the Red Hall you'll find a multimedia library hosted by XLCC (Ixelles Centre Culturel) where you can browse online art and desktop/DVD presentations to your heart's content.

**NL** In de AV Lounge, gelegen tussen de Video Club en het Theater, kan je even rustig alleen genieten van screenings en installaties. Steek de oortjes waar ze horen en dompel je onder in andere dimensies gecreëerd door het kruim van de audiovisuele wereld! In de Rode Hall vind je de multimediateek van XLCC (Elsene Cultureel Centrum) waar je naar hartenlust kan bladeren door online kunst en desktop/DVD-presentaties.

**FR** A l'AV Lounge, situé entre le Video Club et le Théâtre, il vous est possible d'apprécier seul et dans le calme des screenings et installations. Fixez vos oreillettes et plongez dans de nouvelles dimensions créées par la crème du monde audiovisuel ! Dans le Hall Rouge, vous trouverez la bibliothèque multimédia d' XLCC (le Centre Culturel d'Ixelles) où vous pourrez parcourir l'art en ligne ainsi que des présentations desktop/DVD.

## Spray

### by Carsten Nicolai (GER)

**Type:** Audiovisual installation

*Courtesy of Galerie EIGEN + ART Leipzig/Berlin - Carsten Nicolai © 2004*

[www.eigen-art.com/Kuenstlerseiten/KuenstlerseiteCN/index\\_CN\\_EN.html](http://www.eigen-art.com/Kuenstlerseiten/KuenstlerseiteCN/index_CN_EN.html)

[www.alvanoto.com](http://www.alvanoto.com)

[www.raster-noton.de](http://www.raster-noton.de)

#### **About Spray**

A blacklockheed quartz crystal observed at angles: various surfaces are explored. refraction and deflection give way to a soft absorption in which all light, all information and all data are drawn into the interior – dissolution of quartz, atomization of crystal: spray. all fragments suspended in space are always part of their original form. each fragment contains the blueprint of its own making. strings of codes, data evaporate, picture information begins to disintegrate. new mechanisms evolve, slowing down and impeding readability. these notions lead to the formation of strategies that not only soak up information, but also diffuse it.

#### **About Carsten Nicolai (aka noto, alva noto)**

The german artist/musician Carsten Nicolai uses electronic sound and visual art as a kind of hybrid- tool to create his own microscopic view of creative processep. His world looks more like a laboratory- constantly morphing in space and time, influenced by the impulses of this media world, sound- the message as a code- becomes, the primary theme via visualised sound performance.

## **FF series** **by Telcosystems (NL)**

**Type:** Audiovisual installation

*Produced by Telcosystems © 2003*

[www.telcosystems.net/index.php/?p=49](http://www.telcosystems.net/index.php/?p=49)

<http://www.telcosystems.net/index.php/?p=17#more-17>

### **About FF series**

This installation is a generative triptych of rhythmic patterns derived from date and time; simple geometric shapes and sounds form a recursive and endless composition. The work has previously been shown at De Appel, Amsterdam and MU, Eindhoven.

### **About Telcosystems**

"Founding members of 0010, minuszero, D:U:M:B and DLF started the Rotterdam-based Telcosystems in 2001, to explore new modes of audiovisual expression. Their research focuses on digital audiovisual in- and output, for which they build dedicated collaborative systems. The hallmark of Telco's work is its lucid and restrained aestheticism, which is closely related to the computertechnology they use. Their entirely abstract works form 'micro worlds', which develop along the lines programmed by Telcosystems. Telcosystems perform live, make installations, write software, print screens and compose linear pieces."

## **Multimedia Library XLCC (BE)**

**Type:** Audiovisual library

## **Title Safe**

### **by Walter Verdin (BE)**

**Type:** DVD box (including TS1, TS2 & TS3/video+music)

*Produced by Walter Verdin with the support of the Flemish Audiovisual Fund © 2002-2006*

**"Title Safe" DVD box will be presented on Thursday 16<sup>th</sup> in the presence of their authors.**

[www.titlesafe.be](http://www.titlesafe.be)

### **About TITLE SAFE (TTS)**

For TITLE SAFE video artist Walter Verdin has asked a number of his colleagues to make a short video each. The is no set topic; each artist works autonomously according to a few simple rhythmical and technical editing rules. The resulting videos will be mounted in succession as phrases of a longer musical composition, alternated with a musical theme (refrain) composed and executed by Verdin and various live musicians. The beat is fixed and provides the only framework: 125 BPM, i.e. twelve frames per beat.

#### **TTS I**

Adrienne Altenhaus, Christel Coppens, Maïder Fortuné, Jo Huybrechts, Octavio Iturbe, Frank Theys, Anne-Mie Van Kerckhoven, Francis Vranckx.

