

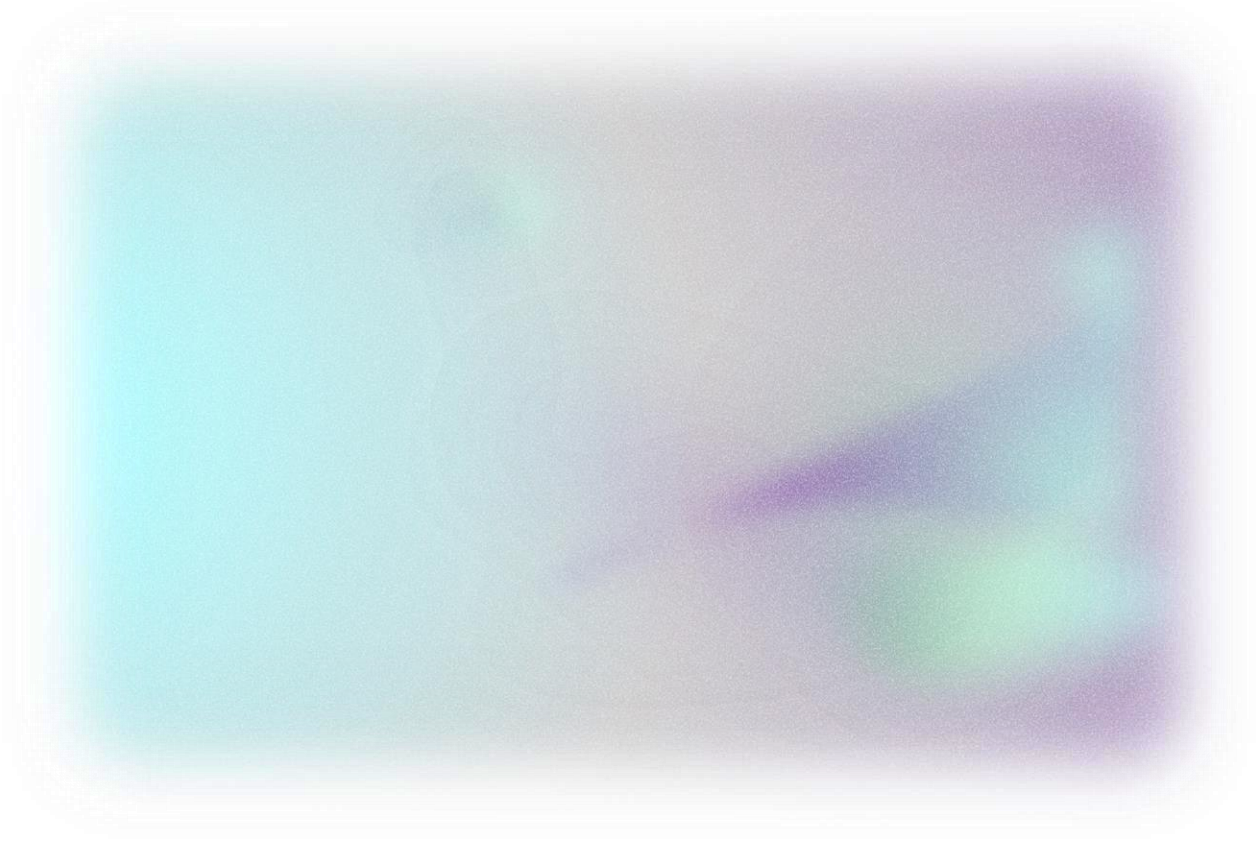
institut für elektronische musik und akustik



Open CUBE

Semesterkonzert

Computermusik und Klangkunst



Montag, 03.07.2023, 17:00 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

Konzertprogramm

Anna Maly - Das Dach mit seinem Schatten

30 seconds each

Giovambattista Mazza - Key-G Blues

Peter Stiegler - Pulse Pollution

Emanuel Križić – Menhir

Francesco Casanova – Hypereality

Zlata Zhidkova - Stable Vertigo

Tian Fu - Recreative Music

Konstantin Fontaine - parades

Anzor Ghudushauri - io

-Pause, um Installationen zu besuchen-

Patchanit Eva Berger - pretty ~~ugly~~

Benjamin Alan Kubaczek - Tides of Faint Memories

Katarina Gryvul - _'

Benedikt Alphart - STEAMED

Joseph Böhm - Raummoden

Anton Stuk – Fadeout

Leonie Strecker – Soma

Andrea Strata - Peace of Mind...?

