Topological Media Lab

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

The Topological Media Lab provides a locus for studying subjectivation, agency and materiality from phenomenological, social and computational perspectives. Investigating such questions, the atelier-studio-laboratory creates material poetry, and speculative, live events in responsive environments. The TML invents novel forms of gestural media, expressive instruments and compositional systems that support these speculative performances and installations.

The products of the laboratory include scholarly presentations, media artifacts and performances as cultural experiment, opportunities for students and affiliates to refine critical faculties in collective projects.

Current application domains include: realtime video and sound synthesis, embedded sensors, gesture tracking, physical computing, media choreography, active fabric, and wearable or soft architecture.

The TML draws insights from and informs the studies of embodiment, performance and music, as well as the poietic uses of dynamical systems, differential geometry and topology in philosophies of process. Its projects also serve as case studies in the construction of fresh modes of cultural knowledge and the critical studies of media arts and techno-science.

Topological media are physical and computational matter, image or sound fashioned as substances evolving under continuous action.

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
soft architecture
calligraphic video
media choreography
gestural sound
softwear research
others
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

WYSIWYG

PDF PRINT

Prof. Sha Xin Wei — PI
Prof. Marcelo Wanderley — PI
David Gaultier — mechatronics & feature extraction programming
Freida Abtan — sound instrument creator (software)
David Birnbaum — sound instrument creator
Elliot Sinyor — sound instrument creator
Harry Smoak — assistant project technical coordinator
Doug van Nort — gesture/sound feature extraction, mapping
Rodolphe Koehly — physical materials advisor

As an extension of the research work conducted with the Topological Media Lab (TML), Sha Xin Wei and his team are creating textile objects such as wall hangings, blankets, scarves, and jewelry that create sound as they are approached or manipulated. These sonic blankets can be used for improvised play. A phonetic pun on the old acronym for What You See is What You Get from the era of the Graphical User Interface, WYSIWYG (for wearable, sonic instrument, with gesture) draws on music technology, dance, children's group games, textile arts, and fashion. Created first and foremost to sustain social play for people of all ages, WYSIWYG allows players to express themselves whether enjoying time in a park, dancing at a club, passing the time during a long car trip, or just playing at home. The research is being carried out in collaboration with Marcelo Wanderley, an associate professor at the McGill University Schulich School of Music in Montreal, and draws on Wanderley's research into the gestural control of sound synthesis and new interfaces for musical expression.

The custom-designed digital instruments embedded in the cloth sample movement to transform ambient body movement and freehand gestures into new sounds or "voices" associated with a player or transmitted to other players in the vicinity. These devices can also be embedded into furnishings or other types of objects. In addition, they can store and re-synthesize sounds by nuancing them using data transmitted by nearby sensors. The research project therefore targets the creation of a series of devices – some made from soft material – that will react in different ways to proximity and contact, movements, noise characteristics, and the progress of the game itself. The

sonic behavior of the devices are designed in the spirit of games such as hide-and-seek and blind-man's buff and also work well with a variable number of players in both ad hoc and rehearsed situations.

When the project was launched in November 2006, the WYSIWYG team experimented with a prototype "blanket" able to sense how it is handled. During the presentation, eight people manipulated this photo-sensitive blanket to produce a spatial sonic landscape. In July 2007, dancers performed a semi-choreographed movement improvisation around a 20' suspended "tapestry"and a 6' "tablecloth" woven with conductive thread on a Jacquard loom by Joey Berzowska's XS Labs.

With WYSIWYG, Sha and his team intend to develop other architectural-scale sensate cloths that function as agents co-performing with dancers and as image-bearing, kinetic surfaces in other performance contexts.

Dancer Marie Laurier with 20' sounding cloth woven by Marguerite Bromley during Ouija workshop. © 2007 Topological Media Lab.

Custom electronics by Elliot Sinyor, McGill University. © 2007 Topological Media Lab.

David Gauthier with capacitive proximity sensor in the form of a bird woven from conductive fiber. © 2007 Topological Media Lab.

Excitable Sites: outfitting the dynamic environment

Joanna Berzowska: Assistant Professor, Design and Computation Arts, Concordia University
Barbara Layne: Associate Professor, Fibers, Concordia University
Chris Salter: Assistant Professor, Design and Computation Arts, Concordia University
Sha Xin Wei: Professor, Design and Computation Arts, Concordia University, Canada Research Chair

Excitable Sites is a collaborative research project to develop interactive textiles that enable and augment dynamic performance environments: textiles that occupy and inhabit a space (or form it) rather than just decorate it. We will produce four textile-based artifacts for interactive performance, which explore the body as a mobile entity in constant communicative interaction with its environment. The prototypes will explore the following categories: (a) architectural textiles for sensing (woven fiber substrates that allow simple gesture recognition), (b) body-worn textiles for gestural input (sensor-enabled wearable artifacts), (c) architectural textiles for data visualization, and (d) body-worn display textiles. These four pieces will be developed through a series of workshops involving an iterative and collaborative design process.

INPUT

embroidered, woven, or appliquéd touch sensors on a costume, made of conductive fabrics (metallic silk organza), incorporating methods for soft computation

hanging textile that incorporates capacitive sensing through weave structures and patterns, utilizing conductive yarns and sensors.

BODY

ENVIRONMENT

emissive garments that employ technologies for wearable LED-based displays that communicate with and augment the performance space

three-dimensional fibers and textiles (tangible displays as well as potential projection screens) that shape and augment other output media using a variety of methodologies (such as compressed air, shape memory polymers or alloys, and actuators), incorporating software that the topological media group has developed for animating other media, such as light, images, and sound.

OUTPUT

Oxygen

Jean-Sébastien Rousseau, Tim Sutton, Emmanuel Thivierge, + Michael Fortin

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
soft architecture
calligraphic video
media choreography
gestural sound
softwear research
others
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

Oxygen is the latest incarnation of the TML's system of Media Choreography via Continuous Dynamics in Responsive Environments (or CDRE). The goal is to develop a software framework which designers can leverage easily enough in order to realize compelling, immersive experiences with rich media. This development includes sound and video media instruments/engines coordinated with a *continuous* physics-based state engine and sensor input system.

Artaudian Lights

*by **Harry Smoak** and **Michael Montanaro***

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
soft architecture
calligraphic video
media choreography
gestural sound
softwear research
others
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

Movement and Responsive Architecture experiments, Topological Media Lab, at Hexagram Institute for Research/Creation in Media Arts and Technologies, Montréal, 2006

Photo Credit: Harry Smoak

Calligraphic Video

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::
academic research links

search...

Filter | Order | Display #

Title asc | 30

Item Title

Meteor Shower
Ubicomp 2003
What Color is Communication?
Physics-based Interactive Fluids

<< Start < Prev 1 Next > End >>
Results 1 - 4 of 4

- Soft Architecture *(5 items)*
- Media Choreography *(4 items)*
- Gestural Sound *(5 items)*
- Softwear Research *(5 items)*
- Others *(8 items)*

Ouija Experiment On Collective Gesture In Responsive Media Spaces

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
soft architecture
calligraphic video
media choreography
gestural sound
softwear research
others
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

The Topological Media Lab conducted a series of experiments - called **Ouija** - regarding movement and intentionality, June 25 - July 18, 2007, at Concordia's EV Hexagram-Blackbox.

Choreographers Soo-yeon Cho & advisor Michael Montanaro , 7 dancers, media creators from the Topological Media Lab, and collaborating researchers held a series of experiments in structured improvisation exploring the emergence of collective intention in a field of movement. The field of movement includes un-prepared everyday "un-conscious" movement, pre-conditioned but un-rehearsed movement, as well as fully phrased movement. The experiments included dancers and non-dancers, sometimes identified as such, sometimes not. Themes included entrainment, camouflage, calligraphy and exchanging initiative and momentum between dancers and media.

All these experimental events lived in a set of responsive substrate media supplied with Oxygen's calligraphic media and gestural sound, WYSIWYG's sounding tapestries, and some proto-jewelry. See the TML Showcase of Cosmicomics, Meteor Shower, WYSIWYG, and Excitable Sites for related work.

We will invite expert collaborators to join some of the TML campfires that we'll hold during the Blackbox residency. Please see the Google calendar for the details of our experiment.

A public presentation was held on Wednesday July 18.

VIDEO (320 X 240:: 28 MB)

VIDEO (320 X 240:: 7 MB)

Prof. Sha Xin Wei, Director

Soo-yeon Cho, Choreographer

Dancers:
Mike Croitoru
Kiani del Valle
Veronique Gaudreau
Rebecca Halls
Marie Laurier

Joannie Pharand
Olivia Foulke

Oxygen:
Jean-Sebastien Rousseau, Calligraphic video, videography, visual effects, production
Tim Sutton, Gestural sound design and programming, production
Emmannuel Thivierge, State engine, camera tracking, production
Filip Radonjik, Live ink painting

WYSIWYG:
Marguerite Bromley (XS Labs), Tapestry design and weaving
Elliot Sinyor (IDMIL McGill), Tapestry mechatronics
David Gauthier, Tapestry mechatronics
Freida Abtan, Sound design & programming
David Birnbaum (IDMIL McGill), Sound design & programming
Doug van Nort (IDMIL McGill), Gestural motion feature analysis

Josee-Anne Drolet, TML Project Coordinator, production, videography, editing
Harry Smoak, TML Research Coordinator, production support, research advisor
Ma Zhiming, Production

Special thanks to Faculty Colleagues:

Prof. Michael Montanaro, Contemporary Dance, Ouija movement experiment design
Prof. Marcelo Wanderley, IDMIL, McGill University, WYSIWYG gestural control of sound synthesis
Prof. Joey Berzowksa, XS Labs, Interactive textiles

Thanks also to affiliates of the TML and the SenseLab for artistic and research support: Michael Fortin, Elena Frantova, Olfa Driss, Rene Sills, Raul Gomez, Paul Melançon, Antoine Blanchet, Younjeong Choi, Shermine Sawalha

Troglodyte

Erik Conrad + Justyna Latek + Josée-Anne Drolet

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

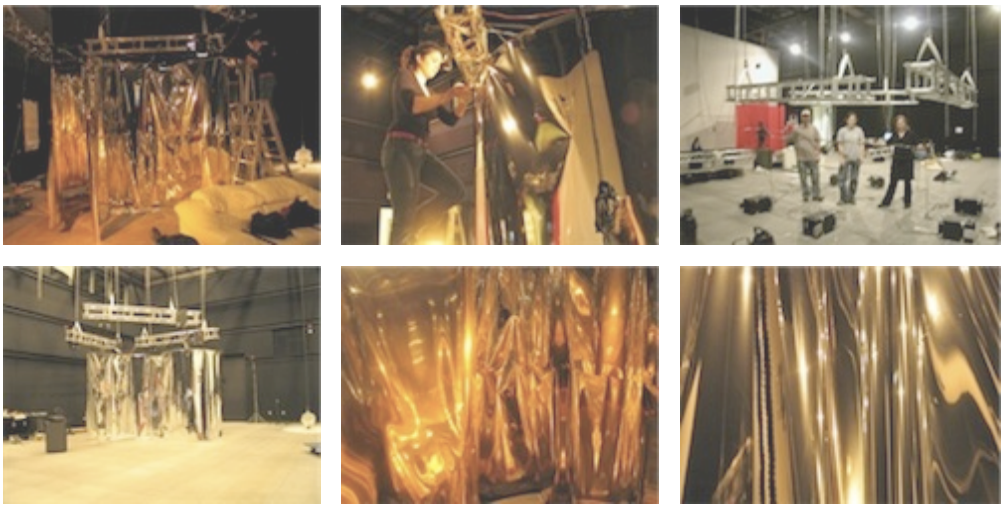
search...

Troglodyte is an architectural intervention that investigates the relationship between a phenomenal understanding of the body and the experience and understanding of space. By sculpting the space between our skin and the walls we explore the potential agency of empty space. What happens when the lines between a body and an environment are blurred?Troglodyte investigates the cognitive and perceptual phenomenon of manual chronostasis: the occurrence of tactile perception before "actual" contact.

The installation is a maze of suspended reflective film (mylar) in which the participant explores an ambiguous space that appears both concave and convex, shallow and deep; in a constant state of becoming. Dynamic lighting creates reflective and transparent passages along the participant's way.

Thick with continuously emerging elemental symbolism, Troglodyte evokes thoughts of magmatic flow, liquid metal, water based micro-organic life forms, fire, wind, lightning, thunder ... an embodied gaze mediated by reverberation. Shadow, reflection, echo: representations produced naturally without the intervention of language/technology; representations "before language and after the scream? (Antonin Artaud)

VIDEO (320 X 240 :: 52 MB)



TRACES

The performance took place on April 5th 2006, 11-11:30 pm in the Ev building. 30 people were posted on different floors and by flickering an individual switch caused the entire floor to flicker. This was realized with a simple analog switch in the electric circuit of each floor. The switch turned one room into a master controlling adjacent rooms. A live video was broadcasted over the web so blinkers and remote audiences could see the performance in real-time from a global point of view. The video feed was transmitted from a small surveillance camera on the corner of the street emitting signal over radio-frequency. The signal was digitalized near a computer station inside the building using a dv cam, and broadcasted over the web using Quicktime broadcast. The broadcast was embedded in a max patch which overlayed a mask on the video, so that blinkers in the building would only see adjacent floors to theirs.

DOWLOAD THE MOVIE (MP4 FORMAT) .

Download the application required to view the live capture: (please note that the video is not live anymore, as this was a 2hour performance.)

Windows

Mac

Plugins required:

Quicktime mac

Quicktime windows

Stuffit for mac

Stuffit for Windows

zero-th
space-time association
architecture,responsivity,geometry,dynamics,sociality

KONTAKT

collaborative interactive installation, with boutiquevizique, 2003-2004

Kontakt is an interactive collaborative installation directed toward the use of human touch as an interface for activating media. Visitors use their bodies to form chains between active poles in the location in order to animate the space with new movement, sound, and visual sequences. These interactions invite people to collectively move through and explore the provided spaces (a tall stairwell, a newly discovered house, an urban temporary space, a church) and experiences (holding hands, kissing, using differently conductive objects to modulate output results). Thus, the extended interaction is social: a singular visitor was unable to make Kontakt. The human skin and body, mobile and unpredictable, become the sensor and the actuator of this active space.

Exhibited at V2 Institute for Instable Media for DEAF 2003, Rotterdam, NL, Garage-G festival, Straslund, Germany, and Audioframes3 festival in Kortrijk, Belgium. Upcoming: Feb. 2005. StopKontakt in a church!

Click on images to enlarge or to see more.

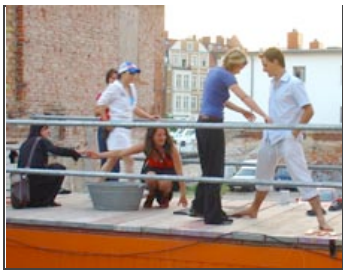
INSTALLATION AT DUTCH ELECTRONIC ART FESTIVAL, ROTTERDAM, NL, 2003





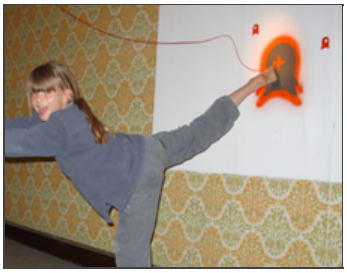
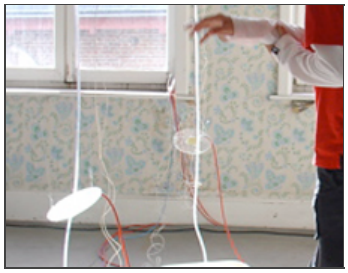

INSTALLATION AT GARAGE FESTIVAL, STRALSUND, GERMANY, 2004

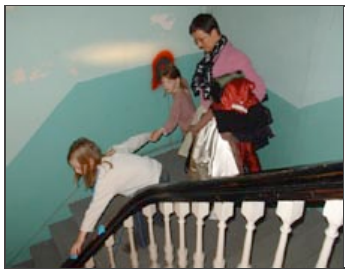






INSTALLATION AT AUDIO FRAMES FESTIVAL, SONOKIDS, KORTRIJK, BELGIUM, 2003

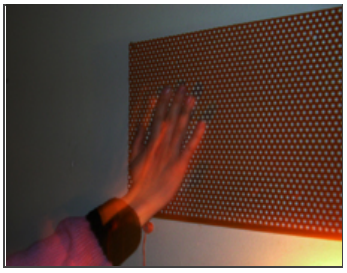




ADDITIONAL LINKS

More photos from the Sonokids event.

Check out the feature in MakingThings' gallery.



Meteor Shower

PDF PRINT

Sha Xin Wei - Concept & meta-physics
Jean-Sébastien Rousseau - video and particle programming
Timothy Sutton - Sound design and programming
Emmanuel Thivierge - state evolution and video feature extraction
Louis-Andre Fortin - visual design and programming
Freida Abtan - sound and systems design advisor

Meteor Shower is an experiment in gesture-controlled video and sound synthesis. Participants are represented as solar bodies with gravitational potential in a particle-based starfield. Built initially as a simple responsive environment, its next incarnation will incorporate state-aware behaviour, and further explore ideas of nature/artifice by building narrative structures involving "lunar characters."

As a deployable installation, Meteor Shower holds potential as an environment for architectural installations, play spaces, and performance events – it is being designed with such flexibility in mind.

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

VIDEO (320 X 240 :: 15 MB)

VIDEO (320 X 240 :: 28 MB)

VIDEO (320 X 240 :: 26 MB)

Performance Research

PDF PRINT

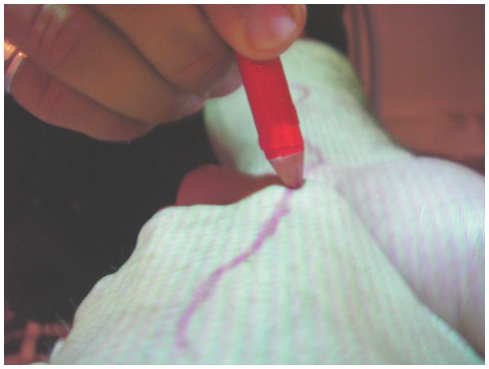
Critical studies of performance in responsive media spaces, based on installation-events designed as phenomenological experiments.

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
soft architecture
calligraphic video
media choreography
gestural sound
softwear research
others
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

Livia Daza-Paris

Wet Petal



Visible Silence

Wolfgang Reitberger
Affective Dynamics in Responsive Media Spaces

Harry Smoak

Thick/N responsive space

Sha Xin Wei

A TGarden As a Phenomenological Experiment

BULLETIN / N° 137

ciam-arts.org

Allocations de projets CIAM + Allocations de voyage CIAM
CIAM Project Allocations + CIAM Travel allocations

Date de fermeture du concours actuel pour allocations de projets :
4 octobre 2006 à 16 h

Date de fermeture du concours actuel pour allocations de voyages :
2 octobre 2006 à 16 h

Les allocations sont accordées afin d'aider les étudiants à réaliser un projet ou un voyage. Sont admissibles, les étudiants de 2e ou 3e cycle dans un programme relié à Hexagram. Les documents sont en ligne sur le site du CIAM.

-- http://www.ciam-arts.org --
Consulter la section Allocations pour étudiants

Current contest deadline for project allocations:
October 4, 2006 at 4 p.m.

Current contest deadline for travel allocations:
October 2, 2006 at 4 p.m.

Allocations are given to students to help them travel or realize a project. Eligible students are master's and doctoral students in a Hexagram related program. Documents are available online at the CIAM Website.

-- http://www.ciam-arts.org --
Go to "Allocations" for students section

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Vida 9.0
Eighth Art & Artificial Life International Competition

Deadline: October 16, 2006

Fundación Telefónica launches the eighth LIFE 9.0 international awards, the purpose of which is to acknowledge excellence in artistic creation carried out in the field of "artificial life" and associated disciplines. The event is addressed at all artistic projects that explore the interaction between "synthetic" and "organic" life, and innovative projects that develop the field of Artificial Life. In previous years, award-winning projects have included robots, electronic avatars, chaotic algorithms, knowbots, cellular automata, computer viruses and virtual ecologies that evolved with the interaction of the participant. Applicants can view all these winning projects from previous years at the Internet portal of LIFE, at http://www.telefonica.es/vida.

-- More --

http://www.telefonica.es/vida

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Music at Stanford
Faculty Position

The Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University hopes to fill a junior faculty (tenure-track)

Vitrine Hexagram Showcase

Liza Frulla nommée présidente du conseil d'administration Hexagram

The Honourable Liza Frulla is appointed Chairman of the Board of Hexagram.

http://www.hexagram.org

Cybermensuel *archée*

Sommaire de la dernière édition

Les « espaces liquides » du collectif bruxellois LAB[au] par Jean-Phillipe Uzel

Le temps dans l'EIGT (l'environnement d'interfaces gestuelles transparentes) par Chaio Chen

Nouvelles technologies et illusion d'immédiateté par Marc Boucher

L'art de la méthode furieuse : Final Fantasy et Yann Tiersen par Bertrand Rouby

position in computer music. The field of specialization is open, and might be, for example, in psychoacoustics, composition, engineering, new areas of performance, or a combination of interests. Teaching responsibilities at the undergraduate and graduate levels will include courses in the candidate's areas of expertise. The appointment can begin in the fall quarter of either 2007 or 2008.

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Biennale 30000 Sao Paulo

From 5 october to 15 december 2006, Fred Forest invites all artists to participate in the biennial of the year 3000, a biennial in which artists and citizens take power and exercise their rights to the freedom of speech and the freedom of image. Your presence, either through images, words or both, will be highly significant.

http://www.biennale3000saopaulo.org/

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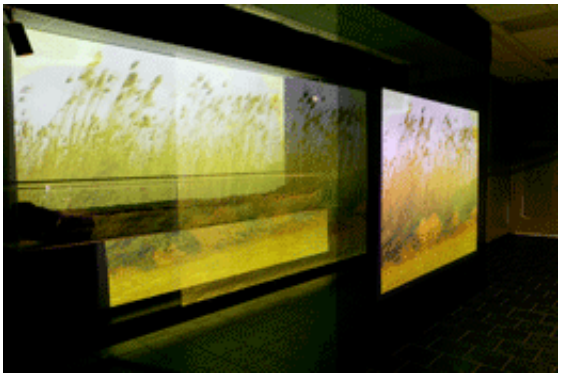
Conférence de Suzan Vachon dans le cadre des Journées de la Culture

1er octobre à 13 h 30

En guise de conclusion à l'exposition, Suzan Vachon donnera une conférence-rencontre intitulée En cela je voulais dire…autour de l'œuvre diffusé. Elle nous entretiendra essentiellement sur cette œuvre vidéographique, considérant le processus de création comme terrain de fouille, elle tentera d'excaver et de mettre en lumière certains espaces d'inspirations qui ont nourri son travail notamment le chant, la poésie amérindienne contemporaine et l'image cinématographique. En prenant la parole elle désire faire entendre celle du lieu.

-- Suite --



CHANT D'ÉCORCE, installation vidéographique,
© Suzan Vachon 2006. Photographe: Éric Piché

Parc archéologique de la Pointe-du-Buisson
333, rue Émond
Melocheville (Québec)

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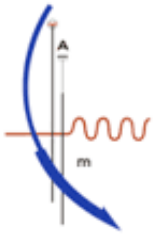
Interface[s] Montréal
Conférence-démo 1 : Immersion et virtualité
Demo-Conference 1: Immersion and Virtual Reality

3 octobre 2006 à 17 h 30

De l'aéronautique au cinéma-domestique, en passant par le jeu, les simulateurs et environnements immersifs mis au service de l'homme représentent d'indispensables outils améliorant considérablement la connaissance et l'expérience du réel.

Bulletin CIAM



Le Bulletin du CIAM est un outil précieux pour diffuser l'information du milieu. Cependant, afin de pouvoir accomplir cette tâche adéquatement, notre équipe doit recevoir vos soumissions de nouvelles au plus tard le lundi de chaque semaine à cette adresse: update@ciam-arts.org pour toute information ayant à paraître dans la semaine qui vient. Le Bulletin est envoyé à environ 750 usagers le mardi ou le mercredi suivant et ne peut donc faire référence avec exactitude à un événement ayant lieu plus tôt que le jeudi de la semaine en cours. Merci de nous aider à vous tenir bien informés.

Pour une lecture optimale du Bulletin, veuillez utiliser une version récente de Outlook, Outlook Express, Mail ou Entourage.

-- Suite --

October 3, 2006 at 5:30 p.m.

From aeronautics to home-theatre, and in all things game related, the simulators and immersion environments developed to serve humankind are indispensable tools that significantly improve human knowledge and enhance our reality experience.

-- More --

Société des arts technologiques (SAT)
Society for Arts and Technology (SAT)
1195, Saint-Laurent
Montréal (Québec)
http://www.sat.qc.ca

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Programme de conférences ICI
BGL : Trio d'artistes québécois

5 octobre de 12 h 30 à 14 h

Formé en 1996, le trio d'artistes BGL (J. Bilodeau, S. Giguère et N. Laverdière) se caractérise par un humour mordant et critique qui s'intéresse à certaines habitudes et comportements sociaux. Le trio fabrique des oeuvres in situ en vue, entre autres, de faire oublier les cadres habituels et conventionnels associés à l'art, tout en favorisant des prises de conscience, environnementales par exemple.

-- Suite --

UQAM, R-M110
Pavillon des sciences de la gestion
Montréal (Québec)

^^

RAPPEL / REMINDER
Événement X : Décennie de féminisme en art et technologie!
Event X : A Whole Decade of Feminism in Art and Technology!

5-6 Octobre 2006 à 17 h

En 1996, Studio XX devenait le premier centre d'artistes féministes en Amérique du Nord en tant qu'organisme sans but lucratif ayant pour objectif principal de soutenir la création, l'exploration et la critique technologique faites par les femmes. Afin de souligner son 10e anniversaire, Studio XX convie le public et les acteurs impliqués dans le champ des arts médiatiques, les 5 et 6 octobre prochains, à un colloque qui fera le point sur les dix dernières années, mais plus

encore pour inspirer les dix années à venir! Événement X présentera des conférences avec des artistes et commissaires locales et internationales, de même que des performances d'artistes canadiennes.

-- Suite --

5-6 October 2006 at 5 p.m.

In 1996, Studio XX became the first feminist artist-run centre in North America as a non-profit organisation with the main objective of supporting technological creation, exploration and critique by women. In order to highlight its 10th anniversary, Studio XX invites the public and all people engaged in the media arts to a conference on October 5th and 6th 2006 that will look back on the last ten years so as to inspire the ten years to come! Event X will feature lectures and panels by local and international artists and curators, as well as performances by Canadian artists.

-- More --

Café et au Studio Hydro-Québec
Monument National
1182, boul. St-Laurent
Montréal (Québec)

^^

Interactive Project Lab
Cross Platform Mentorship Lab

October 26 - 30, 2006

This annual Interactive Project Lab (IPL) workshop is aimed at furthering Canadian digital media content and technology creators' skills for the interactive media market. 10 projects (2 members from each team) will receive a full scholarship to attend the lab in Banff! Scholarship includes: flight, meals, accommodation, and tuition. The best projects coming out of this four day intensive lab will be eligible for financial investment and production support from the IPL. We encourage Aboriginal producers and companies to apply.

-- More at http://www.banffcentre.ca/bnmi/... --

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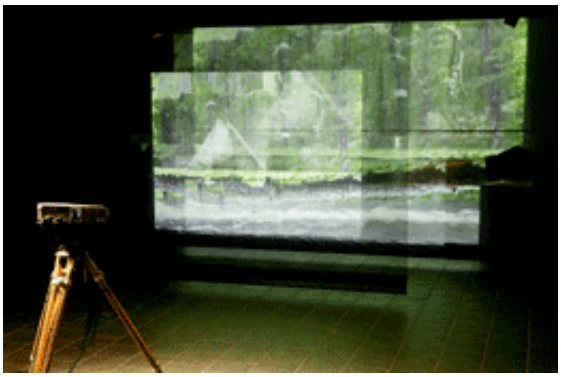
Prolongation de l'exposition CHANT D'ÉCORCE de Suzan Vachon

Jusqu'au 7 octobre 2006

L'installation vidéo CHANT D'ÉCORCE intègre les images de l'un des premiers films tournés au Québec: DANSE INDIENNE tourné à Kahnawake en 1898 par Gabriel Veyre, opérateur pour les frères Lumière, inventeurs du Cinématographe. OEuvre archéologique par ces multiples écrans translucides Chant d'écorceest un appel à la poésie de l'espace, celui qui a été filmé dans l'autrefois, celui de l'aujourd'hui et au long cours de ce cheminement entre ces rives de l'eau à la terre… de la mémoire à la lumière.

-- Suite --



CHANT D'ÉCORCE, installation vidéographique,
© Suzan VACHON 2006. Photographe: Éric PICHÉ

Parc archéologique de la Pointe-du-Buisson
333, rue Émond
Melocheville (Québec)

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Mathieu Beauséjour & Alain Declercq

9 septembre au 21 octobre 2006

1 1/2 Métro Côte-des-Neiges de Mathieu Beauséjour est une relecture, littérale et figurative, de la proclamation du manifeste du FLQ qui fut diffusée sur les ondes de Radio-Canada pendant la crise d'octobre 1970. Bien au fait de la charge encore active et du potentiel terroriste sémiotique de cet événement médiatique particulier, Beauséjour en a manipulé la matière avec soin. Les diverses structures du pouvoir, les forces de l'ordre, les formes d'oppression et de sécurité contemporaines, la manipulation des médias sont au cœur des préoccupations de l'artiste français Alain Declercq (*Embedded versus Wildcat*).

September 9 to October 21, 2006

Mathieu Beauséjour's exhibition *1 1/2 Métro Côte-des-Neiges* is a rereading, literal and figurative, of the FLQ manifesto proclamation broadcast by Radio-Canada television during the 1970 October crisis. Various structures of power, the forces of order, contemporary forms of oppression and security, and media manipulation are the core concerns of French artist Alain Declercq.

VOX centre de l'art contemporain
1211 boul. Saint-Laurent
Montréal (Québec)
http://www.voxphoto.com

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Surajit Sarkar @ OBORO

21 septembre au 7 novembre 2006

Surajit Sarkar (New Delhi, Inde) est en résidence au Laboratoire nouveaux médias d'OBORO afin d'y réaliser une nouvelle œuvre intitulée *Ring of Blue*, une installation interactive ayant pour thème la valeur de l'eau et de la vie humaine. Surajit Sarkar est le tout premier artiste accueilli dans le cadre du Programme de résidences de recherche et d'expérimentation à Montréal pour les artistes professionnels des pays en émergence mis sur pied conjointement par OBORO et la Fondation Daniel Langlois.

September 21 to November 7, 2006

Surajit Sarkar (New Delhi, India) is in residency at OBORO's New Media Lab to produce a new project entitled *Ring of Blue*, which is an interactive installation that introduces the theme of the value of

water and human life. This is the first residency presented as part of the Research and Experimentation Residencies in Montreal for Professional Artists from Emerging Countries or Regions Program, developed by OBORO and the Daniel Langlois Foundation.