*musicians/muzikanten/musiciens:* Jean-Marie Aerts (electric guitar), Ahmed Anzaldúa (bugel), Miguel Angel Castellanos (electric guitar) Jan Cordemans (bass), Dirk Da Davo (DJ samples), Steven Debruyn (harmonica), Kaat De Windt (piano), Paul Flush (Hammond and keyboards), Iep Fourier (draailier), Herman Gillis (filterbank), Garrett List (trombone), Mayra Mendoza (violin), Frank Michiels (percussion), Ivan Naranjo (contrabass), Hiram Navarrete (cello), Gerrit Valckenaers(samples en percussion), George van Dam (violin), Walter Verdin(loops and effects).

#### **TTS II**

Anouk De Clercq, Els Van Riel, Erik Nerinckx, Francisca Lambrechts, Karen Vanderborgh, Koen Theys, Nico Leunen, Peter Missotten, Wim Vandekeybus, Willy Depoortere.

*musicians/muzikanten/musiciens:* Senjan (drummachines), Walter Verdin (loops and effects).

#### **TTS III**

Elke Boon, Thierry De Mey, Kurt D'Haeseleer, Monodot, Sophie Nys, Nicolas Provost, Harald Thys en Jos De Gruyter, Fien Troch, Jan Vromman.

*musicians/muzikanten/musiciens :* Lars Van Bambost (guitar), Urundi Airlines (guitar), Roland Van Campenhout (guitar), Walter Verdin (loops and effects).TTS I

## **A/V: VJing + Audio-Visual Art by D-Fuse (UK)**

**Type:** Book + exclusive DVD

*Published by Laurence King © 2006 /Compiled by D-Fuse/ 192 pages, 260x240mm BOOK with 300+ colour images & exclusive DVD*

**“A/V: VJing + Audio-Visual Art” Book + DVD will be presented on Thursday 16<sup>th</sup> in the presence of their authors.**

[www.dfuse.com](http://www.dfuse.com) / [www.laurenceking.co.uk](http://www.laurenceking.co.uk)

### **About: A/V VJING + AUDIO VISUAL ART**

The first wide-ranging guide to the global phenomenon of audio visual art + VJ culture. Featuring over 130 global contributors + an extensive hardware and software resource section. The book includes a free DVD featuring documentaries, live performances and videos from the featured artists.

### **OVERVIEW**

This book will be the first to document VJing as a global culture, providing an indepth look at the artists and cities at the forefront of this amazing audio-visual experience. Combining how-to, showcase and reference elements, it will appeal to VJs and video artists, graphic designers, students and musicians.

**A/V VJING + AUDIO VISUAL ART** book has been structure into five sections that feature cutting edge practitioners and address numerous areas of the VJ arena: VJ Overview, VJ Artist, A/V, VJ Resources and Index. The VJ Overview will give us a historical overview along with a current look at the global practice of VJ Culture today. The VJ Artist section will highlight 100 + artist across the globe from USA and Canada, Europe, Japan and China, Australia, Russia, Australia and New Zealand with the feature of 2 leading artist per country. The A/V section has been specifically dedicated to the discourse of contemporary VJ practice. In this section sound artist Scanner dissects the relationship between image and sound and gives us an inside look into what it takes to work with some of the leading VJ's today. VJ Resources will give in-depth visual tutorials on how to set up for a VJ performance and the tools it takes to make a dynamic and high impact experience for you and the audience. Finally, a Glossary to help everyone understand the terminology used within the VJ trade. The book will include a DVD featuring a 30-minute documentary on VJs in Europe, live performances, VJ loops, How To Tutorials and Free Software Demos.

### **CONTENT**

The book will feature an in-depth Introductory essay into the Culture of VJing by graphic designer and writer Adrian Shaughnessy . He is author of three books on 'radical record cover design' (the Sampler series) and is about to publish his latest book, 'How to be a Graphic Designer, Without Losing Your Soul'. He is currently creative director of virtual design company, 'This is Real Art'. Followed by a Historical Overview by Cimatics. This book will feature the work of many of the most recognised VJ and A/V artists across the Globe such as DJ Spooky, Flora+Fauna,UVA, C-TRL, LightSurgeons and MMM.

These will be followed by exclusive essays on Video Art by Elliott Earls, Audio by Scanner and Tour Visual by Lisa Loco. Then an informational section of visual spreads showing equipment (hardware and software) by Bunzo Ono [Beck Vj] and a 'How To' stage set-up (explaining how to set up equipment, utilize space, create an environment that offers a good audience experience, etc.). There will be guidelines and tips on how to do your own performance.

