



*Think diseño, comunicación & +*

### ***DEMO 01***

#### **First series of productions of the European Network for Contemporary Audiovisual Creation (ENCAC)**

ENCAC is a transnational cooperation project of support, fostering, dissemination and interaction between citizens, artists and researchers interested in visual arts, sound creation and digital culture.

Through different open calls the institutions that integrate the network select the creators and produce and exhibit their projects in the different venues. The projects in this exhibition are the result of the first of these calls, launched on 2015 and produced through 2015 and 2016.

The proposals share creative and innovative approach within the fields and at the cross-sections of sound, visuals, music, performing arts and digital culture.

The jury – that received 361 applications from 51 countries- was ENCAC's Curatorial Committee that is made up by Martin Honzik (Director of Ars Electronica Festival), Caroline Gagné (Artistic Director of Avatar), Remco Schuurbiens (Co-director of DISK/CTM Festival Berlin), Nathalie Bachand (Head of Development at Elektra Festival), Daniel Romero (Director of Digital Art at hTh CDN Montpellier), Lucía García (Executive Director at LABoral), Anaïs Rolez (Doctor of Contemporary Art History, Professor of Media Art and Performance at the University of Nantes and representative of Le Lieu Unique), Ignacio de la Vega (Co-director of LEV Festival), Justine Beaujouan (Programmer at Mapping Festival), Damián Romero (Founder and Director of Mutek.Mx) and Eduard Prats Molner (Co-founder and Curator of Resonate Festival).

Among the proposals there has been a wide range of different approaches brought about by performers and actors, visual artists, film makers, choreographers and musicians, composers or sound artists, who showed their personal views on audiovisual creation and its potential in the interdisciplinary fields of sound, visuals, music, stage arts and digital

culture.

The eventual roster of five winners -whose work is shown at *DEMO 01*- presents some extraordinary approaches to work in the development of artistically innovating models: Myriam Bleau, Evelina Domnitch and Dmitry Gelfand with Paul Prudence, Ganzfeld, Tomonaga Tokuyama and Alan Warburton.

Led by LABoral Centro de Arte y Creación Industrial (Spain) and with LEV festival as strategic partner, ENCAC is co-funded by the Creative Europe programme of the European Union and it is composed of five European cultural institutions and platforms based on EU countries: Ars Electronica (Austria), DISK Berlin (CTM Festival, Germany), Resonate (Serbia), le lieu unique (France) and hTh-CDN (France) plus four non-EU partners: Avatar (Canada), ELEKTRA (Canada), MUTEK.MX (Mexico) and Mapping Festival (Switzerland).

The II ENCAC Call for artists and developers is currently open until June 15, 2016. It consists of six research and development and/or production residencies at DISK Berlin (Berlin), humainTROPhumain (Montpellier), LABoral (L.E.V Festival, Gijón), Avatar (Quebec) and le lieu unique (Nantes).

More information at:

<http://www.laboralcentrodearte.org/es/r/convocatorias/ii-convo-encac>

Co-founded by:



## **Opening of *DEMO 01* in the Exhibition Hall**

The timetable is as follows:

**19.30 h.** Opening of the exhibition *DEMO 01*.

**20.00 h.** Performance *Guerrilla Spatialization Unit* by Ganzfeld.

**Ganzfeld** is a guerilla audio spatialization unit featuring hacked multi-channel trumpet and bass guitar. Utilizing adhesive transducer speakers, Ganzfeld aims to activate the unique resonant surfaces of each performance space – windows, doors, stairs, walls, chairs, vans, buses, boxes, insides, outsides, ups and downs.

Ganzfeld is made up by Liz Allbee and Sukandar Kartadinata.

<http://www.lizallbee.net/pagesfolder/ganzfeld>

**20.30 h.** Concert *mjú: zɪ k(ə)l* by Stultus (Tomonaga Tokuyama and Wladimir Schall).

Daily objects and ordinary moments, from popcorns to lighters, are captured, chopped, stretched, and stirred with digital tools. It is CDM (Concrete Dance Music) rather than EDM. What we cook is what you listen. What you see is what we drink.

**STULTUS** is a Paris based audiovisual duo by Tokuyama (JP) and Schall (FR). They bring their professional experiences over visual and musical domains to spread stupid ideas and clever visions through performances and other useless acts.