OBORO
4001, rue Berri, local 301
Montréal (Québec)
http://www.oboro.net

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5 vidéos d'artistes contemporains au Louvre

29 septembre 2006 à 20 h

Ange LECCIA "La déraison du Louvre", 2005, 15 min
Olga KISSELEVA "Le monde sur un plateau", 2006, 16 min
Antoine ROEGIERS "L'Académie", 2006, 2 min 30 s
Joseph DADOUNE "Zion", 2006, 10 min
Shahryar NASHAT "The regulating Line", 2005, 3 min 40 s

La projection est suivie d'une table ronde en présence des artistes animée par Marie-Laure BERNADAC, conservateur général du patrimoine, chargée de l'art contemporain au Musée du Louvre. Entrée par la pyramide sur présentation de cette invitation, valable pour deux personnes

-- Invitation --

Auditorium du Louvre
Paris, France
http://www.louvre.fr

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Viva! Art d'Exécution

29 et 30 septembre 2006

Une initiative collective entre six centres d'artistes de la région montréalaise a fait naître un nouvel événement international qui se tiendra du jeudi 28 septembre au dimanche 8 octobre 2006: Viva! Art Action.

Chez DARE-DARE:
Vendredi 29 septembre de 19 h à 23 h

avec le collectif Connologique, (Benoit Chaussé, Georges Rebboh, François Lemieux, Dylan Crichton et Simon Brown).

Samedi 30 septembre de 14 h à 17 h
avec Jason Arsenault, Jonathan Brabant Béliveau, Amélie Brisson-Darveau, Annie Brunette, Belinda Campbell et Caroline Dubois, Céderick Charland, Thierry Marceau.

Dans un parc sans nom, Montréal
http://www.vivamontreal.org

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Elektra / Journée de la culture

30 septembre 2006 de 11 h à 17 h
et 1er octobre 2006 de 11 h à 15 h 30

Elektra présente l'oeuvre interactive Firewall Responsive Video Installation de l'atelier de recherche-création Topological Media Lab (Université Concordia). Par des mouvements et des gestes, le spectateur façonne sons et image vidéo. L'oeuvre répond de façon calligraphique aux mouvements, comme le ferait un miroir ou une lentille magiques.

September 30, 2006 from 11 a.m. to 5 p.m.
to October 1, 2006 from 11 a.m. to 3:30 p.m.

Elektra presents the interactive Firewall Responsive Video Installation created by the atelier-studio-laboratory Topological Media Lab (Concordia University). Via motion and actions, the spectator shapes sounds and video images. The work responds calligraphically to movement, much like a magical mirror or lens.

Place des Arts
Hall des Pas Perdus
175, Ste-Catherine Ouest
Montréal (Québec)
http://www.topologicalmedialab.net/public/

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Prix Möbius international des multimédias à Montréal : 15 pays participent à ce festival et forum des nouveaux médias

13, 14 et 15 octobre 2006

Plus qu'un Prix, le Festival Möbius est un lieu unique où se côtoient professionnels, universitaires et artistes des nouveaux médias. Pour cette 14e année, quelque trente œuvres multimédia - cd-rom, dvd-rom et sites Internet confondus - provenant de 13 pays seront mises en compétition au sein du Möbius, dont la vocation est de primer les productions innovantes ou d'avant-garde.

-- Suite --

Musée Juste pour rire de Montréal
Montréal (Québec)
http://www.prix-mobius.net/

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Festival du nouveau cinéma

18 au 28 octobre 2006

Fidèle à son mandat, le Festival se consacre depuis 1971 à la découverte et à la promotion de films de qualité du monde entier par un travail continu de sensibilisation et de présentation au public québécois, aux professionnels de tous horizons et aux nouvelles générations de cinéphiles. Parmi les premiers titres annoncés, Congorama, de Philippe Falardeau, aura les honneurs de l'ouverture du 35e Festival du nouveau cinéma. Primés au festival de Cannes 2006, Le Vent se lève de Ken Loach, (Palme d'or), Volver de Pedro Almodovar (prix du scénario et prix d'interprétation féminine) agrémenteront la programmation. L'avant-première nord américaine de The Boss of it All de Lars von Trier, sera également un temps fort de cette édition 2006.

-- Suite --

October 18 to 28, 2006

Since 1971 the Festival du nouveau cinéma has remained faithful to its mandate, which is to discover and to make accessible, the best in what is new and fresh in the evolving scene of world cinema. Congorama, by Philippe Falardeau among the first films selected by the programming team, will have the honor of opening the 35th Festival du Nouveau Cinéma. Two major prize winners at Cannes 2006,The Wind in the Barley by Ken Loach, (Palme d'or), and Volver by Pedro Almodovar (Best screenplay and best female actor) are major coups for the festival, as is the North American premiere of Lars von Trier's The Boss of it All.

-- More --

http://www.nouveaucinema.ca/

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HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

Cosmicomics

PDF PRINT

Sha Xin Wei - Director, Art Concept
Harry Smoak - Director of production, creative advisor
Jean-Sébastien Rousseau - Video design and Max/Jitter OpenGL programming, Models and special effects video
Timothy Sutton - Sound design and Max/MSP programming
Emmanuel Thivierge - State engine programming, Camera feature extraction
Josee-Anne Drolet - Project Coordinator, Models and special effects video
Olfa Driss - Research, Models and special effects video
Michael Fortin - Graphics programming, OpenGL and optimization

Based on previous work with Meteor Shower , Cosmicomics presents a fantastical sky animated by a fusion of lunar dreams inspired by Italo Calvino's eponymous novel, and by the quantum inflationary cosmology created by Andre Linde.

A large ceiling-mounted display (three plasma displays or a projected screen) opens a window into a fable of a cosmos, filled with liquid light and sound that dance to movement, epoch, and the alchemical condition of the Moon.

VIDEO (320 X 240 :: 22 MB)

Sebald Puppet Group

The Topological Media Lab hosts Prof. Mark Sussman's puppet theater work with the Sebald Puppet Group, resonant with the TML's study of distributed agency. Come this FRIDAY, FEBRUARY 9, 18h00, to our open rehearsal research.

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

SPECTROPIA: Artist's Talk By Toni Dove

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

Friday, May 18, 2-4 PM
Engineering Visual Arts Building, ground floor auditorium EV1-605
Concordia University 1515 St Catherine West

"Dove aims to intensify the cinematographic experience and to link together observer and character in a radically new way." *Sabine Himmelsbach, The Cinematic Imaginary after Film, ZKM/ Center for Art and Media, Germany*

Toni Dove is an artist/independent producer who works primarily with electronic media, including virtual reality , interactive video installations, performance and DVD ROMs that engage viewers in responsive and immersive narrative environments. Her work has been presented in the United States, Europe and Canada as well as in print and on radio and television. Projects include Arxheology of a Mother Tongue, a virtual reality installation with Michael Mackenzie, Banff Centre for the Arts (see the book "Immersed in Technology" from M.I.T. Press) and an interactive cinema installation, Artificial Changelings, which debuted at the Rotterdam Film Festival, and was part of the exhibition: Body Mécanique, at the Wexner Center for the Arts, Ohio, at the Institute for Studies in the Arts at Arizona State University International Performance Studies Conference, in "Wired" at the Arts Center for the Capital Region in Troy, N.Y., Book-Ends Conference. Her current project under development is Spectropia, a feature length interactive movie performance for two players also to be released as a linear feature film. It previewed as a work in progress at Lincoln Center in Scanners, the New York Video Festival 2006. A DVD ROM, Sally or the Bubble Burst, an interactive scene from the Spectropia project is distributed on the Cycling '74 label.
http://www.tonidove.com

Co-sponsored by the Topological Media Lab (Concordia) The Sense Lab (Concordia), Joint PhD in Communication

(Université de Montréal/ UQAM/ Concordia) and the Workshop in Radical Empiricism (Université de Montréal), Mel Hoppenheim School of Cinema (Concordia), Design Computation Arts Department (Concordia)

SPECTROPIA: Sneak Preview!

Spectropia, by writer/ director and responsive media artist Toni Dove, is both a feature film and an interactive performance. Dove will be present to discuss the project and perform excepts from her "scratchable" movie. This sci-fi hybrid, in development for the last six years, features time travel, telepathy, elements of film noir and the supernatural. Utilizing gaming technology and experimental theater strategies, performers can interact with the narrative, using motion sensors to control the performance oftheir on-screen avatars. The audience will be able to see through the character's eyes, hear their interi or thoughts, navigate their way through space, and even talk with the characters. Anything can happen.

SYNOPSIS:
Spectropia, a young woman, lives in the salvage district of an urban center of the future, a black market hub of retro object barter. Using a machine of her own invention to search the past for her father (lost in time looking for a vanished family inheritance), Spectropia is accidentally transported to NYC in 1931 when her machine short circuits and she finds herself in the body of another woman - Verna de Mott - an amateur sleuth.

Spectropia was made possible with the generous support of the Greenwall Foundation; the Daniel Langlois Foundation for Art, Science, and Technology; the LEF Foundation; the Lower Manhattan Cultural Council; the Multi-Arts Production Fund; the New York State Council on the Arts; the National Endowment for the Arts; the New York Foundation for the Arts; the Institute for Studies in the Arts at Arizona State University; and the Artech and Performing Arts Lab, Kent, UK.

Dr. Helga Wild And Dr. Niklas Damiris At TML

HOME ::
ABOUT ::
NEWS & EVENTS ::
RESEARCH ::
SHOWCASE ::
PEOPLE ::
SPONSORS ::
CONTACT US ::
LINKS AND REFERENCES ::

search...

The Topological Media Lab at Concordia University, and partners, invite two internationally respected scholars and long-time researchers from Silicon Valley Dr. Niklas Damiris and Dr. Helga Wild for a site visit capped by a public discussion.

Dr. Helga Wild and WaterCooler Logic's participatory ethnography mediates and catalyzes human relations and processes in the detailed life of complex organizations. On one hand it is practically embedded in everyday life, and on the other hand it draws on and reflects concepts and approaches from ethnography, anthropology, rhythmanalysis, and complexity theory.

Dr. Niklas Damiris continues his discussion of a model for valuing the work of vigorously incommensurate people in the co-production of social value. Although the model is quite general, it is particularly relevant and powerful for those artists and humanists who are trying to fund and value work that is not directly tied to, for example, technology development or entertainment industry, yet who aspire to adopt or adapt the same material technologies, sources of funding, or models of R&D work.

Monday April 2, 3:30-5:00 pm

A CRC conversation with humanists, artists, and universities in Canada's economies of culture: Roundtable "Creative research and the co-production of values" with Dr. Helga Wild, Dr. Niklas Damiris and Dr. Sha Xin Wei

HEX-X Resource Centre, EV11-705 (Engineering, Computer Science and Visual Arts Complex), 1515 St. Catherine

West, Concordia University

Tuesday April 3, 5pm

Hexagram Tea with Dr. Niklas Damiris and Dr. Helga Wild 11th Floor Atrium, EV (Engineering, Computer Science and Visual Arts Complex), 1515 St. Catherine West, Concordia University

Société des arts technologiques Society for Arts and Technology

SAT[info]
Le bulletin électronique de la Société des arts technologiques [SAT]
E-newsletter of the Society for Arts and Technology [SAT]
1195, boulevard Saint-Laurent, Montréal (Québec) Canada 514-844-2033

Si cette page ne s'affiche pas correctement, **veuillez cliquer ici.**

If this page doesn't display correctly, **please click here.**

Le café est ouvert en fonction du programme. 18 ans et +

Programmation complète au www.sat.qc.ca

The café is open only during events. 18+

Programming details at: www.sat.qc.ca

La SAT dévoile ses dessous

[Invitation] La SAT dévoile ses dessous !
Venez vous sucrer le bec !
Mardi 14 février - 17h30 - Entrée gratuite
***RSVP** à hmonfroy@sat.qc.ca*

À l'occasion du dévoilement de la nouvelle saison de la SAT et de son expansion verte, **Catherine Pogonat** nous fait le plaisir d'endosser les habits de Maître de cérémonie.

Au programme : esquisses du projet de "**building vert**" ensemencé de cultures numériques, présentation des **cent prochains événements** qui occuperont la SAT d'ici au 15 juillet, **morceaux choisis des artistes** qui feront les beaux jours de sa **programmation** et plus encore.

Ne manquez pas cette occasion de faire vibrer la dorsale du "**bas Saint-Laurent**" qui brillera de tous ses projecteurs pour **parler d'amour** en chœur avec les partenaires et supporteurs de la SAT qui participent quotidiennement au plaisir de **bâtir ensemble le futur**.

Un moment unique pour souligner, en cette St-Valentin, **l'aventure amoureuse de la SAT** qui module en fonction de la **mouvance** de **passions artistiques éclectiques** et porteuses d'**innovation**!

Performance de DJ **Christelle**, **Jordan Dare**, **Matéo Murphy**, **Pheek**, **Eloi Brunelle** et **Ernesto Ferreyra** et les VJ **jocool**, **Pillow**, **This is not design**, **DelRay**, **Beewoo** et **Fluid** et invités.

Au menu : Vin, fromage, fontaine à chocolat et surprises !

RSVP avant lundi 13 février à midi par courriel à hmonfroy@sat.qc.ca

[Invitation] More than meets the eye at SAT!
Come and get a sweet treat!
Tuesday, February 14 -5.30pm - Free admission
***RSVP** at hmonfroy@sat.qc.ca*

For the unveiling of SAT's new season and our plan to go green, we are honoured to have **Catherine Pogonat** as our host and guest speaker.

Programming as follows:
"**Green building**" project outline sown with digital cultures and presentation of the **next hundred events** hosted at SAT up to July 15, 2006. Top this up with featured **artists' hand-picked cuts** and so much more.

Don't miss this opportunity to rattle the **lower Main**'s spinal chord…
We shall also shine the light with all our might on our **beloved** partners and supporters, who's relentless support help the SAT **bring the future to our door**, day after day.

On this most romantic occasion, let us rejoice in the **truly passionate élan** of SAT's purpose:
to **lovingly** bring forth the **innovative**, **eclectic** and **electric art** of our time!

Featuring performances by **Christelle**, **Jordan Dare**, **Matéo Murphy**, **Pheek**, **Eloi Brunelle** and **Ernesto Ferreyra** and VJs **jocool**, **Pillow**, **This is not design**, **DelRay**, **Beewoo** et **Fluid** ad guests.

Bring your appetite: wines, cheeses, chocolate fountain and surprises await!

RSVP before Monday, February 13 at noon by email at hmonfroy@sat.qc.ca

Cette semaine

TASTE II :: Choco Electro
Vendredi 10 février - 21h - 15$ à la porte

La SAT, iD productions et le fondateur du Nujaz festival s'allient pour donner naissance, dans un contexte plus instrumental, à une deuxième édition de la soirée TASTE.

Menu musical : performances live, dj sets, projections visuelles inédites et invités

21h - **PHUZ** (DJ SET) Ouverture des portes
22h - **MOTUS 3F** (LIVE) www.motus3f.com
22h45 - **GLOOMY** (LIVE) Invités : **Frank Deweare** & **QubiQ** www.gloomy.ca
23h45 - **PHEEK** - m_nus, archipel (LIVE) www.pheek.com
12H30 - **PLASTER** - parallell (LIVE) www.plasterband.com
01H45 - **SEAN KOSA** - turbo recordings, lipstick (DJ SET) www.lipstickmusic.com

Les visuels auront pour thématiques l'expérimentation, la sensualité et la gourmandise. **Les TECHNOCRATES**, habitués de la SAT, concocteront sur place des images aussi sensuelles que chocolatées avec la collaboration des images d'**Andrew Gene**, **Vanessa Vaughan**, **Olivier Picard** ainsi que **SIZE-O. ASHES 57** sera, quant à elle, en charge du décor.

La soirée TASTE a pour mandat de réunir des artistes talentueux de la scène montréalaise et d'offrir à leur public une expérience culino-musicale. La programmation promet de satisfaire non seulement les amateurs de musique électronique mais aussi les mordus de ces nouveaux styles musicaux mêlant performance instrumentale, électro et sonorités urbaines.

A l'approche de la Saint-Valentin, le chocolat viendra soutenir ce tour de force musical en lui donnant une dimension sensuelle et gourmande. Le public sera invité à déguster de magnifiques échantillons chocolatés offerts sur place gratuitement.

Plus d'infos ici

Mile End Records :: Série Chez Nous live II
Samedi 11 février - 21h - 15$ à la porte

This week

TASTE II :: Choco Electro
Friday, February 10 - 9pm - $15 at the door

The Society for Arts and Technology [SAT], Id productions and the Nujaz festival join forces to bring the second, more instrumental, edition of TASTE.

Menu: live performances, dj sets, original visuals and guests

29pm - **PHUZ** (DJ SET) Opening
10pm - **MOTUS 3F** (LIVE) www.motus3f.com
10.45pm - **GLOOMY** (LIVE) Guests: **Frank Deweare** & **QubiQ** www.gloomy.ca
11.45pm - **PHEEK** - m_nus, archipel (LIVE) www.pheek.com
12H30 - **PLASTER** - parallell (LIVE) www.plasterband.com
01H45 - **SEAN KOSA** - turbo recordings, lipstick (DJ SET) www.lipstickmusic.com

The visual themes for the night, as presented by SAT regulars **Les Technocrates**, will be revolving around experimentation, sensuality and savoury decadence. The Technocrates will be backed by images from fellow artists **Andrew Gene**, **Vanessa Vaughan**.
The set design will be in the hands of highly skillful **ASHES 57**.

The concept for TASTE is to unite talented artists from the local scene to offer the public a satisfying experience for the ears and tastebuds alike.
The line-up promises a diverse selection of electronique ear candy and live performances, with sounds ranging from electro to urban.

And as a Valentine's day special, party goers will be treated to a fine selection of free, hand-made choco-delights for all to indulge in. To kick off the new year in fashion, ID productions and the NuJaz festival, have brought together a myriad of talented and promising Montreal artists under one banner: Live-electro.

More infos here

Mile End Records :: Chez Nous live series II
Satuday, February 11 - 9pm - $15 at the door

Ne ratez pas la seconde édition de la série "**Chez Nous live**" du label montréalais **Mile End Records** à la SAT avec un spécial St-Valentin.

Mile End Records et **Blended productions** sont allés à la pêche outre Atlantique et ramènent dans leurs filets le légendaire DJ et producteur hollandais **Jaimy** (Fatal Music, Amsterdam). Jaimy est un des tops producteurs et DJ house du monde et ses "beats" tribaux ont ajouté à son fan club Danny Tenaglia, Victor Calderone, DJ Vibe et Chus & Ceballos.

DJ Malick ouvre les hostilités juste avant **Patrick Dream** (Mile End Records).

Au mixeur vidéo : **VJ Kas**

Prévente avec CD promo : 15 $
À la porte : 15 $ - 20 $ avec CD Chez Nous Mtl House vol.1

Be sure to join us for the next installment of Montreal's label **Mile End Records Chez Nous live** series, returning to the SAT for a Valentines special.

Mile End Records and **Blended productions** have pulled some strings across the pond to present, for the first time ever in Montreal, legendary Dutch DJ and Producer **Jaimy** (Fatal Music, Amsterdam). Jaimy is of the world's hottest house producers and DJs, whose tribal beats have been winning fans like Danny Tenaglia, Victor Calderone, DJ Vibe and Chus and Ceballos.

Local up and comer, **DJ Malick** opens the evening, followed by Mile End Records' own **Patrick Dream**.

Visuals by: **VJ Kas**

Presale with promo CD: $15
At the door: $15 - $20 with Chez Nous Mtl House vol.1

La semaine prochaine

Next week

Les Lundis d'Hexagram
Lundi 13 février - 18 heures - gratuit

À l'occasion de leur 6é édition, les **Lundis d'Hexagram** à la SAT présentent

Marie-Christiane Mathieu
Volumes sans contours

Omar Cherkaoui / Jason Martin
Artgrid : nouvel horizon dans la collaboration cyberculturelle

Sha Xin Wei
Poetics of performative space

Les Lundis d'Hexagram à la SAT sont présentés par l'Institut Hexagram de recherche-création en arts et technologies médiatiques, le Centre Interuniversitaire des arts mediatiques (CIAM) et la SAT.

Programme complet ici

Hexagram Mondays
Monday, February 13- 6pm - free

The sixth edition of the **Hexagram Mondays** at SAT is pleased to introduce

Marie-Christiane Mathieu
Volumes sans contours

Omar Cherkaoui / Jason Martin
Artgrid : nouvel horizon dans la collaboration cyberculturelle

Sha Xin Wei
Poetics of performative space

Hexagram Mondays at SAT are presented by the Hexagram Institute for Research and creation in Media Arts ant Technologies, the Interuniversity Center for Media Arts (CIAM) and the SAT.

Detailed program here

Dans un futur pas si lointain

In the near future

Jeux divers | Winter games !
Interactivité, Musique et Immersion dans le cadre de la

Jeux divers | Winter games !
Interactivity, Music and Immersion as part of the Montréal

Nuit Blanche du festival Montréal en lumière

Samedi 25 février - de 23h à 3h - 15 $ en prévente et 20 $ à la porte.

Lla SAT, en partenariat avec **Arcadia** et **Ubisoft**, propose un événement festif Placé sous le thème de l'interactivité, de l'immersion et de la découverte dans le cadre de la *Nuit Blanche* du Festival *Montréal en lumière.*

Les créateurs invités nous feront découvrir leurs talents en créant un véritable terrain de jeu. Dans le cadre de cet événement spécial, la SAT sera transformé en un espace de jeux interactifs qui vous fera vivre un plongeon dans l'univers de la création 3D en osmose avec la musique.

Au programme :
Romeo Kardec
Second Sun (live) - première montréalaise d'un set electro inédit
Dj Mini
VJ Liberty
Guillaume Langlois (Virtual Reality Jockey)
Prenez les commandes de
Snowmania de **Christopher "Wombat" Crowell**
Lapis de **Heather Kelley**

À suivre...

en lumière Festival's All Nighter

Saturday, February 25 - from 11pm to 3am- $15 presale $20 at the door

The SAT, in collaboration with **Arcadia** and **Ubisoft**, invite you to its version of the Montréal en lumière Festival's All Nighter for an evening revolving around the themes of interactivity, immersion and discovery.

The talented creators we invited for the occasion will transform our good old SAT into a genuine playground. The whole SAT[space] itself will become an interactive game where 3D meets music and guess what: you are invited to dive in and enjoy!

Menu :
Romeo Kardec
Second Sun (live) - Montreal première of an original electro set
Dj Mini
VJ Liberty
Guillaume Langlois (Virtual Reality Jockey)
Take the commands of interactive games
Snowmania de **Christopher "Wombat" Crowell**
Lapis de **Heather Kelley**

Stay tuned ...

Brèves

La SAT invite toutes celles et ceux que les médias IP intéressent à participer au blogue Thermo[SAT], un outil consacré à offrir un aperçu stratégique des répercussions en cours sur le paysage médiatique traditionnel. Le carnet Web bilingue Thermo[SAT] (www.thermosat.qc.ca), une initiative de la SAT, aura pour mission de surveiller la nouvelle infrastructure de diffusion numérique sur Internet ainsi que des moyens offerts aux individus et aux groupes de produire et partager leurs créations. Ce blogue est une initiative de la SAT et est réalisé dans le contexte d'une recherche appuyée financièrement par Patrimoine canadien (Culture canadienne en ligne) qui vise à connaître d'avantage l'impact des nouvelles technologies sur les pratiques culturelles.

+++

Elektra encourage les jeunes à s'approprier les technologies numériques à des fins créatives avec la première édition du concours Alpha_Elektra. Le grand gagnant méritera un prix de 1000$.
pour les artistes de 17 ans et moins
date limite: 15 mars
www.elektrafestival.ca/alpha

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Le 25 février Danse | Musique | Images en direct – 2e édition dès 23 heures. En continu – Entrée libre À la Cinquième Salle de la Place des Arts dans le

In brief

The SAT invites all those interested in IP media to participate in the blog Thermo[SAT], a vehicle dedicated to offering a strategic overview of the Internet's continuing impact on the traditional media landscape. The mission of the bilingual Web log Thermo[SAT] (www.thermosat.qc.ca), a SAT initiative, is to witness and explore the evolution of the new digital distribution infrastructure the Internet provides, as well as the ways that individuals and groups can create and share their creative work. This blog is an initiative of the SAT and has been created as part of a research initiative, financially supported by Canadian Heritage (Canadian Culture Online) which seeks to better understand the impacts of new technology on cultural practices and issues.

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Elektra is launching a brand-new contest, Alpha_Elektra, in order to encourage young people to create art using digital technologies. The grand prize winner will receive $1,000.
for artists under 17 of age
deadline: March 15
www.elektrafestival.ca/alpha

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February, 25 Dance | Music | Live Images 2nd edition from 11pm - Ongoing performances – Free At Place des Arts in the Cinquième Salle during the

cadre de la Nuit Blanche du Festival Montréal en Lumière, un événement interdisciplinaire où danse, projections visuelles et musique électronique s'allient, s'influencent et s'improvisent en « live ». Interventions dansées du chorégraphe Paul-André Fortier, accompagné des danseurs de la compagnie; musique électronique du compositeur Alain Thibault ; projections du VJ Euterke. Une expérience surprenante pour le spectateur qui peut entrer, circuler dans la salle, s'asseoir ou ressortir.

+++

Appel de dossiers Dare-Dare
Dis/location: projet d'articulation urbaine 2007
Date de tombée: le 31 mars 2006
DARE-DARE reçoit votre dossier accompagné de vos intentions de recherche. Ces intentions pourront se traduire par des projets d'intervention publique,
de performance, de manoeuvre, d'événement ou autre, qu'ils soient ponctuels, de durée variable ou répétée dans le temps. Le centre recherche des pratiques qui s'insèrent directement dans la trame physique et sociale de la ville, des projets interdisciplinaires qui impliquent une interaction avec le public et qui s'inscrivent dans les quartiers, les espaces publics, les zones commerciales et résidentielles, etc.
http://www.dare-dare.org

All Nighter of the Montreal High Lights Festival, an interdisciplinary event in which live improvisational dance, visual projections and electronic music all come together. Choreography by Paul-André Fortier ; performances by Paul-André Fortier and company's dancers ; electronic music by composer Alain Thibault ; projections by VJ Euterke. An extraordinary experience for viewers who are welcome to come in and out, wander around, sit or stand.

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Call for submissions Dare-Dare
Dis/location: projet d'articulation urbaine 2007
Deadline: March 31, 2006
DARE-DARE receives your dossier accompanied by your research interests.
These interests will translate into proposals of all kinds including/not
limited to public intervention, performance, manoeuvre, event.
The projects may be of specific or of variable duration, or they may be repeated in time. The centre seeks interdisciplinary projects that will engage the social and physical realms of the city, its neighbourhoods, its public spaces, its commercial and residential areas, etc.
http://www.dare-dare.org

HARVESTWORKS Spring 2006

WHO'S IN CONTROL? New Interfaces for Artistic Expression

FEBRUARY 24,25,26, 2006
80 GREENWICH ST. NYC

IN ASSOCIATION WITH
3LD ART AND TECHNOLOGY CENTER

SPONSORED BY TEKSERVE AND NYSCA

Performances, demonstrations and panel discussions by:
Leesa And Nicole Abahuni
Jamie Allen
Benton -C Bainbridge
Zoe Beloff
Christopher Csikszentmihalyi
Kevin Cunningham
Gideon D'Arcangelo
Beliz Demircioglu
Toni Dove
R. Luke Duois
Arthur Elsenaar
Scott Fitzgerald
Great Small Works
Julia Heyward
Janene Higgins
Elizabeth LeCompte
George Lewis
Zachary Lieberman
LoVid
Stephan Moore
Ikue Mori
Dafna Naphtali
Troika Ranch
Jane Rigler
Marina Rosenfeld
Ben Rubin
Remko Scha
Sha Xin Wei
Scott Snibbe
Keiko Uenishi
Christina Yang

"Artists designing software and interfaces that become the engines of their art constitute an emerging field where viewers and performers participate and collaborate with machines to produce a new sensory experience."

Tickets: $65/All Pass ▮ $45/2-Day Pass ▮ $25/Day Pass

Images courtesy of (clockwise from upper left): "Sally" by Toni Dove, "Central Mosiac" by Scott Snibbe , "Troika Ranch" photo by A.T. Schaefer, "William" by Toni Dove, "Central Mosiac" by Scott Snibbe and Early IRCAM photo by George Lewis

{ CLASS CALENDAR SPRING 2006 }

MAX / MSP / JITTER:

INTRODUCTION TO MAX: Matthew Ostrowski
Tues. Feb 7, 14, 21

Max is a graphical programming environment where you create your own software using a visual toolkit of objects, and connect them together with patch cords. This introductory course includes basic programming with Max, MIDI, control, user interfaces, and timing objects.

INTRODUCTION TO MSP: Matthew Ostrowski
Tue. Feb 28, March 7, 14

Followup to the Intro to Max/MSP course, using MSP for audio playback and manipulation, filtering, synthesis, audio control sources and other topics as needed.

INTRODUCTION TO JITTER: Luke DuBois
Tues. March 28, April 4, 11

Jitter is a set of video, matrix, and 3D graphics objects developed for Max. The course will be taught by R. Luke DuBois (one of the developers of the software), and will be a hands-on workshop to get Max users familiar with the Jitter object system.

***MAX/MSP/JITTER INTENSIVE COURSE
Take all three introductory courses together for $900 (for members only).

MAX NITE SCHOOL: Mon. March 20 - Fri. March 24th.

Reserve a single day for $110/$170, or book the entire week for $500 (for members only). Each day, this course focuses on a special topic of interest for the Max community.

SENSOR BUILDING: Eric Singer
Sat. March 25 and Sun. March 26 12 - 6pm $375 / $435 plus $150 materials fee.

Learn to create sensor interfaces to extend and control your Max/MSP/Jitter performance environment. Instead of building everything from scratch, students will work with Eric Singer's Miditron to start with sensors and Max patches right away.

SOUND, IMAGE, ARCHITECTURE: Liubomir Borissov / Dana Karwas
Wed. Feb 8, 15, 22

Creating, controlling and manipulating interactive architecture. It will feature an introduction to programming with Jitter Open GL and interfacing with physical and aural environments via Max/MSP.

INTRODUCTION TO PD (PURE DATA) Hans-Christoph Steiner
Thurs. March 29, April 5, 12

An introduction of Pd (aka Pure Data), a free open-source member of the Max family of graphical programming languages that is used for creating performance environments, installations, composition, robotics and more. Participants will learn about control and timing structures, basic sampling, filtering, and synthesizing sound, as well as basic video manipulation.

INTERACTIVE TECHNOLOGY FOR DANCERS Marlon-Barrios-Solano
Mon. March 27, April 3, 10

Using Max/MSP/Jitter, this workshop is will orientate dance artists and performers to digital real-time processing and its application and issues for the creation of performance and installation environments.

AUDIO:

TOOLS & TECHNIQUES FOR AUDIO RECORDING: Jody Elff
Tues. Feb 28 through Thurs. March 2

Exploring the use of various tools in the pursuit of excellent recordings. Topics of discussion include microphones, gain structure, equalization, dynamics processors, effects, signal flow and troubleshooting.

INTRO TO PROTOOLS: Ken Babb
Thurs. March 2, 9, 16

This hands-on class explores the basics of sound editing using Digidesigns' ProTools for the MBox or Digi 002. Digitizing, non-linear editing, multi-track mixing, digital effects processing and outputting to various formats will be covered.

MASTER CLASS: TIPS FOR CD MASTERING: Jody Elff
Cost: $110/$170 (1 day) Fri. March 3

Make your home-made CD's sound more consistent in volume and tone, translate better across different kinds of speakers and playback environments, and give your recordings extra "shine" to set them apart.

VIDEO:

INTRO TO FINAL CUT PRO: Lauren Petty
Thurs. Feb. 9, 16, 23

Basics of desktop editing using Apple's Final Cut Pro. Fundamental concepts to be discussed include an introduction to digital video, beginning a project, logging and capturing, basic editing, transitions between clips, and filters. Software/hardware issues will be covered.