### **THE AUTHORS**

D-Fuse is a group of VJs, artists +designers from varied disciplines, who work across a range of creative media from Art + Architecture, to Live A/V Performances to Mobile Media, Web, Print, TV & Film. D-Fuse work in collaboration with a wide variety of musicians, ranging from Beck to electronic artists Scanner & Leftfield, to contemporary classical Ensemble Alter Ego. In 2001 D-Fuse received a Netmage/Diesel Award for the world VJing championships. Their work has been screened internationally, including Sonar [Barcelona], onedotzero Festivals, Eyebeam [NYC], SFMOMA, Prix Ars Electronica [Linz] The Rotterdam Film Festivals, Lisbon + Valencia Biennale + many others. D-Fuse have recently collaborated with Beck to create the groundbreaking 'Guero' DVD Audio/DVD Video and currently touring with Beck.

## 2. Cimatics\06AV\Festival - Partner Events

Things not taking place at the Beursschouwburg

### 2.1 Pioneer DVJ Scratch Night-

**Day:** Saturday 11 Nov 2006

**Time:** 20.30 / doors 20:00

**Location:** De Pianofabriek / Rue Willem Tell 61 Willem Tell straat – 1060 Brussels

<http://depianofabriek.vgc.be>

**Ticket:** €5

#### **Line-up:**

- Exceeda AV (UK)
- DVJ Scratch Orchestra (BE)

**EN** As part of the Cimatics.06 AV Festival, De Pianofabriek is presenting an insight into the new world of audiovisual performance using the “state of the art” Pioneer DVJ deck. Masters of ceremony Exceeda (UK) will conduct the world premiere of the Belgian DVJ Scratch Orchestra after a week of intense creation.

**NL** De Pianofabriek biedt in het kader van het Cimatics.06 AV Festival een blik op de fascinerende wereld van de audiovisuele performance met een workshop rond de wereldvermaarde Pioneer DVJ deck. Visual scratch meesters Exceeda (UK) zullen de wereldpremière van het Belgian DVJ Scratch Orchestra dirigeren na een week vol intense creatie.

**FR** De Pianofabriek donne, dans le cadre de Cimatics.06 AV Festival, un aperçu du monde fascinant de la performance audiovisuelle avec un atelier autour de la prestigieuse platine Pioneer DVJ. Les maîtres du scratch visuel, Exceeda (UK), dirigeront la première mondiale du Belgian DVJ Scratch Orchestra après une semaine d’intense création.

*Organized by Cimatics & De Pianofabriek with the kind support of: Pioneer Pro DJ, Roland Systems Group (Edirol), Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie & Gemeente Sint-Gillis - Vlaamse Aangelegenheden*

#### **About DVJ**

With the new DVJ-decks PIONEER is keeping its ear to the grindstone in the world of high-tech audiovisual events. The DVJ-decks coax an ongoing trend with event-locations and performers to invest in a technology which is made for the future and the creation of inspiring and attractive visual sets.

Offering the same operation and layout as the CDJ-1000MK3, the DVJ-decks allow DJs to easily create and add visuals to their sets. The most important possibilities of the CDJ-1000MK are, improved with several groundbreaking innovations, to be found in the DVJ-decks, while DVD-visuals can be manipulated just like music: digital videoscratches, loops and ‘on the spot’ cues are possible.

Next to a multitude of other performers R&B dj’s like Daddy K and internationally renowned audio/visual artists like Coldcut & Hexstatic have made great use of this new technology which they have helped develop themselves to control every aspect of a performance and make it into a true all encompassing spectacle. It truly is the next step when the DVJ-decks can find their way easily into an existing set-up, making them into a logical add-on for a high quality CD-deck and prepare it for a future in which visual artistry becomes a common good.

<http://www.pioneer.be>

### **About Exceeda**

Exceeda was formed in 1995 and are now one of the UK's leading live AV acts and VJ teams, headed by edit master DVJ:X aka Xavier Perkins and scratch turntablist and DJ producer Tom Guest. Romping through graphic styles and cultural references, Exceeda push the frontiers of audiovisual production by raiding archives, remixing film samples and constructing original beats alongside experimental sounds to create a truly live multiscreen cinematic experience that combines a huge variety of imagery and contemporary music.

Applying their innovative editing skills to producing trailers, idents and ads, they've worked for MTV, FilmFour, Channel 4, Cartoon Network, Sci-Fi, Nickelodeon, Panasonic, Smirnoff and Nike. They've also created work for Warp Records, drum 'n' bass artists London Elektriccity and for projects such as Addictive TV's Mixmasters series. Live they've played at Cinedays in Brussels, Antenna and Netmage in Italy, Videa in Barcelona, Chicago Film Festival, SAT in Montreal and Bochum in Germany, as well as events in France, Poland, Spain, Denmark, along with Glastonbury, The Big Chill and Essential festivals in the UK.

In London they run regular short film and visual oriented nights including 4x4 at the 291 Gallery, and FutureCinema at Too2much (the former Raymond Review Bar) in Soho. Exceeda won the Diesel-U-Music best VJ Award 2003, were voted in the top ten of world VJs by DJ Magazine 2004

Following numerous audiovisual multi-screen live show's, a released DVD/VJ mix for the Cream dance music Label, and performing at the London's Imax as part of Optronica, their own debut DVD/CD album is set for commercial release later this year.