Bill B. Wintermute - Observation

-Pause, um Installationen zu besuchen-

Anton Tkachuk - Impetus Sinuatralis I

Roma Gavryliuk - Triptych: Statements

Andrej Cebski - Cenere

Jakob Gille – Pendulum

Milès Borghese - Bells (Ambisonic version)

Martin Simpson - Windy

Artem Sivashenko - //:Bifuraction

Dominik Lekavski - Con Cat

Klanginstallationen

Maximilian Reiner - Magnetic Slumber / Produktionsstudio

Magnetic Slumber is a Sound installation that invites you to lay down and immerse yourself into its sonic landscape. Place your head inside the box and relax. The Tuning-Fork above your ears will do the rest. The overly huge proportions of the Box are a funny and necessary side effect to transduce and amplify certain harmonics of the overly huge fork.

Fabien Artal - Noise Microscopy / third floor, outside of the IEM

Noise Microscopy is an exploration into the apparently impossible. An immersed body giving itself to its own movement through a sound field made of periodically interacting sound particles. An invitation to inhabit the space, to expand into it and experience the illusion of its sensory utopia. Navigating into space in the most Blanchot-esque way. Becoming Thomas.

Programmtexte Installationen (LVs Klangkunst und Installationskunst)

Hannes Raehse - Schwingendes Blech / Produktionsstudio

Ein Stahlblech wird durch Feedback in Schwingung versetzt.

Anton Tkachuk - Corpus Sonans I

Corpus Sonans I is a sound sculpture that melds industrial aesthetics with sonic exploration. Made from an industrial wheel. Its sonic output starts with the inherent sound of the wheel itself, evolving with the addition of various layers. These layers are original recordings that have been altered in speed: half speed, quarter speed, and double speed. The changes in playback speed shifts the high partials down into audible range, unfolding the sounds across different frequency ranges and altering our perception of time within the soundscape. June, 2023 IEM, Graz, Austria

Fabien Artal - Cross Viscosity / Silent sound installation, ultrasonic levitator, laser

Cross Viscosity is a pure experiment among other current researches involving ultrasounds. In this installation, an ultrasonic standing wave is used to levitate a water drop. The latter is in turn traversed by a laser beam in order to reveal its vibratory behavior while being hold in the air by the ultrasonic field.

Jakob Christian Seidel - MEDA

MEDA ist eine interaktive Klangskulptur von Jakob Christian Seidel.

Der präparierte Kopf nimmt über Mikrofone die Umgebung wahr und interpretiert sie klanglich.

MEDA is an interactive sound sculpture by Jakob Christian Seidel.

The prepared head perceives the environment via microphones and interprets it sonically.

Kateryna Hryvul - розпад

Fragmented memory can be viewed as a profound and intricate aspect of human consciousness, revealing both the beauty and complexity of our subjective experience. It refers to the fragmented nature of our memories, where recollections of events, emotions, and details are often incomplete, distorted, or selectively retained.

Our memories are not fixed entities, but rather malleable constructs that are influenced by our present circumstances, cultural context, and individual interpretations. They are shaped by our own narratives and the meanings we assign to events, leading to inevitable gaps and inconsistencies.

If our memories are fragmented and inherently subjective, to what extent do they define who we are? Can we truly know ourselves if our memories are elusive and prone to distortion? Are our memories trustworthy sources of information?

Lorenzo Orsenigo, Michael Aurenhammer - Immersions, A collection of unnatural spaces

Have you ever experienced the strange feeling of not being able to concentrate if a constant, annoying, and unstoppable noise comes from the next room?

The participatory installation “Immersions” was inspired by the sense of discomfort caused by the continuous, incessant and oppressive noise from a construction site. By placing a camera with microphone in the proximity of the construction site, we expected to record only traces of bulldozers, drills, collapsing walls, and moving trucks. Conversely, what we got is a whole soundscape in which the aforementioned unpleasant sounds merge with birdsong, people speaking, motorcycles, and ambulances. Excerpts from Lorenzo Orsenigo’s interpretation of J. S. Bach’s Partita for Violin No. 2 (BWV 1004) – arranged for vibraphone – and I. Xenakis’ Psappha have been added to the adapted, original audio track to further emphasize contrasts of sound. Furthermore, about 60 Qr-codes, each pointing to different content, contribute to transform the

empty, grey, and unwelcoming passageway between two sliding doors, at the entrance to IEM, Infeldgasse 10 in Graz, in an “immersive space”.