ADVANCED FINAL CUT PRO: Lauren Petty
Cost: $110/$170 (1 day) Wed. March 8,15

Building upon the skills learned in the introductory Final Cut Pro class to address advanced editing issues. Topics include cutting to audio, creating motion paths and effects, titling, color correction, exporting projects (to tape, the web and DVD).

REGISTRATION: CALL 212-431-1130 X 13

All classes are 6:30 - 9:30 pm and the cost is $325 for Harvestworks members and $385 for non-members unless otherwies noted (individual membership is $75/year). Most courses require Mac literacy and include 8 hours of lab time in our multimedia classroom. For full course descriptions, instructor bios, and additional registration info please visit www.harvestworks.org. To register please contact Hans Tammen: 212-431-1130 x 13 or visit our webstore http://www.harvestworks.org.

{ *Who's In Control? New Interfaces for Artistic Expression* }

SPONSORED BY THE NEW YORK STATE COUNCIL ON THE ARTS & TEKSERVE

FEBRUARY 24,25,26,2006 3LD ART AND TECHNOLOGY CENTER 80 GREENWICH STREET NYC 212-431-1130

OVERVIEW: This weekend symposium invites artists, composers, directors and programmers from all over the world to explore issues surrounding artistic control, authorship, changing states and computer interfaces by theater, dance, cinema, sound and visual artists. This is a continuation of Harvestworks' ongoing series of conferences that bring artists' experimental work to a larger public.

FRIDAY FEBRUARY 24- 8:30 PM - OPENING PERFORMANCES - "Puppets, Virtual Robots and Remote Control"

The Great Small Works Theater Company - low-tech reinvention of Toy Theater ■ Luke DuBois- real-time manipulation of sound and image ■ LoVid and Sync Armonica, a video resynthesis instrument ■ Remko Scha and Arthur Elsenaar with Huge Harry, a speech synthesis machine.

SATURDAY FEBRUARY 25

KEYNOTE - 1PM: Chris Csikszentmihali, from the MIT Media Lab

PANEL - 1:30PM About Theater: Moderated by Beliz Dermircioglu with Kevin Cunningham – Director of Three Legged Dog Theater Company ■ Sha Xin Wei – Director of the Topological Media Lab, Concordia University ■ Liz LeCompte – Director of The Wooster Group.

PANEL - 4:00PM About Sound Art and Music: Moderated by Jamie Allen and Gideon D'Arcangelo with artists Ben Rubin of EAR Studio ■ flutist/composer Jane Rigler of Relay ~ NYC ■ Dutch media artists Remko Scha and Arthur Elsenaar.

PERFORMANCES 8:30PM "Movement, Machines and Media Mutability"

Composer and MacArthur Fellow George Lewis / turntablist Marina Rosenfeld ■ "Vantage Point" an intermedia dance performance by Jamie Allen and Beliz Dermircioglu, ■ video artist Janene Higgins with composer Ikue Mori.

SUNDAY FEBRUARY 26

PANEL - 1PM: About Installation Art and Artist's Interfaces: Moderated by media curator Christina Yang with artists Zoe Beloff ■ Scott Snibbe ■ Julia Heyward.

PANEL - 3:30PM About Authoring Tools: Moderated by composer Dafna Naftali with artists Troika Ranch ■ Luke DuBois ■ Stephan Moore / Benton-C Bainbridge. Followed by performances of custom interface systems by Zachary Lieberman ■ Scott Fitzgerald ■ Leesa / Nicole Abahuni ■ Keiko Uenishi.

FOR REGISTRATION: Hans Tammen @ 212-431-1130 x13/hanst@harvestworks.org

TICKETS: $65 (50) : ALL PASS $25 (20) : DAY PASS $45(35): Special 2-Day Pass (MEMBER,SENIORS AND STUDENT DISCOUNT)

The performances will be M.C.'d by digital characters created by Toni Dove and Luke DuBois for "Spectropia", Toni Dove's soon to be released feature film and interactive cinema performance.

"Harvestworks brings together innovative practitioners from all branches of the digital arts to provide a vital context and catalyst for creativity and makes these new and innovative digital art mediums available to artists, curators, and collectors".

Harvestworks Inc. is a non-profit digital media arts center in New York City. "Who's In Control" was sponsored by the New York State Council on the Arts, a public agency, Tekserve (http://www.tekserve.com), the Sheffield Hallam University UK, the Mondriaan Foundation, the Dutch Consulate General and the Friends of Harvestworks. Harvestworks has received support from the National Endowment for the Arts, the NYC Dept. of Cultural Affairs, LMCC/ADNY, the Booth Ferris Foundation, the Mary Flagler Cary Charitable Trust, the James E. Robison Foundation, the Aaron Copland Fund, the Jerome Foundation, the Rockefeller Foundation, Foundation for Contemporary Performance Arts, the Experimental TV Center Presentation Fund and mediaThe foundation inc. Additional support by Cycling74.

HARVESTWORKS
Digital Media Arts Center

HARVESTWORKS
596 Broadway Suite 602
New York, New York 10012
t: 212.431.1130
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http://www.harvestworks.org

State of the Arts NYSCA

3LD TEKSERVE

MEMBERSHIP: Become a member and receive significant discounts on all classes and audio, video and multimedia post-production facilities. Individual membership is $75 annually

UPCOMING EVENTS: ***Benders and Coders***, a mini-series of concerts and a book release party for Nicolas Collins' ***"Handmade Electronic Music -- The Art of Hardware Hacking"*** at the ***Bent Festival,*** an annual celebration of the art of circuit bending produced by The Tank NYC. The 2006 festival will take place in late April in New York City. For more information log on to http://www.bentfestival.org/ or http://www.harvestworks.org

Distributed Whitehead Network

WHITEHEAD TODAY
APRIL 2006

OVERVIEW
FORMAT AND VENUES
SCHEDULE AND PANELS
ORGANIZERS
WHITEHEAD RESOURCES
CORE PARTICIPANTS

Schedule and Panels:

SESSION 1: "Whitehead's Account of the Sixth Day"
Friday, April 21, Stanford Humanities Center, Stanford, CA, 10 AM - 1 PM PST
- View Live RealMedia Webcast (using RealPlayer, narrowband ok, not active until 9:50am)
- View Access Grid reservation

Speaker: Isabelle Stengers (Free University, Brussels), summary of her forthcoming essay in *Configuations*

Respondents: Richard Rorty (Stanford), Donna Haraway (UC Santa Cruz)

SESSION 2: "Whitehead's Poetical Mathematics"
Monday, April 24, John Hope Franklin Center, Duke, Durham, NC, 1 pm - 4 pm EST
Live QuickTime Webcasts (using QuickTime Player)
- Multicast (in Quicktime, File -> Open URL -> http://152.3.24.13/videoStream.sdp)
- Unicast (in Quicktime, File -> Open URL -> rtsp://media.jhfc.duke.edu/videoStream.sdp)
- Audio Only (in Quicktime, File -> Open URL -> rtsp://media.jhfc.duke.edu/audioStream.sdp)
- View Access Grid reservation

Speaker: Sha Xin Wei (Concordia University, Montreal), summary of his forthcoming essay in *Configuations*

Respondents: Arkady Plotnitsky (Purdue University), Henry Stapp (UC Berkeley)

SESSION 3: "Perception, Living Matter, Cognitive Systems, Immune Networks: A Whiteheadian Future for Science Studies"
Friday, April 28, Humanities Institute, SUNY Buffalo, Buffalo, NY, 1 pm - 4 pm EST
- View Live QuickTime Webcast (using QuickTime Player)
- View Access Grid reservation

Speaker: James Bono (SUNY-Buffalo), summary of his forthcoming essay in *Configuations*

Respondents: Joan Richardson (CUNY Graduate Center), Hugh Crawford (Georgia Tech), Haun Saussy (Yale)

Each panel will take the following form: a summary of the essay by its author; two respondents; the author responding in turn; questions and comments from live and virtual audiences. In addition to being webcast, one of the innovative aspects of this project is that we will beam the panels live onto a protected web site, which will permit real time participation of interested colleagues from around the world via the

Access GRID. For more information on the Access GRID and how to join the Distributed Whitehead Network as a participant with permissions to join our live discussions as well as add your comments and annotations to the proceedings, please follow this link.

In addition to ongoing interaction during the entire conference we will facilitate continued discussion and commentary of the sessions captured on video afterwards for an extended period on our site. These recorded sessions, the conference materials, including materials related to Stengers' book, the *Configurations* drafts, and other relevant materials, will all be made available to the distributed group. The objective is to set in motion an online network of emergent Whitehead scholarship following from links established between network participants during the inaugural symposia of Whitehead Today as well as on the DWN blog. We have already identified approximately 75 scholars worldwide as participants.

Department of English, One Brookings Drive, Washington University, St. Louis MO 63130
Tel: (314) 935-5190 | Email: sjmeyer@wustl.edu

SMARTlab PhD Seminar & UEL Research Skills Training version 32July 06

SMARTlab PhD seminar
3-7 July 2006
Venue: our new SMARTlab and MAGIC studios at UEL, Docklands campus*
Convene on the first dayat Oscar's café (West Building- to the right of the tube exit 'Cyprus') and we will proceed to the new studios together.

Main sessions are in the MAGIC lab or KD training room upstairs / supervisions are all in Lizbeth's office, room K146.
If you need to leave for supervision while attending the Research Skills Training you are excused to do so.
Blue words/dates: indicate individual supervision times, please look for your name now!

SMARTlab PHD Seminar: JULY 3rd to 7th 2006

	3 July Group Work + Supervisions	4 July Supervisions	5 July PRESENTATIONS	6 July day out: Sol & Taey leading	7 July Supervisions
9-10	Introduction to the week with Lizbeth, Sol et al & aims for the group shared (with feedback on highlights from the pre-seminar training week from participants)	Blair Wing with Lizbeth, Leslie Hill and Anna Birch (in parallel- filmmakers with Steve Lauder in Matrix for set up)	Sheila Robinson with Lizbeth, C.Watts & Helen Kennedy	All meet at 10am at the British Library/café (outside if nice weather)	Gayil Nalls with Lizbeth, with Duncan Turner, Philippa Beale
10-11	Workshop led by Lizbeth on finding the personal in research, and research methods In the personal- With presentation by **Kathy Mooney (Bodkin Designs) on Weaving & Wearables**	Cassandra St Louis with Lizbeth, Leslie Hill & Syd Jeffers (in parallel- filmmakers with Steve Lauder in Matrix for set up)	Presentations: Fiddian Warman, Taey Kim, Denise Doyle	British Library	Supervisons: Daria Dorosh with Lizbeth, Patrick Fuery and Philippa Beale
11-12	Workshop led by Taey on making multimedia story patterns of research interests (in preparation for the Library Game on the 6th) **Presentation: Taey Kim- Virtual Nomads**	Supervision: Denise Doyle with Lizbeth, Dr Leslie Hill (in parallel- filmmakers with Steve Lauder in Matrix for set up)	Presentations: Dave Furlow, Stanza Cheryl L'Hirondelle	BL/move to Senate House Library Russell Square	**Group work continues: students to work with Sol to plan the next seminar (day by day themed workshop plan)** **-meanwhile:** Lizbeth with the VC/Chinese delegation
12-1	LUNCH with the Grad School and SMACS reps- in the MAGIC lab & **Lizbeth Introduces SMARTlab & MAGIC (multimedia show&tell)**	LUNCH	LUNCH Supervision: Fiddian Warman with Lizbeth, Dominic- Palmer Brown	LUNCH	LUNCH & brown bag session: Group work continues: report on aims and objectives for the 3 pm session
1-2	Knowledge Transfer Partnerships: Graham Thoburn + Hothatch social enterprise development opportunities: Thorsten Klein (Knowledge	Supervision: Joseph Young with Lizbeth, Sylvie Presard, & Dr Anna Birch	**Tour of UEL Facilities for Media/Art Research:** Simlab, Fabpad, Product Design Lab with Matt Hurley * whistlestop tour of Art & Architecture Facilities	Game continues British Museum	Group feedback/planning for the Oct seminar continues (Lizbeth, Cheryl, Gary, Cassandra, James, Jose, Robin at the Stephen Hawking School for a workshop)

	Dock)		All meet in the lobby downstairs		
2-3 continues next page	The new **SMARTlab PhD site introduced by Axel Vogelsang** (Lizbeth and Taey at Holborn for Celia Pearce viva)	Dave Furlow with Lizbeth & Prof Dominic Palmer-Brown & Sr Sol Haring	Presentations: Blair Wing, Chrissie Poulter, Camille Baker	Game continues British Museum	Group feedback continues/ (Trust workshop at the School continues offsite)

Continues:	3 July Group Work + Supervisions	4 July Supervisions	5 July PRESENTATIONS	6 July day out	7 July Supervisions
3-4	Presentations: **Axel Vogelsang on Interaction Design beyond the desktop** & **Chris Hales on Interactive Film as Practice for a PhD**	Camille Baker with Lizbeth and Susan Kozel	Andy Minnion to present on the Big Tree Project	British Museum Game cont.	Group work continues + Supervision: Chrissie Poulter with Lizbeth, Anna Birch & Nesta Jones
4-5	Group work on the PhD site continues: Axel V. & group gathering biographical sketches, images and work in progress for each student page (Celia Pearce viva in parallel at CSM)	**Show & Tell: Valerie LaMontagna on Theory = "relational performance" definition; Practice = electronics.**	Presentations: Sheila Robinson, Rob Peagler, Claire Tomlins	Break/ gathering of assets and regroup at SMARTlab/CSM room Lethaby 204 to gather game results	**Presentation by Jose Marninez: Introducing the Peoplelab (coming soon to UEL). . .**
5-6	Please leave for CSM Celia Viva continues	**Jacki Morie workshop on Second Life-constructing your avatar for the online seminars** (& in parallel, Rob Peagler update meeting with Lizbeth)	**Talk: Charlie Watt, Worldbank: 'Disruptive People Using Disruptive Technologies'**	Game results and research findings arising At SMARTlab CSM	Viewing of the **TRUST Project at the Stephen Hawking School** (video of work in progress)- explanation of the work by the Haptics, Performance tech & Assistivetech/Multimodal Interfaces team
6-7	6:30-7pm: Wine and cheese sharing of results at SMARTlab CSM (and celebration of Celia Pearce viva) + **Celia Pearce, presenting with her avatar, Artemsia: On Playing Ethnography**	**Talk: Dr Leslie Hill, on Curious.com-socially engaged new media performance**	**MATRIX East studio tour with Prof. Haim Bresheeth**	Presentations: Daria Dorosh, Gayil Nalls, At SMARTlab CSM	**PLENARY:** Wrap up and feedback on seminar/ initial plans for next time (uploaded to the shared web space)
7pm	Wine and cheese sharing at SMARTlab CSM (Holborn): **Dr Susan Kozel on Embodying Theory**	**BLAST THEORY presentation by Matt Adams et al (Live & Online Gameplay)**	**Screenings in the Matrix East Studios**, Taey Kim, Gayil Nalls, Daria Dorosh, Cheryl L'Hirondelle, SMARTlab team & an **Interactive**	Wine and Cheese Sharing: **Dr Gary McDarby on Multimodal Interfaces**	**Knowledge Dock Showcase Installation** - Opening presented by Taey Kim et al//Magic Gallery & Showcase sharings of KD video in progress &

			Film Shoutout by Chris Hales	(SMARTlab Holborn)	**Streets Called Home extracts** presented/performed by Blair Wing, James Brosnan, Cheryl L'Hirondelle, Lizbeth, KILA
8pm –	Supper at the Asadal Korean Restaurant, 227 High Holborn (next to Holborn Tube- fully accessible)	**Fox Excel Pub supper and Virtual CAMPFIRE: stories and songs by Cheryl L'Hirondelle**	**Working supper: pizza in the lab/ Installation in the Magic Galleries/weaving workshop with Daria Dorosh + (bring a personal fabric fragment to weave into the new MAGIC quilt!)**	dinner at Tate Modern, walk by Shakesepare's Globe and the Millennium Bridge	Gamelab Dirty Protest/ night out

*** TRUST Project at the Stephen Hawking School will bring Cheryl L'Hirondelle et al to the school for a special sharing of world sounds- Friday 7th July 1:30-2:30 pm (team attending: Lizbeth, Jose, James, Gary, Taey, Tahmina, Cassandra, Robin, Gayil- please allow ample travel time to and from the school- a minimum of half an hour each way).**

Part II: For Those arriving early or here from the pre-training week:

Weekend/late evening Sessions:
(not mandatory but highly recommended and open to the public as well)

Friday 30th June evening: suggested things to do if you have the energy-

19.30 Coco Fusco at V&A (sorry sold out, the organisers ask individuals to just show up anyway) OR
http://www1.roundhouse.org.uk/whatson/event.aspx?prod=32&perf=79 (please ask Taey)

or free outdoor movies at the SCOOP, South London (take the Thames boat from Greenwich to Tower Bridge and then check out a free film)
http://www.pooloflondon.co.uk/events/showevent.php/00830.html

Saturday 1 July:
3-4pm Coco Fusco lecture, V&A museum, tickets: Stany (these must be paid for in advance so rsvp with Stany and you will need to pay her in cash once you rsvp- no cancellations!).

MAGIC teamwork & Prep for the SMARTart show:
4:30-5:30: Gayil/Lizbeth update meeting (Holborn lab)
5:30-6:30 SMARTlab SMARTart meeting at the lab (Holborn)
6:30-7: travel to Tufnel Park
6:30 BBQ: Axel lives at 17 Monnery Road N19 5SA, please bring your own bbq meat/veggies and drinks…there will be some basics provided.

Sunday 2 July:
11-1: UEL MAGIC Lab open studio- contribute to collective art work in progress +

12-2pm: TRUST Project team meeting (Lizbeth, Taey, Cassandra, Tahmina)
2-3:15pm: Introduction to the Peoplelab by Lizbeth, David and Damini Kumar
3:15-4pm: Damini Kumar on Product Design/Future work with Dr Gary McDarby on Multimodal Interfaces and Plans for Assistivetech Games for MAGIC
4-4:15 Prof Anthony Hornley (University of Oregon) on Eyescan Techniques for making art and music with eye movements (assistive technology/ linked to the TRUST Project)
4:15-5:30pm: Introduction to the potential of the wearable tech/whole glove knitting team by Daria Dorosh, Kathy Mooney

Evening out

Part III: For those who will remain in the UK beyond the 7th:

Saturday 8 July = Working Group on Multimodal Interfaces working with James Brosnan (James, Jose, Gary, Lizbeth) + possible trip to Oxford to test the eysecanner system there

Monday 10 July = Anne Nigten PhD viva at CSM and evening out to follow

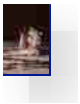
Wednesday 12 July =
2pm- Professor Sha Xin Wei of Concordia University and Hexagram Lab (Montreal, Canada) on A Poetics of responsive space/ Technologies of performance

3pm- Anita McKeown on Razor's Edge and the Assitive Technology work of the Esmee Fairbain Trust

+
(Monday 10-Thursday 13th: Jose Marninez setting up the Peoplelab: trainees interested in working with the lab to sign up for sessions with Jose: Jose@smartlab.uk.com)

Lecture By Sha Xin Wei Topological Media Lab The Re-enchantment Of Public Space

Posted by Leonard And Bina Ellen Art Gallery, Concordia Uni.



Location:	1400, Boul. De Maisonneuve W. LB-165 Montréal, QC H3G1M8
Dates: March 27th, 2007	5:30 PM - 7:30 PM
Event Coordinator:	Marie-Eve Courchesne Communications Officer (514) 848-2424 ellengal@alcor.concordia.ca
Registration: Guests are NOT required to register for this event.	

About the Event

LECTURE by Sha Xin Wei, Canadian Research Chair, Media, Arts and Science and associated Professor, Fine Arts and Computer Science, Concordia University

Topological Media Lab : The Re-enchantment of Public Space?
The TML is a laboratory for the critical studies of media arts and sciences. It draws from the best social practices of the pre-industrial atelier, the art studio, and the theater or engineering collective. It is not a technology development lab. And it is not a personal studio nor an art production facility. The TML is a nexus and a home for art research with a family of themes with philosophical or critical value: ethico-aesthetic play, distributed agency, materiality, gesture and movement, phenomenology of performance, themes that together form a new area in the critical studies of media arts and sciences, which is the domain of practice for the Canada Research Chair associated with the TML and affiliate artist-researchers. We explore these themes materially as works of art, performance; as engineered instruments or systems; and as philosophical or critical essays, papers, books.

The presentation will showcase works and works-in-progress created by more than two dozen affiliates of the TML since 2005, and open discussions of historically significant labs such as the Bell Laboratories E.A.T. and the M.I.T. Media Lab.

For more information:
http://topologicalmedialab.net/

About the Gallery:

Leonard and Bina Ellen Art Gallery, Concordia Uni.

The Leonard & Bina Ellen Art Gallery at Concordia University is committed to researching, exhibiting, documenting and disseminating contemporary art in a local, national and international context....

Additional Events Presented by Leonard and Bina Ellen Art Gallery, Concordia Uni.:

From: Satinder Gill <sattisan@yahoo.com>
Date: August 16, 2007 10:27:53 AM EDT (CA)
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Subject: Workshop October 5-6 2007

Dear All,

I am sending you some information about the workshop in October, it's location, directions for reaching there, and information about accomodation. Please do contact me if you have any queries about the below and any other queries regarding the workshop. A couple of delegates have requested a letter of invitation, please let me know if you need this.

The programme is being drafted up and the workshop will be an exciting two days. In the meantime please find attached the thematic areas of discussion.

We look forward to welcoming you in October.

with best wishes
Satinder

International Workshop

“Socio-ethics and Interactive Technologies: From Judgement to Calculation”

Friday 5th- Saturday 6th October, 2007

Middlesex University, Trent Park, London

Venue: The Mansion House, Saloon Room.

contact: Satinder Gill
mobile: 07725 557532

We look forward to meeting you in October for the workshop on "Socio-Ethics: From Judgement to Calculation" at Middlesex University in London.

The location of the Workshop is north of the centre of the City. It is better to book your accomodation in central London so that you can enjoy the city itself. Here are three excellent websites for information on hotels, both for those who are on a tight budget and for those who are not.

http://www.expedia.co.uk/
http://www.hoteldirect.co.uk/
http://www.travelstay.co.uk/
http://www.lastminute.com/

The London underground line that runs directly to the workshop location is called the Picadilly line. It is best to book a hotel that is close to the Picadilly line or near an underground tube line that meets the Picadilly line, e.g. Victoria line, Circle line and Northern Line.

Please use this website for information on the underground map to help.
http://www.tfl.gov.uk/gettingaround/1108.aspx

As a rough guide, good locations of hotels are:

Earls Court
Russell Square
South Kensington
Bayswater
Paddington
Victoria
Convent Garden
Picadilly Circus

For example,

hotels on Expedia.com-

The Barkston Gardens Hotel in Kensington is £55 a night (3 star)
The London Town Hotel in Earls Court is £60 a night (3 star)
The St.Georges Hotel in Victoris is £63 a night (3 star)
The Prince William Hotel in Hyde Park is £50 a night (2 star)

These are just some hotels at an affordable price and they vary in style from modern to traditional. There are more expensive hotels as well to chose from.

Travelstay.com, Hotelsdirect.com, and lastminute.com are also useful sites for budget priced hotels in London.

You may find it cheaper to book your flight and hotel together as a package.

DIRECTIONS

The location of the workshop is at Trent Park, Middlesex University.

How to reach Trent Park
(http://www.mdx.ac.uk/campus/trentpark/travel.htm)

Underground: The nearest tube station is Oakwood on the Piccadilly line. The University operates a free minibus service between Oakwood station and Trent Park. The service runs every fifteen minutes between 0700 and 0110 hours during term time. The bus stop for the minibus is to the left of the exit to Oakwood station, on the same side of the road.

National Rail: The nearest national rail station is either Enfield Chase or New Barnet. From Enfield Chase you need to catch either the 121 or 307 bus from
directly outside the station and alight at Oakwood undergraound station. From New Barnet you will need to catch the 307 bus from the station to the bus stop
opposite Oakwood underground station.

Bus: You can catch the 121, 307 or 377 bus to outside Oakwood underground station.

There is a website with a map of the Trent Park Campus which would be useful for those who are driving there. I attach the map as a word file. Please also see:

http://www.mdx.ac.uk/campus/campuses/tp/travel.asp.

The website provides an online journey planner, just in case.

Please contact me if you have any queries either by email or at my mobile phone number given above.

best wishes

Satinder

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http://www.cs.mdx.ac.uk/staff/profiles/s_gill.html
http://www.mus.cam.ac.uk/~ic108/SM/SM.html
http://www.gvu.gatech.edu/people/sha.xinwei/topologicalmedia/people.html

Associate Editor, AI & Society: Journal of Human Centred Systems. Springer.

Society for the Social Studies of Science (4S) Montreal 11-14 October 2007

Topological Media Lab: Atelier, Studio, or Laboratory ?

Sha Xin Wei, Canada Research Chair Media Arts and Sciences, Concordia University

Special Panel 5.12 Recherche-création: Lab Practice as Art Practice?
Thursday 11 October 2007, 5:25-5:45pm

SITE VISIT 6:30 - 8:00 PM

Invitees: Lucy Suchman, Lancaster University & U Toronto, Kavita Philip, University of California Irvine, Ivan da Costa Marquez ; Joe Dumit University of California Davis

This panel explores the implications of techno-scientific research inflected by practices in experimental performance and contemporary art, using as examples projects like those sustained by the art group Sponge, and the hybrid atelier-studio-laboratories: Bioteknica, the Topological Media Lab, and the Hexagram research creation network in Montréal. In recent debates about the practice of art that leverages contemporary technology, we hear claims that art, like science, generates knowledge, that an artist does research, too. This is mirrored in the rise of the practice-based Ph.D. in art institutions. Part of this can be described simply as an attempt to tap into the same economies that sustain techno-science and medicine.

This panel examines the claim embedded in "recherche-création" to see what sorts of practices and what sorts of knowledge production are in play. We focus on artists using contemporary computational and biomedical technologies that trace the sea changes in how we conceive the categories of the technological, the living, and the social.

One can see many parallels between tech/art practice and techno-scientific laboratory practice. Does in fact Big Art mimic Big Science, and media art informatics? Or do they interrogate their models? How can art as critical commentary legitimately stand outside the technology that is the object of its critique? Alternative to DIY (Do-It-Yourself) art that blackboxes technical objects, some art practice would be immanent with the technology, but can it be so without subscribing to or be circumscribed by the conceptual and even axiological frameworks upon which the technology is itself founded?

EXTRACTION OF GESTURAL MEANING FROM A FABRIC-BASED INSTRUMENT

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ABSTRACT

This paper presents an approach to the analysis of gestural data and extraction of related features from a cloth-based instrument. Issues surrounding the meaning of gesture and intentionality in such a performance environment are discussed, and we present a solution to analyzing and extracting information in a way that leverages the inherent quality of the cloth-as-controller. Other factors are considered in the system design, including the performance context in which the goal is to elicit improvised play from participants who do not possess an a priori model of interaction or vocabulary of acceptable gestural input.

1. INTRODUCTION

In the creation of interactive musical performance systems, there are often design constraints imposed by virtue of one's desire to map the expressivity of imagined and performative gestures into coherent sound results. Both augmented acoustic instruments as well as novel instrumental systems tend to look towards a performance paradigm based on a proscenium setting, built on a particular gestural vocabulary. With such constraints in place, interaction designers can make informed choices which deeply consider the selection of sensor technology, human-computer interaction model , mapping choice and including presentational and artistic choices [7].

In addition to the effect of presentational issues of music performance, a priori cognitive models of interaction are often physically introduced by an instrument's form factor, or the use of sensors and controllers (buttons, sliders, etc.) that are themselves separable or constrained to certain specialized actions and degrees of fredom [6] [8] [10] . In contrast, our design objective has been to augment improvised play through fabric-based interfaces that do not rely on knowledge of "instrumental gestures", nor do they segment or recognize motion based on underlying musical structures. Rather the goal is to promote the salient features of the textile (flexibility, stretchiness, texture, etc.) as determinant of the possible modes of interaction without directly referencing familiar cloth or fabric-based artifacts, or other human-computer interfaces [9]. This has led us to the design of a particular cloth controller (known as "the Blanket") as well as feature extraction methods that are the focus of this paper.

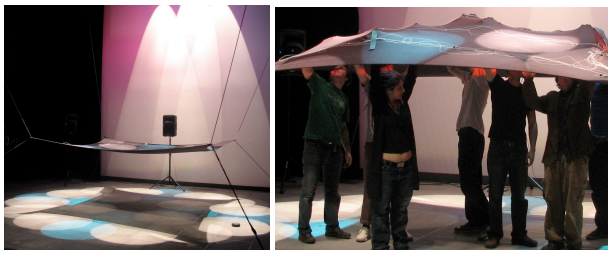
2. INTERFACE DESIGN

We constructed the Blanket from a 10' x 10' piece of highly stretchable Lycra fabric, on which is sewn a 5 x 5 grid of light-dependent resistors (LDRs) that span its surface. It is hung from the ceiling (or surrounding walls) through its corner rivets and positioned horizontally 6' above ground level, as in fig 1a. The sensing surface of the Blanket faces the ceiling and an array of lights are projected in parallel so that the intensity increases from faint at the Blanket surface to intense several feet above this. Players are underneath or to the side, and interact with the instrument by rising up and applying their upper body to it or by shaking the instrument from the boundary. This changes the shape of the surface and consequently the output of the light-dependent resistors, which then transmit to an Arduino [1] sensor interface for sampling and conversion. Through this design the Blanket does not represent an overly-suggestive artifact such as clothing, yet provides an eminent potential for interactiion and exploration simply through the manipulability of the fabric itself.

3. THE ROLE AND MEANING OF "GESTURE"

The notion of "gesture" has been studied from a variety of perspectives, considering its communicative aspects, the interaction within a cultural context as well as its functional properties. A clear division can be seen in the writing and classification of free-hand gestures and gestures engaged in the manipulation of an object. In the former case, gesture has often been considered as a channel of communication that augments speech, ranging from continuous support of vocal utterances to symbolic meaning that might take over the spoken channel [5]. In the case of object manipulation, it has been given thorough consideration in the case of instrumental gestures in music, leading to a structural description of gesture and its function in direct sound production as well as communicator of expressivity [2].

In the context of the Blanket and our larger system design, we focus on the *result* of participants' individual and collective input gestures. Our ultimate concern lies with the entire feedback loop of human-fabric-sound wherein the fabric acts as the primary transduction and determinant of the interactive potential. Thus, we consider gesture from a third point of view: those gestures that are



(a) (b)

Figure 1. The Blanket instrument (a) sans human interaction (b) collective play along the interior.

embedded in the fabric itself, as well as in the resultant sound. To this end, we consider the sum total of all individual and collective gestures as they emerge from the fabric, and gestural extraction approaches that are appropriate given these goals.

4. EXTRACTION OF MEANINGFUL GESTURES

4.1. Interaction and Intentionality

We utilize the statistical framework of correlation analysis and related methods. This allows us to explore possible continuous fabric topologies and their temporal behavior without committing to a single model through the use of high-level or overly-specialized data. It further allows us to explore the notion of *intentionality* in gesture, the markers of which stem from actions such as repeated or concurrent motions.

The LDRs are distributed uniformly across the Blanket surface, leaving no directional bias and allowing us to choose to track those areas which are most contextually relevant. The simple sensing modality of vertical displacement does not afford a rich interaction itself, but the number of available sensors and a proper consideration of their own inter-channel interaction can greatly enhance this. In particular, we "listen" to a given subset of the sensor grid, and analyze various spatial and temporal correlation sequences that are extracted from this.