<http://www.exceeda.co.uk>

#### **PRESS INFORMATION ABOUT**

#### **CIMATICS06AV\FESTIVAL**

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## 2.2 CARTE BLANCHE TO MEDIARUIMTE- MR.xpo16-MR.ini10-MR.ini11 curated by LAb[au]

**Exhibition:** 12-25 Nov 2006.

**Day & Time:** Tues-Sat, 18:00-23:00

**Location:** Mediaruimte / Rue de Laeken 104 Laekensestraat – 1000 Brussels

<http://www.mediaruimte.be>

**Entrance:** FREE

**EN** MediaRuimte, gallery for digital art and design curated by LAb[au], offers a program of audiovisual installations and performances, ranging from the software algorithms of Limiteazero and the Atari rhythms of A\*Class, to the cut-copy-paste of sCrAmBIEd?HaCkZ!, a versatile glance at the contemporary computational audiovisual realm.

**NL** MediaRuimte, de galerij voor digitale kunst en design van LAb[au], biedt een programma van audiovisuele installaties en voorstellingen - gaande van de softwarealgoritmes van Limiteazero tot de Atari-ritmes van A\*Class, tot het knip-kopieer-plakwerk van sCrAmBIEd?HaCkZ! – een veelzijdige blik op het hedendaagse rijk van computerbeelden en -geluid.

**FR** MediaRuimte, un espace dédié a l'art et au design digital dirigé par LAb[au], vous propose une série d'installations et de performances audiovisuelles. Des algorithmes logiciels de Limiteazero en passant par rythmes Atarien de A\*Class, jusqu'au couper-copier-coller de sCrAmBIEd?HaCkZ!, un coup d'œil polyvalent sur le monde de l'audiovisuel numérique contemporain.

*MediaRuimte is supported by the Flemish Arts Decree, Commission of Architecture and Design.*

### **Programme:**

**MR.xpo16 limiteazero / lim0 [IT]**

**Type:** Interactive AV installation: laptop orchestra + min-mod

### **About Liliteazero**

[www.limiteazero.com](http://www.limiteazero.com)

Limiteazero is an architecture, media design and media art studio based in Milan, Italy.

Limiteazero's areas of expertise include: installations design, set design, exhibition design, media in architecture and public space, interaction design, sound design, creative-network-software design.

Limiteazero explores the relationship between humans, machines and environment, trying to bridge the physical and the digital. In its experimental activity, it manages to mix different languages and areas of expertise, from media communication to architecture, design and art, from Italian design and craft tradition to electronic aesthetics. The work around form is mainly focussed on investigating forms and images generated by mathematical processing and through random evolution processes. The "random" sequence is our most used coding expression. Limiteazero works both on independent research projects and commissioned installations for clients. Limit : mathematical concept based on the idea of proximity, basically used to give values to certain functions in points where no value is defined, so that they can be coherent with the nearest ones.

The work around form is mainly focussed on investigating forms and images generated by mathematical processing and through random evolution processes. The "random" sequence is our most used coding expression. Limiteazero works both on independent research projects and commissioned installations for clients.

**Limit : mathematical concept based on the idea of proximity, basically used to give values to certain functions in points where no value is defined, so that they can be coherent with the nearest ones.** [http://en.wikipedia.org/wiki/Limit\\_%28mathematics%29](http://en.wikipedia.org/wiki/Limit_%28mathematics%29)

#### **About min\_mod**

4 pure frequencies with sinusoidal course are generated by a software installed on 4 laptops. Each laptop transmits the digital sound information to an amplifier. The amplifier transmits the sound to 4 subwoofer positioned on the floor. On each one of them is positioned a metal plate which amplifies and makes the subwoofer vibrations perceptible. 4 microphones retransmit the sound back to the laptop which visualises its wave shape on the screen.

This sound installation lives off the space in which it is immersed, tracing a junction line within the digital dimension in which the sound is generated and its physical impact, identified in the phenomenon of the vibration.

A physics sound phenomenon is represented through a space distribution of minimal elements, creating a sensitive environment influenced by the sounds generated in the surrounding space.

The computer generates the sound, but its visualization is not immediate (from digital to digital), it represents, an entropy visualization; or a visualization which brings the disorder grade created in the state transformations, from digital to physical and to digital again.

This installation has been commissioned by **Toshiba**.  
Software made with **Processing**

#### **About laptop\_orchestra**

laptop\_orchestra is an interactive synaesthetic instrument, designed for performances of audio visual compositions in real time.

The space conformation of the fifteen laptops, arranged on regular rows, brings back to the formation of an orchestral group.

On each one of them is installed a Software consisting in algorithms which activate sounds and abstract visual shapes based on color spectrum. Each laptop has its own sound and its own instructions for the construction of a shape.

