



**Cimatics\07**  
**\AV\ Festival**  
**\22-24 Nov\07**  
**\Beursschouwburg (Brussels\Belgium)**  
**cimaticsfestival.com**

**VO**

**7A**

# Cimatics\ 07AV \Festival (5de editie)

22-24 November 2007

Beursschouwburg

A. Ortsstraat 20-28 Rue A. Orts - 1000 (Brussels, Belgium)

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

Cimatics, het festival voor live audiovisuele kunst en vj'ing in Brussel, brengt je een uitgebreid overzicht van wat er zich allemaal afspeelt op het kruispunt tussen muziek, media-kunst, design, cinema en performance.

Over de grenzen van alle disciplines heen, combineert het festival geluid en beelden, popcultuur en kunst in een doordachte happening rond elektronische audiovisuele cultuur. Het festival en elke performance kan gezien worden als een reconfiguratie van de hedendaagse cultuur.

**Presented by Cimatics\AV\Platform & Greatshare  
Powered by CanonHD**

## Tickets

**Box office:** Beursschouwburg / A. Ortsstraat 20-28 Rue A. Orts – 1000 Brussels

**Open:** Mon-Fri 10:00-18:00

**Reservations:** +32 2 550 03 50 or [tickets@beursschouwburg.be](mailto:tickets@beursschouwburg.be)

(Please pick up your presale ticket(s) before 18:00 at the Beursschouwburg box office)

**Standard:** €15 /€12\* (1 night)

**Presale:** €12/€10\* (1 night)

\*Concession: -26/+60 & unemployed (identification required)

The festival accepts the Cultuurwaardebon & Article 27 / Events not taking place at Beursschouwburg are free.

Important: limited capacity ! reservation recommended.

# 1. BEURSSCHOUWBURG 22-23-24 Nov

## 1.1 THURSDAY 22 NOV 2007.

### Theater

**20:00** / doors open 19:30

### **“Do you us too? v2.0” by Motek (BE)**

**World Premiere**

**Type:** live AV performance

**Audio:** post rock

**Line-up:** Motek, Lieven Callens, David Van Den Bogaerde, Gregg Young en Joop Pareyn, Koen Dierickx,

**With video from:** Ken De Cooman/MOTEK, Ugo Dehaes, Merlin Spie, Kristin Rogghe, Fairuz (*production supported by Pianofabriek*)

**Duration:** 50 minutes

**‘DO YOU US TOO?’ is an experiment evolving around that elusive moment when the ear meets the eye; when you don’t want to know anymore what exactly grabs you by the throat: image or sound.**

#### **About ‘Do you us too?’ v 2.0 – première**

The stage, one scène. ‘DO YOU US TOO?’ is the performance created by Motek, in which they go on a quest for the moment on the knife’s edge between image and music. Two cameramen, a vj, four musicians and the audience fire away their imaginary and real images onto each other. The space in which these images come together is continuously changing. Motek test the boundaries of a live-performance, by leaving the contact with the audience somewhere in the middle. In the scenic surroundings audience and musicians are confronted with desires which are always eminent with pop-and rockshows: do you want to listen or watch? Do you want to watch or be watched? Do you want your images or those of others? Do you want to be alone with the music, or be alone with the others? What do you want?

#### **About Motek –**

Motek is an audiovisual collective with a predilection for the visual force of music. The four members use bass, drums, guitar, samples and images to seek those moments of intensity when music and image lead to submission and submersion. Motek has been working with videoartist and filmmakers since its foundation in 2005 and also produces its own images. As a broad audiovisual collective Motek has been involved in music, video-art, sampling installations and performance. Motek has signed up with Noisesome Recordings/EMI Belgium and already had residences at Beursschouwburg Brussel, Vooruit Ghent and Pianofabriek St.-Gillis.

Motek works from a gut feeling. During the organic creational process Motek is open to any influences which might be at hand at the time. Sometimes images inspire music, sometimes music inspires images, sometimes everyday sounds are processed, sometimes an unfathomable network audiovisuality comes into existence. Starting from an open attitude towards the world, Motek is really capable of going anywhere. Motek produces visual music.

<http://www.myspace.com/motektheband>

<http://www.motek.be>

**21:30**

## **“Urban Skin: k-frame 1.07“ by Ogino\_knauss / K-labo (IT)**

**World Premiere**

**Type:** live AV performance

**Audio:** experimental electronics

**Line-up:** Manuela Conti, Sergio Segoloni, Lorenzo Tripodi, Michele Lancuba

**Duration:** 25 minutes

### **About Urban Skin: k-frame 1.07 –**

Urban skin is a live audio video performance expressly proposed for Cimatics. It derives from the convergence of two projects and two groups: Ogino-knauss is a trio of artist /architects working since years on innovative forms of representation of urban landscape, developing VJing and live media applied to psycho geographical exploration. K-labo is a factory researching on software and web solutions that are developing an innovative software tool, called K-frame, to live manage multiple picture sequences. Urban skin is a documentation process developed by ogino\_knauss through photographic assessments, deploying a nomadic, *flaneur* attitude about the transforming global urban landscape. Urban skin refers to an instinctive attitude to look at epidermic phenomena, at superficial characters -not necessarily in a negative sense- as public manifestations of inner tensions, as the emergence of processes undergoing the surface. Acting as *urban dermatologists*, we try to read through the city's skin - through its physical and social diaphragm - the deeper transformation occurring in its body. *Surfaces, signs* and *flows* are the basic elements we focus on to compose a picture of this fast evolving landscape. It is a reflection on the public and the private, on the individual and the social, on the visible and the invisible of urban life. In the live performance proposed for Cimatics, we will test the potentiality of the software k-frame to manage a stack of images coming from this explorative process and to reorganize them in a narrative set employing a soundtrack produced from field recordings and other significant samples.

### **About Ogino Knauss –**

Ogino Knauss is a collective active since 1995. Born as “mutant cinema laboratory”, acts during the years as a constant drift through audiovisual languages and communication practices. The group experiments with VJing techniques as a peculiar form of open narrative, in contrast to the dominant tendency to create video tapestries as an ornament to musician and DJ's production. Developing its action at the crossing point between the exploration of etherotopic spaces and the exhibition of disclosing practices of the audiovisual device, Ogino knauss led a steady exploration of new spatial and creative contexts to confront, such as cultural centres, public spaces, temporary occupied zones, art galleries, festivals, dance floors. Among many others ogi:no knauss collaborated or played live sessions with: Autechre, Autobam, Vladislav Delay, DJ Ultracore, Masami Akita & Zbigniew Karkowski, Otolab, OTK, Rich Medina, Terre Thaemlitz. In more recent projects, the attention has been focused on the globalizing urban landscape, applying image production techniques in the attempt to develop innovative listening and description practices about urban processes.

<http://www.oginoknauss.org>

**22:15**

## **“Secret Rhythms“ Jeffers Egan (US) + Burnt Friedman & Jaki Liebezeit (US/GER)**

**World Premiere**

**Type:** live AV performance

**Audio:** binary rhythms & electro-acoustic improv

**Line-up:** Burnt Friedman, Jaki Liebezeit, Jeffers Egan

**Duration:** 45 minutes

A live AV performance intertwining Liebezeit's binary approach to rhythm, Friedman's electro/acoustic improvisations and Egan's digital abstractions. Exploring tone, texture and movement between audio and visual elements the performance connects the worlds of electronic/acoustic music and abstract painting, creating an advanced, dynamic relationship between sight and sound.

### **About Jeffers Egan –**

Jeffers Egan's work explores a new digital aesthetic at the intersection of abstract painting, algorithmic animation, and real-time computer visuals. Viewing live AV as a platform for experimentation, Egan's sets explore the inscription of visual culture in time, suggesting new methods of viewer ship based upon the molecular parameters of Deleuze-ean "pure perception". By utilizing custom algorithms and animation software and without the use of pre-recorded video or still footage, Egan's works result in a hyper real fluidity of visual mutations, ranging from tightly synchronized passages, to moments of free improvisation.

Egan has performed live visuals internationally for over a decade, including twice competing at the Netmage World VJ Championships. In conjunction with techno artist Jake Mandell, Egan released *Slither*, the world's first audio/visual DVD album to feature 5.1-surround sound. Egan's Live AV performances, motion paintings, and videos have been showcased worldwide at festivals, galleries and museums including Transmediale, Netmage, Cimatics, Dissonanze, Mutek, Interieur Biennale, Walker Art Museum, Guggenheim Bilbao, and the New York Video Festival. Egan's work has achieved international critical acclaim, nominated for media art awards at the D-Motion, Popkomm and Backup festivals, and hailed as "astounding"(Groove), "beautiful"(New York Times), "fascinating"(Musicwoche), "an extremely provocative multi-media performance with an absolutely unique aesthetic"(KEYS), "a mesmerizing and meditative experience(ArtWeek)" and "the most advanced trip imaginable in the current field of video art."(De:Bug)

<http://www.jeffersegan.com>

### **About Burnt Friedman –**

Burnt Friedman is a german musician and producer who works under a variety of project names in the fields of Electronica, Dub und Jazz. Friedman was raised in Kassel where he studied painting, performance and video. His first recordings of found and self-built instruments, done with Wolfram *Der Spyra* from 1978 to 1982, have been released under the name TOXH in 1989. Since then the ever-growing list of projects includes: Some More Crime, Drome, Nonplace Urban Field, Flanger and Nine Horses. Friedman's music defies easy categorisation. His instruments include ambient noise and speech samples, analogue synthesizers and organs, as well as toy piano, steeldrum, kalimba, vibraphone or Melodica. Over the years his trademark sound became easily recognizable even in his remix work for other artists. Often complex polyrhythmic patterns stand beside long passages without audible drums. Since 2000 Friedmann runs his own "nonplace" label.