4.2. Spatio-Temporal Correlation

Consider the raw control input stream as a single time-varying vector $X[n] = \{x_1[n], x_2[n], \ldots, x_N[n]\}$, wherein each dimension represents a different point on the sensor grid. From this information, we build a collection of estimators and feature extractions techniques based on the general idea of cross-correlation across spatial channels as well as temporal autocorrelation at given points along the cloth surface. Considering $X[n]$ as a wide-sense stationary stochastic process [4], we can express its generalized spatio-temporal correlation sequence as

$$R_n[k, i, j] = E(x_i[n]x_j[n-k]) \tag{1}$$

giving us an expression of the dependence between variables across space and time.

Now, this leaves us with a statistical framework from which we must build a proper real-world estimate, as well as a potentially intractable amount of data. The former problem is dealt with by looking at time-smoothed as well as instantaneous estimates of the data streams, which results in the two respective approaches:

$$\hat{R}_n[k, i, j] = x_i[n]x_j[n-k] \tag{2}$$

and

$$\tilde{R}_n[k, i, j] = \sum_{l=n-L}^{n} x_i[l]x_j[l-k] \tag{3}$$

where L is the window size of observation for the input streams of control data. The problem of reducing the amount of data from which we extract meaningful gestural features is dealt with by consideration and observation of the manner in which one interacts with the Blanket instrument, including some observations on the set of gestural actions that it affords and elicits.

4.3. Fabric-Based Interaction and Resulting Feature Extraction

We don't make any strong modeling assumptions because of our goal to not strongly enforce cognitive models or schemas such as one would have in a classic instrumental performance context. Yet there are certain modes of interaction that we consider as indicators of intentional movement, including periodic motion and wave-like or repeated movements of the Blanket.

4.3.1. Multi-dimensional, Area-Based Correlates

With this in mind we consider certain areas of our cloth surface as having particular importance due to the shape and installation of the Blanket. This leads us to extract the multi-dimensional cross-correlation of these areas of interest. Topologically speaking, this relation does not have to constrain itself to the underlying sensor grid. Defining other correlative structures allows us discover many more natural and organic gestures, as these often do not arise in perfect orthogonality to the Blanket surface dimensions. For example, the interaction between boundary and center is of importance to the Blanket, as these two represent perceptual limits of the surface as well as natural points of interaction for individual (waving of the blanket) as well as collective play ("covering" of an inner participant, sending gestural waves back and forth). The fundamental difference between this approach to feature extraction and that of grid-based column correlation is depicted in figure 2. Further, this extraction approach differs from the expression of the previous section in that we consider an entire area of fabric space as a single entity, and examine its relation to another section of the soft controller over time. For example, the general interaction between two columns of the MxM grid becomes

$$\bar{R}_n = \sum_{i=0}^{M-1} x_i[n]x_{i+kM}[n] \tag{4}$$

meaning that we are taking the inner product of two columns, in this example the first and the kth. In the case

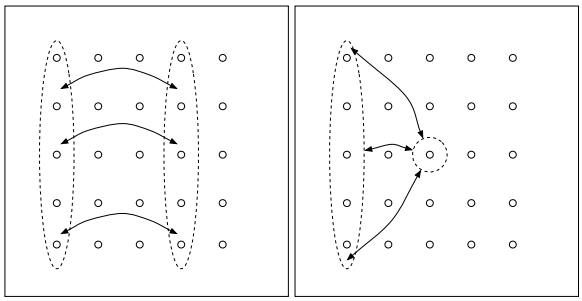


Figure 2. Different Approaches to the Blanket topology include (a) the rectangular interaction between columns and (b) the circular interaction between boundary and center.

of the interaction between boundary and center, we take M copies of the center point and treat this as a vector of size M, then taking the scalar product with the boundary in question.

4.3.2. Instantaneous Spatial Correlates

The above approach examines the instantaneous cross-correlation of two areas of the Blanket surface. In a similar - but fundamentally different approach - we examine the momentary correlation between a collection of different Blanket locations. This gives insights into concurrent motion and the phase relationship between different points along the Blanket surface. In terms of the underlying Blanket gestures, this relates to both concurrent motion from group participation as well as waves that result from oscillations of single or multi-users. From a software design perspective, we construct a matrix that allows us to "tap" the Blanket surface at various locations, giving us a time-varying function that expresses the point-wise correlation (to augment the area correlation of above) as well as giving information about the directionality of movement.

4.3.3. Concurrent Autocorrelation Analyses

Finally, in this iteration of our system design and gestural analysis platform, we extract autocorrelation sequences from each spatial location along the Blanket surface. While the spatial correlates provide information about directionality and the "gestural shape" or contour of the fabric, this approach provides the temporal behavior and regularity of said contours and further augments our knowledge about the direction and degree of wave-like motion of the Blanket. The most essential information provided us is the degree of periodicity, presumed in our work to be a strong measure of intentionality. This use of the autocorrelation sequence is in parallel to that of fundamental frequency detection in music analysis [3]. We further note that at an even more basic level, regularity of motion results from intentional and collective gestures. In general this most basic form of intention results (paradoxically) in a more complex waveform along the Blanket surface than a simple periodic motion. As such, we examine the degree of harmonicity as well, usable both as a continuous parameter or as a change of our sound instrument's state. In a sound/music analysis context, the autocorrelation sequence has also been used to extract features such as the ratio of odd/even harmonics or of voiced/unvoiced parts of speech [11]. Our work has similar motivations in that we seek to uncover deeper salient features from temporal wave patterns, yet we search for other idiosyncrasies unique to our fabric control surface which may not take on meaning in an audio stream per se. We further have the added information of multidimensional input streams to consider.

While we do not classify collective gestures in our work, this approach allows said gestures (a marker of group intentionality) to elicit a meaningful response through consideration of spatial phase relationships. Though we look for fundamental modes of interaction that manifest on the cloth surface, any gestural input will result in a continuous response. This allows a participant to explore the system's response, finding the "resonances" that arise from our assumptions about intentionality as well as other meaningful responses that we have not considered, thereby adhering to a continuous human-in-the-loop processing chain.

4.4. Tuning of the Response and the Effect of Scale

There are several ways that the response and overall feel of the Blanket interface can be tuned. In particular, there is a dependency in regards to how the sensor streams are windowed across time and space. For example, the window size for each incoming stream in the case of temporal autocorrelation has a strong effect on the detection of periodicity as well as the time scale over which information propagates across the surface. There is a tradeoff between bias and variance in the data streams depending on the estimate used (e.g. equation (3) vs. (4)), which also extends to the assumptions of the data that is windowed for the cross-correlation sequences - such as our implicit assumptions of what occurs outside the given window of observation [4]. We treat these questions of windowing vs. instantaneous estimate, window type and length as free parameters that we use to adjust the system response. One interest of this research is how such adjustments might elicit different gestures to emerge as well as affect one's attention to multiple time scales, with both of these phenomena engendering different approaches to mapping fabric actions to sound synthesis.

4.5. Approaches to Gestural Analysis

After extracting spatio-temporal correlation sequences over varying windows of time and subsets of cloth, there still remains an interpretive layer needed to map this information to perceived gestures along the Blanket surface. For a detection of periodicity, and further finding the fundamental period, we use classic techniques [11] [3] of peak picking, particularly finding the argmax of the first peak of non-zero lag within the normalized autocorrelation sequence. The degree of of *periodicity* is tied to the value

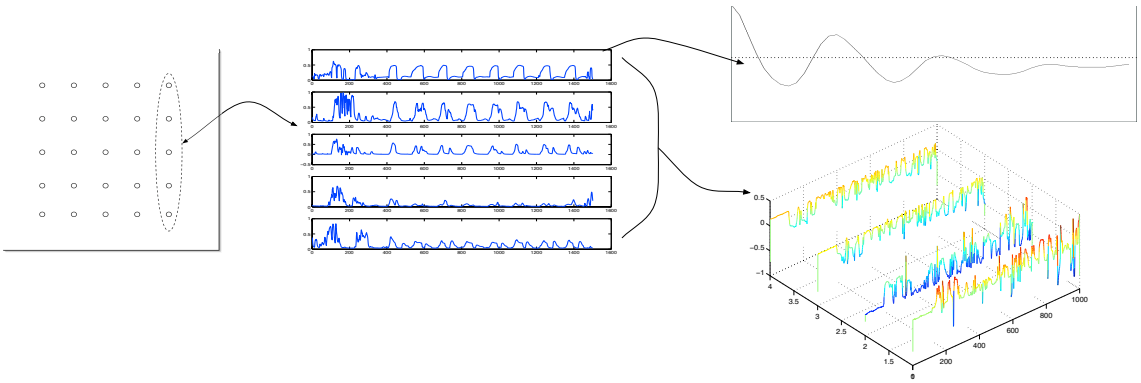


Figure 3. Sensor data from Blanket (left) is "tapped" as time series (center) and autocorrelation (right top, function of lag time) and cross correlation (right bottom, function of spatial lag and time) series are extracted in order to provide information about regularity and phase relationships, respectively. Above data results from flapping the Blanket edge closest to the chosen column.

of the given peak, and we further extract the degree of *harmonicity* from the combined values of all peaks that exceed a user-defined threshold - where this threshold is again a free parameter that can tune the system response and is highly composable. If we take the harmonicity normalized by the total power of the signal, then we have a measure of the *harmonic-to-noise ratio*, which can be used as a measure of how many people (in a multi-user context) are engaged in producing collective gestures. Finally, we consider the *directionality* of Blanket gestures. This feature can be extracted in several different ways, such as looking at the gradient of the projection "surface" produced by measuring the degree of periodicity at each location, or by cross-correlating with appropriate kernel matrices.

In sum, these measures provide a mapping into gestural phenomena, given by contours, paths and fluctuations of the Blanket surface. In terms of the Blanket architecture this can be seen as a meta-layer that we consider in terms of human enaction, the physical qualities of our fabric and ideas of collective and intentional meanings and is considered as somewhat independent of the sound synthesis methods. Our explorations into the mapping into sound parameters – discussed in detail elsewhere [9] – include mapping the behavior of the sensor "grains" into granular synthesis parameters, using global and local harmonicity to control tuning of granular parameters, mapping regions of activity to intensity level of different sound processes, source localization to spatialization and so on.

5. FUTURE WORK AND CONCLUSIONS

The presented framework of spatio-temporal correlation analysis was chosen because of its flexibility and limited assumptions. Extracted features related to intra-cloth interactions that describe phase relationships, regularity of motion, direction, etc. reveal the complex interdependence across the fabric surface and between collaborative players. Further gestural meaning can be considered from the combinations of these features, considering the notion of intentionality in gesture and the physical affordances of a given fabric, in this case the Blanket instrument.

6. ACKNOWLEDGEMENTS

This work has been conducted in the context of the *WYSIWYG* project, and includes Freida Abtan, David Birnbaum, Rodolphe Koehly and Elliot Sinyor. The project has been funded by Hexagram and the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT).

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Mapping and dimensionality of a cloth-based sound instrument

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***Abstract*— This paper presents a methodology for data extraction and sound production derived from cloth that prompts "improvised play" rather than rigid interaction metaphors based on preexisting cognitive models. The research described in this paper is a part of a larger effort to uncover the possibilities of using sound to prompt emergent play behaviour with pliable materials. This particular account documents the interactivation of a stretched elastic cloth with an integrated sensor array called the "Blanket".**

***Keywords*— pliable interface, gesture tracking, mapping, emergent play.**

I. Introduction

Interactivity can be characterized in many different ways. Structural models of gesture have informed efforts to design interactive sound systems, particularly for music performance [2]. Principles derived from human-computer interaction and music cognition studies considering task complexity [17], cognitive load [7], and engineering considerations [10] are common bases for design. At the level of design theory, a conceptual framework for digital musical instrument design proposed by two of the authors applies human-machine interaction and semiotics to musical performance [8].

At the same time, theories of embodiment suggest modes of interaction behaviour may emerge outside the cognitive or linguistic realms. The design of a gestural interface with sound feedback need not rely on semiotics or an assumption of an agent actor. Avoiding such assumptions eliminates a reliance on intentionality for control, and promotes emergent play behaviours [18].

Incorporating aspects of both of these paradigms, this project is part of *Wearable Sounds Gestural Instruments* (*WYSIWYG*), a research effort aiming to create a suite of soft, cloth-based controllers that transform freehand gestures into sounds. These "sound instruments" [19][5] can be embedded into furnishings or rooms, or used as props in improvised play. Sound responds to diverse input variables such as proximity, movement, and history of activity. The interactions are designed in the spirit of games such as hide-and-seek, blind-man's buff, and simon-says, working well with a variable number of players in live, ad hoc, co-present events. The design goal for the "wysiwyg" described in this paper was to use a simple fabric-based interface to explore the way synthesis methods may be used to represent interactions with cloth.

Fusing fabric art with digital feedback systems holds many possibilities because the basic interaction characteristics of fabric are so commonly experienced. Fabric is malleable, tangible, textural, and material. It promotes multisensory, haptic modes of exploration and manipulation. It carries a pre-existing context of gesture and expression that need not rely on linguistic tokens to represent interaction modes; instead, the surface dynamics of cloth generate recognizable states based on structural similarities. For example, a "fold" is recognizable even though the set of all possible transformations that could be called a fold is infinite. Characteristics such as these are independent of their specific physical manifestation in cloth.

Textile environments have been widely used in art and sound installations. Electronics have been embedded into articles of clothing as a platform for interactive performance [9][12], textiles themselves have been used as a malleable physical interface [19][11][13], and fabric-based installations have been created on an architectural scale [16][14]. A detailed physical model of textile motion has been created for musical control [3], however the user interface is graphical rather than physical.

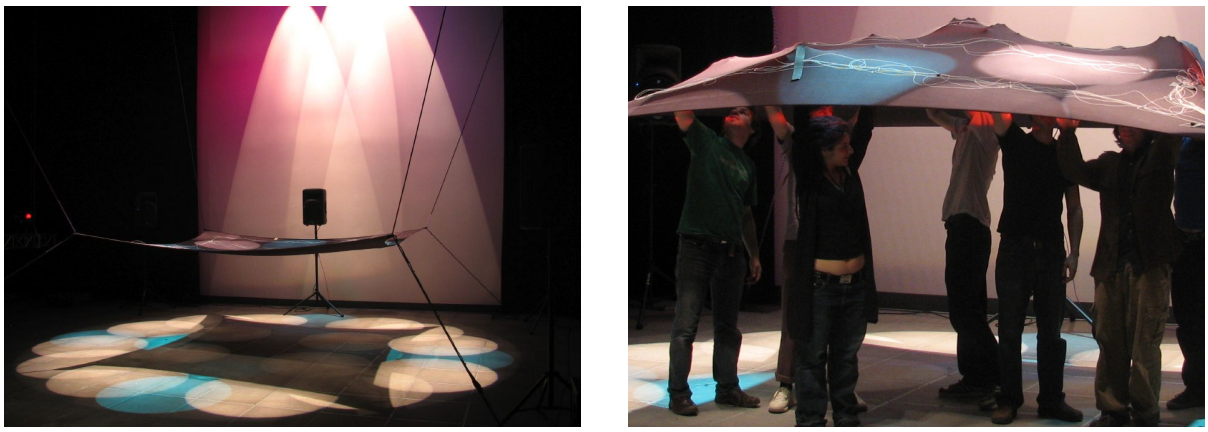
II. The system

To explore these concepts, a physical interface was constructed. The **Blanket** is a 3x3-meter square piece of elastic fabric. Sewn into its top surface is a sensor system made up of 25 light-dependent resistors (*LDR*s) arranged in a 5x5 array. The control surface of the interface consists of the entirety of the cloth. In exhibition, the fabric is stretched by its corners and elevated about 1.5 meters off the ground. It may be touched, stretched, pushed up, pulled down, shaken, scrunched, or interacted with in any way the human body might be applied. Most notably, it is large enough for several people to interact with it simultaneously.

The LDRs become "motion" sensors with the use of theatrical lighting. Beams of light are strategically positioned perpendicular to the Blanket's top surface so that when it is put into motion, the sensors are exposed to variable amounts of light as they are brought nearer and further from the center of the beams. The voltage output of the sensor system is sampled by an Arduino A/D converter [1]. Preprocessing, mapping, and synthesis take place in Max/MSP.

III. Gesture tracking

Gesture has been defined as an intentionally expressive bodily motion recognized in a particular cultural context



(a) The interface at rest

(b) Interaction

Fig. 1. The Blanket

[6]. However the Blanket system does not acquire the gestures of the human interactors. Rather it maps cloth movement to sound parameters that promote precognitive interaction. In this sense, what is tracked is the "gesture" of the fabric rather than that of the humans, using the word gesture to refer to a single contour within the sensor system's total response arising through the application of some data extraction method. Because intentionality is purposefully omitted from our software model, "noise" is also defined by the data analysis approach, and consists of all of the confounding factors when attempting to isolate a specific cloth movement. Differentiating signal from noise thus necessitates a specification of what constitutes a unitary contour in the data stream. A cloth gesture could be said to be the human interpretation of a contour in feature space arising from motion due to human(s).

Because the goal of this research is to determine how to generate meaningful sound derived from the "raw" physicality of cloth, feature extraction was limited to three functions: absolute activity (the values of all sensors added), sensor velocity, and activity "spike" (a sudden change in value that exceeds a preset threshold). Each of these functions make available a dynamic data stream for mapping to audio parameters.

The sensor system is by its nature a two-dimensional array that moves in three-dimensional space, which prompts the question of how to sample the array. A sampling technique consists of a spatiotemporal sequencing of individual sensor outputs defining a unique "domain". Domains are orderings of the sensor array that include all discrete sensing points once and only once, but may segment sensor readings into groups. These constraints are inspired by measure theory, in the hopes of obtaining a holistic "snapshot" of the state of the entire interface.[1] Contours in the signal correlating to gesture are mapped to sound synthesis parameters depending on how the array is sampled. Three approaches were taken to sample the two-dimensional array, defining the domains of *string*, *sectors*, and *atoms*. Each method offers its own distinct approximation of the gestures traveling through the cloth.

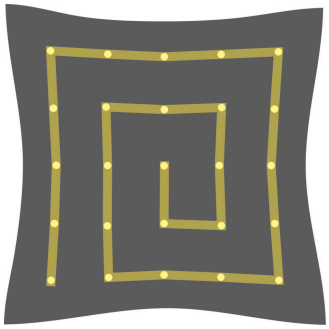
[1]To test for dimensionality of a set of points N, the points inside a given radius N_r may be counted. Because the two-dimensional sensor array may be approximated as a "point cloud", using all points once and only once within a ball of radius r will best represent its dimensionality.

A. String

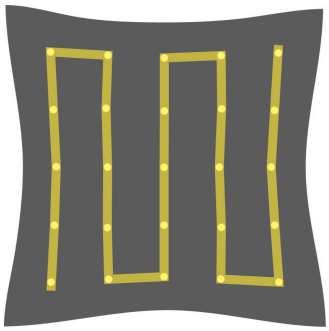
The string model treats the data points as a space-filling curve. In this schema, the two-dimensional array is linearized by scanning all sensor values via a "walk" along the surface of the fabric, consolidating the total output of the sensor array to drive a single synthesis parameter. The domain's differentiating characteristic is that it is a one-dimensional ordering of the set.

The path of the scanning sequence can be arbitrary, but physical properties of the cloth at each point on its surface have a profound effect on the string. For example, because the corners of the cloth are immobilized by support ropes, there is a damping effect that is most pronounced at the Blanket's corners and edges, causing an increase in the relative kinetic motion of its center. When the motion of the interface resembles a vibrating membrane, modal physics affects sensor outputs. Two scanning paths were utilized to observe how physical factors influence the perceived meaning of the sound output: a spiral and a switchback.

The spiral walk begins at one of the outer corners of the interface, where motion is dampened by the support ropes, and spirals inward to the Blanket's center. For the first mode, the points with the lowest kinetic energy are concentrated at the beginning of the walk and those with the highest are at the end. In contrast, the switchback introduces a periodic damping effect, as peripheral points are equally distributed among internal points. (Arbitrarily chosen walks will, of course, always be subject to the effect of damping, light source placement, and human factors arising from the embodiment of interaction behaviours.) Because the string domain was used to map each sensor value to a virtual mass on a string for scanned synthesis using the *scansynth*$\sim$ object [15] [4], the effects of any walk are evident in the timbre of the resulting



(a) Spiral



(b) Switchback

Fig. 2. Two possible paths for defining a "string" domain

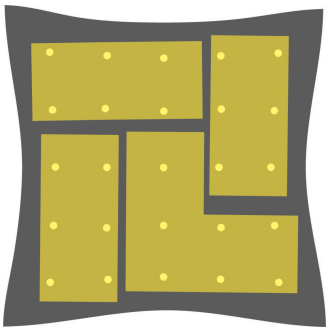
sound. Out of the three domains, the string model is most responsive to the kinetic properties of the entire interface.

B. Sectors

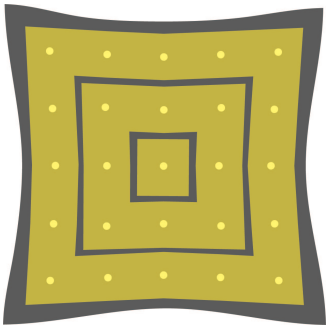
The sector model is based on two principal functions, namely the dividing of the cloth into sonically-autonomous regions, and data smoothing within those regions by averaging all the points within them.

The *matrixctl* object in the patch allows a sound programmer to select multiple contiguous regions of the fabric and define them as sectors. The data associated with each sector can then be mapped to the control parameters of a sound instrument. Although no sensor ordering information is preserved within sectors, the membership clause of contiguity assures a relationship between the sectorized data points in two-dimensional space. Since sectorization downsamples the two-dimensional array to extract data values by area, the illusion of a unified response taking place over the entirety of each sector is created. As a result, gestures over the control surface take the form of an interaction between such distinct forces. Using each sector to control a separate instrument results in a polyphonic effect.

Two possible choices for boundary conditions include sectorization by surface geometry, or by physical properties such as damping conditions, proximity to light source, or performance-specific contingencies. Each choice implies an assumption about what data should be considered a unified force and so responds according to a different model of meaningful interaction. For example, sectorization by quadrant assumes that the most meaningful distinction between forces is absolute location of an interactor, whereas a partition into concentric regions emphasizes the physics of the control surface. For the final implementation, the decision was made to group sensor data together by quadrant after observing the temporal scale at which a gesture would resolve over the entirety of the interface. Two results of this decision are that participants concentrated in one quadrant are prompted by sound to cooperate, and participants located in separate regions have primary influence over the voice(s) associated with their sector.



(a) Quadrants



(b) Concentric rings

Fig. 3. Two "sector" domains

The sector approach is not without its weaknesses. Averaging several points runs the risk of including sensor data that is either redundant or not engaged in the interaction, as do the constraints imposed by contiguity and the inclusion of each data point exactly once. Additionally, sampling fewer than all sensors may give an equivalent result, while the activity of non-contiguous regions may be accurately represented by one voice due to modal properties of the interface. However these weaknesses can be seen as the price paid for choosing to preserve a holistic representation of the surface.

The quadrants were sonified by mixing four granular synthesizers. The intensity of each voice was controlled by the overall amount of activity in the associated quadrant, while textural properties such as amount of grains and pitch were controlled by rate-of-change parameters.

C. Atoms

Mapping each data point to its own individual sound generator utilizes the entirety of the interface's output without making any assumptions about ordering or location. Treated as "atoms", each sensor is given a unique

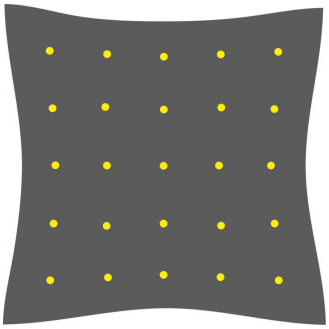


Fig. 4. Atoms

voice independent of the state of the entire interface. However, because the synthesizer responds to each input simultaneously, sound is very tightly coupled to gesture, which is expressed as temporal variation in the atoms. A relationship between points is manifest in the response of the sound instrument, but is not inherent in the definition of the domain. Without any ordering or grouping information whatsoever, this domain could be said to have zero dimensions; it makes no assertions about the dimensionality of the ambient object. Because assumptions about dimensionality are minimized, this approach may be said to avoid corruption of the data as a result of mapping choices. Gesture is represented in the sound, but not in the data.

The synthesis implementation consists of a wavetable "scrubbing" technique. Each atom controls the position of the playback head in its own *waveform~* object. Velocity is mapped to the scrubbing speed and direction, so that kinetic energy and direction of motion are represented by pitch and timbre, respectively. A smoothing function has also been applied to act as a threshold, so that minute changes in sensor outputs while the interface is at rest do not cause low frequency noise.

IV. Discussion

If the strict adherence to the definition of a domain is relaxed, many possibilities emerge. Using subsets of non-contiguous groupings of points might allow greater freedom to account for redundant or unnecessary information. Periodic motion or relative position may in fact be detectable without all of the sensor data.

The three dimension-based mapping strategies outlined here are similar in that they are ways of viewing the motion of a whole object. In practice sound instruments can adopt each paradigm in succession or can incorporate all three into their data extraction process. The three approaches may be used together in the same performance — either in parallel, to control different aspects of the sound feedback, or in sequence, to delineate game stages. Used in parallel, the domains could control multiple timbral features of the same sound instrument. In sequence, the shift from one domain to another could symbolize a state change arising either from interaction events or compositional choices. Further, audio output can be produced by many sound instruments simultaneously, each enforcing a separate abstraction of the same data stream. The aptness of a given domain may be based on the sonic result of perceived gestures, or the ability of sonic feedback to direct gesture, indicate compositional choices, or influence play behaviour.

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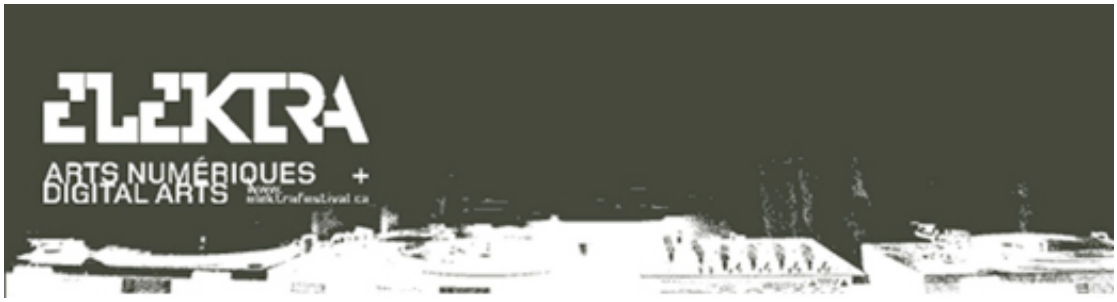
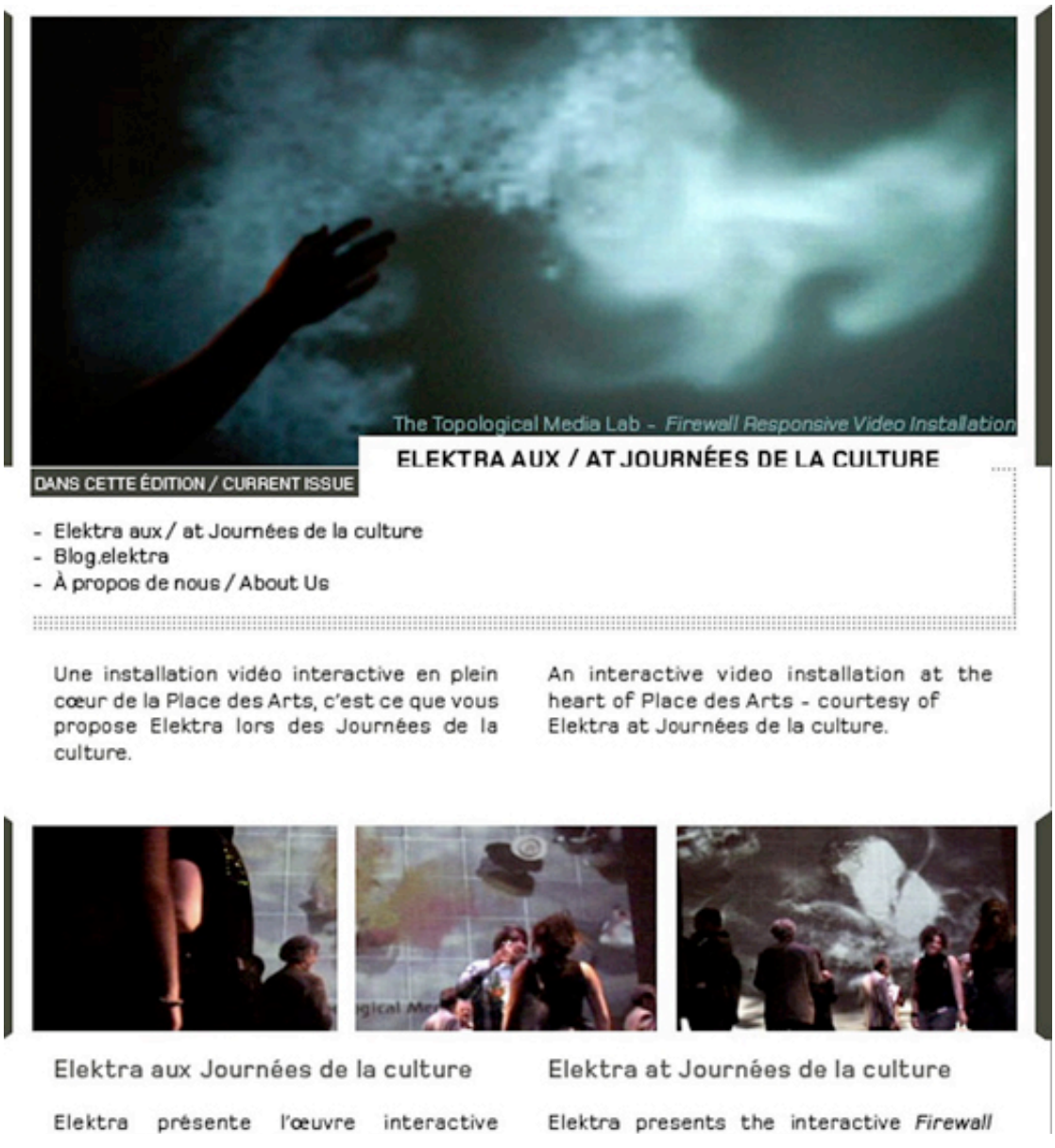
October 05, 2006

Elektra





Firewall Responsive Video Installation de l'atelier de recherche-création Topological Media Lab (Université Concordia).

Par des mouvements et des gestes, le spectateur façonne sons et images vidéo. L'œuvre répond de façon calligraphique aux mouvements, comme le ferait un miroir ou une lentille magiques.

Erik Conrad, Harry Smoak, design vidéo et programmation. Freida Abtan, design sonore et programmation

En continu samedi 30 septembre de 11 à 17 h et dimanche 1er octobre de 11 h à 15 h 30. (Vendredi 29 septembre, pour les groupes scolaires de 5e et 6e années)

Place des Arts, Hall des Pas Perdus
175, rue Sainte-Catherine Ouest

Responsive Video Installation created by the atelier-studio-laboratory Topological Media Lab (Concordia University).

Via motion and actions, the spectator shapes sound and video images. The work responds calligraphically to movement, much like a magical mirror or lens.