Interacting from the orchestra conductor podium, lightly touching metal stems, it is possible to activate or deactivate each single laptop, permitting the generation of an endless number of different compositions.

Compared to a software of elementary audio and visual compositions, this installation puts the interaction in a defined and public space dimension, drawing a reactive environment in the contour of its physical dimension.

This installation has been commissioned by **Toshiba**.  
Software made with **Processing**.

**MR.ini10 Sunday 12 Nov 2006**

<http://www.limiteazero.com>

20:00-21:30. Aperò

20:45. Paolo Rigamonti - Limiteazero [IT] – conference

21:30. A\*class, Patric Catani + Gina V D'Orio [GER] – concert

### **About A\*class**

<http://www.nneon.com>

Stop dancing! Assimilate! Take the pillow from your head and put a book in it! Stay sober! Keep your nose clean! Save it for marriage! Respect your mother! Rejoice!

Berlin based Christian hardcore band A\*Class spreads the good word and is here to assist you in becoming a better citizen. This is the first evening of your new life! Become born again through the kicking basslines coupled with educational lyrics! Hello future!

From Berlin, A\*C lass consist of Patric Catani and Wildest Gina V . D 'Orio . Well, yes indeed you find the original lineup of DHR group EC80R here, but if you followed up to the different direction both went during the last years - Patric released his Candie Hank albums [ Gagarin Records, wwilko,... ] produced tracks for/with Gonzales, Angie Reed, Puppetmastaz [ to name just a few ] and Gina is currently very active worldwide with her group Cobra Killer - you can imagine that this here might not sound like EC80R at all. Miami-Bass-Booty sound - influenced tracks with lyrics about school, learning, reading books, aversion towards dancing, mom's meatballs - totally anti-drug and alcohol. Never ever before assiduity sounded so damn sexy.

### **About Patric Catani**

<http://www.catani-music.de>

#### Candie Hank

How he calls himself was born in a giant funpark near the Belgian border, his mother called him Gabba and his dad didn't call again after his birth so Candie had to take care of the hypnotic synthscapes his mother used to love so much in the background of her Palmreading sessions. Candie spent all his childhood in the admirable place called Worringen where the Birds and Bayer Chemie say good night to each other and despite the pollution in the neighbourhood business was doing very well so Candie would buy more Oscillators, synthesizers and Noisecontrollers for the now highly sophisticated and stunning live performances.

At the age of 12 Computer electronics like the old Commodore 16 and later on the C64 moved into Candies separ  and things started to get buckled up back then. Candie now being able to control a whole Oscillator Orchestra and little Toy music machines with a personal Home computer was soon the sensation in the little village and Candie spent more and more nights at celebrations they had in the towns nearby. Sometimes there was a wedding where he played the old evergreens on his Twin tone machines, a funeral or a baptising... No question, people loved him and all the attention soon dragged the jealousy of his mother on him. Finally he got kicked out of the fun park because he was too busy thinking his own thoughts and all his mother gave him on his way was a tube of hair gel with the advice to spend it wisely. Moving from city to city and town to town and learning more about music and entertainment he got involved with Gabba, Breakbeats and Gypsie Polka music of the eastern regions.

Travelling New York, he bumped into Hanayo on a night with Merzbow, EC80R and Paska - tied her up in his studio with his companion Toecutter from System Corrupt Australia and let her sing 'les sucettes' from France Gall and Serge Gainsbourg. The result was the first released Candie Hank song on Hanayo's 'Gift' LP (Geist/Dhr).

It happened that he made the first Candie Hank Album on Gagarin Records THE output for obscure and mental musical waves and songs. Felix Kubin and Candie knew each other since quite a while, even before he put hands on the Max Turners 'Matchbox' song (Gagarin2006). Candie was signed on to the `Syndikat f r Gegenl rm and Hank was very busy travelling Australia, France and Russia, his bags are filled with new Dats and his fistful of sweets shakes of a brand new release on the french label Wwilko. (Wwilko.com)

Brandy Cramps adds the cream to Candies Karma Sutra of Sample technology. High speed sweepswing, funkmaster Flex Busterman now coming Hand in Hand with drilling but beautiful melodies and pornoir like Terrortango. One brainwash hunts the other! Some songs are played by Candie Hanks artificial and completely illusionned Brass Orchestra and his pick pocket skills sure come handy if it comes down to snatch samples and toymachines from all over the globe. After the Wwilko Album released in France there will be released his first Russian release on the 'Messer Chups'Label 'Solnze Records'.

There is much more material going to be released soon and a whole bunch of songs is Candies 'live only' material. In matter effect what you should do now is to book your Candie Hank performance through Planet Rock and you'll find out more about candies twisted swing, ska and Breakcoredisco. Hanks God it's Candie.