<http://www.burntfriedman.com> / <http://nonplace.de>

### **About Jaki Liebezeit –**

Jaki Liebezeit is a drummer probably best known as a founding member of Can, who has been called "one of the few drummers to convincingly meld the funky and the cerebral". In the mid-1960s, he was part of Manfred Schoof's quintet, who were early exponents of European free jazz. He subsequently moved towards the new possibilities being opened by psychedelic music as a member of Can. His drumming was prominent in the band's sound, particularly in his much-admired contribution to the side-long "Halleluwah" on *Tago Mago*. Liebezeit is best known for his exceptional style of playing: "half man, half machine". In 1980, he became a member of Phantomband, and has formed drum ensembles such as Drums off Chaos and Club off Chaos. Later he recorded with numerous musicians, such as Jah Wobble and has contributed drums and/or percussion to many albums of bands as Depeche Mode and Brian Eno. Recently, he has worked with Burnt Friedman on the *Secret Rhythms* albums.

[http://en.wikipedia.org/wiki/Jaki\\_Liebezeit](http://en.wikipedia.org/wiki/Jaki_Liebezeit)

# AVClub

## Th!n Consolation Night & Station Rose Live

+ **Avant-premiere:** "Mouthface" (2007) video by Antonin De Bemels (album "Dos" audio by Michael Fakesch)

**19:00** / doors open: 19:00

### **Qiol | Blue Box [Thin Consolation, BE]**

**Type:** AV concert

**Audio:** Cold Breakz

**Line-up:** Qiol, Nyx

**Duration:** 40 minutes

#### **About Qiol –**

Without knowing it Qiol can penetrate your computer with sounds that come from the internet - most of them directly from the american government network diffused by means of fake mp3 - on peer to peer. Everywhere on the web you can find traces of it under the tags of K10L, kiol, qiol or blue box. Mechanic and dark it comes like a message received too late

<http://www.myspace.com/k10l>

**19:50**

### **Rawakari [Thin Consolation, BE]**

**Type:** AV concert

**Audio:** Minimal Electronica

**Line-up:** Rawakari, Antonin De Bemels

**Duration:** 40 minutes

#### **About Rawakari –**

Original rudeboy Jean-François was born and bred by the banks of the Vesdre. Jean François is the official culinary concoction culprit at the Merlin HQ. His meals have been known to make the dead rise from their grave. He usually takes a little time, but as the saying goes, good things come to those that wait. Jean François makes his music in the same manner as he cooks, weaving miniature micro convulsions with fragments of black satin-esque pneumatic stock. Strictly speaking, he produces fucked up and fragile melodies, fractured, jerked off beats, pulsating bass lines. For the more analogue amongst you, his music can classed somewhere between the more left field hip-hop and the completely deconstructed jungle. In 2000, Jean François released the Ikebana EP on the Elf Cut imprint. Since he's released tracks on various compilations on different labels [Finesouris, Panoptic, On]. In 2006 he joined the Herrmutt Lobby, pride and joy of Verviers town. Jean François is also a graphic artist, under his Early Odaka moniker.

<http://www.myspace.com/rawakari>

**20:55**

**“Station Rose Live” by Elisa Rose and Gary Danner  
(GER)**

**Belgian Premiere**

**Type:** live AV performance

**Audio:** Electronica

**Line-up:** Gary Danner, Elisa Rose

**Duration:** 40 minutes

**About Station Rose –**

Station Rose was founded in Austria, in 1988 by Elisa Rose (visuals) and Gary Danner (sound), after Rose and Danner had graduated from the University of Applied Arts in Vienna. On from the beginning their activities spanned from art production, exhibitions, DVD-, CD-, CD ROM- and vinyl productions, to research, lectures and performing. As one of the first digital groups worldwide Station Rose have used the potential of audio visual media and the internet for performing in their work. Performances and lectures in art galleries, universities and museums are equally important as performances at media festivals and in the club scene. Station Rose's audiovisual compositions consist of visual and acoustic patterns, the outputs of the visual and sound workstation get merged into a whole, LIVE in real-time. The computers are linked via MIDI, thus guaranteeing a synchronized performance. Pictures and sounds triggered by sequencers provide the basic patterns and loops, over which Station Rose improvise during their live set, which „puts Techno in a sliding scale of forms and responses“ (The WIRE 02/05).

Elisa Rose combines animations, graphics, videos, stills and text from the Digital Archive of Station Rose live into modular sequences. Station Rose creates a „virtual room inside a room“ through beamers, P.A. and projection screens which embraces the audience, consisting of light and sound.

<http://www.stationrose.com>

<http://www.myspace.com/stationrose>

**21:50**

**Back & Forth [Thin Consolation, LaMadameAvecLeChien BE]**

**Type:** AV concert

**Audio:** Experimental Electronics

**Line-up:** Back & Forth, Nyx

**Duration:** 40 minutes

**About Back & Forth –**

Since 2002, Aziz, the Jazz, and Steph, the Swing[er], are the prime instigators of an instrumental Hip Hop formation from Verviers, called Back & Forth. Through their personal compositions they take us through the labyrinths of Jazz and the winding streets of film scores, back to the home of down tempo, cinematic Hip Hop. Members of the "La Madame Avec Le Chien" community, Aziz and Steph also make mix-tapes and CDs, and produce tracks for MCs. They've already made themselves a name as the slowest talkers of the scene, a speech that can at times mutate to a slur, perfecting the art of time stretching and applying it to pronunciation.

<http://www.myspace.com/backandforthmusic>

**22:35**

**Herrmutt Lobby [Thin Consolation, Blind rec., On rec. BE)**

**Type:** AV Concert

**Audio:** Acid Hip Hop

**Line-up:** Herrmutt Lobby, Antonin De Bemels

**Duration:** 40 minutes

**About Herrmutt Lobby -**

Hailing from the notorious 4800, the Herrmutt Lobby is composed of 'nerds extraordinary' Kadah Vresky, Rawakari and Back & Forth, and whoever else happens to drop by also. Separately they've already delivered several releases. Back & Forth, after acquiring a reputation for their live performances, have recently finished a first EP, as yet unreleased. Guest sound supplier, Jean Mix was recently elected Vervier's Mister Commodore 64. Voluntarily sequestered in the Merlin HQ, for days on end, without any contact with the outside world or so much as the time of day, Herrmutt Lobby are essentially these massive electronic jam sessions, selected, filtered and arranged for your optimal listening pleasure. The next step is to take these sounds out of the comforting environment of smoky, dim light bedrooms, and into the spotlight, onto the stage, in front of an audience. They drink their coffee black, short, no sugar.

<http://www.myspace.com/herrmuttlobby>

**23:20**

**Fat Chance DJs & Th!n Consolation VJ's (BE)**

**Type:** dj / vj

**Audio:** Explicit Electronics

**Duration:** 160 minutes

**About Fat Chance DJ's & Th!n Consolation VJ's -**

Fat Chance is a generic term for the awkward yet combined efforts of Jef, Stef and Fred. One's very hairy, another swears a lot and the third waves his arms and legs about when talking. Founding members of the Unrezt collective, midwives of the Thin Consolation label, they supply a dark and throbbing electronica, influenced by Autechre and a certain scene rooted in Miami. Promotional whores of the common good, they are often assisted in their various endeavours by the likes of Dave and or Skwal, and generally nourished by the one they call Early Odaka. They're also usually accompanied by a funny fat one they all call Panda, official spokesman and team slut. As the others are all devoid of basic social skills he does all the talking. Judging by the bags under their eyes and the colour of their skin, all bets are open as to how much longer they will be gracing this ugly planet with their congenial company.

<http://unrezt.be>

<http://www.myspace.com/unrezt>

<http://www.myspace.com/thinconsolation>

**About Antonin De Bemels-**

Antonin is a video artist, VJ and soundscaper, born in Brussels circa 1975. At the ERG he discovered both video art and experimental cinema, and initiated a personal study into the representation of the human body in motion and the dynamic relationship between sound and vision. At about the same time he discovered electronic music in its various forms, working amongst others with The Syncopated Elevators Legacy [aka Acid Kirk] for two of his first short films, Phalange in 1997, and The Blue Room in 1998. End of 1998 Antonin met the dancer and choreographer Bud Blumenthal, with whom he has established an intensive

ongoing collaboration.

Antonin has supplied the video decors for four of Bud's shows: Rivermen [1999], Les Entrailles de Narcisse [2001], Red Cliff [2002] and Les Sentiers d'Ulysse [2003]. Bud Blumenthal also gave Antonin the opportunity to create his first sounds cape for the Rivermen show. In 2000 Antonin became resident VJ for the Muzical Unrezt nights and from henceforth a member of the Unrezt crew. In 2004 Antonin released his debut album on Tonto Records, under his Petite Porte de Bronze alias, and in 2005 his Landslips short film on Thin Consolation.