Erik Conrad, Harry Smoak, video design and programming. Freida Abtan, sound design and programming

Ongoing presentation Saturday, September 30, from 11 a.m. to 5 p.m., and Sunday, October 1st, from 11 a.m. to 3:30 p.m.
(Friday, September 29, for 5th and 6th grade classes)

Place des Arts, Hall des Pas Perdus
175 Sainte-Catherine Street West

Posted by admin at 12:34 PM

November 14, 2006

Black Box

Topological Media Lab Open Studio
Concordia University
November 15-16, 2006

Engineering-Visual Arts Building, BlackBox (B2-845), 1515 St. Catherine West

Wednesday 15 November 2006
Open Rehearsal
2:30 - 4:00

Students and faculty are welcome to come to an open rehearsal of the TML working with movement and responsive media. There will be no presentations, but you're invited to witness some work-in-process with dance, calligraphic video, responsive soundscapes, and media choreography.

Thursday 16 November 2006
Roundtables on Movement and Architecture
5:00 - 8:00

5:00 Refreshments, Demonstrations
6:00 Roundtable 1: Movement and Responsive Spaces, Michael Montanaro, Harry Smoak, and Respondent Erin Manning
7:00 Roundtable 2: Responsive Environments and Poetic Architectures, Sha Xin Wei and Respondents Patrick Harrop, Brian Massumi

The Topological Media Lab offers an Open Studio featuring experiments in dance and installation art, and fresh work with responsive environments and real-time media. The informal conversations will be an occasion to publicly share and discuss the atelier-laboratory's new research oriented toward movement and the built environment.

Choreographer and Chair of the Dance department, Michael Montanaro, will present work with Harry Smoak, and Kirsten Wild featuring structured "conversations" between dancers and dynamic fields of light and video.

Sha Xin Wei, Associate Professor in Computer Science and Design / Computation Arts, and Director of the TML, will present work in calligraphic video and gestural sound with Louis-Andre Fortin, Jean-Sebastien Rousseau, Tim Sutton, Emmanuel Thivierge, as well as prospective work of the TML's poetic spaces and soft architecture research group.

Professors Patrick Harrop (Architecture, University of Manitoba), Erin Manning (Film and Studio Arts), and Brian Massumi (Communications, Université de Montréal) will join the conversations as Respondents.

The two Roundtables will be an opportunity to continue a conversation with artists, scholars, and technologists about the TML's emerging research programs in movement arts and in architecture.

The event is free and open to the public.

Supported by Faculty of Fine Arts, Concordia University; Hexagram; the Topological Media Lab, and the Canada Research Chair in Media Arts and Sciences.

Posted by tml at 01:29 AM

January 29, 2007

Black Box Residency

The TML is hosting three streams of on-going art research in the Hexagram Black box this month (Jan 24 - Feb 11).

Michael Montanaro is working with Harry Smoak in further exploring the subtle intertwining of dancers' agency with the agency of animated spaces, props, and media.

Mark Sussman is developing his puppet theater piece, SOIL DESIRE PEOPLE DANCE, inspired by a text by W.G. Sebald.

Sha Xin Wei is working with a team of research assistants to create OXYGEN, a new generation of a media choreography system based on continuous dynamics, and real-time media instruments. This media choreography system will be informed by Montanaro and Sussman's work, and instruments created to work with these hosted studies.

Posted by tml at 11:14 PM

February 06, 2007

The Sebald Puppet Group : Performance

The Topological Media Lab hosts Prof. Mark Sussman's puppet theater work with the Sebald Puppet Group,resonant with the TML's study of distributed agency.

Come this FRIDAY, FEBRUARY 9, 18h00, to our open rehearsal research.

More details at : TML News & Events

Posted by tml at 10:11 PM

Topological Media Lab Campfire

Campfire Evening : Fire, marshmallow, camping!

Wed. FEB 7th - 19:30 - 21:30 at the BlackBox (EV-B2)

Who said we needed outdoors to make a great 'camping style' evening? We intend to prove him/her wrong, as we transform the BlackBox into a camping site for a night.

Bring your own real marshmallows, and virtual fire sources (!) and don't forget your lumberjack outfit. We want this night to be remembered as the first 'real' TML Campfire.

Music, visuals, sounds, stories & legends about pixelated creatures will fill up the night.

More details at : TML News & Events

Posted by tml at 10:24 PM

February 26, 2007

Exhibition - Winter/Spring 2007

9 EVENINGS RECONSIDERED:
ART, THEATRE AND ENGINEERING, 1966
John Cage, Luncinda Childs, Övynd Fahlström,
Alex Hay, Deborah Hay, Steve Paxton, Yvonne Rainer,
Robert Rauschenberg, David Tudor, Robert Whitman

Commissaire **Catherine Morris** Curator

9 mars au 21 avril 2007
Vernissage le jeudi **8 mars 17h30**
En présence du recteur de l'université/ in the presence of the University President

http://www.ellengallery.concordia.ca

Posted by tml at 10:06 PM

March 22, 2007

Dr. Helga Wild and Dr. Niklas Damiris at TML

The Topological Media Lab at Concordia University, and partners, invite two internationally respected scholars and long-time researchers from Silicon Valley Dr. Niklas Damiris and Dr. Helga Wild for a site visit capped by a public discussion.

Dr. Helga Wild and WaterCooler Logic's participatory ethnography mediates and catalyzes human relations and processes in the detailed life of complex organizations. On one hand it is practically embedded in everyday life, and on the other hand it draws on and reflects concepts and approaches from ethnography, anthropology, rhythmanalysis, and complexity theory.

Dr. Niklas Damiris continues his discussion of a model for valuing the work of vigorously incommensurate people in the co-production of social value. Although the model is quite general, it is particularly relevant and powerful for those artists and humanists who are trying to fund and value work that is not directly tied to, for example, technology development or entertainment industry, yet who aspire to adopt or adapt the same material technologies, sources of funding, or models of R&D work.

Monday April 2, 3:30-5:00 pm
A CRC conversation with humanists, artists, and universities in Canada's economies of culture:
Roundtable "Creative research and the co-production of values" with Dr. Helga Wild, Dr. Niklas Damiris and Dr. Sha Xin Wei

HEX-X Resource Centre, EV11-705 (Engineering, Computer Science and Visual Arts Complex), 1515 St. Catherine West, Concordia University

Tuesday April 3, 5pm

Hexagram Tea with Dr. Niklas Damiris and Dr. Helga Wild
11th Floor Atrium, EV (Engineering, Computer Science and Visual Arts Complex), 1515 St. Catherine West, Concordia University

Posted by tml at 12:23 PM

May 15, 2007

SPECTROPIA: Artist's Talk by Toni Dove

Friday, May 18, 2-4 PM
Engineering Visual Arts Building, ground floor auditorium EV1-605
Concordia University
1515 St Catherine West

"Dove aims to intensify the cinematographic experience and to link together observer and character in a radically new way." - *Sabine Himmelsbach, The Cinematic Imaginary after Film, ZKM/ Center for Art and Media, Germany*

Co-sponsored by the Topological Media Lab (Concordia) The Sense Lab (Concordia), Joint PhD in Communication (Université de Montréal/ UQAM/ Concordia) and the Workshop in Radical Empiricism (Université de Montréal), Mel Hoppenheim School of Cinema (Concordia), Design Computation Arts Department (Concordia)

SPECTROPIA: Sneak Preview!

Spectropia, by writer/ director and responsive media artist Toni Dove, is both a feature film and an interactive performance. Dove will be present to discuss the project and perform excepts from her "scratchable" movie. This sci-fi hybrid, in development for the last six years, features time travel, telepathy, elements of film noir and the supernatural. Utilizing gaming technology and experimental theater strategies, performers can interact with the narrative, using motion sensors to control the performance oftheir on-screen avatars. The audience will be able to see through the character's eyes, hear their interi or thoughts, navigate their way through space, and even talk with the characters. Anything can happen.

SYNOPSIS:
Spectropia, a young woman, lives in the salvage district of an urban center of the future, a black market hub of retro object barter. Using a machine of her own invention to search the past for her father (lost in time looking for a vanished family inheritance), Spectropia is accidentally transported to NYC in 1931 when her machine short circuits and she finds herself in the body of another woman - Verna de Mott - an amateur sleuth.

Spectropia was made possible with the generous support of the Greenwall Foundation; the Daniel Langlois Foundation for Art, Science, and Technology; the LEF Foundation; the Lower Manhattan Cultural Council; the Multi-Arts Production Fund; the New York State Council on the Arts; the National Endowment for the Arts; the New York Foundation for the Arts; the Institute for Studies in the Arts at Arizona State University; and the Artech and Performing Arts Lab, Kent, UK.

Toni Dove is an artist/independent producer who works primarily with electronic media, including virtual reality , interactive video installations, performance and DVD ROMs that engage viewers in responsive and immersive narrative environments. Her work has been presented in the United States, Europe and Canada as well as in print and on radio and television. Projects include Arxheology of a Mother Tongue, a virtual reality installation with Michael Mackenzie, Banff Centre for the Arts (see the book "Immersed in Technology" from M.I.T. Press) and an interactive cinema installation, Artificial Changelings, which debuted at the Rotterdam Film Festival, and was part of the exhibition: Body Mécanique, at the Wexner Center for the Arts, Ohio, at the Institute for Studies in the Arts at Arizona State University International Performance Studies Conference, in "Wired" at the Arts Center for the Capital Region in Troy, N.Y., Book-Ends Conference. Her current project under development is Spectropia, a feature length interactive movie performance for two players also to be released as a linear feature film. It previewed as a work in progress at Lincoln Center in Scanners, the New York Video Festival 2006. A DVD ROM, Sally or the Bubble Burst, an interactive scene from the Spectropia project is distributed on the Cycling '74 label.

http://www.tonidove.com

Posted by tml at 03:28 PM

June 23, 2007

Ouija Experiment on Collective Gesture in Responsive Media Spaces (June 21 - July 20)

The Topological Media Lab is conducting a series of experiments - called **Ouija** - regarding movement and intentionality this June 25 - July 18, at Concordia's EV Blackbox.

Choreographers Soo-yeon Cho & advisor Michael Montanaro, 9 dancers,and members of the Topological Media Lab, and collaborating scientists, will hold a series of experiments in structured improvisation exploring the emergence of collective intention in a field of movement. The field of movement includes un-prepared everyday "un-conscious" movement, pre-conditioned but un-rehearsed movement, as well as fully phrased movement. The experiments will include dancers and non-dancers, sometimes identified as such, sometimes not.

All these experimental events will live in a set of responsive substrate media supplied: with Oxygen's calligraphic media and gestural sound, WYSIWYG's sounding tapestries, and some proto-jewelry. See the TML Showcase of Cosmicomics, Meteor Shower, and WYSIWYG for some related media work.

We will invite expert collaborators to join some of the TML campfires that we'll hold during the Blackbox residency. Please see the Google calendar for the details of our experiment.

A public presentation will be held on Wednesday July 18. We will announce details of this event in the beginning of July.

Contact: info@topologicalmedialab.net

Posted by tml at 11:01 PM

July 13, 2007

Ouija public presentation: July 18, 5-7 pm

The Topological Media Lab invites you to see results from a month-long series of experiments in movement and intentionality on Wednesday July 18 from 5 to 7 PM at the Hexagram Blackbox (B2-845, EV building Concordia University, 1515 Ste. Catherine West).

http://www.topologicalmedialab.net/joomla/main/content/blogsection/8/73/lang,en/

Artists and research affiliates of the Topological Media Lab present results in the form of a participatory session, a performance-event, and a conversation among artists and guests.

Our structured improvisation experiments explore the emergence of collective intention in activity ranging from un-prepared everyday "un-conscious" movement, to pre-conditioned but un-rehearsed improvisatory movement, and phrased, choreographed movement. The dancers and non-dancers have worked with the latest synthesis of the TML's responsive media environment, in Concordia's Hexagram Blackbox.

Prof. Sha Xin Wei, TML Director

Soo-yeon Cho, Choreography

Dancers:
Mike Croitoru
Kiani del Valle
Veronique Gaudreau
Rebecca Halls
Marie Raurier
Joannie Pharand
Olivia Foulke

Oxygen
Jean-Sebastien Rousseau, Calligraphic video, videography, visual effects, production
Tim Sutton, Gestural sound design and programming, production
Emmannuel Thivierge, State engine, camera tracking, production
Filip Radonjik, Live ink animation

WYSIWYG
Marguerite Bromley (XS Labs), Tapestry design and weaving
Elliot Sinyor (IDMIL McGill), Tapestry mechatronics
David Gauthier, Tapestry mechatronics
Freida Abtan, Sound design & programming
David Birnbaum (IDMIL McGill), Sound design & programming
Doug van Nort (IDMIL McGill), Gestural motion feature analysis

Josee-Anne Drolet, TML Project Coordinator, production, videography, editing
Harry Smoak, TML Research Coordinator, production support, research advisor
Ma Zhiming, Production

Special thanks to Faculty Colleagues:

Prof. Michael Montanaro, Contemporary Dance, Ouija movement experiment design
Prof. Marcelo Wanderley, IDMIL, McGill University, WYSIWYG gestural control of sound synthesis
Prof. Joey Berzowksa, XS Labs, Interactive textiles

Thanks also to affiliates of the TML and the SenseLab for artistic and research support: Michael Fortin, Elena Frantova, Olfa Driss, Rene Sills, Raul Gomez, Paul Melançon, Antoine Blanchet, Younjeong Choi, Shermine Sawalha

---

Posted by tml at 03:40 PM

October 02, 2007

TML OPEN HOUSE: October 2, 5-7 pm

Please come visit the Topological Media Lab on the seventh floor of the Engineering Visual Arts building at Concordia University:

TUESDAY OCTOBER 2, 5-7 pm
Room EV7.725

We will celebrate the new year by reviewing fresh work, such as the COSMICOMICS / METEOR SHOWER calligraphic video installations, the WYSIWYG sounding, sensate woven tapestry, and the OUIJA movement and collective intentionality experiments with dancers in responsive media. For more information on these projects visit:
http://www.topologicalmedialab.net/joomla/main/content/blogsection/9/75/lang,en/

Official flyer in pdf format can be found here:
http://www.topologicalmedialab.net/joomla/main/IMAGES_/news/OpenHouse2007_flyer.pdf

Welcome!

Posted by tml at 09:03 PM

November 07, 2007

Grotesque pertubations

Four days of experimententing in Soft Architecture[TML] / Dedale [Architecture, University of ManitobaSoft Architecture] collaboration workshop studio in the Black Box will result in roundtable:

5 @ 7 Friday November 9th

Hexagram, Concordia: Black BoxS3 - 845, 1515 St. Catherine St. West, EV 11-455. Montréal, Québec. H3G 2W1

[See the flyer: http://topologicalmedialab.net/joomla/main/IMAGES_/news/grotesque.pdf]

Posted by tml at 11:51 PM

March 02, 2008

Dr. Sha Xin Wei will present at two symposia coming April

Critical Digital: What Matter(s)? [conference pdf]
Webpage: www.gsd.harvard.edu/cdc
April 18-19, 2008
Harvard Graduate School of Design

Recoded: Landscapes and Politics of New Media [conference pdf]
Webpage: http://www.abdn.ac.uk/modernthought/recoded/
April 24-26, 2008
Aberdeen, Scotland

Posted by tml at 02:22 PM

March 17, 2008

REMEDIOS TERRARIUM EXHIBITION at FOFA gallery

MARCH 19 – APRIL 4

The Topological Media Lab invites you to the vernissage of Remedios Terrarium on MARCH 20 at dusk [7:06 pm].

Remedios' Terrarium articulates morphogenesis in a space artificially augmented by green plants, light- or sound-bearing materials, and machinic memory.

The main Gallery acts as an alchemical vessel mixing multiple species of matter responding to activity inside and outside the space: calligraphic video and sound, plastic cells, structured light, and in certain moments, performers. Other chambers contain sculptural reflections on the terrarium.

We compose the exhibition as two and a half week long event breathing according to clocks as well as contingent activity, punctuated by a performance.

Remedios' Terrarium features works by affiliates of the TML from the MFA Fibre arts program, Design Computation Arts, Computer Science, Electroacoustics, and the Architecture program of the University of Manitoba.

Remedios Terrarium webpage
Remedios Terrarium process

Address:
FOFA GALLERY, CONCORDIA UNIVERSITY
1515 STE. CATHERINE ST WEST, H3G 2W1

Posted by tml at 01:47 PM

May 12, 2008

Conference: Recoded: Landscapes and Politics of New Media

Download of the summary article from the Rhizome Digest is available:

"The Medium and Its Shadow : Reflecting on recorded" by Finn Brunton, May 7, 2008

Posted by tml at 10:45 AM

Dear Faculty, Staff, Researchers, and Guests of Hexagram

You are welcome to drop in for tea and collegial company

Tuesdays 17:00-18:30

at the

HEXAGRAM TEAS

The teas will aternate between

Hexagram Concordia
1515, Ste-Catherine West, 11th floor lounge

and

Hexagram-UQAM
209, Ste-Catherine Est, suite VR-105

Most weeks will feature a visiting artist or researcher
who will introduce his or her work
during a 15-20 minute informal talk.

You are welcome to bring research students and guests,
and drinks as well.

Hope to see you there !

Sha Xin Wei, Nicolas Reeves
and the Hexagram Tea Community

Chers collègues professeurs, chercheurs, créateurs, étudiants et employés,

Hexagram vous convie tous les mardis de 17h00 à 18h30 au

THÉ À HEXAGRAM

alternativement à

Hexagram Concordia
1515 Ste Catherine Ouest, Salon du 11e étage

et à

Hexagram UQAM
209, Ste-Catherine Est, suite VR-105

Des chercheurs ou artistes invités se joindront régulièrement à nous pour présenter leurs travaux et leurs recherches durant 15-20 minutes.

Les Thés à Hexagram sont ouverts à tous. Vos invités et vos étudiants sont bienvenus.

Le thé sera servi, mais vous pouvez apporter vos propres boissons.

Sha Xin Wei, Nicolas Reeves, et la Communauté des Thés d'Hexagram.

open house
portes ouvertes

October 2 octobre 2007 / 17h00-19h00 / EV 7.725

Topological
Media
Lab

Dear students and colleagues,

Please come visit the Topological Media Lab (TML) now located on the 7th floor of the Engineering and Visual Arts building at Concordia University. Join us October 2nd 2007, from 17h00 to 19h00, in EV-7.725.

We will celebrate the new year by reviewing fresh work such as the WYSIWYG sounding, sensate woven tapestry, and the OUIJA movement & collective intentionality experiments with dancers in responsive media.

Welcome !

Étudiants, étudiantes et collègues,

Venez visiter le Topological Media Lab (TML) maintenant situé au 7e étage du pavillon d'Ingénierie et d'Arts Visuels de l'Université Concordia. Joignez-vous à nous mardi le 2 octobre 2007, de 17h00 à 19h00, au EV-7.725.

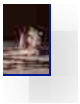
Afin de célébrer le début de cette nouvelle année universitaire nous jeterons un coup d'oeil sur quelques récents projets du TML. Entre autres, WYSIWYG , un tissage fait de fibres et d'électronique, de même que OUIJA , une série d'ateliers sur les movements et l'intentionalité collective avec danseurs et danseuses dans un environnement répondant à leurs movements.

Bienvenue !

http://www.topologicalmedialab.net

Lecture By Sha Xin Wei Topological Media Lab The Re-enchantment Of Public Space

Posted by Leonard And Bina Ellen Art Gallery, Concordia Uni.



Location:	1400, Boul. De Maisonneuve W. LB-165 Montréal, QC H3G1M8
Dates: March 27th, 2007	5:30 PM - 7:30 PM
Event Coordinator:	Marie-Eve Courchesne Communications Officer (514) 848-2424 ellengal@alcor.concordia.ca
Registration: Guests are NOT required to register for this event.	

About the Event

LECTURE by Sha Xin Wei, Canadian Research Chair, Media, Arts and Science and associated Professor, Fine Arts and Computer Science, Concordia University

Topological Media Lab : The Re-enchantment of Public Space?
The TML is a laboratory for the critical studies of media arts and sciences. It draws from the best social practices of the pre-industrial atelier, the art studio, and the theater or engineering collective. It is not a technology development lab. And it is not a personal studio nor an art production facility. The TML is a nexus and a home for art research with a family of themes with philosophical or critical value: ethico-aesthetic play, distributed agency, materiality, gesture and movement, phenomenology of performance, themes that together form a new area in the critical studies of media arts and sciences, which is the domain of practice for the Canada Research Chair associated with the TML and affiliate artist-researchers. We explore these themes materially as works of art, performance; as engineered instruments or systems; and as philosophical or critical essays, papers, books.

The presentation will showcase works and works-in-progress created by more than two dozen affiliates of the TML since 2005, and open discussions of historically significant labs such as the Bell Laboratories E.A.T. and the M.I.T. Media Lab.

For more information:
http://topologicalmedialab.net/

About the Gallery:

Leonard and Bina Ellen Art Gallery, Concordia Uni.

The Leonard & Bina Ellen Art Gallery at Concordia University is committed to researching, exhibiting, documenting and disseminating contemporary art in a local, national and international context....

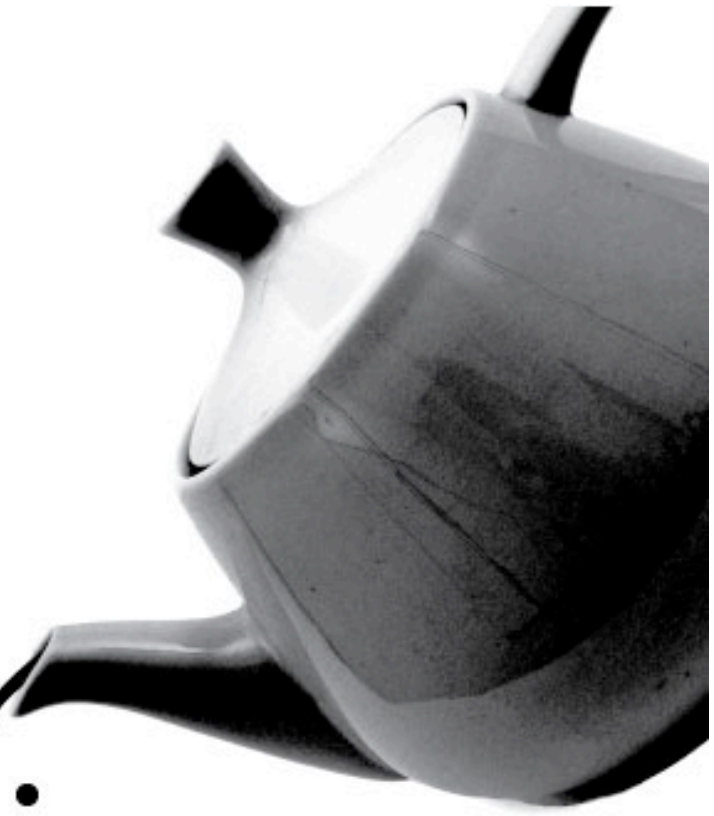
Additional Events Presented by Leonard and Bina Ellen Art Gallery, Concordia Uni.:


CREATIVE RESEARCH AND THE CO-PRODUCTION OF VALUE
CAPITAL PRACTICES, LABOR[ING] PAINS
ROUNDTABLE MONDAY 2 APRIL 2007
CONCORDIA UNIVERSITY EV11-705 HEX-C
RESOURCE CENTER, 3:30-5:00 PM
A CRC CONVERSATION WITH HUMANISTS, ARTISTS, AND UNIVERSITIES IN CANADA'S ECONOMIES OF CULTURE
DR. HELGA WILD, PRINCIPAL, WATERCOOLER LOGIC
DR. NIKLAS DAMIRIS, RESEARCHER WITH STANFORD UNIVERSITY, SWISS BANKING CENTRE AND IBM RESEARCH
DR. SHA XIN WEI, MODERATOR, TOPOLOGICAL MEDIA LAB, CONCORDIA UNIVERSITY

TUESDAY, APRIL 3

Dr. Niklas Damiris
and
Dr. Helga Wild

11th Floor Atrium,
Engineering, Computer Science
and Visual Arts Complex,
Concordia University,
1515 St. Catherine W.



DR. HELGA WILD and Water-Cooler Logic's participatory ethnography mediates and catalyzes human relations and processes in the detailed life of complex organizations. One one hand it is practically embedded in everyday life, and on the other hand it draws on and reflects concepts and approaches from ethnography, anthropology, rhythmanalysis, and complexity theory.

NIKLAS DAMIRIS is a theoretical physicist turned intellectual entrepreneur. For many years he was affiliated with XEROX-PARC. Currently, he is a Visiting Scholar at Stanford University, a Research Associate at the Swiss Banking Center, and a Consulting Advisor to IBM-Research. He is co-author with Stefano Franchi and Helga Wild of the monograph: "The Passion of Life" forthcoming by Lexington Books in 2006.

www.topologicalmedialab.net

TUESDAY, APRIL 24

11th Floor Atrium,
Engineering, Computer Science
and Visual Arts Complex,
Concordia University,
1515 St. Catherine W.

Hexagram Tea

Toni Dove

Toni Dove is an artist who works primarily with electronic media, including virtual reality and interactive video laser disk installations that engage viewers in responsive and immersive narrative environments. Her installation, Mesmer - Secrets of the Human Frame, was part of the 1990 Art in the Anchorage exhibition sponsered by Creative Time.

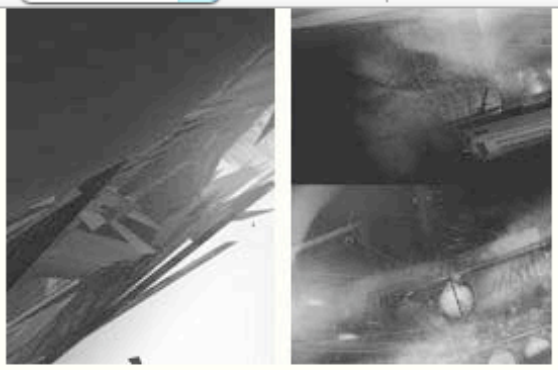
www.topologicalmedialab.net

Elektra Festival

http://elektrafestival.ca/

BBC World Service | ... /~comp474_4/ U.C. Berkeley – Deleu... Topological Media La... welcome to sha xin ... design

Google Search Bookmarks Check AutoLink AutoFill Subscribe



TRANSREC / DEFASTEN | MTL
BODY ECHOES / ILU | MTL

INSTALLATIONS INTERACTIVES / INTERACTIVE INSTALLATIONS
CUBID | LYNN HUGHES & THE FRENCH GIRLS | MTL
CITYSPEAK | JASON LEWIS | MTL
COSMICOMICS | SHA XIN WEI + TOPOLOGICAL MEDIA LAB | MTL

5_7 | CAFÉ DE L'USINE
PANORAMA VIDÉO INTERNATIONAL | FESTIVAL NÉMO | FR
TAMTAM + OLPC (ONE LAPTOP PER CHILD) | JEAN PICHÉ | MTL/US
DVD SILENT ROOM | SKOLTZ_KOLGEN + ARCADI | MTL/FR

RETROUVEZ L'INTÉGRALITÉ DE LA PROGRAMMATION AINSI QUE LA TOUTE NOUVELLE IDENTITÉ VISUELLE CONCOCTÉE PAR PROVOKAT LE 18 AVRIL.

ALL PROGRAMMING INFORMATION, INCLUDING OUR NEW VISUAL IDENTITY DEVELOPED BY PROVOKAT, WILL BE AVAILABLE ON APRIL 18.

ELEKTRA8
FESTIVAL ARTS NUMÉRIQUES
DU 9 AU 13 MAI 2007

ELEKTRA8
FESTIVAL ARTS NUMÉRIQUES
DU 9 AU 13 MAI 2007

LIEUX/VENUES :

From: "Robert P. Harrison" <harrison@stanford.edu>
Subject: **Heidegger and Space**
Date: May 12, 2007 12:14:08 PM EDT (CA)
To: kfeldman@berkeley.edu, andrewjmitchell@stanford.edu, xinwei@sympatico.ca, niklas@stanford.edu, harrison@ucla.edu, Sepp Gumbrecht <sepp@Stanford.EDU>
Cc: David Lummus <dlummus@stanford.edu>, fabigo@stanford.edu

Dear Friends,

I'm writing to confirm that the "Heidegger and Space" colloquium will take place on June 2, in Margaret Jacks Hall (fourth floor), starting at around 10 am. The idea is to have three sessions, each about one and a half to two hours long (at the very most). The first session (with Niklas, Helga and Xin Wei) will begin at 10:30 sharp, after welcoming remarks by Sepp and me. It will be followed by a lunch break. The second session (with Karen, Andrew and Tomi), will start at 1 pm. The third session (with Sepp and me) will start at 3 pm, followed by general discussion at the end. By 5 pm the event will be over. There will be a great dinner that same evening at Sultana, in Menlo Park

PLEASE KEEP YOUR TALKS BRIEF -- 20 minutes would be ideal, but 30 minutes max. The same rule applies to Sepp and me, even though there are only 2 of us in the last session. (We want time at the end for general discussion).

Posters of the colloquium are available and have been put up around campus, as well as at Berkeley. Extra posters are available, if anyone wants to pick some up and post them in special places. I think at least one poster should go up at Kepler's Bookstore in Menlo Park, and one at Borders Bookstore in Palo Alto (Fabian, can you take care of that?).

Xin Wei and Tomi: please send us your SS# and home addresses so that we can process honoraria for you.

We look forward to a great event.

Best,
Robert

.

dancing the virtual

monday, january 29, 2007

Dancing the Virtual

Dancing the Virtual

It's time to send in your call for participation! See below and please pass on...
It will be great to see you again!
Erin
PS you can also access it at
http://www.thesenselab.com/TechnologiesOfLivedAbstraction/HTB/call.htr

CALL FOR PARTICIPATION

HOUSING THE BODY, DRESSING THE ENVIRONMENT

"what emanates from the body and what emanates from the

architectural surround intermixes"
Arakawa&Gins

Part 2 of TECHNOLOGIES OF LIVED ABSTRACTION a 4-part event

sponsored by The Sense Lab (Erin Manning, Concordia University) and the Workshop in Radical Empiricism (Brian Massumi, Université de Montréal)

August 24-27, 2007

at the Society for Arts and Technology, Montréal

contributors

phreeduh
kode9
Ib
stamatia
jen
Zoo Bleu
Celine
smudge studio
Christine
Alexandra Waierstall
parasite
Erin Manning
Melc
JoaoDaSilva
jhave
Steven Shaviro
xinwei
ronald rose-antoinette
Philipa Rothfield
marc steinberg
Michael Goddard
Nadine
the sense lab
Nasrin Himada
elinor
Tagny
derek mccormack
Sarah Rubidge
Harry
Alexander Wilson
Troy Rhoades

"In the skin itself," wrote William James, "there is a vague form of projection into a third dimension." Conversely, in the third dimension there is an echo of the skin. The body is not what is inside the skin. The body is what *emerges* at the intersection where what is inside the skin reaches out to meet its environmental return. The body is what makes a life of a moving in-between.

This event will be dedicated to a collective exploration of the dynamic cross-genesis of the body and its constructed environment. The environment will be taken to include not only the architectural surround but also technological and cultural extensions of it. This cross-genesis involves not only the reciprocal reach-and-return of skin and space, but also extends to other modes of perception (proprioception, hearing, vision, smell). For Bergson as for theorists of "embodied cognition," the relation between perception in all its modes and action is also one of reciprocal reach-and-return. This wider cross-genesis, of action and perception, in turn opens onto thought. Every perception: already a thinking in action. Every act: a thought in germ. The premise of this event is that there is generative nexus between action, perception and conception which can be modulated from the environmental side. In constructing our environment we are not only housing the body, we are building modes of embodied experience and thought. We are refitting the body for new forms of life: cross-dressing its self-expressive potentials. The event is conceived as a collaborative exploration of this extended nexus, zeroing in on the formative moment at which action, perception, and conception constructively (e)merge together and diverge.