### **About Gina V D'Orio**

<http://www.cobra-k>

### **MR.ini11 Saturday 18 Nov 2006**

20:00-21:30. Apero

20:45. Sven Koenig [sCrAmBIEd?HaCkZ!] [GER] – conference

21:30. sCrAmBIEd?HaCkZ! [GER] – audiovisual performance

### **About Sven Koenig**

[www.popmodernism.org](http://www.popmodernism.org)

Sven König arrived on planet earth in 1975 in some small boring village in Eastern Germany. From 1995 to 1999 he was mainly hanging around in Dresden (DE) trying to study philosophy, sociology and political sciences and something else he doesn't even remember anymore.

In 1998 he found a small company with some friends to ride the dot.com wave. After a while he became concerned that business would spoil his character. He fortunately left his company to move to Zurich to study "New Media (Art)".

In Zurich he had a lot of fun beeing a neo-dadaistic squatter throwing some parties wasting the rest of his youth. He got also involved in diverse theatre activities and was even invited to the Salzburg Festival 2003.

In 2004 he decided to take a break from Zurich to do some internship at the SAT Montreal where he was appointed Artist in Residence.

In 2005 he received his diploma (with distinction) and became a serious artist.

His current main interest is the question if "(New) Media Art" actually exists and if so, what it actually has to do with (his) life.

### **About sCrAmBIEd?HaCkZ!**

<http://www.limiteazero.com>

Gramophone records, magnetic tapes, vinyl records, digital samplers and computers have already liberated the samples long ago. But still - to infringe copyrights - one has to decide which sample one actually wants to steal. One has to arduously load audio files into sample editors or sequencers. One has to cut, copy, paste and arrange. All that takes precious creative energy and a lot of time. Enough of that!

Copyright infringements have never been easier than with sCrAmBIEd?HaCkZ!

### **CONCEPT**

sCrAmBIEd?HaCkZ! is a Realtime-Mind-Music-Video-Re-De-Construction-Machine.

It is a conceptual software which makes it possible to work with samples in a completely new way by making them available in a manner that does justice to their nature as concrete musical memories.

## Conceptual Background

s?H! is the result of an effort to develop an artistic strategy that could shed some light on evident but very confusing problems of intellectual property. Intellectual property is a misconception deeply conflicting with the basic principles of any cultural production because it is completely negating its collaborative nature.

Nevertheless IP laws are continuously expanded as if romantic notions of geniality and originality would not have been put ad acta quite a while ago. At the very latest in today's society which is, to an ever increasing degree, shaped by digital networks and computers it is getting obvious what IP actually is: an instrument of power and censorship to secure economic interests.

Fascinated by the effects caused by a small program called Napster (and its successors) I wondered to what extent certain software could unfold discursive power in such a situation if that software would open up new technical possibilities for something which is already the (subconscious) desire of many.

Because of my interests in artistic strategies and social practices of appropriation – collage, montage, sampling and remix in general and plunderphonics, bastardpop and mashups in particular – the idea of a hypothetical mind music machine has evolved which, as a metaphor, helped the concept and the design of sCrAmBlEd?HaCkZ! to take shape.

## Technical Functionality

Technically my mind music machine was realized in form of a software, which basically consists of three modules: a pre-analyzer, a database and a synthesizer. Using the pre-analyzer it is possible to automatically split up an arbitrary amount of audio material into small musically and rhythmically meaningful snippets. For each of those snippets its sonic properties (sound signatures) are extracted by means of psychoacoustic techniques and saved in a database so that a soundpool of samples referenced by their sound signatures is becoming available.

The synthesizer analyzes an audio input stream and again splits it up into small snippets and calculates their sound signatures. For every input snippet (or actually its sound signature) the best match out of all the snippets in the database is found and each input snippet is continuously replaced by the best matching (most similar-sounding) snippet from the database.

The audio input, which can be other music or as I use it, just human voice, is virtually describing music to be automatically constructed out of samples found in the database.

## Concrete Music as Concrete Memories

Up to the invention of recording and reproduction techniques music was elusive. Music was only remembered as an idea (melody, harmony and mood) and existed, if not even only as collective memories like most folk music, at most in the form of scores.

When it became possible to technically record music and play it back theoretically an infinite number of times exactly the same way, it became concrete. Recorded music is not remembered by its bare idea but by its whole mediality – the memory of music that one got to know on the radio or through listening to records and CDs hearing exactly the same rendition many times is much less ephemeral than music heard only once at a concert. As *tangible* as music became after the emergence of reproduction media, as *tangible* became the memories of music.

New music is always created from memory, through the association, recontextualization and reinterpretation of known ideas. In that respect, there is no difference between the elusive idea of music of the pre-recording era and the concrete memory of music - so there is no qualitative difference between playing a new melody on an instrument like a guitar or creating new music out of samples. Because of this, and because any means of reproduction is at the same time also a means of production sampling became musical practise long ago.