<http://antonindb.be>

<http://www.myspace.com/antonindb>

## 1.2 FRIDAY 23 NOV 2007.

### Theater

**20:00** / doors open 19:30

#### **“Maschinenraum” by khmfn (GER)**

**Belgian Premiere**

**Type:** live AV performance

**Audio:** industrial noise

**Line-up:** Karl-Heinz Mauermann, Frank Niehusmann

**Duration:** 30 minutes

#### **About Maschinenraum –**

"Maschinenraum" (engine room) is a live AV performance with video-feedback-loops and industrial noise music. The "sound engineer" Frank Niehusmann, standing within the beam of a video projection, performs, transforms and collages industrial and machine sounds. Thus he becomes part of the projection, reacts to it and within it. During the performance, the "image installer" Karl-Heinz Mauermann creates a kinetic installation: his projected image sequences are based on double visual feedback of live recorded video pictures, of simple homemade model machines, optoelectronic construction pieces and light reflections. Minimal manipulation of the feedback system lead to aesthetical highly complex processes: thus the "sound engineer" becomes part of a permanently oscillating, seemingly gigantic machine world. "Maschinenraum" is a concert for both eyes and ears, a collage of objects, actors, images and ear popping sound sequences.

<http://www.niehusmann.org/maschinenraum.html>

#### **About khmfn –**

Karl-Heinz Mauermann works in the field of conceptual art, utilizing not only the visual arts, but also crossing the borderline towards literature and music. His media range from drawing to collage, from computer graphics, installations to video. Since the mid 1980s he participated in a number of exhibitions both in Germany as internationally. 1987 he received the Max Ernst Stipend special award in Brühl/Germany and in 2006 the radio art prize at the "Phonurgia Nova" competition in Arles/France together with Frank Niehusmann. Frank Niehusmann works in the field of electronic music since 1978. He played numerous concerts in Europe, Asia and America. 2002 he was honoured at the International Competition of Electroacoustic Music in Bourges/France; 2004 he was invited as guest artist at the "ZKM Institute for Music and Acoustics" in Karlsruhe/Germany with a commissioned work for the "European Bell Festival"; 2006 he received the radio art prize at the "Phonurgia Nova" competition in Arles/France together with Karl-Heinz Mauermann.

<http://www.niehusmann.org>

<http://www.semantic-error.de>

**21:20**

**“NotTheSameColor” by Billy Roisz & dieb13 (AT)**

**Belgian Premiere**

**Type:** live AV performance

**Audio:** experimental electronics

**Line-up:** Billy Roisz, dieb13

**Duration:** 40 minutes

**About NTSC –**

NotTheSameColor consists of various audio and video instruments, connected in a way that allows multiple ways of feedback and physical interaction - colorful, a dance of symbols and sounds, a dialogue between sounds and images - in a sense born of itself, from the material.

**About Billy Roisz & dieb13 –**

Billy Roisz (Vienna/Austria) specializes in feedback video and video/sound interaction, exploring the links and gaps between seeing and hearing, images and sounds - using monitors, cameras, video-mixing desks, a self built videosynth, computer and turntables for video and sound generating. She is member of NTSC (/w dieb13), AVVA (/w Toshimaru Nakamura) & LÄUSE (/w eRikm & dieb13). Roisz has released around fifteen individual music videos; most of them are distributed by sixpackfilm/vienna.

<http://ntsc.klingt.org>

<http://dieb13.klingt.org>

<http://gnu.klingt.org>

**22:20**

**“Static Room“ by Scott Arford (US)**

**Belgian Premiere**

**Type:** live AV performance

**Audio:** experimental electronics

**Line-up:** Scott Arford

**Duration:** 40 minutes

**About Static Room –**

Static Room is an ongoing series of performances and installations for sound and projection. These projects merge the audio and visual environment into a single whole. The raw video signal itself generates the audio component. Thus, the video is composed and created for its sound qualities as much as for its visual qualities. The result is an immersive, synesthetic environment where the perceptual and physical qualities of sound and light merge to create a very direct singular experience. Tones and abstract color fields break down into vibrating sheets of interlaced flickering and shredding static, the abstract projections and resultant sounds make it possible to hear the buzzing images and see the flickering sounds.

**About Scott Arford –**

Scott Arford is one of the leading figures of new media arts in the San Francisco Bay Area. He has produced numerous works for sound and video including multichannel installations, live performances, CD and DVD projects. He was awarded an Honorable Mention in the 2005 Prix Ars Electronica. Arford has shown his in numerous venues including the San Francisco Museum of Modern Art; Dissonanze 7 in Rome, Italy; LUFF Festival in Lausanne, Switzerland; Observatori Festival in Valencia, Spain; the Sounding Festivals in Guangzhou,

China and Taipei, Taiwan; the LEM festival in Barcelona, Spain; Liquid Architecture in Melbourne, Australia; the Festival de Video/Arte/Electronica in Lima, Peru; Sonic Light in Amsterdam; and the Center for Contemporary Arts in Kitakyushu, Japan. Arford received a Bachelor of Architecture from the College of Architecture and Design at Kansas State University in 1991. He is currently an instructor at the California College of Arts in Oakland, CA. In 1995 Arford founded 7hz, a warehouse/performance space. From 1995 to 2002, 7hz was San Francisco's leading venue for noise and experimental music featuring numerous international artists including Francisco Lopez, Kit Clayton, Blechdom from Blectum, Zbigniew Karkowski, The Haters, Mayuko Hino, and John Duncan. It still used as a studio and workspace for Arford and others.

<http://www.7hz.org>

<http://www.7hz.org/main/mainpage.html>

# AVClub

**19:00** / doors open 19:00

## “TS RMX” by Walter Verdin & Senjan (BE)

**World Premiere**

**Type:** live AV performance

**Audio:** video rhythms beaten by Senjan

**Line-up:** Walter Verdin, Senjan

**Duration:** 30 minutes

### **About Title Safe –**

For TITLE SAFE, video artist Walter Verdin has asked a number of his colleagues to make a short video each. There is no set topic; each artist works autonomously according to a few simple rhythmical and technical editing rules. The resulting videos are 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 (PAL) per beat.

For "TS-RMX" Walter Verdin teams up with Senjan (Sound designer at Senstudio and founder of Discodesafinado) for a remix of the three DVD's.

### TITLE SAFE I

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

musicians:

Kaat De Windt, George van Dam, Walter Verdin.

### TITLE SAFE II

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

musicians

Senjan, Walter Verdin.

### TITLE SAFE 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:

Lars Van Bambost, Urundi Airlines, Roland Van Campenhout, Walter Verdin.

<http://www.titlesafe.be>

<http://www.myspace.com/titlesafe>

## **+ Title Safe DVD box set launch**

<http://www.titlesafe.be/dvd.html>

**20:40**

**“Path to Abstraction“ by Quayola (Digicult, +39: call for Italy)**

**European Premiere**

**Type:** live AV performance

**Audio:** minimal techno - glitch

**Line-up:** Quayola

**Duration:** 40 minutes

**About Path to abstraction –**

Path to Abstraction is video project that explores the relationships between sound and image, inspired by the true representation of sound itself: the waveform. It combines two different ways of interpreting the music, the analytical one of computers with the intuitive and personal of human beings. The process behind the videos is divided into two main stages: the first consist in the analytical representation of a given audio track through a digital oscilloscope. The second stage is my personal reinterpretation of the achieved waveform through animated graphics. The results of this process are a series of videos that, while having a similar behaviour of a sound wave, interpret the music in a very personal way.

**About Quayola –**

Quayola is a London based multimedia artist / graphic designer. His work in videos, installations, live performances and prints, have lead him to collaborate with the likes of Onedotzero, Warp, MTV, Lovebytes, Mira Calix and D-Fuse. He has recently won the MTV-Bloom talent competition and together with HFR-LAB will tour Australia, China and Japan with a retrospective exhibition produced by IDAP.

<http://www.quayola.com>

<http://www.hfr-lab.com>

**21:50**

**“op7“ by Otolab (Digicult, +39: call for Italy)**

**European Premiere**

**Type:** live AV performance

**Audio:** experimental electronics

**Line-up:** ssim-el, ninab.it, orgone

**Duration:** 40 minutes

**About op7 –**

op7 is a live audiovisual performance that develops a new way of reading the concept of the tunnel as a metaphor of the journey and the survey about the audiovisual perception, through the optical language. The project was commissioned by Marco Mancuso/Digicult and realized for the Mixed Media festival 2006 taking place at the Hangar Bicocca in Milan-Italy in front of the installation “Seven Heavenly Doors” of Belgian artist Anselm Kiefer. Seven entrances, seven tunnels, seven journeys throughout as many experience optical environments looking for the final entire and unique wholeness.

**About Otolab –**

Otolab was born in 2001 in Milan as an affinity group made up of musicians, djs, vjs, video artists, video makers, web designers, graphic designers and architects who embarked on a common path within electronic music and audiovisual research. Otolab projects evolve through laboratory, seminar and live set activities following principles of mutual exchange

and support, free dissemination of knowledge and experimentation. The work-group is composed of individual and collective projects ranging from djing/vjing sets up to live media and interactive installations, always investigating a symbiotic relationship between sounds and images. These years of life have seen Otolab being invited to national and international festivals where it has presented its self-produced live sets, audio and audiovisual productions, project presentations, workshops and installations, besides having promoted self-managed cultural initiatives.