"our agenda should be to short-circuit action, perception and construction" *Lars Spuybroek*

This is not a conference. There will be no prepared communications. It is a "research-creation" event organized along the lines of a structured improvisation. We would like to challenge the dichotomy between creation and thought/research by establishing a working environment in which the emphasis will be placed on the ways in which creative research reinvents collaboration and on the new modes of thought and action this makes possible. This project proposes to create such a platform of experimentation – where the body is actively produced through technologically mediated environment – in order to foster the future potential of research-creation. What we propose is to ask how movements of thought can engender creative tools that further the production of culture. New forms of collaboration are here not simply locales for experimentation: they are matrices of cultural becoming.

Jaime_del_Val___reverso

links

The Sense Lab
SAT
Radical Empiricism
TML
Blog Remix

previous posts

Dancing the Virtual
DeLanda
Moving toward Housing the Body
Sunday notes (on the experience of thought and its...
parasitical confession
Termini, Arrivals and Outcomes (and real work)
At least we scrub!
exfoliation
interval
calligraphy dancing

archives

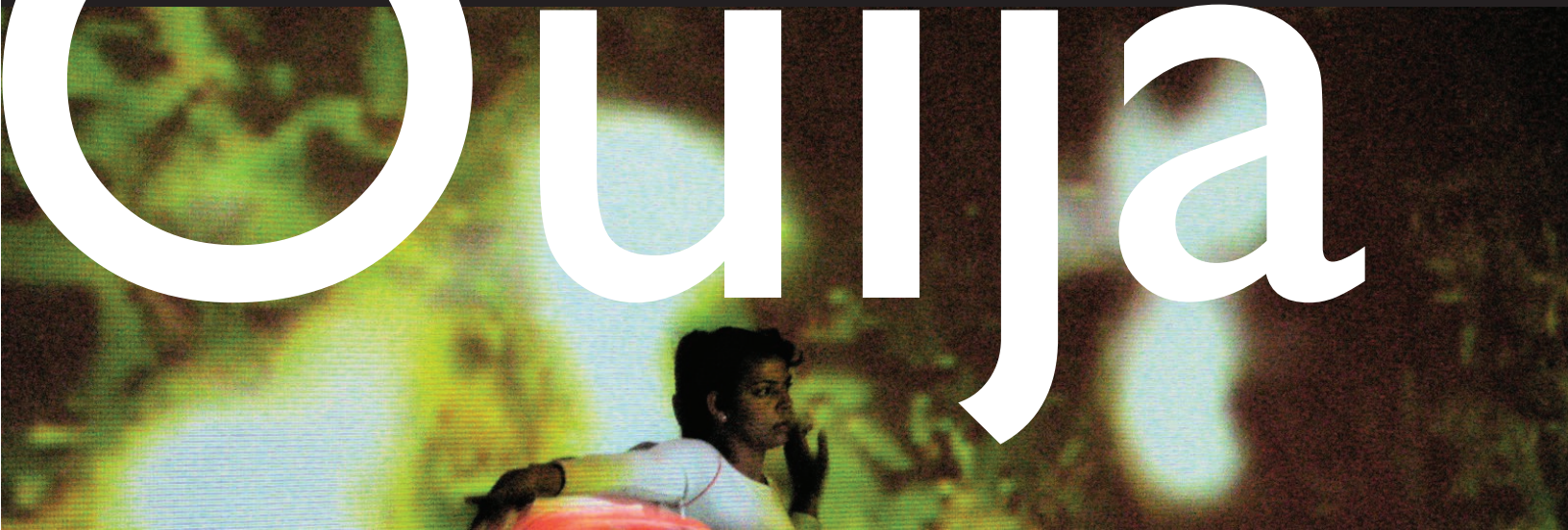
February 2006
April 2006
May 2006
June 2006
October 2006
January 2007

Ouija Experiment on Collective Gesture in Responsive Media Spaces
Topological Media Lab
June 21 - July 20

Choreographers Soo-yeon Cho & advisor Michael Montanaro, 7 dancers, media creators from the Topological Media Lab, and collaborating researchers held a series of experiments in structured improvisation exploring the emergence of collective intention in a field of movement. The field of movement includes un-prepared everyday "un-conscious" movement, pre-conditioned but un-rehearsed movement, as well as fully phrased movement. The experiments included dancers and non-dancers, sometimes identified as such, sometimes not. Themes included entrainment, camouflage, calligraphy and exchanging initiative and momentum between dancers and media.

All these experimental events lived in a set of responsive substrate media supplied with Oxygen's calligraphic media and gestural sound, WYSIWYG's sounding tapestries, and some proto-jewelry. See the TML Showcase of Cosmicomics, Meteor Shower, WYSIWYG, and Excitable Sites for related work.

Ouija



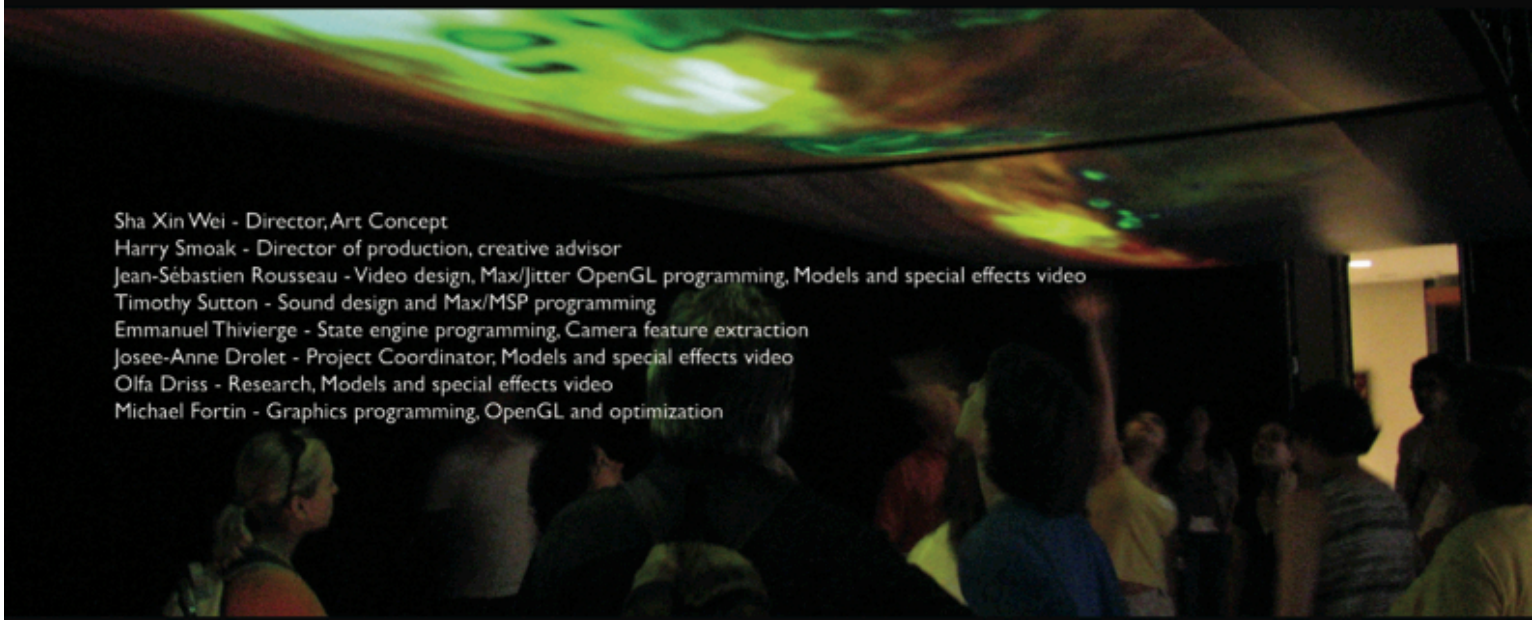
Meteor Shower

Topological Media Lab
http://TopologicalMediaLab.net

Meteor Shower is an experiment in gesture-controlled video and sound synthesis. Participants appear as gravitationally attractive matter in a field of sounding stars, modeled as a particle system.

Built initially as a responsive video projection and soundscape, its next incarnation incorporates state-aware behaviour.

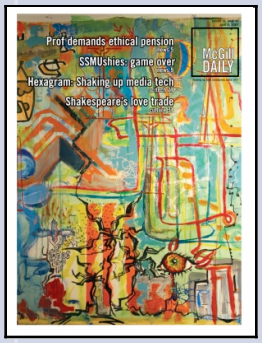
As a deployable installation, Meteor Shower holds potential as an environment for architectural installations, play spaces, and performance events.It is being designed with such flexibility in mind.



Sha Xin Wei - Director, Art Concept
Harry Smoak - Director of production, creative advisor
Jean-Sébastien Rousseau - Video design, Max/Jitter OpenGL programming, Models and special effects video
Timothy Sutton - Sound design and Max/MSP programming
Emmanuel Thivierge - State engine programming, Camera feature extraction
Josee-Anne Drolet - Project Coordinator, Models and special effects video
Olfa Driss - Research, Models and special effects video
Michael Fortin - Graphics programming, OpenGL and optimization

McGill DAILY

Thursday, April 5th, 2007 | Volume 96, Number 46



Shaking up media tech

Hexagram labs create mind-blowing art technology...but who has access?

By Nikki Bozinoff
The McGill Daily

Subjects try out Sha Xin Wei's Meteor Shower in Condordia's black box.

Courtesy of Emmanuelle Thivierge

On any given day at Hexagram, you could find yourself dodging giant flying cubes, printing 3-D objects, or visualizing sound. The product of a multidisciplinary effort by the Université de Québec à Montreal (UQÀM) and Concordia, Hexagram has become Canada's leading media arts and technology lab.

Hexagram, founded in 2001, operates eight research axes, among them Interactive Textiles and Wearable Computers, Advanced Digital Imaging and Rapid Prototyping, and New Forms of Narrative and Audio/Video Practices.

Mario Côté, a Hexagram researcher and faculty member of L'École des Arts Visuels et Médiatiques at UQÀM, is interested in preserving "endangered sounds," sounds that occur in buildings or areas soon to be destroyed. He has recorded audio in surround sound, "soundscaping" from places such as Montreal's Central Bus Station.

The recordings are for archival purposes, both to preserve an element of cultural heritage that is often forgotten and for use in cinema, where North American audio recordings are largely unavailable. Côté also uses the recordings to generate visuals to accompany the sound, but warns that these are not meant to eclipse the recordings.

"The images are simple and undergo subtle changes with the music, so that the listener focuses primarily on the sound," he said. Using software that identifies intensity,

melody, and duration, Côté can create a dynamic visual representation that he calls a “phonographie.”

Though Côté’s project is now in full swing, it has been a long time coming. He received a grant in 2005 from the Canadian Foundation for Innovation, but his team did not begin work on the project until a year ago.

“Putting together a team took the longest amount of time,” he said. “We [the various researchers] have different approaches, views, and understandings, so it took us a year to be able to speak the same language.”

But coordinating a multidisciplinary group of researchers from four institutions is only one of the challenges that Hexagram has encountered. Others include delayed construction and restricted access to equipment. The labs at both Concordia and UQÀM were supposed to be equipped with connected “black boxes” that would help share information between the two labs. The black box is a multimedia researcher’s fantasy. It encompasses a large multipurpose space that can be used as a testing ground, a motion-capture studio, a high-definition projection room, or a performance space. Researchers can book the black box for up to a month to play out projects and ideas.

While Concordia’s black box is fully operational, construction of UQÀM’s lab, housing upwards of $10 million in specialized equipment, remains incomplete. The lab continues to operate using temporary space, but it lacks offices and the infamous black box simply doesn’t exist. Reasons for the slow start remain unclear and continued construction raises questions about whether the equipment is being used to its full capacity and whether the intended extensive communication between labs is actually happening.

Paul Fournier, Site Coordinator for Hexagram, said that the initial delay in making resources available was due to the unusual quantity and high-tech nature of the equipment stipulated in the grant. “We had 112 items on the original list. By the time we were ready to start purchasing, some of the technology had become obsolete,” he said.

In addition to ensuring equipment is kept up-to-date, Fournier manages access to Hexagram’s $20-million-plus in highly specialized media technology. As one might imagine, access to the equipment is very restricted. It was only a year ago that graduate students were allowed access to the lab, and undergraduate students still have no access.

Fournier described an admittedly complicated hierarchal scheme that determines who gains access to what. First priority goes to Hexagram researchers with Hexagram grants, second comes Hexagram researchers with grants from other institutions, third, faculty members from one of the partner universities (UQÀM, Université de Montréal, Concordia, and McGill), and fourth are graduate students from the partner universities.

Hexagram defends these policies by noting that the equipment is hugely expensive and its operation requires very specialized training. They also cite CFI's grant as one that was awarded for research purposes, and since undergraduate students typically don't do research, they cannot be included.

Many agree with Hexagram's access policies and see it as a way of ensuring quality. "Grad students and faculty researchers really benefit from having facilities of their own away from the larger student population," said a graduate student working at Hexagram who wished to remain anonymous. "The equipment is well taken after and there is a level of equipment [availability] that allows people to work on their projects with a certain degree of ease and freedom."

But because Concordia and UQÀM fund Hexagram, some researchers not affiliated with Hexagram are feeling its effects.

"My personal feeling is that there was a lot of money that went [into Hexagram] that the departments didn't get," said Marcus von Holtzendorff, Post-Production Coordinator for Concordia's School of Cinema.

Though he acknowledged that issues of access have improved, he said that "the pool of money from the government is limited and it does mean that there is less money [for other projects]."

Considering that the few research opportunities available to undergraduate students are often supported by individual departments, diverting university and government funds away from such opportunities and toward highly specialized equipment with very restricted access is alarming.

Despite the access and funding problems related to Hexagram, the quality of cutting-edge research emerging from the lab and the enthusiasm of its researchers is undeniable. Take researcher Sha Xin Wei, who is pushing the boundaries of how we perceive video in his Meteor Shower project.

Meteor Shower involves a camera that tracks a viewer's movements and re-synthesizes video in response to gesture. The more you move, the more the meteor shower follows your body, while stand-still makes you disappear on screen. The effect is a mesmerizing constellation of stars that appear and disappear as you move. The project is designed for use as an installation, for example at performance events.

"We're trying to treat video like ink so that you can stir it up in real time," he said of the project.

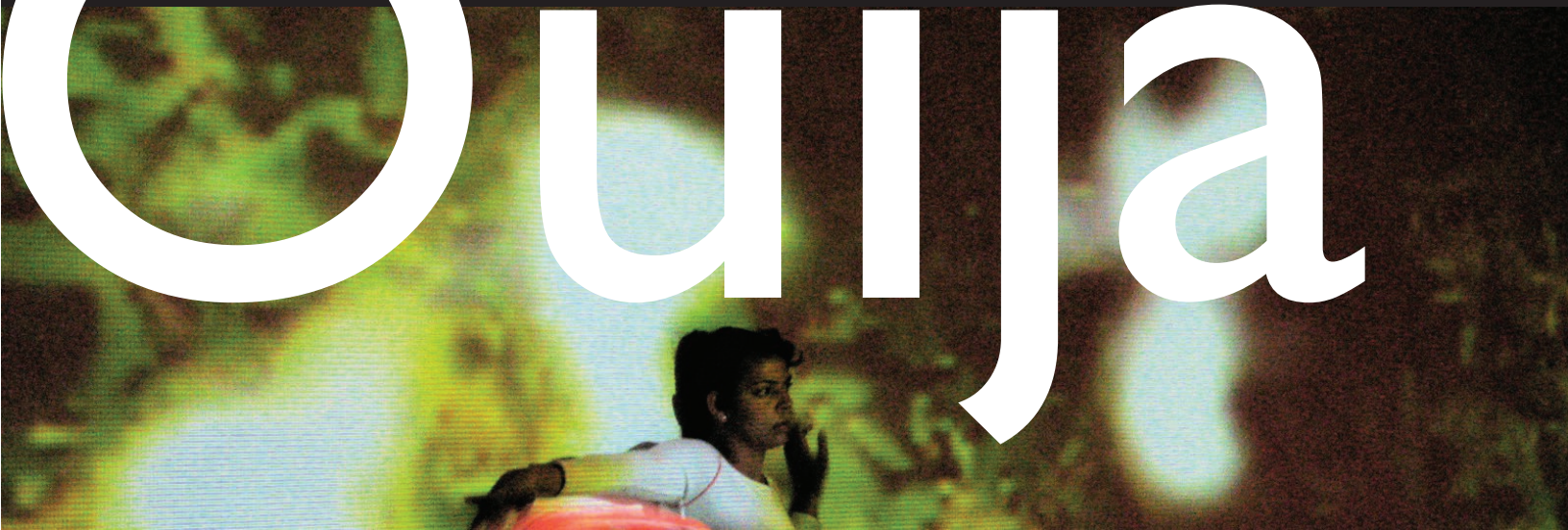
Indeed, it seems that the entire research team at Hexagram is trying to stir things up. While it is certainly making its mark, Canada's research scene – specifically its attitude towards undergraduate researchers – could do with a shaking.

Ouija Experiment on Collective Gesture in Responsive Media Spaces
Topological Media Lab
June 21 - July 20

Choreographers Soo-yeon Cho & advisor Michael Montanaro, 7 dancers, media creators from the Topological Media Lab, and collaborating researchers held a series of experiments in structured improvisation exploring the emergence of collective intention in a field of movement. The field of movement includes un-prepared everyday "un-conscious" movement, pre-conditioned but un-rehearsed movement, as well as fully phrased movement. The experiments included dancers and non-dancers, sometimes identified as such, sometimes not. Themes included entrainment, camouflage, calligraphy and exchanging initiative and momentum between dancers and media.

All these experimental events lived in a set of responsive substrate media supplied with Oxygen's calligraphic media and gestural sound, WYSIWYG's sounding tapestries, and some proto-jewelry. See the TML Showcase of Cosmicomics, Meteor Shower, WYSIWYG, and Excitable Sites for related work.

Ouija



S M C ' 0 7 4th Sound and Music Computing Conference

11-13 July 2007, Lefkada, Greece

- Home
- Topics
- Call for Submissions
- Important Dates
- Committees
- Registration
- Proceedings (New)
- Program
- Events
- Practical Info
- Previous SMCs
- Sponsors
- Credits
- Contacts

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ΕΘΝΙΚΟΝ & ΚΑΠΟΔΙΣΤΡΙΑΚΟΝ ΠΑΝΕΠΙΣΤΗΜΙΟΝ ΑΘΗΝΩΝ
NATIONAL & KAPODISTRIAN UNIVERSITY OF ATHENS

Conference Proceedings: C. Spyridis, A. Georgaki, G. Kouroupetroglou and C. Anagnostopoulou (Eds): "Proceedings of the 4th Sound and Music Computing Conference (SMC07)", 11-13 July 2007, Lefkada, Greece, ISBN 978-960-6608-75-9

Keynote Speech 1

- Fifty Years of Digital Sound for Music, Jean-Claude Risset

Keynote Speech 2

- Synthesising singing, Johan Sundberg

Audio Synthesis

Oral Presentations

- Sound synthesis and musical composition by physical modelling of self-sustained oscillating structures, F. Poyer, C. Cadoz
- Mapping chaotic dynamical systems into timbre evolution, C. Rizzuti
- A component-based framework for the development of virtual musical instruments based on physical modeling, P. Tzevelekos, T. Perperis, V. Kyritsi, G. Kouroupetroglou

Poster Presentations

- Expressive text-to-speech approaches, I. Kanellos, I. Suciu, T. Moudenc

Multimedia

Oral Presentations

- Advanced sound manipulation in interactive multimedia environments Y. Deliyiannis, A. Floros, C. Tsakostas
- LISTEN LISBOA: Scripting languages for interactive musical installations, C. Le Prado, S. Natkin
- Reviewing the transformation of sound to image in new computer music software E. Lemi, A. Georgaki

in collaboration with the

Ionian University

Poster Presentations

- The Cube: An audiovisual interactive installation, S. Didakis

Music Analysis
Oral Presentations

- Injecting periodicities: Sieves as timbres, D. Exarchos
- Pitch spelling: Investigating reductions of the search space, A. Honingh
- Modelling dynamics of key induction in harmony progressions, M. Rohrmeier
- Automatic semantic annotation of music with harmonic structure, T. Weyde, J. Wissmann

Poster Presentations

- A generative grammar approach to diatonic harmonic structure, M. Rohrmeier

Music Cognition
Oral Presentations

- Measured characteristics of development in adolescent singers, C. Barlow, D. Howard
- An innovative method for the study of African musical scales: Cognitive and technical aspects, S. Arom, N. Fernando, F. Marandola
- VEMUS - Feedback and groupware technologies for music instrument learning, D. Fober, S. Letz, Y. Orlarey

Poster Presentations

- A neurocognitive analysis of rhythmic memory process as a social space phenomenon, E. Bonda

Machine Learning and MIR
Oral Presentations

- A semi-automated tagging methodology for Orthodox Ecclesiastic chant acoustic corpora, G. Chryssochoidis, D. Delviniotis, G. Kouroupetroglou
- Implementation of algorithms to classify musical texts according to rhythms, A. Chen, C. Iliopoulos, S. Michalakopoulos, M. Rahman
- Experimental (δ, γ) - pattern - matching with Don't Cares, C. Iliopoulos, M. Mohamed, V. Mohanaraj

Poster Presentations

- Discovery of generalized interval patterns, D. Conklin, M. Bergeron

Composition Systems - 1
Oral Presentations

- Mixing time representations in a programmable score editor, C. Agon, J. Bresson
- A system of interactive scores based on Petri nets, A. Allombert, G. Assayag, M. Desainte Catherine
- Synthesis of a macro sound structure within a self

organizing system, S. Bφkesoy

Interfaces for Control - 1

Oral Presentations

- Prolegomena to sonic toys, A. De Gφtzen, S.Serafin
- Generation and representation of data and events for the control of sound synthesis, J. Bresson, M. Stroppa, C.Agon
- A dynamic interface for the audio-visual reconstruction of soundscape, based on the mapping of its properties, C. Stratoudakis, K. Papadimitriou

Poster Presentations

- Gestural control of sonic swarms: Composing with grouped sound objects, T. Davis, O. Karamanlis
- Beyond movement an animal, beyond an animal the sound, A. Philippides
- Controlling aural and visual particle systems through human movement, C. Guedes, K. Woolford
- Fractured sounds, fractured meanings: A glove-controlled spectral instrument, D. Litke
- Cephalomorphic interface for emotion-based music synthesis, V. Maniatakos
- Wirelessly interfacing with the Yamaha Disklavier Mark IV, M. Teeter, C. Dobrian

Aesthetics

Oral Presentations

- Some symbolic possibilities specific to electroacoustic music, J. Di-Santo
- Authenticity issue in performing arts using live electronics, M. Guercio, J. Barthelemy, A. Bonardi
- Embodiment and agency: Towards an aesthetics of interactive performativity, J. Kim, U. Seifert
- Is knowledge emerging in the secrecy of our digital collections?, F. Rousseaux, A. Bonardi

Poster Presentations

- KLAMA: The voice from oral tradition in death rituals to a work for choir and live electronics, G. Spiropoulos, B. Meudic
- Multi-channel formats in electroacoustic composition: Acoustic space as a carrier of musical structure, N.Stavropoulos
- The breaking-continuity paradox in artificial vocality aesthetics, B. Bossis

Signal Analysis / Synthesis

Oral Presentations

- From music symbolic information to sound synthesis: An XML-based approach, G. Haus, L. Ludovico, E. Russo
- Preparing for TreeTorika: Computer-assisted analysis of Mao's oratory, P. Lindborg
- Cordis Anima physical modeling and simulation system analysis, A. Kontogeorgakopoulos, C. Cadoz

Poster Presentations

- Large scale musical instrument identification, E. Benetos, M. Kotti, C. Kotropoulos
- A neural network approach for synthesising timbres from adjectives, A. Gounaropoulos, C. Johnson
- Real-time spatial mixing using binaural processing, C. Tsakostas, A. Floros, Y. Deliyiannis
- ORPHEUS: A virtual learning environment of Ancient Greek music, D. Politis, D. Margounakis, G. Botsaris, L. Papaleontiou

Signal Analysis
Oral Presentations

- Horizontal and vertical integration / segregation in auditory streaming: A voice separation algorithm for symbolic musical data, I. Karydis, A. Nanopoulos, A. Papadopoulos, E. Cambouropoulos, Y.Manolopoulos
- Time domain pitch recognition, M. Chourdakis, H. Spyridis
- Image to sound and sound to image transform, H. Spyridis, A. Moustakas
- SRA: A web-based research tool for spectral and roughness analysis of sound signals, P. Vassilakis

Poster Presentations

- Singer Identification in rembetiko music, A. Holzapfel, Y. Stylianou

Composition Systems - 2
Oral Presentations

- A grammatical approach to automatic improvisation, R. Keller, D. Morrison
- Digitally augmented everyday objects in music composition, J. Kojs, S. Serafin
- Autosimilar melodies and their implementation in OpenMusic, E. Amiot, C. Agon, M. Andreatta

Poster Presentations

- Algorithmic composition -'Gestalt Revolution' - A new approach to a unified view on structuring diverse levels of musical composition, J. Schmitt

Interfaces for Control - 2
Oral Presentations

- A platform for real-time multimodal processing, A. Camurri, P. Coletta, M. Demurtas , M. Peri, A. Ricci, R. Sagoleo, M. Simonetti, G. Varni, G. Volpe
- Self-Space: Interactive, self-organized, robotics mediated, cross-media platform for music and multimedia performance, M. Giannoukakis, G. Zannos
- Image features based on two dimensional FFT for gesture analysis and recognition, P. Modler, T. Myatt

Poster Presentations

- Haptic feedback for improved positioning of the hand

for empty handed gestural control, P. Modler, T. Myatt

Studio Reports

- The program in electronic music composition and musical production at the School of the Arts of the Polytechnic Institute of Castelo Branco, C. Guedes, R. Dias
- Sonification of gestures using Specknets, V. Lympouridis, M. Parker, A. Young, D. Arvind
- Mapping and dimensionality of a cloth-based sound instrument, D. Birnbaum, F. Abtan, S. Wei, M. Wanderley

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International Computer Music Conference '07

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Paper program

LangMusic: Languages for Computer Music
Date: August 27, 2007
Time: 08:40 – 10:00
Location: Auditorium 6

08:40 MOBILE IMMERSIVE MUSIC
agnes guerraz, jacques lemordant, inria, France

09:00 AUTOMATIC NOTATION GENERATORS
G. Douglas Barrett, State University of New York at Buffalo, United States; Michael Winter, University of California, Santa Barbara, United States; Harris Wulfson, Graduate Center of City University of New York, United States

09:20 ABSTRACT BEHAVIORS FOR STRUCTURED MUSIC PROGRAMMING
Roger Dannenberg, Carnegie Mellon University, United States

09:40 THE CARNEGIE MELLON LAPTOP ORCHESTRA
Roger Dannenberg, Cavaco Sofia, Eugene Ang, Igor Avramovic, Barkin Aygun, Jinwook Baek, Eric Barndollar, Daniel Duterte, Jeffrey Grafton, Robert Hunter, Chris Jackson, Umpei Kurokawa, Daren Makuck, Timothy Mierzejewski, Michael Rivera, Dennis Torres, Apphia Yu, Carnegie Mellon University, United States

RhtmPerf: Rhythm in Performance and Composition
Date: August 27, 2007
Time: 08:40 – 10:00
Location: Auditorium 2

08:40 DRUM'N'BAYES: ON-LINE VARIATIONAL INFERENCE FOR BEAT TRACKING AND RHYTHM RECOGNITION
Charles Fox, Iead Rezek, Stephen Roberts, Oxford University, United Kingdom

09:00 DRUM CIRCLE: INTELLIGENT AGENTS IN MAX/MSP
Arne Eigenfeldt, Simon Fraser University, Canada

09:20 RHYTHM INTERACTION SYSTEM BASED ON RHYTHM ASSOCIATION
Shunichi Kasahara, Tomoyuki Yamaguchi, Waseda University, Japan; Ryo Saegusa, The Italian Institute of Technology, Italy; Shuji Hashimoto, Waseda University, Japan

09:40 WHERE'S THE BEAT? TOOLS FOR DYNAMIC TEMPO CALCULATIONS
Jan Schacher, Martin Neukom, ICST, Switzerland

News

- Concert reservation
- CMMR LNCS papers accepted
- Barbara Tillmann is keynote
- more...