But sampling is barely an improvisational process conducted by spontaneous intuition. Sampling is more like the classical writing of a score which is then played (but not interpreted) by a computer. It is not possible to work with concrete musical memories as it is possible with elusive musical ideas – unless one had a mind music machine at ones disposal.

### **Mind Music Machine**

What would it mean if a mind music machine existed which would render it unnecessary to write, play or sequence music by allowing one to just think music to make it happen. What would it mean if such a machine would construct imagined music out of samples of ones digital music library, or even out of the vast amount of music found on the internet? Of course it would be used - for no other reason than its existence.

It would have discursive power just like P2P has discursive power. The very fewest P2P users share data because they feel that information wants to be free. They share just because they can. But that also causes a notion to be formed on what unlimited copyability and digitality actually means. A clear case of *massage*.

As there is no appropriate technology to read minds to transform thoughts into music the human voice supercedes the thoughts as it is the original instrument - the most direct way to express imagined music.

Even if s?H! in the existing form is far from being able to really recognize the desired PERmusic expressed by a vocal description it is working well enough to let, with some phantasy and my suggestion, the hypothetical mind music machine become vivid.

### **Music Videos**

I am not only working with bare music but have expanded musical sampling to complete musicvideos.

There are basically two reasons for this. First, I wanted to clearly reference the material I draw the samples from. Second, musicvideos are for me as a (former) member of the MTV generation such concrete memories such as the music itself. Since video killed the radio star a number one hit without a video on heavy rotation on MTV is impossible. I first got to know the music I am working with in the form and as part of musicvideos. The music and the video are inextricably linked to each other.

### **PERFORMANCE**

A s?H! performance is a very humorous way of working with my own personal musical memories and a relishing celebration of those. For those people who share my memories, a big part of *my generation*, it is pure fun. For others the material I have choosen could seem trashy, but its musical qualities (from a nowadays perspective) are not important. What was important when selecting the material was that it were musicvideos I have spontaneously remembered looking back to my time as a teenager consuming MTV.

s?H! live is an orgiastic electrical storm of shivered MTV aesthetics. Musically between techno, breakcore and noise somewhere, visually colorful and rapidly cut nowhere. Additional effects like fog, laser and stroboscopes guarantee total stimulus satiation - and pure popitism to be radiated.

WIRED review: <http://www.wired.com/news/columns/0,70664-0.html>

## 2.3 Intifada Offspring / powered by AVXL-

**Day:** Tuesday 21 Nov 2006

**Time:** 20.30 / doors open 20:00

**Location:** Art Center, Chapelle de Boondael Kapel/ Square du Vieux-Tilleul - 10 - Oude Linde Square B-1050 Brussels, Belgium.

**Ticket:** €5

### Line-up:

Ghetto Ambient by Sebastian Meissner (AV concert).

+ Sebastian Meissner versus Mazen Kerbaj (AV concert)

+ Mazen Kerbaj solo (AV concert)

+ Screening from the Intifada Offspring DVD

+ Some X-tra Features.

[www.intifada-offspring.org](http://www.intifada-offspring.org)

**EN** Intifada Offspring is a platform for artists from Palestine, Israel and other regions, who have dedicated their work to the artistic deconstruction of the so-called Middle East conflict. Intifada Offspring represents the urge for a change of perspectives on the Middle East region and struggles for political stabilization and peace. Guests: Sebastian Meissner (Berlin) and Mazen Kerbaj (Beirut)

**NL** Intifada Offspring is een platform voor kunstenaars van Palestina, Israël en andere regio's uit het Midden-Oosten. Zij hebben hun werk toegespitst op de artistieke deconstructie van het zogeheten conflict in het Midden-Oosten. Intifada Offspring staat voor de strijd om een verandering van mentaliteit en zet zich in voor politieke stabiliteit en vrede in het Midden-Oosten. Gasten: Sebastian Meissner (Berlijn) + Mazen Kerbaj (Beiroet)

**FR** Intifada Offspring est une plateforme pour les artistes de Palestine, d'Israël et d'autres régions du Moyen-Orient, qui ont orienté leur travail vers la déconstruction artistique de ce qu'on appelle le conflit du Moyen-Orient. Intifada Offspring lutte pour une stabilité politique et la paix au Moyen-Orient et représente le désir permanent d'un changement de perspective dans cette région. Invités : Sebastian Meissner (Berlin) + Mazen Kerbaj (Beyrouth)

Co-producer: XLCC – Cimatics\AV\Platform – Transcultures – Greatshare.

Un programme du Collège des Bourgmestre et Echevins d'Ixelles, à l'initiative de Sylvie Foucart, Echevine de la Culture, du Patrimoine et de la petite enfance. / Een programma van het College van Burgemeester en Schepenen van Elsene, op initiatief van Sylvie Foucart, Schepenen van Cultuur en Patrimonium.