<http://www.otolab.net>

**22:50**

## **“8bit madness“ by Postal M@rket & Diego Lazzarin (Digicult, +39: call for Italy)**

**European Premiere**

**Type:** AV concert

**Audio:** 8bit

**Line-up:** Postal M@rket, Diego Lazzarin

**Duration:** 60 minutes

### **About 8bit madness –**

The idea for “8bit madness” is to combine the practical and funny components of the computer game with those of a contemporary musician's mind in an interactive way.

### **About Postal m@rket & Diego Lazzarin –**

Postal\_m@rket is a brand new project. He released "Punk Attitude ep" in April 2007 for the Italian label Casasonica and made other collaborations with international labels like 8bitpeoples & Intikrec. The "8\_bit audio format" comes from curiosity about how far a small technological tool (as big as the palm of a hand, i.e. Nintendo Gameboy) can go. Diego Lazzarin is a young Italian music video director and animator. He worked with Italian musicians and bands like Bugo, Tre allegri Ragazzi Morti, Postal\_m@rket, Hello Daylight and Cappello a cilindro. He also made some short movies such as "Cuore di cane" (Heart of a dog).

<http://www.myspace.com/postalmarket>

<http://www.casasonica.it>

<http://www.diegolazzarin.com>

**23:50**

## **IAND (I Am Not the DJ) by VJ Kinotek (Digicult, +39: call for Italy) + DJ K-os (BE)**

**Type:** dj / vj

### **About Kinotek –**

Kinotek is an electronic experimental video project that involves the possibilities of digital real time video elaboration techniques and new media language strategies. Born in Rome, Italy, the work ranges between vj acts, audio/visual compositions, new media performances, video installations and graphic design projects. Kinotek crew has took part in Italy and abroad at numerous events, electronic arts festivals and performances, ideating interactive systems and hybrid experimental pieces between sound and visual languages, collaborating with numerous sound artists, composers, graphic designers, video artists around Italy and

Europe.

In a field dominated by hyper precise surgical mixing tools, standardized interfaces, overproduction of cliché footage materials and extended use of preset loop libraries, the actual vj as performer seems stuck in the role of a mere flesh interface synthesizing dance floor moods in a clubby visual tapestry, in a semi-behavioural attitude that is the last un-mechanized skill of the vjing process. The IAND (I am Not the Dj) interface, based on autoVj® technology developed by Kinotek, is the ultimate attempt to bring such skill in the realm of the automation, finally delivering an all-in-one framework for the production of always-fresh and stylish content, perfectly in synch with the rhythm of the party and the mood of the crowd! In fact the revolutionary autoVj® technology frees the stressed vj from the constraints of on stage appearance, embarrassing interactions with ambiguous audiences and the always-present risk of drink-damaged gear, providing a robust and solid solution “plug and play”. The distributed, open-source-based and flexible system features an ergonomic and intuitive interface, expandable architecture and cross-platform compatibility. For the international premiere at Cimatics 2007, the IAND will be exceptionally presented in version 0.1 with 5 already-classic and amazing flavours!! Don't miss the opportunity to try the “psychedelic vj” mode, the “minimal vj”, “5.00 AM” mode, “gay/lesbo-vj” mode and the totally brand new “schizo vj” mode!!

<http://www.kinotek.org>

**02:00**

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

**Cimatics' resident DJ and VJ collective**

### **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 hip-hop laboratory, broken beats straight from the musical scrap yards, out skirting the city and audio-glitches from the cores of the urban towers. The knob-twiddling video geeks spice it all up with a blend of subpixel bombings, graphic displays of vulgar entertainment and mind twisting sets of brain aided 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 through the eyes.

The Massive Central gathers a variety of people from different groups and organizations that found themselves together under the same groove.

## 1.3 SATURDAY 24 NOV 2007.

### Theater

**20:00** / doors open 19:30

### “Synken” by Transforma & O.S.T. (GER)

**Type:** live AV performance

**Audio:** experimental electronics- glitch

**Line-up:** Baris Hasselbach, Luke Bennet, Christopher Douglas

**Duration:** 40 minutes

#### About Synken –

An evolving, resonating journey through splintering landscapes and mysterious characters. Abstractions and forms are reverberated in fragile sounds capes of chaotic planes and unsettling arrhythmic patterns. Is it film or an improvised VJ cut-up? Is it visualized music feeding back into images, or images generating music? SYNKEN pushes the limitations and restrictions of genres. Synchronized sinking as SYNKEN is Transforma and O.S.T.'s collective creative experience.

With a mix of abstract images, graphic animation, digital image effects and complex film sequences, SYNKEN creates a fantastically spaced out, darkly romantic image-world. Forests filled with distorted organic forms are contrasted against an architectural abyss, as strange and fantastic characters try to make sense of their surroundings. A mysterious vagabond works as a medium between these parallel worlds, transporting artifacts that become recurring symbols in the dual system and means of communication between the creatures that inhabit them.

Produced in parallel to the images, O.S.T.'s arrhythmic crackling electronic 5.1 surround soundtrack bathes the images in an eerily hypnotic flow. As sound and image merge and fall apart again over time, they form a synergy that opens up subtle leads which can never be read only as linear. As plot fragments refract and reoccur, SYNKEN continuously confronts the viewer with a modular narrative that can be potentially combined to create any number of interpretations. In the live performance version, Transforma and O.S.T.'s real-time decisions will use this potential to develop further one-off versions of SYNKEN.

#### About Transforma –

Berlin video artist collective Transforma (Baris Hasselbach, Luke Bennett and Simon Krahl) combine the momentum of VJ improvisation with the power of highly composed imagery and narrative. Transforma started producing experimental video art in 2001 and have been taking their image world and production processes to higher levels of absurdity ever since. They have worked on promos, concert video and live cinema approaches, in collaboration with Apparat and Funkstörung among others, and have VJ-ed in clubs in Berlin and around Europe.

#### About O.S.T. –

American electronic music maverick O.S.T. has been releasing and performing since 1992 as O.S.T., rook vallade, Dalglish, and other aliases. After more than 10 albums and numerous singles under his various monikers, Douglas remains well outside the established parameters of electronic music. His work is a malevolent mutation of techno into arrhythmic patterns, interwoven digital textures, and amorphous melodies. He is known, somewhat notoriously, as an artist who is unrelentingly true to what creativity, emotion, and passion are to music. In 2003 O.S.T. was invited by Autechre to play at their curated All Tomorrows

Parties. After performing around Europe he decided to settle in Berlin where after a few years of coming down, he uses this project to start again.

<http://www.synken.com>  
<http://www.transforma.de>  
<http://www.shitkatapult.com>

**21:10**

## **“The fuckINGfucks” by Kendell Geers & Patrick Codenys (SA/BE)**

**Type:** live AV performance

**Audio:** EBM

**Line-up:** Kendell Geers, Patrick Codenys

**Duration:** 40 minutes

### **About The fuckINGfucks –**

The fuckINGfucks is a performance collaborative between visual artist Kendell Geers, musician Patrick Codenys (Front 242) and performer Ilse Ghekiere. With their confrontational performances they try to break down the classical performer/audience barriers, exploring the darker and obsessive sides of the human condition.

<http://www.kendell-geers.net/>  
<http://www.front242.com>

**22:20**

## **Ryoichi Kurokawa (JP)**

**Type:** AV cross-media concert

**Audio:** electronic

**Line-up:** Ryoichi Kurokawa

**Duration:** 40 minutes

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

### **About Ryoichi Kurokawa –**

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. In 1999 he 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 at SONAR 2003 [ES] and Cybersonica/ICA[UK], and for HUMAN AUDIO SPONGE at SONAR 2004 [ES].

<http://www.ryoichikurokawa.com>

## **AVClub / Stilll Night**

**20:00** / Doors open 19:00

### **A perfect friend (SE)**

**Type:** AV concert

**Audio:** experimental / folk / electronica

**Line-up:** Thomas Denver Jonsson, C-J Larsgarden

#### **About a perfect friend –**

A Perfect Friend's homespun mix of electronica, indie, post-rock and folk is a secret ready to be revealed. The friendly duo consists of experimental musician C-J Larsgården and indie/folk-songwriter Thomas Denver Jonsson. Their first album was recorded in 2006, partly inside the studio, partly outside on numerous field recording excursions. The result is eight songs, from psychedelic folk tunes to deep suggestive electronica, an indietronic experience. Sweet pop melodies, purring cats, quacking ducks, glockenspiel and finger picked guitar are streaming through warm layers of organic and electronic sounds. Their second album is out now.

<http://www.myspace.com/aperfectfriend>

**20:40**

### **aMute & Jean Paul Dessy (video by Régis Cotentin and Jérôme Deuson) (BE)**

**Exclusive concert**

**Type:** AV concert

**Audio:** New Classical

**Line-up:** aMute, Jean Paul Dessy

**Duration:** 40 minutes

#### **About aMute & Jean Paul Dessy –**

aMute, aka Jérôme Deuson (co owner of the Stilll label together with Alain Lefebvre) has released "The Sea Horse Limbo" and performed in various cities such as New York, Barcelona, Paris, Aberdeen, Glasgow and many famous festivals. While being busy with its first band album with The Sea Horse Band, he's still invited to play its unique live shows everywhere in Europe.