<http://stultus.xxx>

## **Myriam Bleau**

*autopsy.glass*, 2016

Installation and documentary video with live manipulations on wine glasses

*autopsy.glass* is an audiovisual performance that explores the sonic, visual and symbolic potential of the wine glass. Through live manipulations, sometimes delicate, sometimes violent, the performer builds a musical and luminous universe made out of resonances and debris, catalysing that peculiar tension associated with anticipated destruction.

With this project, Bleau wishes to further her experiments with tension, risk and anticipation in audiovisual performances. With *autopsy.glass*, the artist wants to take this idea of danger, present in previous works, even further, by precariously manipulating, or downright destroying fragile objects, not only to engage physically the spectator but also to create rich sonic soundscapes. She has chosen the object of the wine glass as a symbol of fragility: it is deeply associated with a fear of breaking, that most people have experienced in their daily lives.



*autopsy.glass*, 2016. Myriam Bleau

The stage becomes a wine glass torture chamber, creating an atmosphere both stressful and liberating.

Composer, digital artist and performer, she explores the limits between musical performance and digital arts, creating audiovisual systems that go beyond the screen.

Her presence on the popular music scene is influenced by her practices which integrate hip hop, techno and pop elements.

Her work has been presented and recognized internationally: Prix Ars Electronica 2015 (AT), Elektra (CA), Trans- mediale (DE), Sonica (UK), Scipitone and Nemo Biennale (FR)

**Produced by:** ENCAC / LABoral

**Co-founded by:** Conseil des Arts et des Lettres du Québec / Recto-Verso

**With the support of:** LEV Festival

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

**Evelina Domnitch and Dmitry Gelfand with Paul Prudence**

*Force Field*, (2015-2016)

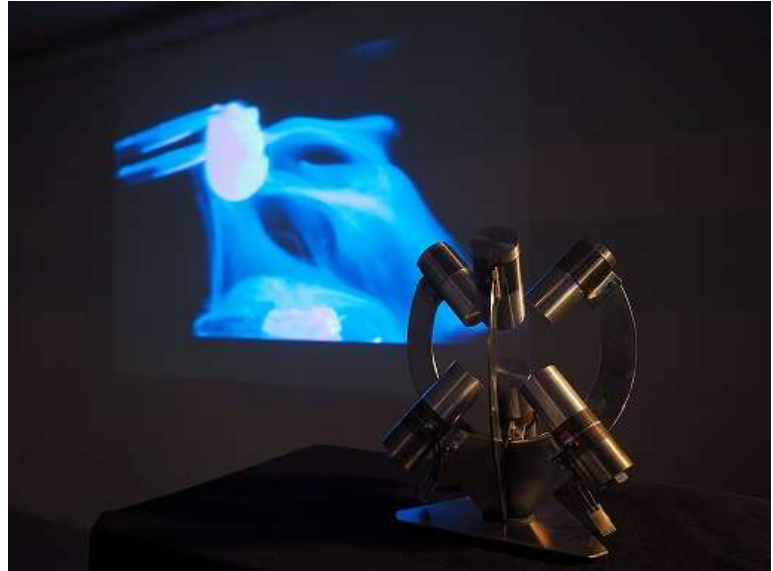
Documentary video on 3-dimensionality of sound and the depths of inner and outer space

Since the 1970s acoustic levitation techniques have primarily been applied by NASA and ESA to trap and navigate otherwise uncontrollable samples in microgravity.

In *Force Field*, an acoustically levitated water droplet begins to resonate and suddenly transforms from a spheroid into an oscillating polygon that multiplies its starry pinnacles as the sonic pressure increases. Unleashing an unprecedented audiovisual instrument, *Force Field* simultaneously taps into the 3-dimensionality of sound, the elusive physicality of water, and formerly inaccessible depths of both inner and outer space. *Force Field* extends the tradition of avant-garde research on phenomenological art through tightly-interwoven artistic and scientific practices.

Evelina Domnitch and Dmitry Gelfand will develop *Force Field* in collaboration with computational artist, Paul Prudence, acoustic physicist, Alexander Miltsen, and the Hydrodynamics Laboratory of Ecole Polytechnique.