### PRESS INFORMATION ABOUT

### CIMATICS\06AV\FESTIVAL

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

## **Cimatics\06AV\Festival would like to thank-**

Arlette Verkruyssen (Brussels Hoofdstedelijk Gewest), Michael C. Place, Nicky Place, Betty, Broekman (Build), Els Vermang (Mediaruimte), Roger Burton (XLCC), Lotte De Bruyne (De Pianofabriek), Cis Bierinckx (De Beursschouwburg), Xavier Perkins (Exceeda), Simon Hart (Pioneer UK), Kristian and Mieke (Pioneer Belgium), Eva De Groote (Vooruit), Jérôme Deuson aka aMute, Pascal Ransbeek (MIVB/STIB), Geraard Ponsioen (Roland Systems Group), Arne Depoorter, Nico (boups.com), Michael Faulkner (D-fuse), Ludo Verboven (LVL Multimedia), Yf (MTVN), Eavesdropper (Knobsounds), Muriel, Zoé, Gil, Laure, Adrien, Anita, Geert, Miyu, Quentin, Karac, Lisa and many, many more.....

## **Cimatics\06AV\Festival: Organisation-**

Cimatics\06AV\Festival is curated, compiled and produced by Nicolas Wierinck, Sam Vanoverschelde, Jurgen Van Gemert, Bram Crevits, Arne Depoorter, Pascal Courtois, Geoffroy Delobel, Jérôme Franck, Frédéric Della Faille.

Limiteazero exhibition at MediaRuimte, gallery for digital art and design, is curated by LAB[au]

Cimatics\06AV\Festival is powered by Les P'tits Belges, Visual Kitchen & Greatshare.

Cimatics\06AV\Festival graphic design by Build.

Cimatics\06AV\Festival is supported by Vlaamse Minister van Cultuur, Jeugd, Sport en Brussel - Administratie Cultuur, Brussels Hoofdstedelijk Gewest/Région Bruxelles-Capitale, Gemeente Elsene / Commune d'Ixelles (XLCC), Gemeente Sint-Gillis - Vlaamse Aangelegenheden, Pioneer Pro DJ, Roland Systems Group (Edirol), Resolume, LVL Multimedia, Panasonic, Reizen Staelens, Urban Media, MTV & Brussel deze Week/Agenda .

Cimatics\06AV\Festival is produced in association with de Beursschouwburg, Mediaruimte, De Pianofabriek & AVXL

### **PRESS INFORMATION ABOUT**

### **CIMATICS\06AV\FESTIVAL**

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)

# Cimatics\06AV\Festival could not have taken place without the kind support of-

## Funding

Vlaamse Minister van Cultuur, Jeugd, Sport en Brussel - Administratie Cultuur

[www.vlaanderen.be](http://www.vlaanderen.be)

Brussels Hoofdstedelijk Gewest/Région Bruxelles-Capitale

[www.bruxelles.irisnet.be](http://www.bruxelles.irisnet.be) / [www.brussel.irisnet.be](http://www.brussel.irisnet.be)

Gemeente Elsene / Commune d'Ixelles (XLCC)

[www.ixelles.be](http://www.ixelles.be) / [www.elsene.be](http://www.elsene.be)

Gemeente Sint-Gillis - Vlaamse Aangelegenheden

[www.stgillis.irisnet.be](http://www.stgillis.irisnet.be)

## Media

MTV [www.mtv.be](http://www.mtv.be)

Brussel deze Week/Agenda [www.brusseldezeweek.be](http://www.brusseldezeweek.be)

## Sponsors

Pioneer Pro DJ [www.pioneer.be](http://www.pioneer.be) / [www.pioneer.be/nl/products/44/index.html](http://www.pioneer.be/nl/products/44/index.html)

Roland Systems Group (Edirol) [www.rolandsystemsgroup.com](http://www.rolandsystemsgroup.com)

Resolume [www.resolume.com](http://www.resolume.com)

LVL Multimedia

Panasonic [www.panasonic.be](http://www.panasonic.be)

Urban Media [www.urbanmedia.be](http://www.urbanmedia.be)

## Partners

Beursschouwburg [www.beursschouwburg.be](http://www.beursschouwburg.be)

Mediaruimte [www.mediaruimte.be](http://www.mediaruimte.be)

De Pianofabriek <http://depianofabriek.vgc.be>

AVXL

Reizen Staelens [www.reizenstaelens.be](http://www.reizenstaelens.be)

Transcultures [www.transcultures.net](http://www.transcultures.net)



## PRESS INFORMATION ABOUT

## CIMATICS\06AV\FESTIVAL

Please contact our PRESS DESK for additional info, accreditations, interviews or visit

[www.cimaticsfestival.com](http://www.cimaticsfestival.com) for press images / phone +32 475 497 110

or E-mail [press@cimaticsfestival.com](mailto:press@cimaticsfestival.com)