Jean-Paul Dessy is the headmaster of the Musiques Nouvelles Ensemble which played with people like Venus, Fennesz, Scanner and many famous pop stars. Dessy's cello technique is respected and served to many actual musicians. He's one of the most well known Belgian musicians in contemporary music.

After having performed in Lille and Bruxelles, the duo aMute/Dessy (from Musiques Nouvelles) will play an exclusive AV concert for Cimatix festival. Creating a complete improved piece, aMute and Dessy are proposing a perfect crossover between Cello / Laptop / Reworked guitar. The live show will be recorded and will be part of an album to be out on Stilll in 2007.

<http://www.amute.net/>

<http://www.myspace.com/amutemusic>

<http://www.musiquesnouvelles.com>

<http://www.stilll.com>

**22:00**

## **De Portables (BE)**

**Type:** AV concert

**Audio:** indie / alternative / electronica

**Line-up:** Wio, Jurgen Deblonde, Hans Gruyaert, Bertrand Lafontaine

**Duration:** 60 minutes

### **About De Portables –**

De Portables have erased the imaginary line between post-rock, humor, pop and electronics. The band has arrived to a point of creation where everything is possible; every style can be touched; every note can be held for hours.

“Topless Is More” or T.I.M. is the fifth full-length album by De Portables, yet it’s their debut for Stilll. T.I.M. is an album of mysterious plots and strange twists and turns that leave you with one question at the end: “Who did it? And what with?” T.I.M. is an album filled with songs and stories, social criticism and bad jokes, hits and misses ... T.I.M. is an album of familiar surprises telling stories about a drummer lost in the woods, frustrated lovers-to-be on a vegetarian barbecue, malfunctioning doorbells giving electric shock, a strange Indian intruder, friendly cows in the zoo and random thoughts and philosophies on the nature of songs and making music and today’s world... T.I.M. is probably one of the most prodigious albums of this year. It is a tempered post-pop/rock storm fuelled with funky beats, unlimited waves of synths, guitars, drums, vocals and twists. It’s a hit.

<http://www.studiomuscle.com>

<http://www.myspace.com/deportables>

<http://flickr.com/photos/studiomuscle/>

**23:30**

## **Fabienne Audeoud (FR)**

**world premiere**

**Type:** AV concert

**Audio:** neo-soul / funk / hip hop

**Line-up:** Fabienne Audeoud , Jay

**Duration:** 45 minutes

### **About Read my lips -**

A concert with large-scale video projections. Edith Piaf meets James Brown, the Senegalese griotte Yandé Coudou Sene dances with Laurie Anderson, Nina Simone and Nina Hagen rap on feminism, Peggy Phelan gives a talk on a certain type of groove in old school hip hop...

### **About Fabienne Audeoud –**

Fabienne Audéoud has been playing the concert “read my lips” - from the album soon to be out by record label “Stilll”- at Point Ephémère, Divan du Monde, Scène Bastille, la Bellevilloise and le Petit Palais (Paris), the Serralves Museum (Porto), Centre d’Art de Chamarande (France), Magazin 4 (Bregenz), Platform for Art (Londres) at Jamaica, Café Olé, Dune, la Perla Negra (Castellon area, Spain) and featured in the jazz hip hop band Iswhat?! summer tour in France (Caen, Paris, Toulouse, Angers, Bordeaux, Mantes la Jolie). This is the first full A/V version of this concert.

<http://faudeoud.free.fr/givfilm.html> / <http://www.fabienneaudeoud.com/>

<http://www.myspace.com/fabienneaudeoud/> / <http://www.stilll.com>

**00:00**

## **Stilll DJ's (BE) & Visual Kitchen (BE)**

**Type:** dj / vj

**Audio:** from minimal electronic to new pop

**Duration:** 120 minutes

### **About Stilll Label DJ's (BE) –**

Quoted by magazines as one of the finest Belgian labels and founded in 2005 by Jérôme Deuson (the man behind aMute) and Alain Lefebvre, Stilll has become one of the most active and innovative European Labels. With a broad perspective on music, their catalogue includes American, German, Swedish, French and Belgian bands or solo acts without borders, except one: the borders of bringing the most original album in each style. The Brussels based label has its own sub label called OFF which is specialized in Avant-Garde, Jazz and Electronics.

### **About Visual Kitchen -**

Visual Kitchen started in the late nineties as a collective that focused on live video mixing and is considered one of the pioneers in the Belgian vj-history. In the early days the main activities aimed for the dance floor, with a residency at the Brussels' Cybertheatre, collaborations with mayor Belgian dance-events (10daysOff, I Love Techno, Groovecity) and a long track record of underground performances (RephlexNight, Seats'nBeats). An 'artist in residency'-status at 'Concertgebouw' in Bruges in 2003 were a turning point in the artistic approach, opening up the horizons towards all kinds of different musicians to play with and acquiring a personal set of semantics in performing. With interpretations of the K.H.Stockhausen score 'Pole für 2' for dual MX50 with feedback or the visual adaptation of the original audiotape that accompanied the 'Laborintus II' opera by L.Berio, they set themselves a new standard. The collaborations with Eavesdropper, also resident, continued and intensified resulting in several forms of collaborations such as the Massive Central collective or the Locker03 DVD/installation.

<http://www.stilll.com>

<http://www.visualkitchen.org>

**02:00**

## **Télésiège (BE)**

**Type:** live AV performance

**Audio:** minimal lyric pop

**Line-up:** Pierre H., Harrisson, P. May

**Duration:** 120 minutes

### **About Télésiège –**

Typography and signs, beats and flux, mesmer and recurrences. Télésiège is a fantastic experimental collective, bringing a performance with blown up live graphical design. That is all we like to say about it...

Pierre H: Graphic designer from Brussels. Cartography, Vernacular, Vectors, Offbeat.

Harrisson: Graphic designer - Brussels. Dada, Fluxus, Letters.

P. May: Programmer, musician, DJ - Geneva / Brussels. Open GL, Jitter, Odessa, Minimal.

<http://www.odessa-music.be>

## 1.4. AV Lounge

De AV-lounge die elke hoek van de hall tussen de AV-club and het Theater inneemt geeft je de mogelijkheid iets te drinken in het Foyer op de eerste verdieping. Je vindt er ook een multi-mediabibliotheek uitgedacht door 'Le Bonheur – Epicerie Audiovisuelle' waar je zelf screenings kan selecteren en bekijken in een one-to-one setting. Daarnaast vormt de lounge ook de locatie voor enkele schitterende public-screening programma's gecureerd door Richard Chartier en Claudia D'Alonzo (Digicult).

### 1.4.1. “Colorfield Variations” curated by Richard Chartier (US)

**Type:** screening

**Date:** 22/11/2007

**Duration:** 71 minutes

Colorfield Variations is een collectie audiovisuele werken die een herinterpretatie vormen van the Color Field movement door een verzameling internationaal gewaardeerde geluid en nieuwe media kunstenaars. Het bevat ook enkele nieuwe werken speciaal gecreëerd voor dit programma. Color Field schilderkunst, een abstracte stijl ontstaan in de jaren vijftig van de vorige eeuw, voortvloeiend uit het abstract expressionisme, wordt gekarakteriseerd door doeken die beschilderd zijn met strepen, vlekken en velden uit één vaste heldere kleur die alle overbodige retoriek achter zich wil laten. Denk bijvoorbeeld aan Barnett Newmans schilderij 'Who's afraid of Red, Yellow and Blue?' met z'n bijna fysieke effect.

**dark over light earth** – Steve Roden (US), **CF01** – Alan (US), **looping i-vi (excerpt)** Frank Bretschneider (DE), **Orange was the color of her dress** – Stephan Mathieu(DE), **AMP\_SWELL** – Sue Costabile (US) +Beequeen (NL), **Chronomops** – Tina Frank + General Magic (AT), **FDBCK/AV – Silver** – Bas van Koolwijk (NL), **Chronomantic Redux** – Chris Carter + Cosey Fanni Tutti (UK), **Scorch** - Ryoichi Kurokawa (JP), **Ten Thousand Peacock Feathers in Foaming Acid** – Evelina Domnitch + Dmitry Gelfand (RU/US), **Broadway One (excerpt)** – Ernest Edmonds (AU) + Mark Fell (UK)

### 1.4.2. “+39: Call for Italy” video screening curated by Claudia D'Alonzo (Digicult, IT)

**Type:** screening

**Date:** 23/11/2007

**Duration:** 45 minutes

Claudia D'Alonzo presenteert een overzicht van de hedendaagse audiovisuele scène in Italië aan de hand van de werken van 13 kunstenaars. De screening bevat werken die gaan van videokunst tot animatie, van grafisch design tot videoclip en audiovisuele synesthesie. Er wordt een heel gamma aan methodes en benaderingen besproken om zo de verschillende facetten van de betekenis van de term 'audiovisual' zo goed mogelijk uit te lichten.