The Force Field installation is scheduled for completion by September 2016, which is the reason why only video documentation of the prototypes developed at the residency is being presented at this exhibition



*Force Field*, (2015-2016). Evelina Domnitch and Dmitry Gelfand with Paul Prudence

Evelina Domnitch (b. 1972, Minsk, Belarus) and Dmitry Gelfand (b.1974, St. Petersburg, Russia) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. Current findings, particularly in the domain of mesoscopes, are employed by the artists to investigate questions of perception and perpetuity.

Having dismissed the use of recording and fixative media, Domnitch and Gelfand's installations exist as ever-transforming phenomena offered for observation. Because these rarely seen phenomena take place directly in front of the observer without being intermediated, they often serve to vastly extend the observer's sensory envelope. This immediate experience enables the viewer to go beyond the false distinction between scientific discovery and perceptual expansion.

In order to engage such ephemeral processes, the duo has collaborated with numerous scientific research facilities, including the Physics Institute of Goettingen University, the National Institute of Advanced Sciences and Technologies (Nagoya), and the European Space Agency. They are recipients of the Japan Media Arts Excellence Prize (2007), and four Ars Electronica Honorary Mentions (2013, 2011, 2009 and 2007).

**Production:** ENCAC / CTM DISK Berlin (Germany)

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

## **Ganzfeld**

*Guerrilla Spatialization Unit, 2016*

Installation and documentary video on the performance on space

Ganzfeld represents the Kartadinata and Allbee's long-standing interest and involvement with audio spatialisation. The project aims to challenge the concept of space within musical performance in general. The duo uses home-made, diy, and relatively simple speaker technologies which are designed to be applied quickly and temporarily onto the architecture of their chosen locations. These locations can include artistic infrastructures as well as the unintended space: trash room, park, living room, etc.

A second element to the concept of Ganzfeld is the deconstruction/reconstruction of their musical instruments. They have reconfigured the trumpet and bass guitar to follow the logic and functionality of their spatial system. For example, the trumpet's natural air-flow is easily exploited to become quadraphonic with a few physical hacks. Likewise the bass guitar has been adapted to a 5-channel logic, by assigning each of the strings their own speaker in the room.

Ganzfeld's experiment has two aims: to include the space itself as the third member of their group – an active agent in the process of instant composition, a sounding presence and to include the audience/public itself as participant observers, able to move and locate themselves in the space in relation to the sound.

In this way, the duo hopes to transform the space and possibly those within it.



*Guerrilla Spatialization Unit, 2016. Ganzfeld*

Sukandar Kartadinata (Germany, 1968) crafts modern musical instruments that are made from micro-electronics and computer code rather than wood

or brass. His designs are usually custom-made depending on the specific needs of individual musicians and media-artists

Although he studied IT at FH Karlsruhe, Kartadinata developed his skills working mainly at musical technology institutions such as ZKM, STEIM, and CNMAT, as well as in the project Topophonien where he developed and interest in spatialisation that he applied, for instance, to the Neo-Bechstein or, more recently, to his amplified guitar case.

He focuses on the interface between the virtual and the real, generally through sensors and their technologies. In his musical practice, Kartadinata combines all the above with his electric guitar, emphasising on improvising and the extended techniques of musical performance.

Liz Allbee (USA, 1976) is a composer and performer living in Berlin who plays mainly trumpet, electronics and voice. Her research covers electro-acoustic composition, creation of instruments and improvising. Extension and personification are recurring aspects of her work: The interaction of humans with instruments, objects and technologies —hi and low— to re-arrange and re-think the hands and the tools that build them.

Allbee has taken part in festivals and events such as Maerzmusik, Donaueschinger Musiktage, CTM, ZKM, Darmstadt, San Francisco Electronic Music Festival, Huddersfield, Serralves em Festa among others. She has won many aids and grants such as those of Initiative Neue Musik, Meet the Composer, Global Connections or the Berlin Senat, and has completed artist residencies at Q-02 (Brussels) and STEIM (Amsterdam). In addition to her individual work, she has collaborated in projects with Splitter Orchester, Mensch Mensch Mensch, Ganzfeld, Bogan Ghost, Animal Nacht and The Liz.