Paper program

- **Main page**

Demo1: Demo 1
Date: August 27, 2007
Time: 08:40 - 11:40
Location: Auditorium 3

08:40 LIBINTEGRA: A SYSTEM FOR SOFTWARE-INDEPENDENT MULTIMEDIA MODULE DESCRIPTION AND STORAGE
Jamie Bullock, UCE Birmingham, United Kingdom; Henrik Frisk, Malmö Academy of Music, Lund University, Sweden

08:40 MUSICAL APPLICATIONS OF REAL-TIME CORPUS-BASED CONCATENATIVE SYNTHESIS
Diemo Schwarz, Ircam-CNRS STMS, France; Sam Britton, freelance, United Kingdom; Roland Cahen, ENSCI, France; Thomas Goepfer, Ircam-Centre Pompidou, France

08:40 MACSET - A FREE VISUAL CROSS-PLATFORM PITCH-CLASS SET THEORETICAL APPLICATION
Mika Kuuskankare, Marcus Castrén, Mikael Laurson, Sibelius Academy, Finland

08:40 DEVELOPMENT TOOLS FOR PWGLSYNTH
Vesa Norilo, Mikael Laurson, Sibelius-Academy, Finland

ArtAbPanel: ArtAbilitation Panel
Date: August 27, 2007
Time: 10:20 - 11:40
Location: Auditorium 6

10:20 ARTABILITATION ICMC PANEL PAPER DENMARK 2007: NON-FORMAL REHABILITATION THROUGH GESTURE IN IMMERSIVE INTERACTIVE MUSIC ENVIRONMENTS
Anthony Brooks, Aalborg University Esbjerg, Denmark

Perc1: Perception and Cognition 1
Date: August 27, 2007
Time: 10:20 - 11:40
Location: Auditorium 2

10:20 THE EFFECT OF TIMBRE IN CLARINET INTERPRETATION
Mathieu Barthet, CNRS-LMA, France; Philippe Depalle, CNRS-LMA, McGill University, France; Richard Kronland-Martinet, Solvi Ystad, CNRS-LMA, France

10:40 THE ARTISTIC PLAY OF SPATIAL ORGANIZATION: SPATIAL ATTRIBUTES, SCENE ANALYSIS AND AUDITORY SPATIAL SCHEMATA
Gary Kendall, Northwestern University, United States

11:00 PERCEPTUAL CATEGORIZATION OF MOVING SOUNDS FOR SYNTHESIS APPLICATIONS
Adrien Merer, Sølvi Ystad, Richard Kronland-Martinet, CNRS-LMA, France; Mitsuko Aramaki, Mireille Besson, Jean-Luc Velay, CNRS-INCM, France

11:20 NON-LINEAR SCALING TECHNIQUES FOR UNCOVERING THE PERCEPTUAL DIMENSIONS

OF TIMBRE
John Ashley Burgoyne, Stephen McAdams, McGill University, Canada

Poster1: Poster 1
Date: August 27, 2007
Time: 10:20 - 15:30
Location: Auditorium 3

10:20 AN EXPERIMENTAL COMPARISON OF FORMAL MEASURES OF RHYTHMIC SYNCOPATION
Francisco Gomez, Universidad Politecnica de Madrid, Spain; Eric Thul, Godfried Toussaint, McGill University, Canada

10:20 INVENTING NEW INSTRUMENTS BASED ON A COMPUTATIONAL "HACK" TO MAKE AN OUT-OF-TUNE OR UNPITCHED INSTRUMENT PLAY IN PERFECT HARMONY
Steve Mann, Ryan Janzen, Raymond Lo, Chris Aimone, University of Toronto, Canada

10:20 INTERACTIVE MUSIC SUMMARIZATION BASED ON INTERVAL DISTANCE PROFILE
Min-Joon Yoo, In-Kwon Lee, Yonsei University, South Korea

10:20 HOW TO BE LOST: PRINCIPLED PRIMING AND PRUNING WITH PARTICLES IN SCORE FOLLOWING
Charles Fox, Oxford University, United Kingdom; John Quinn, Edinburgh University, United Kingdom

10:20 A GA TOOL FOR COMPUTER ASSISTED MUSIC COMPOSITION
Dimitrios Tzimeas, Eleni Mangina, University College Dublin, Ireland

10:20 GHI PROJECT : NEW APPROACH FOR MUSICAL INSTRUMENTS
Yoichi Nagashima, Shizuoka University of Art and Culture, Japan

10:20 THE USABILITY OF MUSIC THEORY SOFTWARE: THE ANALYSIS OF TWELVE-TONE MUSIC AS A CASE STUDY
Tuukka Ilomäki, Sibelius Academy, Finland

10:20 PETRI NETS APPLICABILITY TO MUSIC ANALYSIS AND COMPOSITION
Adriano Baratè, Goffredo Haus, Luca Andrea Ludovico, LIM - Università degli Studi di Milano, Italy

Key1: Keynote 1, Barbara Tillmann
Date: August 27, 2007
Time: 13:00 - 14:20
Location: Auditorium 2

Demo2: Demo 2
Date: August 27, 2007
Time: 13:00 - 16:00
Location: Auditorium 3

13:00 DYNAMIC LARGE SCALE GESTURAL CONTROL IN SUPERCOLLIDER SERVER

Joshua Parmenter, University of Washington, United States

13:00 THE TONCOLARIUM - IMMERSIVE COLOR-MUSIC INSTRUMENT
David Yanagisawa, Kristianstad University, Sweden

13:00 SAL: A SIMPLE ALGORITHMIC LANGUAGE IN COMMON MUSIC
Heinrich Taube, University of Illinois, United States

13:00 THE ELECTROMAGNETICALLY-PREPARED PIANO AND ITS COMPOSITIONAL IMPLICATIONS
Per Bloland, Stanford University, United States
Due to unforeseen issues, this demo has been moved to Huset i Magstræde (the night concert place) to be demoed Tuesday at 13H. Please get in contact with Per Bloland (bloland at stanford.edu) if you're interested in coordinating going to Huset.

MusAn: Music Analysis
Date: August 27, 2007
Time: 14:40 - 16:00
Location: Auditorium 6

14:40 FATTA: FULL AUTOMATIC TIME-SPAN TREE ANALYZER
Masatoshi Hamanaka, University of Tsukuba, Japan; Keiji Hirata, NTT Communication Science Laboratories, Japan; Satoshi Tojo, Japan Advanced Institute of Science and Technology, Japan

15:00 AUDIO MATCHING FOR THE PHILOLOGICAL ANALYSIS OF ELECTROACOUSTIC MUSIC
Nicola Orio, Laura Zattra, University of Padova, Italy

15:20 RECONSTRUCTING STRIA
Kevin Dahan, Université de Marne La Vallée, France

15:40 RECOVERING GIACINTO SCELSI'S TAPES
Nicola Bernardini, Fondazione Isabella Scelsi, Rome, Italy,

Cogsoc: Cognition and society
Date: August 27, 2007
Time: 14:40 - 16:00
Location: Auditorium 2

14:40 ADDRESSING THE NETWORK: PERFORMATIVE STRATEGIES FOR PLAYING APART
Franziska Schroeder, Alain Renaud, Pedro Rebelo, Fernando Gualda, Sonic Arts Research Centre, United Kingdom

15:00 THE ELECTROACOUSTIC RESOURCE SITE (EARS) APPROACHES ITS NEXT PHASE: GOING GLOBAL AND ADDRESSING THE YOUNG
Leigh Landy, De Montfort University, United Kingdom

15:20 INTRODUCTION TO MUSICAL SEMANTICS
Ole Kühl, Free lance, Denmark

15:40 FABRICATING AURAL LANDSCAPES: SOME COMPOSITIONAL IMPLICATIONS OF TROMPE

L'OREILLE
Peter Batchelor, De Montfort University, United Kingdom

AIM: Artificial Intelligence and Music
Date: August 28, 2007
Time: 08:40 - 10:00
Location: Auditorium 6

08:40 A COMPUTER-AIDED SOUNDTRACK COMPOSITION SYSTEM DESIGNED FOR HUMANS
Edwin Vane, William Cowan, University of Waterloo, Canada

09:00 REMEMBERING THE FUTURE : AN OVERVIEW OF CO-EVOLUTION IN MUSICAL IMPROVISATION.
David Plans, Brunel University, United Kingdom; Davide Morelli, University of Pisa, United Kingdom

09:20 FROM FUX TO RAGAS—MORPHING CONTRAPUNTAL WORLDS
Julien Junod, University of Zürich, Switzerland; Guerino Mazzola, University of Minnesota, United States

09:40 DEVELOPING CHINESE STYLE ALGORITHMIC COMPOSITION USING MARKOV CHAINS ¡X FROM THE CLASSICAL CHINESE-POETRY PERSPECTIVE
Jenny Ren, Phil Winsor, Chih-Fang Huang, Institute of Music, National Chiao Tung University, Taiwan

AnaSys1: Analysis Synthesis 1
Date: August 28, 2007
Time: 08:40 - 10:00
Location: Auditorium 2

08:40 CREATING VON FOERSTER'S NON-TRIVIAL MACHINE IN DIGITAL AUDIO
Arun Chandra, The Evergreen State College, United States

09:00 GENESYNTH: NOISE BAND-BASED GENETIC ALGORITHM ANALYSIS/SYNTHESIS FRAMEWORK
Michael Chinen, Naotoshi Osaka, Tokyo Denki University, Japan

09:20 HOW MUSICAL ARE IMAGES? FROM SOUND REPRESENTATION TO IMAGE SONIFICATION: AN ECO-SYSTEMIC APPROACH
Jean-Baptiste Thiebaut, Queen Mary, University of London, United Kingdom; Juan Bello, New York University, United States; Diemo Schwarz, IRCAM, France

09:40 COMPUTER-AIDED ORCHESTRATION BASED ON PROBABILISTIC INSTRUMENTS MODELS AND GENETIC EXPLORATION
Tardieu Damien, Carpentier Grégoire, Xavier Rodet, IRCAM, France

Demo3: Demo 3
Date: August 28, 2007
Time: 08:40 - 11:40

Location: Auditorium 3

08:40 REALITV (PAPER)
Peter Castine, Freischaffender Komponist und Informatiker, United States; John Dekron, Videokünstler, Germany

08:40 EFFECTS OF MUSICALLY MEANINGFUL OPERATORS IN EVOLUTIONARY COMPOSITION
John Huddleston, Jianna Zhang, Western Washington University, United States

08:40 [1553] - THE STRINGBALL: A BALL INTERFACE WITH STRINGS FOR COLLABORATIVE PERFORMANCE
Woon Seung Yeo, CCRMA, Stanford University, United States; Ji Won Yoon, Hee Young Cho, Computer Music Lab., Dongguk University, South Korea

08:40 [1566] - {TRANSPELL}
Kazuaki Shiota, University of Cincinnati, United States

PMaction1: Physical models in action 1
Date: August 28, 2007
Time: 10:20 - 11:40
Location: Auditorium 2

10:20 SOUND CONTROLLED MUSICAL INSTRUMENTS BASED ON PHYSICAL MODELS
Andrew Johnston, University of Technology Sydney, Australia; Benjamin Marks, ELISION Ensemble, Australia; Linda Candy, Creativity & Cognition Studios, Australia

10:40 PERFORMANCE CONTROL OF A FLUTE PHYSICAL MODEL USING FUZZY LOGIC
Patricio de la Cuadra, Rodrigo Cadiz, Pontificia Universidad Catolica de Chile, Chile; Benoit Fabre, Nicolas Montgermont, Paris VI, France

11:00 PRODUCTION OF IMMERSIVE MUSICAL ARCHITECTURES BY PHYSICAL MODELLING OF SELF-SUSTAINED OSCILLATING STRUCTURES.
François Poyer, ICA Laboratory, France; Claude Cadoz, ACROE & ICA Laboratory, France

11:20 EXTENDING THE GENERALIZED REED MODEL WITH MEASURED REFLECTION FUNCTIONS
Tamara Smyth, Simon Fraser University, Canada; Jonathan Abel, CCRMA, Stanford University, United States

SSPPanel: API for Sound Synthesis and Processing Panel
Date: August 28, 2007
Time: 10:20 - 11:40
Location: Auditorium 6

10:20 PANEL: MODELS AND APIS FOR AUDIO SYNTHESIS AND PROCESSING
Stephen Pope, Univ. of California, Santa Barbara, United States; Roger Dannenberg, CMU, United States

Poster2: Poster 2
Date: August 28, 2007

Time: 10:20 - 15:30
Location: Auditorium 3

10:20 COMPUTER ASSISTED COMPOSITION IN EQUAL TUNINGS: TONAL COGNITION AND THE THIRTEEN TONE MARCH
John Chow Seymour, University of North Texas College of Music, United States

10:20 INDIRECT ACQUISITION OF FINGERINGS OF HARMONIC NOTES ON THE FLUTE
Corey Kereliuk, Bertrand Scherrer, Vincent Verfaille, Philippe Depalle, Marcelo M. Wanderley, McGill University, Schulich School of Music, Canada

10:20 THE CREATION OF EVOLUTIONARY RHYTHMS WITHIN A MULTI-AGENT NETWORKED DRUM ENSEMBLE
Arne Eigenfeldt, Simon Fraser University, Canada

10:20 INT.LIB - A GRAPHICAL PRESET INTERPOLATOR FOR MAX MSP
Oliver Larkin, ICSRiM, United Kingdom

10:20 SERIAL RSS SOUND INSTALLATION AS OPEN WORK: THE BABELCAST
Christopher Ariza, Towson University, United States

10:20 DIGITAL PRESERVATION OF INTERACTIVE MULTIMEDIA PERFORMANCES
Kia Ng, ICSRiM - University of Leeds, United Kingdom

10:20 NONLINEAR FILTERS
Risto Holopainen, notam, Norway

SRPanel: Studio Report Panel
Date: August 28, 2007
Time: 13:00 - 16:00
Location: Auditorium 6

13:00 SOUND&MEDIA STUDIOS @ LONDONMET, COMMERCIAL RD.
Javier Garavaglia, London Metropolitan University, United Kingdom

13:10 STUDIO REPORT: THE PROGRAM IN ELECTRONIC MUSIC COMPOSITION AND MUSICAL PRODUCTION AT THE SCHOOL OF THE ARTS OF THE POLYTECHNIC INSTITUTE OF CASTELO BRANCO
Carlos Guedes, Rui Dias, ESART-IPCB, Portugal

13:20 THE ELECTRO-ACOUSTIC MUSIC CENTER AT THE UNIVERSITY OF WISCONSIN-MILWAUKEE
Christopher Burns, Kevin Schlei, Jon Welstead, University of Wisconsin-Milwaukee, United States

13:30 CINCINNATI'S CENTER FOR COMPUTER MUSIC IN 2007: (CCM)2
Mara Helmuth, Jennifer Bernard Merkowitz, Brian McKinney, Kazuaki Shiota, Christopher Stark, University of Cincinnati, United States

13:40 SCRIME STUDIO REPORT
Myriam Desainte-Catherine, Sylvain Marchand, University Bordeaux, France; Pierre Hanna, LaBRI University Bordeaux, France; Robert Strandh, Matthias Robine, University Bordeaux, France

13:50 STUDIO REPORT: SOUND ARTS AND DESIGN AT LONDON COLLEGE OF COMMUNICATION
Cathy Lane, CRiSAP, United Kingdom

14:00 CNMAT INFORMATION ARCHITECTURE
Andrew Schmeder, Matt Wright, Adrian Freed, Edmund Campion, David Wessel, CNMAT, United States

14:10 CCRMA STUDIO REPORT
Fernando Lopez-Lezcano, Carr Wilkerson, CCRMA, Stanford University, United States; Robert Hamilton, CCRMA, United States

14:20 STUDIO REPORT: CENTER FOR EXPERIMENTAL MUSIC AND INTERMEDIA, UNIVERSITY OF NORTH TEXAS
Andrew May, Jon Christopher Nelson, University of North Texas, United States

14:30 NEW MUSIC MEDIA AT HANYANG UNIVERSITY: STUDIO REPORT
Jongwoo Yim, Richard Dudas, Hanyang University, South Korea

DSP1: Digital Signal Processing 1
Date: August 28, 2007
Time: 13:00 - 14:20
Location: Auditorium 2

13:00 ON TIMBRE STAMPS AND OTHER FREQUENCY-DOMAIN FILTERS
Miller Puckette, UCSD, United States

13:20 PRESERVING THE STRUCTURE OF THE MOOG VCF IN THE DIGITAL DOMAIN
Federico Fontana, Department of Computer Science, Italy

13:40 LIVE CODING: AN OVERVIEW
IOhannes zmölnig, Gerhard Eckel, Insitute of Electronic Music and Acoustics, IEM, Austria

14:00 AN INTELLIGENT MULTI-TRACK AUDIO EDITOR
Roger Dannenberg, Carnegie Mellon University, United States

Demo4: Demo 4
Date: August 28, 2007
Time: 13:00 - 16:00
Location: Auditorium 3

13:00 USING LUA FOR AUDIOVISUAL COMPOSITION
Graham Wakefield, MAT, United States; Wesley Smith, UCSB, United States

13:00 MUNGER1~: TOWARDS A CROSS-PLATFORM SWISS-ARMY KNIFE OF REAL-TIME

GRANULAR SYNTHESIS
Ivica Bukvic, Ji-Sun Kim, Virginia Tech, United States; Dan Trueman, Princeton University, United States; Thomas Grill, University of Music and Performing Arts, Austria

13:00 SHARING AND COMBINING LISTENING EXPERIENCE: A SOCIAL APPROACH TO WEB RADIO
Claudio Baccigalupo, Enric Plaza, IIIA - CSIC, Spain

SynGes: Synthesis and gestures
Date: August 28, 2007
Time: 14:40 - 16:00
Location: Auditorium 2

14:40 ELECTRIC KOTO BY VIBRATING BODY
Takahashi Naoya, WASEDA University, Japan; Matsumoto Mitsuharu, Shuji Hashimoto, WASEDA university, Japan

15:00 A PHYSICALLY INTUITIVE HAPTIC DRUMSTICK
Edgar Berdahl, Bill Verplank, Julius O. Smith III, CCRMA, Stanford University, United States; Gunter Niemeyer, Telerobotics Lab, Stanford University, United States

15:20 RASTERPIECE: A CROSS-MODAL FRAMEWORK FOR REAL-TIME IMAGE SONIFICATION, SOUND SYNTHESIS, AND MULTIMEDIA ART
Woon Seung Yeo, Jonathan Berger, CCRMA, Stanford University, United States

15:40 LEARNING SOUNDING GESTURES
L. L. Mion, Department of Information Engineering,University of Padova, Italy, Italy; A de Götzen, F. Avanzini, Department of Information Engineering, University of Padova, Italy, Italy

AugIns: Augmented Instruments
Date: August 29, 2007
Time: 08:40 - 10:00
Location: Auditorium 2

08:40 A HAND DRUMMING DATASET FOR PHYSICAL MODELING
Randy Jones, University of Victoria, United States; Mattieu Lagrange, Andrew Schloss, University of Victoria, Canada

09:00 A PLAYABLE SYNTHESIS MODEL AND CONTROLLER FOR BOWED STRING INSTRUMENTS
Tapio Takala, Helsinki University of Technology, Finland

09:20 ACQUISITION OF VIOLIN INSTRUMENTAL GESTURES USING A COMMERCIAL EMF TRACKING DEVICE
Esteban Maestre, Jordi Bonada, Merlijn Blaauw, Alfonso Perez, Enric Guaus, Pompeu Fabra University, Spain

09:40 INVESTIGATING THE PERFORMANCE OF A VIOLIN PHYSICAL
Diana Young, MIT, ; Stefania Serafin, Aalborg University, Denmark

Representations: Representations and Models for Computer Music

Date: August 29, 2007
Time: 08:40 - 10:00
Location: Auditorium 6

08:40 EDITING STRATEGIES FOR BÉZIER-MODELED CONTINUOUS EXPRESSION CURVES
Bret Battey, MTI-RC, De Montfort University, United Kingdom

09:00 SOUND SPATIALISATION AND COUPLED CELL NETWORKS
Jonathan Owen Clark, Brunel University, United Kingdom

09:20 NAVIGATING THE ORACLE: A HEURISTIC APPROACH
Gerard Assayag, IRCAM, France; Georges Bloch, Université de Strasbourg, France

09:40 A SCORE-BASED INTERFACE FOR INTERACTIVE COMPUTER MUSIC
David Litke, Keith Hamel, Univ. of British Columbia, Canada

Demo5: Demo 5
Date: August 29, 2007
Time: 08:40 - 11:40
Location: Auditorium 3

08:40 COMPOSITION WITH SOUND WEB SERVICES AND WORKFLOWS
John ffitch, James Mitchell, Julian Padget, University of Bath, United Kingdom

08:40 NOISESCAPE: AN INTERACTIVE 3D AUDIOVISUAL MULTI-USER COMPOSITION ENVIRONMENT
Mick Grierson, Goldsmiths College Electronic Music Studio, University of London, United Kingdom

08:40 INTERACTIVE SOUNDSCAPE DESIGN WITH EVOLUTIONARY SOUND PROCESSING
Jose Fornari, Braintuning, Finland; Adolfo Maia Jr, Jonatas Manzolli, Unicamp, Brazil

08:40 SPED - A SOUND FILE EDITOR
Jaska Uimonen, University of Helsinki, Department of Musicology, Finland

AnaSys2: Analysis Synthesis 2
Date: August 29, 2007
Time: 10:20 - 11:40
Location: Auditorium 2

10:20 SCRIPTING AND TOOLS FOR ANALYSIS/RESYNTHESIS OF AUDIO
Stephen Pope, Univ. of California, Santa Barbara, United States

10:40 COMBINING PHYSICAL MODELING AND ADDITIVE SYNTHESIS AS A MAPPING STRATEGY FOR REALTIME CONTROL
Philippe Guillemain, LMA-CNRS, France; Vincent Verfaille, SPCL/IDMIL, CIRMMT, Canada

11:00 EXCITATION SIGNAL EXTRACTION FOR GUITAR TONES
Nelson Lee, Stanford University, United States; Zhiyao Duan, Tsinghua University, China; Julius

O. Smith III, Stanford University, United States

11:20 DIRECT DESIGN OF PARALLEL SECOND-ORDER FILTERS FOR INSTRUMENT BODY MODELING
Balázs Bank, Helsinki University of Technology, Finland

CAPerf: Cognitive Aspect of Performance and Composition
Date: August 29, 2007
Time: 10:20 - 11:40
Location: Auditorium 6

10:20 ARE COGNITIVE STYLES AN IMPORTANT FACTOR IN THE DESIGN OF ELECTROACOUSTIC MUSIC SOFTWARE?
Barry Eaglestone, Sheffield University, United Kingdom

11:00 BIOTOOLS: INTRODUCING A HARDWARE AND SOFTWARE TOOLKIT FOR FAST IMPLEMENTATION OF BIOSIGNALS FOR MUSICAL APPLICATIONS
Miguel Angel Ortiz Pérez, Benjamin Knapp, Sonic Arts Research Centre, United Kingdom

11:20 USING TECHNOLOGY TO RIDE THE REFLEX/VOLITIONAL CONTINUUM IN IMPROVISED MUSICAL PERFORMANCE
Tim Sayer, University College Plymouth St Mark and St John, United Kingdom

Poster3: Poster 3
Date: August 29, 2007
Time: 10:20 - 15:30
Location: Auditorium 3

10:20 ON TIMBRE BASED PERCEPTUAL FEATURE FOR SINGER IDENTIFICATION
Swe Zin Kalayar Khine, Tin Lay Nwe, Haizhou Li, Institute for Infocomm Research, Singapore

10:20 FRACTURED SOUND, FRACTURED MEANINGS: A GLOVE-CONTROLLED SPECTRAL INSTRUMENT
David Litke, Univ. of British Columbia, Canada

10:20 APPLICATIONS OF ULTRASONIC SOUND BEAMS IN PERFORMANCE AND SOUND ART
Juan Pampin, Joel S. Kollin, Eunsu Kang, DXARTS, United States

10:20 PLACEMENT OF SOUND SOURCES IN THE STEREO FIELD USING MEASURED ROOM IMPULSE RESPONSES
William Haines, Roger Dannenberg, Jesse Vernon, Carnegie Mellon University, United States; Peter Driessen, University of Victoria, Canada

10:20 TRAKHUE - INTUITIVE GESTURAL CONTROL OF LIVE ELECTRONICS
Nils Peters, Megan Evans, Eliot Britton, McGill University, Canada

10:20 IMMERSION : AN IMMERSIVE DIGITAL APPLICATION FOR CREATIVE INTERACTION WITH SOUND ART ARCHIVES
J_Milo Taylor, University of Arts London, United Kingdom

10:20 NN MUSIC: IMPROVISING WITH A 'LIVING' COMPUTER
Michael Young, Goldsmiths College, United Kingdom

10:20 EFFECTS OF SOUND ON THE PERCEIVED SPEED OF HUMAN MOVEMENT
Kathleya Afanador, Todd Ingalls, Ellen Campana, Arts, Media, and Engineering, Arizona State University, United States

GFPanel: Gesture Format Panel
Date: August 29, 2007
Time: 13:00 - 14:20
Location: Auditorium 6

13:00 PANEL: THE NEED OF FORMATS FOR STREAMING AND STORING MUSIC-RELATED MOVEMENT AND GESTURE DATA
Alexander Refsum Jensenius, University of Oslo, Norway; Antonio Camurri, University Genoa, Italy; Nicolas Castagne, ACROE, France; Esteban Maestre, Pompeu Fabra University, Spain; Joseph Malloch, McGill University, Canada; Douglas McGilvray, University of Glasgow, United Kingdom; Diemo Schwarz, IRCAM, France; Matthew Wright, UC Berkeley / Stanford University, United States

Perc2: Perception and Cognition 2
Date: August 29, 2007
Time: 13:00 - 14:20
Location: Auditorium 2

13:00 THE INFLUENCE OF BODY MORPHOLOGY ON PREFERRED DANCE TEMPOS
Sofia Dahl, Institute of Music Physiology and Musicians' Medicine, Hanover University of Music and Drama, Germany; David Huron, Cognitive and Systematic Musicology Lab, School of Music, Ohio State University, United States

13:20 PSYCHOACOUSTIC MANIPULATION OF THE SOUND INDUCED ILLUSORY FLASH
Sonia Wilkie, Catherine Stevens, Roger Dean, MARCS Auditory Laboratories, Australia

13:40 COMPOSITIONAL TECHNIQUES FOR 3D MULTI-CHANNEL ELECTROACOUSTIC MUSIC FORMULATED FROM PERCEPTUAL EXPERIMENTS
Robert Sazdov, MARCS Auditory Laboratories, Australia

14:00 COGNITIVE IMPLICATIONS OF MUSICAL PERCEPTION
Adam Lockhart, CEMI, University of North Texas, United States

Demo6: Demo 6
Date: August 29, 2007
Time: 13:00 - 16:00
Location: Auditorium 3

13:00 THE SOUND INSTALLATION
Manuel Rocha Itutrbide, artesonoro, Mexico

13:00 EXPRESSIVE MODIFICATIONS OF MUSICAL AUDIO RECORDINGS: PRELIMINARY RESULTS
Marco Fabiani, Anders Friberg, KTH - TMH, Sweden

13:00 LIBXTRACT: A LIGHTWEIGHT LIBRARY FOR AUDIO FEATURE EXTRACTION
Jamie Bullock, UCE Birmingham Conservatoire, United Kingdom

13:00 DATA JOCKEY, A TOOL FOR META-DATA ENHANCED DIGITAL DJING AND ACTIVE LISTENING
Alex Norman, Xavier Amatriain, Media Arts and Technology, University of California, Santa Barbara, United States

PMAction2: Physical Models in Action 2
Date: August 29, 2007
Time: 14:40 - 16:00
Location: Auditorium 2

14:40 PHYSMISM: RE-INTRODUCING PHYSICAL MODELLING FOR ELECTRONIC MUSICAL EXPLORATION
Steven Gelineck, Niels Böttcher, Stefania Serafin, Medialogy, Aalborg University Copenhagen, Denmark

15:00 STIRRING, SHAKING, AND MIXING: MUSICALIZING EVERYDAY ACTIONS
Juraj Kojs, University of Virginia, Slovakia (Slovak Republic)

15:20 GAMELUNCH: A PHYSICS-BASED SONIC DINING TABLE
Stefano Delle Monache, VIPS-UNIVERONA, Italy; Pietro Polotti, Conservatory of Como and VIPS-UNIVERONA, Italy; Stefano Papetti, VIPS-UNIVERONA, Italy; Davide Rocchesso, IUAV-DADI, Italy

15:40 COMBINING DJ SCRATCHING, TANGIBLE INTERFACES AND A PHYSICS-BASED MODEL OF FRICTION SOUNDS
Kjetil F. Hansen, KTH, Sweden; Marcos Alonso, UPF, Spain; Smilen Dimitrov, AUK, Denmark

CSEdu: Computer Systems in Music Education
Date: August 29, 2007
Time: 14:40 - 16:00
Location: Auditorium 6

14:40 TEACHING DIGITAL AUDIO PROGRAMMING: NOTES ON A TWO-YEAR COURSE SEQUENCE
Stephen Pope, Univ. of California, Santa Barbara, United States

15:00 THE 3D AUGMENTED MIRROR: MOTION ANALYSIS FOR STRING PRACTICE TRAINING
Kia Ng, ICSRiM - University of Leeds, United Kingdom

15:20 DESIGN AND IMPLEMENTATION OF CNMAT'S PEDAGOGICAL SOFTWARE
Michael Zbyszynski, Matthew Wright, Edmund Campion, CNMAT, United States

15:40 A PRACTICE-BASED APPROACH TO USING ACOUSTICS AND TECHNOLOGY IN MUSICIANSHIP TRAINING

John Fariselli Young, Lorenzo Picinali, Dimitris Moraitis, Music, Technology and Innovation Research Centre, United Kingdom

DSP2: Digital Signal Processing 2
Date: August 30, 2007
Time: 08:40 - 10:00
Location: Auditorium 2

08:40 FROM CONTROLLER TO SOUND: TOOLS FOR COLLABORATIVE DEVELOPMENT OF DIGITAL MUSICAL INSTRUMENTS
Joseph Malloch, Stephen Sinclair, Marcelo Wanderley, Input Devices and Music Interaction Laboratory, Canada

09:00 AN ANALYSIS OF STARTUP AND DYNAMIC LATENCY IN PHASE VOCODER-BASED TIME-STRETCHING ALGORITHMS
Eric Lee, Thorsten Karrer, Jan Borchers, RWTH Aachen University, Germany

09:20 PHYSICAL MODELING AS A PROPOSED FRAMEWORK FOR THE CONCEPTION, THE DESIGN AND THE IMPLEMENTATION OF SOUND TRANSFORMATIONS
Alexandros Kontogeorgakopoulos, Claude Cadoz, ICA (INPG) - ACROE, France

09:40 PHYSICAL AND BEHAVIORAL CIRCUIT MODELING OF THE SP-12 SAMPLER
David Yeh, John Nolting, Julius Smith, CCRMA, United States

SW/HW: Software and Hardware
Date: August 30, 2007
Time: 08:40 - 10:00
Location: Auditorium 6

08:40 LITTER MUTATORS: MOVING MORPHOLOGICAL MUTATIONS INSIDE TIME
Peter Castine, Compositeur et informaticien indépendant, United States

09:00 REAL-TIME, LOW-LATENCY AUDIO PROCESSING IN JAVA
Nicolas Juillerat, Stefan Müller Arisona, Simon Schubiger-Banz, Computer Systems Institute, ETH Zurich, Switzerland

09:20 REAL-TIME MUSIC SYNTHESIS IN JAVA USING THE METRONOME GARBAGE COLLECTOR
Joshua Auerbach, David F. Bacon, IBM Research, United States; Florian Bomers, Bome Software, Germany; Perry Cheng, IBM Research, United States

09:40 RTS: REAL TIME SCHEDULING IN COMMON MUSIC
Heinrich Taube, University of Illinois, United States; Todd Ingalls, Arts, Media, Engineering Arizona State University, United States

Demo7: Demo 7
Date: August 30, 2007
Time: 08:40 - 11:40
Location: Auditorium 3

08:40 A MUSICAL FRAMEWORK WITH SWARMING ROBOTS
Yuta Uozumi, Media Design Program Media and Governance, Keio University SFC, Japan, Japan; Masato Takahashi, Ryoho Kobayashi, Keio University Graduate School of Media and Governance, Japan

08:40 SONOFUSION: DEVELOPMENT OF A MULTIMEDIA COMPOSITION FOR OVERTONE VIOLIN
John Thompson, Dan Overholt, UC Santa Barbara, United States

08:40 VSCORE 1.1: A REAL-TIME VISUAL APPLICATION FOR SCORING MUSIC.
Juraj Kojs, David Topper, University of Virginia - VCCM, United States

08:40 BACK TO THE SEA: A SOFTWARE REALIZATION OF DEXTER MORRILL'S SEA SONGS
Robert Hamilton, Center for Computer Research in Music and Acoustics, Stanford University, United States

MMpanel: Music and Meaning panel
Date: August 30, 2007
Time: 10:00 - 11:40
Location: Auditorium 6

10:00 HOW COMPUTER MUSIC MODELING AND RETRIEVAL INTERFACE WITH MUSIC-AND-MEANING STUDIES: OVERVIEW OF PANELISTS' SUGGESTIONS FOR DISCUSSION TOPICS
Cynthia Grund, SDU,

ICMA: ICMA general meeting
Date: August 30, 2007
Time: 10:20 - 11:40
Location: Auditorium 2

Poster4: Poster 4
Date: August 30, 2007
Time: 10:20 - 15:30
Location: Auditorium 3

10:20 SCORE-BASED CONTROL OF GUQIN SYNTHESIS
Mikael Laurson, Mika Kuuskankare, Sibelius Academy, Finland; Henri Penttinen, Helsinki University of Technology, Finland; Henbing Li, Institute for Psychoacoustics and Electronic Music, Belgium

10:20 MUSICIANS OUTPERFORM NON-MUSICIANS IN A STUDY WITH SPEECH IMITATION
Barbara Pastuszek-Lipinska, Adam Mickiewicz University, Poland