**UNreDELMONDO 2.0** – Elec, **Stip Melody** - Vinz Beschi, **Fino** – Blu, **Am i Born?** –Fabio Franchino, **City Scan** - HFR-LAB, **Infonaturae 1.0** - Mattia Casalegno + Emanuele Errante, **Oakland** - Mylicon/en, **Sodium Penthatol** - ZimmerFrei, **Forming** - Progetto Antenna, **The**

**Rain** - Virgilio Villoresi + Ericailcane, **Quantize This** - Ogino Knauss, **Waltz 57** - Niko Stumpo, **Animula** - otolab, **Spiritual Healing** - 4th Floor

The interaction between sound and moving image is the common denominator of these works, whose makers operate in very different fields. They have been invited by Digicult Video Screening for a collective confrontational opportunity to find common grounds in the varied Italian electronic audiovisual production of these last years. The screening features works going from video art to animation, from graphic design to videoclips to audiovisual synaesthesia, presenting a range of approaches and methods so as to follow the different tinges of meaning around what is referred to as 'audiovisual'.

A videoclip is one of the audiovisual means of telling a story. Which is what happens in "The rain" and "Spiritual Healing". "The Rain", born as a collaboration between videoartist/maker Virgilio Villoresi and the illustrator Ericailcane, uses the stop motion technique to create an environment of small things accompanied by the sound of Lou Rhodes (Lamb). "Spiritual Healing" is another video clip, produced by a group of graphic designers and videomakers called 47th floor, with music by Zu: a gothic voyage that reminds of Hieronymus Bosch's crazy and distorted worlds. The stop motion technique is also reinvented by the duo Elec in "Un re del mondo", it is an installation where sequences of photographs of a mechanic being become a video whose creation is controlled by sound.

The video "Fino" by Blu (member of OkNo collective) looks like an escherian fairy tale. The illustrator uses animation to create a never-ending drawing whose shapes generate other shapes. "Waltz 57", by illustrator, web-designer and film-maker Niko Stumpo creates, instead, a link between computer graphics and animation putting up a carillon of abstract shapes that dance in a visionary, dissolved environment. Graphic design is also the aesthetic reference for the video "Forming", by the group Progettoantenna. They investigate the thin line separating creation and decay of a shape using 3D techniques.

Zimmer Frei, from Bologna, unites theatre, music, live cinema and performance under a common idiom, exploring time and its perception, a main issue in videoart. Their work, "Sodium Pentathol", is a camera-car subjective sequence-shot taken in Brussel's bypass ring. Fabio Franchino, an artist who works both in the field of video and generative art, presents the video "Am i Born?". A work where sound controls image thanks to self-produced software, creating a poetic and intimate abstract path among inlaid shapes, lights, skin and body. Ogino Knauss, who have been pioneering research on the urban tissue transformations using video, vjing and live cinema, are present with "Quantize This", taken from an installation of theirs which was commissioned by Domus magazine for San Siro stadium in Milano. It is an investigation on the city of Milan using the concept of the 'number' as a sign that characterizes this city.

Urban landscape is also the main theme in a video series called City Scan, by Hfr-Lab, a multidisciplinary and experimental group. Architectural elements become audiovisual modules to be mixed and interweaved according to a practice, which is halfway between graphic design and vjing.

"Infonaturae 1.0". is a collaborative work between musician Emanuele Errante and videoartist Mattia Casalegno, where in sound paths and ever-changing pixels create a morphogenesis on the brink between organic and inorganic. "Oakland", a video of group Mylicon/en, forms an original mix of digital abstraction and physics. Original TV sources dissolves and are layered so as to become a flow of colours and sound.

The exhibition finishes with the video "Strip Melody", by videomaker Vinz Beschi, who builds a complex score on the piece "Stripsody di Cathy Berberian" composing plugs and video fragments that use facial expressions of bewilderment along with onomathopeic comic-book sounds. In doing so Vinz Beschi realizes a very original piece where voice, images, words and rhythm become elements to de-construct and re-use.

Related links

<http://www.digicult.it>

<http://www.digicult.it/digimag>

<http://www.digicult.it/podcast>

<http://www.digicult.it/credits>

### **1.4.3. "Multi-Media Library" selected by Le Bonheur\_Epicrie Audiovisuelle (BXL)**

**Type:** shop

**Date:** 22/11/2007 – 24/11/2007

**Timing:** 19:00 – 23:00

Ask any old media- or musiclover to tell you why to go to Le Bonheur and each will give you a different reason why not to go: you'll shop you're wallet empty! You'll lose at least four hours browsing all the nice goodies they got, and you'll still be in despair because of 'l'embarras du choix'! The shop owner can talk for hours without you ever getting bored! You allways bump into friends or someone even more interesting! Artbooks, DVD's, CD's and vinyl-shop stripped from the posh blabla shops like that usually procreate.

<http://www.lebonheur.net>

### **1.4.4. "C-Vision" by CanonHD (EU)**

**Type:** immersive HD installation

**Date:** 22/11/2007 – 24/11/2007

**Timing:** 19:00 – 23:00

Commissioned by Canon Europe, C-Vision celebrates the convergence of technology and nature by depicting a visual journey illustrating the complexity of both the Eye and CanonHD.

"If you think about it, Canon exists because of one thing - the Eye" says Richard Harrington, the conceptual artist/designer behind C-vision. "With the arrival of CanonHD, we move another step closer to reproducing what the eye sees and a whole new world of immersive visual possibilities and expression opens up before us".

"Through their persistent goal to achieve the highest image quality possible, Canon quietly invests millions in developing industry leading technologies like precision lenses, CMOS sensors and DiGiC DV II image processors to do just one thing - mimic what the eye does every day. We tend to take these amazing CanonHD devices for granted, just like we do our own eyes".

"Working with CanonHD was almost frightening at first, the detail and depth of colour is truly amazing" adds Gitte Spinder, C-Vision's director of photography. "Going back to standard definition just isn't possible for me any more. But what's even more amazing is that anyone can get into it - there is a CanonHD camcorder for everyone.

<http://www.canon-europe.com/hd>

<http://www.canon.be>

## 1.5 AV Conference

### “The Cinematic Experience – From Photographic Storytelling to Generative Performance”

**Type:** conference

**Date:** 23/11/2007 – 14:00-18:00

**Admission:** free

Boris Debackere nodigt 4 kunstenaars uit om na te denken over 1 statement: Live-cinema is een zoektocht naar een symbiose tussen geluid en beeld, uitgevoerd in real-time, terwijl de mogelijkheden naar het genereren en manipuleren van audiovisueel materiaal verder worden uitgediept.

Digital media representeren niet, zij genereren. Ze zijn eerder software dan hardware en introduceren een nieuwe relatie tussen gebruiker en scherm (in plaats van kijker en scherm) gebaseerd op een interactieve manier van kijken. Werken en interageren met dynamische processen die worden gegenereerd op een digitale manier vraagt om andere manieren van aanpakken door diegenen die leven in het tijdperk waarin de media worden nagebootst.

**Artists:** Randy Jones (US), Marius Watz (NO), Jasch (CH), Thomas Zummer (US)  
in collaboration with Transmedia (Sint-Lukas Brussel)

#### **About Randy Jones –**

Randy Jones (Seattle) is a composer and software designer who makes visual music. His live performances are real time simulations of subjective realities, combining a scientific outlook with a cosmic cinematic language. He has performed at festivals including MUTEK (Montreal), the Festival de Música Electroacústica (Havana), the Northwest Film Forum's Visual Music Festival (Seattle), and New Forms (Vancouver). Other projects have included tour visuals for Radiohead, motion visual design for a permanent installation at the Seattle Public Library, and an installation for Seattle's aro.space. Jones is a co-creator of Jitter, the graphics and matrix processing software published by Cycling '74.

<http://2uptech.com>

#### **About Marius Watz –**

Marius Watz (NO) is an artist working with visual abstraction through generative processes. An autodidact, he dropped out of Computer Science studies to pursue visual work through programming. His work is known for its bold colors and strong geometric composition, and has been exhibited extensively in the international media art scene. Watz is the founder of Generator.x, a blog and series of events related to generative art and design. He is currently teaching at the Oslo National Academy of the Arts and the Oslo School of Architecture and Design, lecturing on computational strategies for artists and designers.

<http://www.unlekker.net>

<http://www.generatorx.no>

#### **About Jasch -**

A doublebass-player, composer and digital artist, Jasch is active in electronic and exploratory music, in jazz, contemporary music, performance and installation art as well as writing music for chamber-ensembles, theatre and film. His main focus is on works combining digital sound and images, abstract graphics and experimental video in the field of electro-acoustic music and in mixed-media projects for the stage and in installations. Jasch has been invited as artist and lecturer to numerous cultural and academic institutions and

has presented installations in galleries and performances in clubs and at festivals such as Résonance Festival (Paris), Sonar Festival (Barcelona), Transmediale Festival (Berlin), the Holland Festival (Amsterdam) and many other venues throughout Europe, North America, Australia and Japan. In addition to performing, Jasch is also an Associate Researcher at the Institute for Computer Music and Sound Technology of the Zurich University of the Arts

<http://www.jasch.ch>

### **About Thomas Zummer –**

Thomas Zummer is a scholar, writer, artist and curator. He is a frequent writer and lecturer on the relations between philosophy, aesthetics, and technology, and currently directs advanced seminars in the Media Studies program of the New School University in New York City. He has taught at New York University, Brown University, Tyler School of Art/Temple University, and is a Regular Visiting Professor/Thesis Director in the Transart Institute in Linz, Austria and has been a regular lecturer in the Transmedia programme/post-graduate in Brussels. He has published widely, and is currently completing a book-length study on the early history of reference systems, entitled *Intercessionary Technologies: Database, Archive, Interface*. Thomas Zummer's drawings, sculpture and media works have shown internationally, with exhibitions in New York, Los Angeles, Antwerp, Istanbul, Paris, Amsterdam, and Beijing. He has major exhibitions forthcoming at the Museum of Contemporary Art/San José and MIT. Thomas Zummer currently lives and works in Brooklyn, NY.