**Production:** ENCAC / AVATAR, Québec (Canada)

[www.glui.de](http://www.glui.de)  
[www.lizallbee.net](http://www.lizallbee.net)

## **Tomonaga Tokuyama**

*f<sub>1</sub>( )*, 2016

Installation on several landscapes that combine auditory and visual perception

*f( )* is an installation series which transforms a gallery space into an artwork where viewers are involved. The installations operate like functions of computer programming on real space, whose engine is the physical laws, and create different landscapes.

In *f<sub>1</sub>( )* the audio reactive light tubes render the invisible sound universe, unifying visual and auditory perception.



Tomonaga Tokuyama (Japan, 1984). His great IT skills and his particular vision of programming have taken this artist to work in international projects of audiovisual art, architecture and graphic creation. After completing the one-year grant FABRICA at Benetton's communication research centre, he has taken part in video projects with Ryoji Ikeda. Tokuyama collaborates also with architects such as Kengo Kuma and Junya Ishigami, developing CAD software exclusively for them.



*f1()*, 2016. Tomonaga Tokuyama

**Production:** ENCAC / le lieu unique, Nantes (France)

**Assembly:** Yoshinaka Yanagizaki

<http://tomonagatokuyama.com/>

## **Alan Warburton**

*Primitives*, 2016

Audiovisual installation on a software that generates crowds

This project involves using cutting-edge CGI "crowd simulation" software, driven by a basic form of artificial intelligence alongside motion capture (MoCap) data to create complex movement and behaviour in large virtual crowds. The technology is used mainly in Hollywood blockbuster films to fill out cities, stadiums and battlefields, but is also used by researchers, architects, scientists and engineers working in crisis mapping, city planning and event management. Using crowd simulations, 'agents' are programmed with behavioural flow diagrams, dictating how they respond to stimuli.

Warburton aimed to create one or more moving-image artworks that use CGI crowd simulation software to liberate the digital crowd. These 'agents' will no longer be disposable puppets that are sent to their death, instead, he allows them to live and explore more experimental parameters.

The piece deals with themes of mass movement: protest, pilgrimage, labour

and democracy as well as the interpersonal forces of group dynamics and crowd psychology. This voyage of discovery is set to a choral score, drawing on influences of musical and lyric theatre, folk anthems and rounds, giving these digital extras a voice. They gesticulate, sing, dance, interact, flock and swarm to this soundtrack.



*Primitives*, 2016. Alan Warburton

Alan Warburton (United Kingdom, 1980) is an artist based in London who works mainly in the field of computer-generated images(CGI). His art production focuses on the new properties of several CGI softwares. After studying Critical Art Practice at the University of Brighton and Visual Effects at Escape Studios, London, since 2012 he started to exhibit his work in Europe and the United States. He made a great exhibition at The Photographers Gallery and was selected to take part in Ars Electronica and in many other international festivals of animation, film making, arts and media. His work has been disseminated online throughout the world, receiving over half a million visits, and they have been shown on Boing Boing, Gizmodo, Digg, Fast Company, Forbes, USA Today, The Guardian, Open Culture, CNET, Vimeo Staff Picks and The Creators Project by Vice.

In addition to his art career, he works as freelance director and animator for clients like the artist Jeremy Deller, MTV and Greenpeace. He has recently been awarded a research and development grant at the Arts Council to research on CGI simulations together with an expert on Framestore (Gravity, Avengers Assemble, Paddington), a leading studio on visual effects.

**Production:** ENCAC / Humain trop humain CDN Montpellier (France)

<http://alanwarburton.co.uk/>

**LABoral CENTRO DE ARTE Y CREACIÓN INDUSTRIAL**

**ABOUT LABORAL**

LABoral Centro de Arte y Creación Industrial (Art and Industrial Creation Centre) is a multidisciplinary institution, which produces, disseminates and fosters access to new forms of culture rooted in the creative use of information and communication technologies (ICT's). Its transversal, integrated programming is targeted at a wide public base with the ultimate goal of generating and sharing knowledge. To this end, LABoral offers several ways to get involved with any of its lines of work: Exhibitions, workshops, educational programmes and other activities such as talks, seminars, debate panels...