How would this unnatural, sometimes oppressive, space impact your mood and creativity? Leave a sign, a signature, a drawing or whatever the immersion in this (un)comfortable space has aroused in you on the poster.

Giovambattista Mazza - SEE ME, FEEL ME, TOUCH ME, HEAL ME

Inspired by the two overture parts from the Who's 1969 masterpiece album “Tommy”, this installation is intended as a ceremony for eyes, ears, body and soul. The scenario is dominated by a guitar which stands in the centre as a Holy Grail. The visitors are invited to get close, to admire and contemplate the axe. While observing, hearing, touching and experiencing from every angle, you can hear a story made of echos, whispers and sounds that will blow your mind. Here is the “Acid Queen” and she runs things around here. All you have to do is to stay until you get the all clear.

Francesco Casanova, Andrej Cebski, Andrea Strata - Clinamen

In Epicurean physics, the Clinamen is the spontaneous deflection of atoms during their fall into space in a straight line; it is a random deviation, both in time and in space, which allows atoms to meet and therefore to aggregate (thereby forming things).

Clinamen is an immersive installation that seeks to explore and visualize the captivating concept of the clinamen. Through a fusion of visual and auditory elements, this installation invites visitors to delve into the realm of microscopic particles, contemplating the spontaneous deflection of atoms as they gracefully navigate the expanse of space.

Programmtexte

Anna Maly - Das Dach mit seinem Schatten / 03'21" – violin and fixed media

Violin: Alvaro Vallejo Larre

The utilization of fixed-media combined with a real instrument enables a number of advantages. I can use computational expensive algorithms. And the live instrumentalist evokes attention without distracting from the music. The piece is one of the best 10 pieces at ISAC and was performed in Pesaro.

30 seconds each / 02'48" - fixed media

This project emerged from the course Sound Synthesis 2: using basic synthesis techniques and text-based programming in SuperCollider, the participants created pieces of a length of 30 seconds. (Daniel Mayer)

Anton Stuk:	Achtung! Bitte tragen Sie Ihre Ohrstöpsel!
Atousa Falamarzian-Sharifabadi:	alef
Diego Piñera Torres:	Tris
Stylianos Tsiloglu:	NightSoundScape
Anton Stuk:	But I want a resonant filter(((

Giovambattista Mazza - Key-G Blues / 11'22" – fixed media

Psychelectric extemporization weaving together different slide guitar progressions, arpeggios, tapped harmonics and sound effects in real time, forward-facing and without hesitation. The resulting sonic utterance is consequently constituted as a "text" depending on the feedback, the harmonic overlays, the durability of the sustained note and the timbres obtained.

Peter Stiegler - Pulse Pollution / 06'25" – fixed media

Sourced from a single digital pulse wave being put through various sequences and situations.

Emanuel Križić - Menhir / 06'00" – fixed media

It might be a monolith.

Francesco Casanova - Hypereality / 02'30" – fixed media

"Hypereality" is a sonic exploration that embraces the enigmatic realms of hauntology and hyperglitch, inviting the audience to contemplate the blurred boundaries between the real and the simulated, the past and the present, and the tangible and the intangible.

Zlata Zhidkova - Stable Vertigo / 06'00" – live electronics

Stable Vertigo is a live performance for 12 speakers.

Tian Fu - Recreative Music / 05'00" – fixed media

"Unlearning the process of composition... That's what I was thinking about while creating this piece. Why am I composing a piece of music and how did learn to compose..." (Tian, 2023) "**** it! Could you please just get rid of those metaphysical questions and have fun?" (Tian, 2023)

Konstantin Fontaine - parades / 05'20" – fixed media

Throughout parades fractal elements and its performed contortions break their way through a densely sustaining train of drone, parading their acoustic geometries and complex contextures.

Anzor Ghudushauri - io / 10'00" – live electronics

from the performing practices.

-Pause, um Installationen zu besuchen-

Patchanit Eva Berger - pretty ~~ugly~~ / 09'08" – fixed media

pretty ugly pretty (annoying) ugly pretty ugly sounds.