## **1.6 AV Intermezzo**

AV Intermezzo is a screening program of short experimental videos of some of the finest AV artists. But instead of presenting these works in the traditional cinema/theater-setting, or in one of the accepted gallery-modes (as a loop on a TV, e.g.), the program lets these works interfere in a new arena.

These works are presented as intermezzo's in the AV Club. Their sudden and very dominant presence will add to the flux of the night. By this, these works are reframed and given a new pedestal. A pedestal not only perfectly underlining the inner structure of the work itself, but also deconstructing the total setting and its dynamics, with the subtle force of being the counterpoint of the crowded and hectic AV Club.

Amongst many others, the AV Intermezzo will present:

### **- "Study in Red and Green For Ken Jacobs" by Greg Kurcewicz 2005**

Greg Kurcewicz (U.K. b.1971) Is an artist working with film, painting and other media. "What I am trying to do with this piece of work is to concentrate the viewer, to enable them to consider closely (amongst other things) their perception of the figure / ground relationships of an image, and consider the space recorded by the camera as it moves around the subject. I am also attempting to slow down the vision of the viewer, by inserting black frames and repeating sequential frames of the image of the roses against the distant background. I owe a significant debt to Ken Jacobs, whose work on this front is far more significant than mine..."

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

### **- "A Rough Mix" by Rick Silva 2007**

Rick Silva (Born 1977), Sao Paolo, Brazil; lives in Athens Georgia

Rick Silva's innovative media art has been exhibited in 5 continents including The Whitney Museum of American Art, Transmediale, Futuresonic and Sonar festivals. He's performed his works in London, Tokyo, and across the United States.

<http://www.ricksilva.net/>

## 2. Things not taking place at the Beursschouwburg \Cimatics 07AV

### 2.1 AV City

Het Cimatics AV city program is gefocust op live AV-installaties in de publieke ruimte. De installaties in dit programma hebben één ding gemeenschappelijk: ze moeten allemaal geactiveerd worden en ze kunnen gezien worden als een reeks performances in het centrum van de stad. Van het uitstalraam van de Kartell Flagship Store tot aan de tunnel naast Recyclart en de monumentale Dexia-toren onderzoekt elke performance de relatie tussen publiek en privaat, collectief en individueel door het publiek op een bepaald moment, op een bepaalde plaats samen te brengen maar telkens op een verschillende manier. Let dus goed op de tijdstippen waarop deze performances door gaan.

**AV City is supported** by the Brussels Capital Region – Minister of mobility & public works Pascal Smet, Kartell, Ville de Bruxelles/Stad Brussel & Dexia.

### Opening Performance with “Adaptateur 6x6” (GER)

**Type:** combined light- and video installation / live AV performance

**Date:** 21/11/2007 – 19:00

**Location:** Tunnel Recyclart / Huidevettersstraat - rue des Tanneurs -1000 Brussels

### “Adaptateur 6x6” (GER)

**Type:** combined light- and video installation / live AV performance

**Date:** 21/11/2007

**Location:** Tunnel Recyclart / Huidevettersstraat -rue des Tanneurs -1000 Brussels

**Audio:** Future Disco Electroïd

**Line-up:** LFT, u-matic, Telematique, Errorsmith

**Duration:** 60 minutes

**Switched on:** 19:00 / **Switched off:** 22:00

#### **About Adaptateur 6x6 –**

LFT, u-matic and telematique present with "adaptateur 6x6", the latest version of their Disco research. For the light and video installation fluorescent tubes are arranged in a pattern, which generate a light pattern and function as a surface for a video projection. The work/installation is played like an instrument, which visualizes the music in a minimal form.

[www.telematique.de](http://www.telematique.de)

#### **About U-matic –**

Besides free video projects U-matic works as a VJ in clubs and for festivals. Reallife-footage reduced to pixels and graphic elements are the mosaic pieces for an experimental video mix. U-matic puts the focus on the temporal and spatial gaps and the use of error pictures. Together with the music and in consideration of the conditions of the room each event gets a specific visual atmosphere.

#### **About LFT –**

LFT has got a total different background. He works actually in a theatre as a light board operator and light designer. Fluorescent tubes, their precision, their cool glow when dimmed down to a minimum and the possibility to arrange them as a real existing geometric object

makes them a perfect counterpart to virtual video pictures. The interest in the combination and quotation was the reason to join U-matic and Telematique for this project.

### **About Telematique –**

Since 1998, Sven Gareis has magically captured his audience in the club and art scene of Europe with video installations and live performances. His work is mostly based on an experimental foundation. The goal of Telematique is to generate the image sceneries, which have a close relationship with the venue and its architecture, and present great live music. For this fact the artist constantly develops new work techniques and tools. The final product is elegant and surprising; a landscape of images, which match the music in a precise, abstract and beautiful way. They merge with avantgarde film material.

### **About Errorsmith -**

<http://www.errorsmith.de>

<http://www.myspace.com/errorsmith>

## **“Emotions Defibrillator” by Tobias Grewenig (GER)**

**Type:** emotional AV installation

**Date:** 22/11/2007 – 24/11/2007

**Location:** Kartell Flagship Store (shop-window) / A. Dansaertstraat 2 rue A. Dansaert -1000 Brussels

**Switched on/off:** 15:00 / 18:00

### **About Emotions Defibrillator –**

Tobias Grewenig (1971) graduated in 2002 at the academy of media arts Cologne (emphasis experimental graphics, audio and interface programming).

The electronic sculpture, “Emotion’s Defibrillator”, responds to the cliché that electronics manipulate consciousness, that is to say, media are reduced to being the psychological effects of which they cause. Indeed, apart from their functional qualities, cathode ray tubes, projectors and generally almost all of the electrical and electronic devices used in daily life have a subtle psychological impact on the human being. Cinematographic films are examples of perception taking a „concrete“ form, where the optical illusion of seeing „moving pictures“ is made possible only due to the „slowness of perception of the human eye“. In “Emotion’s defibrillator” the electronic maintenance is reduced to its mechanical aspect, and even the cathode ray tubes have lost their original function as a transmitter of information. It is fascinating to watch how electronics suddenly seem alarming and unpredictable in spite of a normal stimulation. The spectator is invited to take part in this installation.

[http://www.khm.de/~xi-bot/emotions\\_defibrillator](http://www.khm.de/~xi-bot/emotions_defibrillator)

# “Who’s afraid of Red, Green and Blue\_Weather Tower” by LAb[au] (BE)

**Type:** monumental AV installation

**Date:** 22/11/2007 – 24/11/2007

**Location:** Dexia Tower / Rogierplein 11 place Rogier - 1210 Brussels

**Switched on/off:** Sunset – 20h00 / 0h00 – Sunrise

**Commissioned by** Dexia

Date	Sunrise	Sunset
22 Nov 2007	08:09	16:48
23 Nov 2007	08:11	16:47
24 Nov 2007	08:12	16:46

## About Who’s afraid of Red, Green and Blue –

The series targets a permanent artistic enlightening of the Dexia Tower, based on the following principles:

- an abstract and geometric language based on points, lines and surfaces, expressing the progression of time from sunset to sunrise
- the intensity of light and / or density of shapes evolves according to the progression of time, and midnight being the shift between the current day and the next. In this manner, the progressive increase / decrease of the tower enlightening inverts the logic of day=light / night=darkness having its cumulating point at midnight and its lowest level in the morning.
- the relation of color to weather forecast establishing weather as another parameter of light.

During one year, every two months a new variation on the theme will be exhibited on the facade of the tower. In 2008, at the end of the cycle, a public voting will allow everybody to vote out of 6 proposals their favourite artwork. The public’s choice will be exhibited for an entire year on the tower. Additionally, the artwork can be viewed in real-time through a video stream on Dexia Tower’s electronic location [www.dexia-tower.com](http://www.dexia-tower.com) and via a downloadable widget, a small desktop application, which one can install on a personal computer. This widget allows you to follow the process on your computer; a graphical clock and weather forecast, similar to the running artwork on the tower.

In this manner the project establishes the tower as an urban sign, based on time and color, celebrating the arrival of a new day in form of light.

## About The Weather Tower -

The project takes as starting point Brussels’ 145 m high Dexia Tower, from which 4200 windows can be individually color-enlightened by RGB-led bars. For the next two months a new project within the series ‘Who’s Afraid of Red, Green and Blue’, will forecast tomorrow’s weather for Brussels, in collaboration with the Royal Meteorological Institute of Belgium ([www.meteo.be/meteo/view/](http://www.meteo.be/meteo/view/)).