10:20 REAL-TIME PROCESSING ON THE ROAD: A GUIDED TOUR OF [IKS]'S ABSTR/CNCR SETUP
Pierre Alexandre Tremblay, University of Huddersfield, United Kingdom; Nicolas Boucher, D.B.Com Media, Canada; Sylvain Pohu, Université de Montréal, Canada

10:20 REAL-TIME ANALYSIS OF SENSORY DISSONANCE
John MacCallum, CNMAT, United States

10:20 TOWARDS A COMPLETE OPEN SOURCE SOFTWARE ENVIRONMENT FOR THE CREATION OF INTERACTIVE POLY-ARTISTIC WORK
Stephane Donikian, IRISA/INRIA, France; Olivier Delerue, IRCAM, France; Gildas Clenet, IRISA/INRIA, France; Tommaso Bianco, IRCAM, France

10:20 HARMONIC, MELODIC, AND FUNCTIONAL AUTOMATIC ANALYSIS
Plácido R. Illescas, David Rizo, José M. Iñesta, University of Alicante, Spain

10:20 UNDERSTANDING EMOTION IN RAAG: AN EMPIRICAL STUDY OF LISTENER RESPONSES
Parag Chordia, Alex Rae, Georgia Institute of Technology, United States

Key2: Keynote 1, John Chowning
Date: August 30, 2007
Time: 13:00 - 14:20
Location: Auditorium 2

13:00 FIFTY YEARS OF COMPUTER MUSIC: IDEAS OF THE PAST SPEAK TO A FUTURE-IMMERSED IN RICH DETAIL
John Chowning, CCRMA, Stanford University, United States

Demo8: Demo 8
Date: August 30, 2007
Time: 13:00 - 16:00
Location: Auditorium 3

13:00 A COMPUTER-BASED IMPLEMENTATION OF BASSO CONTINUO RULES FOR FIGURED BASS REALIZATIONS
Ian Knopke, Music Informatics, Indiana University, United States; Adam Wead, Jacobs School of Music, Indiana University, United States

13:00 INTRODUCTION OF DIPS3 (VERSION 2) FOR MAX/MSP
Takayuki Rai, Lancaster University, United Kingdom; Chikashi Miyama, Electronic Studio Basel, Switzerland; Takayuki Hamano, Takuto Fukuda, Kunitachi College of Music, Japan; Shu Matsuda, Digital Art Creation, Japan; Yota Morimoto, The Institute of Sonology, Netherlands

13:00 CONTROLLING AURAL AND VISUAL PARTICLE SYSTEMS THROUGH HUMAN MOVEMENT
Carlos Guedes, ESMAE-IPP, ESART-IPCB, Portugal; Kirk Woolford, LICA: Art, Lancaster University, United Kingdom

13:00 THE FEATSYNTH FRAMEWORK FOR FEATURE-BASED SYNTHESIS: DESIGN AND APPLICATIONS
Matthew Hoffman, Perry Cook, Princeton University, United States

SAperf: Sensors and Actuators in Performance
Date: August 30, 2007
Time: 14:40 - 16:00
Location: Auditorium 2

14:40 A REAL-TIME GENETIC ALGORITHM IN HUMAN-ROBOT MUSICAL IMPROVISATION

Gil Weinberg, Mark Godfrey, Alex Rae, John Rhoads, Georgia Tech, United States

15:00 ICAST: TRIALS AND TRIBULATIONS OF DEPLOYING LARGE SCALE COMPUTER-CONTROLLED SPEAKER ARRAYS
Stephen David Beck, Brian Willkie, Joseph Patrick, Louisiana State University, United States

15:20 SHAMUS - A SENSOR-BASED INTEGRATED MOBILE PHONE INSTRUMENT
Georg Essl, Deutsche Telekom Laboratories, TU Berlin, Germany; Michael Rohs, Deutsche Telekom Laboratories, TU Berlin, Germany

15:40 MAKING WAVES WITH BRAINS, MUSIC AND WATER: DECONCERTS FOR COLLECTIVE DECONSCIOUSNESS
Steve Mann, James Fung, Dept. of Electrical and Computer Engineering, University of Toronto, Canada; Ariel Garten, Neuroconsulting, Canada

MIR1: Music Information Retrieval 1
Date: August 30, 2007
Time: 14:40 - 16:00
Location: Auditorium 6

14:40 KEY-FINDING WITH INTERVAL PROFILES
Søren Tjagvad Madsen, Austrian Research Institute for Artificial Intelligence, Austria; Gerhard Widmer, Department of Computational Perception, Johannes Kepler University, Austria

15:00 A SCORE-TO-SINGING VOICE SYNTHESIS SYSTEM FOR THE GREEK LANGUAGE
Varvara Kyritsi, Anastasia Georgaki, Georgios Kouroupetroglou, University of Athens, Greece

15:20 AUDIO ORACLE: A NEW ALGORITHM FOR FAST LEARNING OF AUDIO STRUCTURES
Shlomo Dubnov, University of California in San Diego, United States; Gerard Assayag, Ircam, France; Arshia Cont, UCSD / Ircam, France

15:40 EXPECTATION ALONG THE BEAT: A USE CASE FOR MUSIC EXPECTATION MODELS
Amaury Hazan, Paul Brossier, Piotr Holonowicz, Perfecto Herrera, Hendrik Purwins, Pompeu Fabra University, Spain

MIR2: Music Information Retrieval 2
Date: August 31, 2007
Time: 08:40 - 10:00
Location: Auditorium 2

08:40 AUTOMATED QUANTISATION AND TRANSCRIPTION OF MUSICAL ORNAMENTS FROM AUDIO RECORDINGS
Georg Boenn, University of Glamorgan, United Kingdom

09:00 NOTE-BASED SEGMENTATION AND HIERARCHY IN THE CLASSIFICATION OF DIGITAL MUSICAL INSTRUMENTS
Peter Somerville, Alexandra Uitdenbogerd, RMIT, Australia

09:20 SONG IDENTIFICATION THROUGH HMM-BASED MODELING OF THE MAIN MELODY

Nicola Orio, Cristiano Zen, University of Padova, Italy

09:40 GUIDAGE: A FAST AUDIO QUERY GUIDED ASSEMBLAGE
Arshia Cont, UCSD / Ircam, France; Dubnov Shlomo, University of California in San Diego, United States; Gérard Assayag, Ircam, France

VRImm: VR and Immersive environments
Date: August 31, 2007
Time: 08:40 - 10:00
Location: Auditorium 6

08:40 THE ELECTRIC HYDRAULOPHONE: AN ACOUSTIC HYPERINSTRUMENT WITH FEEDBACK
Steve Mann, Ryan Janzen, James Meier, University of Toronto, Canada

09:00 MUSICAL SOUNDSCAPES FOR AN ACCESSIBLE AQUARIUM: BRINGING DYNAMIC EXHIBITS TO THE VISUALLY IMPAIRED
Bruce N. Walker, Jonathan Kim, Anandi Pendse, Georgia Institute of Technology, United States

09:20 IMMERSIVE AUDIO AND MUSIC IN THE ALLOSPHERE
Xavier Amatriain, Tobias Hollerer, JoAnn Kuchera-Morin, Stephen T. Pope, UCSB, United States

09:40 THE DOME: A CASE STUDY FOR GENERATIVE SOUND IN PUBLIC ART
David Birchfield, Aaron Cuthbertson, Arizona State University, United States; Laurie Lundquist, Wilco Art and Design, United States; Roger Smith, Roger Smith Lighting, United States

Demo9: Demo 9
Date: August 31, 2007
Time: 08:40 - 11:40
Location: Auditorium 3

08:40 RECOGNITION OF PHYSICAL MOTION PATTERN USING STOCHASTIC PETRI NETS FOR SOUND SYNTHESIS
Naotoshi Osaka, Tokyo Denki University, Japan

08:40 USING A 3D MODELLING PROGRAM AS A MUSICAL CONTROLLER
Rodney Berry, National University of Singapore, Singapore

08:40 AA-CELL IN PRACTICE: AN APPROACH TO MUSICAL LIVE CODING
Andrew Sorensen, MOSO, Australia; Andrew Brown, Queensland University of Technology, Australia

08:40 SOUNDANISM: BLURRED BY BREATHING
Miguel Alvarez-Fernandez, Art History and Musicology Department. University of Oviedo, Spain; Asia Piascik, Industrial Design, Universität der Künste, Berlin, Germany; Stefan Kersten, K-Hornz, Berlin, Germany

AnaSys3: Analysis Synthesis 3
Date: August 31, 2007
Time: 10:20 - 11:40

Location: Auditorium 2

10:20 ADAPTIVE WHITENING FOR IMPROVED REAL-TIME AUDIO ONSET DETECTION
Dan Stowell, Mark Plumbley, Queen Mary, University of London, United Kingdom

10:40 FAST SOUND TEXTURE SYNTHESIS USING OVERLAP-ADD
Martin Fröjd, Chalmers University of Technology, Sweden; Andrew Horner, Hong Kong University of Science and Technology, Hong Kong

11:00 MUSED: NAVIGATING THE PERSONAL SAMPLE LIBRARY
Graham Coleman, None, United States

11:20 DESIGNING AND CONTROLLING A SOURCE-FILTER MODEL FOR NATURALISTIC AND EXPRESSIVE SINGING VOICE SYNTHESIS
Olivier Bélanger, Caroline Traube, Jean Piché, Université de Montréal, Canada

RTperf: Programming Languages II, Real-time, and Performance
Date: August 31, 2007
Time: 10:20 - 11:40
Location: Auditorium 6

10:20 THE IXIQUARKS: MERGING CODE AND GUI IN A CREATIVE SPACE
Thor Magnusson, ixi software - Creative Systems Lab - University of Sussex, United Kingdom

10:40 COMBINING ANALYSIS AND SYNTHESIS IN THE CHUCK PROGRAMMING LANGUAGE
Ge Wang, Rebecca Fiebrink, Princeton University, United States; Perry Cook, Princeton University, Uganda

11:00 MAPS AND LEGENDS: FPS-BASED INTERFACES FOR COMPOSITION AND IMMERSIVE PERFORMANCE
Robert Hamilton, Center for Computer Research in Music and Acoustics, Stanford University, United States

11:20 A NEW GESTURAL CONTROL PARADIGM FOR MUSICAL EXPRESSION: REAL-TIME CONDUCTING ANALYSIS VIA TEMPORAL EXPECTANCY MODELS
Dilip Swaminathan, Harvey Thornburg, Todd Ingalls, Jodi James, Stjepan Rajko, Kathleya Afanador, Arts, Media and Engineering, United States

Poster5: Poster 5
Date: August 31, 2007
Time: 10:20 - 15:30
Location: Auditorium 3

10:20 AN OVERVIEW TO THE RESEARCH APPROACHES ON MUSICAL PERFORMANCE ROBOTS
Jorge Solis, Atsuo Takanishi, Waseda University, Japan

10:20 ANALYSIS OF SAXOPHONE PERFORMANCE FOR COMPUTER-ASSISTED TUTORING
Matthias Robine, LaBRI, France; Graham Percival, Mathieu Lagrange, University of Victoria, Canada

10:20 AN EXPLORATION INTO POTENTIAL RELEVANCE OF DIFFERENCES OF INDIVIDUAL SOUNDS IN DRUM PATTERNS
Matthias Rath, Marcel Waeltermann, Berlin University of Technology, Germany

10:20 DJ SPAT: SPATIALIZED INTERACTIONS FOR DJS
Georgios Marentakis, Nils Peters, Stephen McAdams, CIRMMT, Canada

10:20 A SUPPORT SYSTEM FOR BASIC PRACTICE OF PLAYING THE DRUMS
Naoki Iwami, Masanobu Miura, Ryukoku University, Japan

10:20 FEATURE MODULATION SYNTHESIS (FMS)
Tae Hong Park, Jonathan Biguenet, Zhiye Li, Conner Richardson, Travis Scharr, Tulane University, United States

10:20 META-SEQUENCING: CONTROLLING SEQUENCE VOICES AND POLYPHONY USING THE POLYMAP, SIEVE, VALVE AND MASKXOR OBJECTS IN PURE DATA
Edward Kelly, University of the Arts London, United Kingdom

10:20 EXTENDED APPLICATIONS OF THE WIRELESS SENSOR ARRAY (WISEAR)
Troy Rogers, David Topper, University of Virginia - VCCM, United States

CompSys: Composition systems and Techniques
Date: August 31, 2007
Time: 13:00 - 14:20
Location: Auditorium 6

13:00 BETWEEN MAPPING, SONIFICATION AND COMPOSITION: RESPONSIVE AUDIO ENVIRONMENTS IN LIVE PERFORMANCE
Christopher L. Salter, Concordia University, Canada; Marije Baalman, Technische Universität Berlin, Germany; Daniel Moody-Grigsby, Concordia University, Canada

13:20 COMPOSING WITH HYPERSCORE: AN INTUITIVE INTERFACE FOR VISUALIZING MUSICAL STRUCTURE
Morwared Farbood, New York University, United States; Henry Kaufman, Harmony Line, Inc., United States; Kevin Jennings, Marino Institute of Education, Ireland

13:40 AUTOMATIC THOROUGH-BASS REALIZATION IN BAROQUE MUSIC
Masahiro Niitsuma, Keio University, Japan

14:00 MANIFOLD COMPOSITIONS: FORMAL CONTROL, INTUITION, AND THE CASE FOR COMPREHENSIVE SOFTWARE
Sever Tipei, University of Illinois, United States

AVsys: Audio visual systems
Date: August 31, 2007
Time: 13:00 - 14:20
Location: Auditorium 2

13:00 AUDIOVISUAL CONCATENATIVE SYNTHESIS
Nick Collins, Sussex University, United Kingdom

13:20 A COMPARISON OF SOLENOID-BASED STRATEGIES FOR ROBOTIC DRUMMING
Ajay Kapur, University of Victoria, Canada; Trimpin ., ., United States; Eric Singer, LEMUR, United States; Afzal Suleman, George Tzanetakis, University of Victoria, Canada

13:40 A SYSTEMATIC APPROACH TO MUSICAL VIBROTACTILE FEEDBACK
David Birnbaum, Marcelo Wanderley, McGill University, Canada

14:00 FOCUS-PLUS-CONTEXT DISPLAYS FOR AUDIO INTERACTION
David Gerhard, Jarrod Ellis, University of Regina, Canada

Demo10: Demo 10
Date: August 31, 2007
Time: 13:00 - 16:00
Location: Auditorium 3

13:00 VIRTUAL OBJECTS AS MEDIATION BETWEEN SONIC TEXTURES AND INTERACTIVE GESTURES
Jehan-Julien Filatriau, Université Catholique de Louvain (UCL), Belgium; Daniel Arfib, Laboratoire de Mécanique et d'Acoustique (LMA-CNRS), France; Donald Glowinski, Gualtiero Volpe, InfoMus Lab, University of Genova, Italy

13:00 THE METHODOLOGY AND RESEARCH OF THE INTERACTIVE INTERMEDIA ART USING THE GYROSCOPE SENSOR FOR SOUND AND VISION
Yi-Tso Chen, Chih-Fang Huang, NCTU,Taiwan, Taiwan

13:00 EXTRACTION OF GESTURAL MEANING FROM A FABRIC-BASED INSTRUMENT
Doug Van Nort, McGill University, Canada; David Gauthier, Hexagram, Canada; Xin Wei Sha, Hexagram / Concordia University, Canada; Marcelo Wanderley, CIRMMT / McGill University, Canada

SAperf2: Sensors and Actuators in Performance 2
Date: August 31, 2007
Time: 14:40 - 16:00
Location: Auditorium 6

14:40 FEEDBACK INSTRUMENTS: GENERATING MUSICAL SOUNDS, GESTURES, AND TEXTURES IN REAL TIME WITH COMPLEX FEEDBACK SYSTEMS
Jeffrey M. Morris, Texas A&M University Department of Performance Studies, United States

15:00 CONVOCARE_CONSONARE: A DUET IN FOUR VOICES
David Gerhard, University of Regina, Canada; Ellen Moffat, Independent Artist, Canada

15:20 TRANSLATING DANCE MOVEMENT INTO MUSICAL RHYTHM IN REAL TIME: NEW POSSIBILITIES FOR COMPUTER-MEDIATED COLLABORATION IN INTERACTIVE DANCE PERFORMANCE
Carlos Guedes, ESMAE-IPP, ESART-IPCB, Portugal

15:40 SOUNDSPOTTER / REMIX-TV: FAST APPROXIMATE MATCHING FOR AUDIO AND VIDEO PERFORMANCE
Michael Casey, Mick Grierson, Goldsmiths, University of London, United Kingdom

DSP3: Digital Signal Processing 3
Date: August 31, 2007
Time: 14:40 - 16:00
Location: Auditorium 2

14:40 THE SLIDING PHASE VOCODER
Russell Bradford, Richard Dobson, John ffitch, University of Bath, United Kingdom

15:00 F0 ESTIMATION OF INHARMONIC PIANO TONES USING PARTIAL FREQUENCIES DEVIATION METHOD
Jukka Rauhala, Vesa Välimäki, Helsinki University of Technology, Finland

15:20 ON WAVE FIELD SYNTHESIS AND ELECTRO-ACOUSTIC MUSIC - STATE OF THE ART 2007
Marije Baalman, Technische Universität Berlin, Germany

15:40 CAUSAL/ANTICAUSAL DECOMPOSITION FOR MIXED-PHASE DESCRIPTION OF BRASS AND BOWED STRING SOUNDS
Nicolas d'Alessandro, Alexis Moinet, Thomas Dubuisson, Thierry Dutoit, Faculté Polytechnique de Mons, Belgium

International Workshop- Draft Programme

"Socio-ethics and Interactive Technologies: From Judgement to Calculation"
Thursday 4th- Saturday 6th October, 2007
Middlesex University, Trent Park, London
Venue: The Mansion House, Saloon Room.

This multidisciplinary workshop aims at exploring the socio and techno-ethics of human interactions with interactive technologies within evolving complexities of social, economic, cultural and organizational systems.

Friday 5 October 2007

0900	Registration (Mansion House)
9.50 -10.00	**Welcome- Martin Loomes**
1000-1100	**Theme: Human Centredness** Chair: ***Martin Loomes***
1000-1040	Key Note Talks (20 min each)
	Dietrich Brandt Regional Development through Entrepreneurship in Science and Engineering
	Lauge Rasmussen Knowledge Management or Knowledge Community, what is the difference and why does it matter?
1040-1100	***Discussion***
1100-1115	TEA/COFFEE
1115-1245	**Theme: Designing for civil society for 21st century** Panel Presentations (10 minutes each): Chair: ***David Smith*** Speakers:
	Richard Ennals Socially Useful Artificial Intelligence
	Larry Stapleton and Gabriel Byrne Socio-ethics and Human Values: Creating A New Lens for Technoculture
	Fumihiko Satofuka Designing for Civil Society for 21st century. "Kyosei" Design on Japanese Experience
	Colin Tully
1215-1245	Panel Discussion
1245-1345	**LUNCH**
1245-1315	**AI&Society Board Meeting** Chair: ***Mike Cooley***
1315-1430	**Theme: Socio-ethics and Interactive Technologies**

Key Note Talks (20 min each)
Chair: ***Janet Vaux***
Key Notes:

Guglielmo Tamburrini
The Epistemology of Machine Learning and the Ethical Monitoring of Human-Robot Interactions

Toyoaki Nishida
Artifact Mediated Society

1415-1445 **Workshop Plenary Talk** (30 min):
Chair: ***Colin Tully***

Mike Cooley
From 'Judgement to calculation'

1445-1515 **Discussion**

1515-1530 **TEA/COFFEE**

1530-1630 **Theme: Innovation and Performance**
Key Note Talks (30 min each)
Chair: ***Bo Goranzon***
Key notes:

Susan Melrose
"Who knows, and *who cares*?": performance-making expertise, the university, and digital representations

Eve Mittleton-Kelly
Complexity and Innovation

1630-1700 ***Discussion***

1700-1800 **Theme: From Judgement to Calculation**
Panel Presentations (15 minutes each):
Chair: ***Richard Ennals***
Speakers

Bo Goranzon
Tacit Knowledge and Risks

David Smith
Designing for Democracy: Participatory Design and E-Government

Francesco Garibaldo
Democratising Change

Peter Brödner
Overcoming the IT Productivity Paradox through Organisational Learning

1800-1830 ***Discussion***

1830-2100 **Springer Reception& Dinner**
Host: ***Beverley Ford****, Springer &* ***Karamjit S Gill****, Editor AI&Society*

Saturday 6 October 2007

1000-1100	**Theme: Holistic Design** Papers (15 minutes each) *Chair**: Lauge Rasmussen***
	Fiona Murphy A Human Centred Framework for Eliciting User Embedded Knowledge Requirements
	Mette Sanne Hansen, Peter Jacobsen The Interaction Between Narratives and Numbers
1045-1100	***Discussion***
1100-11.30	**TEA/COFFEE**
1130-1300	**Theme: The Body Interface** Key Notes (20 min each) *Chair**: David Smith*** *Key Notes:*
	Satinder Gill Entrainment and Musicality in the Human System Interface
	Alok Nandi, Goldsmith Architecturing Tempo…
	Dave Lawrence A Sonic Touch
12.30-1300	***Discussion***
1300-1400	**LUNCH – CALL** 011 39 334 2658 345 (c)
1400-1600	**Theme: Cognition, Culture and Communication** Key Notes (20 mins each) *Chair: **Richard Comley***
1400-1530	Key Notes ***Batel Dinur and John Wood****,* 'Metadesign as an Alternative to Sustainability'
	Sha Xin-Wei 'Poetics of Performance'
	Ian Cross 'Music as a communicative medium'
1500-1530	***Discussion***
1530-1600	**Reflections and Farewell** Reflections: *Peter Brödner, Richard Ennals, Sha Xin-Wei, David Smith* Farewell: *Satinder Gill*

Visual and Sound Art Exhibition

Bennett Morris, Curator

Sandy Baldwin, digital media
Katherine Bash, digital media
John Cayley, networked installation
Thomas Cornell, prints
Brian Evans, digital media
Josh Goldman, sound art
Andrew Julien, sound art
Diane Ludin, sound installation
Bennett Morris, digital media
Rick Niebe, digital media
Steven J. Oscherwitz, digital prints
Jaanika Peerna, drawings
Susanne Ramsenthaler, photography
Tara Rodgers, sound art
David Rothenberg, sound art
Sha Xin Wei, multimedia installation
Hannah Shell, digital media
Alan Sondheim, digital media
Theresa Sauer Tisano, digital media
Scot J. Wittman, works on paper
Vladimir Zykov, sound art
Maine College of Art graduate students, digital media

Susan McHugh, University of New England, Registration
Arielle Saiber, Bowdoin College, Logistics
Aden Evens, Dartmouth College, Program

SLSA

Grotesque Pertubations

Four days of experimententing in Soft Architecture[TML] / Dedale [Architecture, University of ManitobaSoft Architecture] collaboration workshop studio in the Black Box will result in roundtable:

5 @ 7 Friday November 9th

Hexagram, Concordia: Black BoxS3 - 845, 1515 St. Catherine St. West, EV 11-455. Montréal, Québec. H3G 2W1

Prev - Next >>

Public Programs Calendar 2007

Programmes

Special Projects and Events

All events take place at the Art Gallery of the South Okanagan unless otherwise indicated.

Please call the AGSO for additional information 493-2928

January

17-18		at 7 p.m. Kitchen Stove Film: **A Sunday in Kigali** (Canada- subtitled) Director: Robert Favreau Cast: Luc Picard, Fatou N'Diaye, Maka Kotto, Céline Bonnier Rated: 14A 119 minutes In 1994, the swimming pool of the hotel Mille-Collines is a magnet for privileged Kigali residents, aid workers, Rwandan bourgeoisie, soldiers and expatriates. Among these is Bernard Valcourt, a Canadian journalist and documentary filmmaker who falls in love with the beautiful Hutu waitress, Gentille. In spite of their differences, Bernard and Gentille marry but are separated when civil violence breaks out and Bernard embarks on the dangerous mission to find her. Adapted from Gil Courtmanche's best selling novel, the film resonates on many levels — global politics, racial tension and powerful human emotions while it simultaneously captures the beauty and the tragic reality of Rwanda. The movie screens at 7 p.m. at the Pen-Mar Cinema. Single tickets $10 are available at the AGSO or at the door.
19		at 7 p.m. **Opening Reception for all exhibitions.**
20		11 a.m. – 5 p.m. **Rags and Rust ~ Doll Making Workshop with Ken Flett** (www.kenflett.com) Dolls have been with humankind since prehistoric times giving us mystery, magic, play and power. This doll making workshop will play with contemporary art dolls, paper dolls, teddy bears, poppets, fabric, wood, beeswax, plaster. Through personal narrative you will explore your own story creating dolls infused with energy and relation to self. Price including supplies: $75 AGSO members & students, $85 Non-members
21		1 – 5 p.m. **Bricolage with Ken Flett and Amy Rubin** (www.kenflett.com / www.amyrubin.ca) This inspirational mixed-media course focuses on creativity and self-expression while exploring a wide variety of media (textiles, rusty tin figures, stitching with thread, mosaic, encaustic, and bricolage. Introducing different approaches to the

	of the spirited women, but also to the working class soldiers who are caught in the absurdist trap of enforcing policies that contradict their personal feelings. This audacious film winningly explores gender politics with comedy, intelligence and humanism. Canadian Short Film: **ARUBA** – Focusing on a young boy's struggle to overcome harsh circumstances, **ARUBA** is a thoughtful reflection on the power of imagination to free oneself. Single tickets $10 are available at the AGSO, 199 Marina Way (493-2928) the Book Shop, 242 Main (492-6661), or at the door.
10 & 25	from 1 - 3 p.m. **Life Drawing** Uninstructed life drawing classes. Each class will be broken down into short gestures and long poses. Only ten spaces available, please pre-register. Per session: $15 AGSO members & students; $20 Non-members
10	at 8 p.m. **Seasons of Change** Celebrate the changing of the seasons through a sonic and visual landscape featuring new music from the internationally renowned experimental artist and musical archivist, Joshua Stevenson as 'Magnetic Ring', Vancouver instrument maker, artist and Penticton bred Ken Roux and Penticton's newest song writing collective 'Moon Union Distillery'. The music will be accompanied by the short films 'Ashphalt Watches' by artists Shayne Ehman and Seth Scriver and new work from local skateboarder and film maker Briggs Ogloff. This all ages, multi-media event is a co-production of 'First Fridays', the AGSO and MAST entertainment. Admission: $10 AGSO members & students; $15 Non-members
11	**Gallery closed for Remembrance Day**
16	at 7 p.m. **Opening Reception ~ all exhibitions**
17	at 1 p.m. **Artist Walk & Talk with Marguerite Bromley** Join the artist as she a leads a tour through her interactive exhibition, Exaggerated Play. Admission by donation.
18	from 1 - 4 p.m. **Wacky Pattern Making for Soft Sculptures with Marguerite Bromley** Stepping past the traditional boundaries of pattern making this workshop will provide participants with the skills to create 3D sculptures out of fabric. Two pattern making techniques will be taught. Space is limited to 15. Please pre-register. Workshop Fee: $30 AGSO members & students; $35 Non-members
27	from 5 - 8 p.m.

siat research colloquium | Sha-Xin

Research Colloquium at SFU's School of Interactive Arts and Technology in Surrey presents

Sha Xin Wei

Wednesday Jan 9th, 2008 at 2:30 - 4.00 pm
SFU Surrey Campus, Room 5380 (5th Floor Galleria)

Sha Xin Wei
Canada Research Chair, Media Arts and Sciences (Fine Arts and Computer Science, Concordia University)

Title: The Topological Media Lab: studying subjectivation, agency and materiality from phenomenological, social and computational perspectives.

Abstract:

I will discuss and overview our work at the Topological Media Lab at Concordia University. The TML studies distributed agency, materiality, and gesture from phenomenological, social and computational perspectives. We study the phenomenology of gesture and performance, how media can be tangible, how people inhabit spaces made of responsive matter. Based on such studies, our goal is to create modes of performance and responsive environments with ethico-aesthetic impact.

The TML invents gesturally nuanced, time-based media and expressive instruments that support novel responsive architectures, based on a topological approach to media: physical and computational matter, image or sound that evolve continuously under continuous gestural input.

The projects are inspired by collaborative work with artists, performers and researchers in Europe, Canada, Japan, and the U.S.A. The studio-lab's physical-computing artifacts, installation experiments, and scholarly presentations provide opportunities for students to integrate critical, artistic, and scientific practices.

Artists and researchers with backgrounds or interests ranging from fine arts, electronic music, theater and architecture to materials and textile sciences, computational physics, signal processing, computer vision and pattern recognition etc. have all been welcome to the TML.

Bio:

Sha Xin Wei, Ph.D., is Canada Research Chair in media arts and sciences, and Associate Professor of Fine Arts and Computer Science at Concordia University in Montréal, Canada. He directs the Topological Media Lab, a studio-laboratory for the study of gesture and materiality from computational and phenomenological perspectives. His graduate courses combine critical studies of computation and technology with studio work in responsive environments and live events. Sha's major art research work include the TGarden responsive environments, Hubbub speech-sensitive urban surfaces, Membrane calligraphic video, and Softwear gestural sound instruments, and most recently kinetic sculpture and low resolution displays responding to movement and gesture.

Sha Xin Wei was trained in mathematics at Harvard and Stanford Universities, and worked more than 12 years in the fields of scientific computation, mathematical modeling and the visualization of scientific data and geometric structures.

In 1995, he extended his work to network media authoring systems and media theory coordinating a 3 year long workshop on interaction and computational media at Stanford. In 1997, he co-founded Pliant Research with colleagues from Xerox PARC and Apple Research Labs, dedicated to designing technologies that people and organizations can robustly reshape to meet evolving socio-economic needs.

In 1998, Sha also co-founded the Sponge art group in San Francisco, to build public experiments in phenomenology of performance. With Sponge and other artists, Sha Xin Wei directed event/installations in prominent experimental art venues including Ars Electronica Austria, V2 The Netherlands, MediaTerra Greece, Banff Canada, Future Physical United Kingdom. He has also exhibited media installations at Postmasters Gallery New York and Suntrust Gallery Atlanta. These works have been recognized by awards from major cultural foundations such as the Daniel Langlois Foundation for Art, Science and Technology; the LEF Foundation; the Canada Fund for Innovation; the Creative Work Fund in New York; and the Rockefeller Foundation.

After obtaining an interdisciplinary Ph.D. in 2001 at Stanford on differential geometric performance and the technologies of writing in Mathematics, Computer Science, and History & Philosophy of Science, Sha joined the faculty of the School of Literature, Communication and Culture at the Georgia Institute of Technology in Atlanta, and the research faculty in the Graphics, Visualization and Usability Center in the College of Computing, where he founded the Topological Media Lab, dedicated to the study of gesture, distributed agency and materiality with application to the phenomenology of performance and the built environment.

In 2004-2005, Dr. Sha was Visiting Scholar in History of Science at Harvard University, and the Program in Science, Technology, and Society at MIT, writing about agency, materiality, performance, and topological media. In 2005, Dr. Sha became director of Hexagram's Active Textiles and Wearable Computers Axis.

Dr. Sha is a co-editor of the journal, Artificial Intelligence and Society. Publications include the essays "Resistance is Fertile: Gesture and Agency in the Field of Responsive Media," Configurations 2003, "Demonstrations of Expressive Softwear and Ambient Media," Ubicomp 2003, and to appear in 2005-2006: "Whitehead's Poetical Mathematics," in Configurations, "TGarden As Experimental Performance," in Modern Drama, and "A Poetics of Performative Space," in Poetics Today. He is now writing a book on poetics and enchantment in topological matter.

Sha Xin Wei