Benjamin Alan Kubaczek - Tides of Faint Memories / 06'40" – fixed media

A musical exploration of how I remember. Sounds resonate and retreat, mirroring the tide-like rhythm of my memories. The transient nature of the past projected as memory's ebb and flow.

Katarina Gryvul - _' / 12'18" – video recording, for ensemble, electronics, dancer and light

Benedikt Alphart - STEAMED / 11'00" – fixed media

Field Recording

recorded on 30th of April 2022 near Abschlag, Lower Austria at ca. 17:30 together with Linus Miller.

Joseph Böhm - Raummoden / 05'00" – live electronics

The piece deals with the spatial modes of the CUBE. The room itself and the objects in it become an instrument, excited by a sine tone. Listen carefully, stand up and explore the room! it sounds different everywhere.

Anton Stuk - Fadeout / 06'10" – fixed media

This entire work is based on a recorded speech. These are 2 voices (one Ukrainian, the other German) of one short story written by Valerian Pidmohylnyi in 1920, called "In an Epidemic Barrack". These voices transform in several ways until they disappear. And in the end, everything dissolves into white noise. Like all things in general.

Leonie Strecker - Soma / 04'30" – fixed media for icosahedral loudspeaker and sound hemisphere

Soma is a piece for icosahedral loudspeaker and sound hemisphere. The sounds are based on the recorded human voice, which is treated in different ways to differentiate gradients of the perception of bodily presence and absence in the sound. This is also reflected in the use of the two different loudspeaker systems, one being supposedly neutral, the other one highlighting its actual presence in the space.

Andrea Strata - Peace of Mind...? / 06'00" – fixed media

We all strive to achieve peace of mind in everyday life, even though life often doesn't seem to facilitate this goal. This piece aims to explore this striving for balance, which always goes on in spite of the adversities.

Bill B. Wintermute - Observation / open end – performance

A musical exploration of how I remember. Sounds resonate and retreat, mirroring the tide-like rhythm of my memories. The transient nature of the past projected as memory's ebb and flow.

-Pause, um Installationen zu besuchen-

Anton Tkachuk - Impetus Sinuatrialis I / 06'00" – live electronics

"Impetus Sinuatrialis", the second phase in an ongoing transhumanist music exploration, employs heartbeats as catalysts for rhythmic sequences. This project intertwines biological and musical pulsation, positioning impulses of sinoatrial nodes as triggers for rhythmical ornaments.

Roma Gavryliuk - Triptych: Statements / 07'20" – fixed media

Part 1: Until the cows come home

Part 2: There is nothing like being silent

Part 3: It's important to know how to hold a hand

Narrative: Xelís de Toro, Percussion: Sebastian Baumgartner

Composition: Roma Gavryliuk

Andrej Cebski - Cenere / 02'39" – fixed media

"Cenere" is a composition that seeks to blend various musical styles with the primary goal of dismantling any perceived sonic identity. It aims to overwhelm the process of memorizing events, only to be remembered in its final degraded form, cenere/ashes.

Jakob Gille - Pendulum / 11'00" – fixed media

In this song, I set everything in motion, in swinging movement.

Milès Borghese - Bells (Ambisonic version) / 07'00" – fixed media

Ambisonic version of an older piece. The piece is made out of different samples going from crotale, kickdrum to a flute and birds. I used different synthesis methods like granular and fm and also a sample playback in SuperCollider with controlling parameter on each sample.

Martin Simpson - Windy / 05'00" – fixed media

experiments with prepared bamboo pipes and mountain wind; bschlabertal and schöckl, june 2023.

Artem Sivashenko - //:Bifuraction / 04'12" – audio visual

"//:Bifuraction" invites viewers to dive into the archetypal experience of the psyche and stir up the layers of the subconscious and superconscious (Audio: SOMA setup sessions, voice. Video: GEN-2 neural network)

Dominik Lekavski - Con Cat / 08'00" – live electronics

"Con Cat" uses a real-time mosaicing system, developed in SuperCollider. The improvisational performance incorporates this mosaicing method, a technique within the broader field of corpus-based concatenative synthesis. The system works to replicate the audio input by assembling various samples from a database.

Details zur Konzertreihe unter: <https://iem.kug.ac.at/veranstaltungen/veranstaltungsreihen/open-cube-cube-lecture/>

Weitere Information: <https://jungesignale.iem.sh/>