The project displays tomorrow’s temperature, cloudiness, precipitations, and wind, by using colors and geometrical patterns to visualize these data.

A color-code corresponds to tomorrow’s temperature compared to the monthly average, linked to a scale of color-temperatures ranging from violet (-6° or colder), blue (-4°), cyan (-2°), green (monthly average), yellow (+2°), orange (+4°) to red (+6° or warmer).

For example: When tomorrow’s temperature is two degrees higher than the monthly average, the tower colors ‘yellow’. Furthermore, the level (dark / light) of this color corresponds to the light-condition of the sky of the upcoming day.

Geometrical patterns are created with a vector-field, constituted of small lines which constantly re-orient, causing patterns, letters and numbers to appear. These patterns are visualizing tomorrow's cloudiness, showers (rain, snow, ice ...) and wind.

**Credits:**

Commissioner: Dexia [www.dexia.com](http://www.dexia.com)

Artists: LAb[au] [www.lab-au.com](http://www.lab-au.com)

Copyright images: © Artists: LAb[au] - Architects: Philippe Samyn & Partners, M & J.M. Jaspers - J. Eyers & Partners - Lighting engineer: Barbara Hediger

**Project website:**

<http://www.lab-au.com/v1/dexia/2007/who-is-afraid-of-rgb/index.php>

## **“spectr|a|um ” artworks by Limiteazero (IT) , Holger Lippmann (GER), Olaf Bender (GER) curated by LAb[au]**

**Type:** monumental AV installation

**Date:** 22/11/2007 – 24/11/2007

**Location:** Dexia Tower / Rogierplein 11 place Rogier -1210 Brussels

**Switched on/off:** 20:00 / 0:00

### **About Limiteazero –**

Limiteazero is an architecture, media design and media art duo, based in Milan, Italy. Founded in 1998 by architect/media designer Paolo Rigamonti, together with electronic musician/media designer Silvio Mondino, Limiteazero's work is focused on the relation between new technologies, space and environment, designing installations, interactive furniture, reactive environments aiming to bridge the physical and the digital.

In its experimental activity, Limiteazero manages to mix different languages and areas of expertise, from media communication to architecture, from Italian design and craft tradition to electronic aesthetics. Limiteazero has worked both on independent research projects and commissioned installations, for clients like Toshiba, BlackBerry, Alberto Aspesi, Nice, Tomato, Antonio Citterio and Partners.

Limiteazero's work has been featured in many international design and art magazines and widely exhibited in festivals, art exhibitions and public venues as:

WIRED magazine's NextFest - New York; Google Zeitgeist - Stanford Art Museum, Palo Alto; UNPlugged - Ars Electronica Festival, Linz; Techne02 - arte e interattività, Spazio Oberdan, Milan; Netizens, 'Sala 1' art gallery, Rome; Microwave Media Art Festival, Hong Kong; Media.comm(unity)/comm.medium - MASEDU, Contemporary Art Center, Sassari (Italy); Villetta-Numerique - La Villette, Paris.

In 2006 they held their first solo exhibition at Hublab Art Gallery in Milan, along with the publication of the monograph "0006\_limiteazero".

<http://limiteazero.net>

### **About Holger Lippmann –**

Holger Lippmann studied for sculpture at the Art Academy, Dresden, 2 year masterstudent with Professor Klaus Schwabe. Stipend of the county Baden-Württemberg, study at the Art Academy Stuttgart, stipend at "l'Institut des Hautes Etudes en Art Plastiques - IHEAP", Paris. Lectures with Pontus Hulten, Daniel Buren, Sarkis among others, 1 year residence in Paris, trainee at the Institut of Technology, New York /computer art department. 2 year residence in Brooklyn, New York, 1 year postgraduate education for multimedia at CIMdata, Berlin.

<http://www.holgerlippmann.de>

### **About Olaf Bender –**

Olaf Benders experimental work with film-material started during school-time. The casual finding of a complete 16mm movie equipment gave the initiation. From this time on started an intensive dealing with the medium 'film' as well as the raw material 'film'.

Technical limitations forced special methods: He scratched directly on the footage with objects to create geometrical figures. The results were archaic motion patterns. Due to the experiments he came into contact with the East-German underground band AG-Geige. By working with this group he got into musical aspects. Home computer made it possible for autodidacts like him to work multimedial without knowledge of practical musical skills.

He founded the record label rastermusic with Frank Bretschneider in 1996. Rastermusic wanted to publish their own electronic music projects and those of other similar working artists. The special process of creating electronic sound should be reflected also in the graphical presentation of the label and his products. One of the earliest rastermusic productions was the project signal, which Olaf Bender has been continuing together with Bretschneider and Nicolai until today. Nicolai owned the sublabel noton, which finally merged with rastermusic to raster-noton in 1999. □ Beside the management of raster-noton he is responsibly the graphic design and public appearance. Additionally Bender performs solo under the pseudonym byetone.

<http://www.raster-noton.de>

## 2.2 MediaRuimte

### **MR.xpo19+20 “Digital Territories \_ Matter of Substraction” + MR.ini16 – curated by LAb[au]**

**Type:** exhibition / live AV performance

**Date:** 20/11/2007 – 28/11/2007

**Location:** MediaRuimte / Rue de Laeken 104 Laekensestraat – 1000 Brussels  
<http://www.mediaruimte.be>

### **MR.xpo19+20 “Digital Territories \_ Matter of Substraction”**

**Type:** AV installations

**Date:** 20/11/2007 – 28/11/2007

**Timing:** Tue – Sat: 19:00 – 23:00

**Artist:** Holger Lippmann (GER)

"Digital Territories \_ Matter of Substraction" features recent and new works by German artist Holger Lippmann. Holger Lippmann creates computer-generated spaces, digital territory across all borders of audiovisual Imagineering.

### **MR.ini16**

**Type:** live AV performances

**Date:** 28/11/2007 – 20:00

**Line-up:** Synchronator (NL) + Blevin Blectum (US)

#### **About Synchronator -**

Since the early years of video art, works have been made which do not actually produce a standard TV signal waveform and therefore cannot be directly recorded. Some are based primarily upon magnetic distortion of the normal TV scan pattern, others utilise a Cathode Ray Tube as if it were an oscilloscope screen.

SYNCHRONATOR is a video and audio research project by Gert-Jan Prins and Bas van Koolwijk in an attempt to use a combination of current digital and analogue means in order to make more use of the characteristic visual qualities of such techniques.

Initially developed within the framework of a residency at Impakt in April/May 2006, SYNCHRONATOR has been performed at several festivals, including Avanto in Helsinki, the Melkweg in Amsterdam, Club Transmediale in Berlin, Donau Festival in Krems and Today's Art in The Hague.

A first SYNCHRONATOR video was released in august 2006 and is currently distributed by the Netherlands Media Art Institute.

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

#### **About Blevin Blectum -**

Blevin Blectum is an electronic musician. Recently relocated from the industrial armpit of Oakland, California, to the humid lovecraftian greenery of Providence, Rhode Island, Blevin releases her soon to be classic fourth solo album, GULAR FLUTTER, on an unsuspecting public via the AAGOO label (New York).

Blevin is alternately known as one half of the recently reformed and reunited groundbreaking digital duo Blectum From Blechdom, recipients of the 2001 Ars Electronica Award of Distinction in Digital Music (for their album "The Messy Jesse Fiesta"). Blevin moonlights with audio/video band SAGAN alongside her husband and fellow e-musician Lesser, keyboardist Wobbly, and video artiste enfant terrible Ryan Junell. SAGAN released their debut CD/DVD, "Unseen Forces" on the Vague Terrain label (Matmos' vanity label) in 2004, and followed it up with limited edition green vinyl 7" and mini-CD on Oakland's 333 label (the 'Resting Pleasures' EP, 2006).

Blevin produces continued electronics with a more oblique slant on the basic BFB sensation of things-not-quite-right-here, clanking, creaking grooves and anti-grooves as a coal-powered spacecraft from some steampunk parallel universe potentiality, puffing and straining as it struggles to reach escape velocity, chopped, noise-reduced and timed/stretched to the breaking/boiling point, generally fucked-with samples of everything from hand-slapped rain-drenched leaves in courtship gardens and antique broken Beatnik banks to ProTooledFree classic utterly danceable disembodied-blissful-transvestite-stand-up-comic vocals.

Blevin holds degrees in music from Oberlin Conservatory (B.A., Ohio, USA) and Mills College (M.F.A., California, USA). She was the recipient of a residency at the Headlands Center for the Arts in Marin, California. She has toured extensively through the United States and Europe since 1998. In 1999 she was the winner of the 1999 New Langton Arts Music award for her first solo CD "Pirate Planets" on the Phthalo label out of Los Angeles. Her second and third albums, "Talon Slalom" (2004) on Deluxe Records, and "Magic Maple" (2006) on the Praemedia label, were greeted with much critical acclaim.

<http://blevin.lsr1.com/>

<http://www.myspace.com/blevinblectumandsagan>

MediaRuimte is supported by the Flemish Authorities.

## **Cimatics\07AV\Festival would like to thank:**

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