



SONIC **ELECTRONICS** **FESTIVAL**

SOUND ART / MEDIA ART
ART TALKS
WORKSHOP / AV
LIVE PERFORMANCES
EXHIBITION
LIVE CODING

PROGRAMME

11 APRIL - 2 JUNE, 2019

EXHIBITION

Chalton Gallery

96 Chalton Street
Camden
NW1 1HJ

OPENING

THURSDAY 11 APRIL 2019, 6PM

Continues 12th - 27th April

Opening times: Tuesday 8 am - 2 pm

Wednesday to Saturday 12 - 6 pm

Also at the Gallery:

LIVE CODING CONCERT

THURSDAY 18 APRIL 2019, 7PM

MATHR

DEERFUL

W15NTON

OXA

√P38

HMRUD

NEW MEDIA CURATOR'S MEETING

Thursday 25 April, 18:00

CONCERTS & TALKS & WORKSHOP

IKLECTIK Art Lab

'Old Paradise Yard'
20 Carlisle Lane (Royal Street Corner)
next to Archbishop's Park
SE1 7LG

THURSDAY 30 MAY 2019, 8PM SOUND ART / MEDIA ART TALKS

LUCIA FARINATI
NINA POWER
LAURA NETZ
GILES GREENWAY

SATURDAY 1 JUNE 2019, 11AM - 5PM WORKSHOP

FORT PROCESSOR BY ISN'TSES

FRIDAY 31 MAY 2019, 8PM LONDON LIVE AV PERFORMANCES

raxil4
BERNHARD LIVING
ISN'TSES
MORPHOGENESIS

SATURDAY 01 JUNE 2019, 8PM INTERNATIONAL LIVE AV PERFORMANCE

CHRIS SPEED
BLANCA REGINA
ALESSANDRA ERAMO
SLOW SLOW LORIS

SUNDAY 02 JUNE 2019, 7PM 4.1 SOUND SYSTEM LIVE MUSIC

REBECCA GLOVER & FRITHA JENKINS
VERA BREMERTON
BIONI SAMP
TONY JAMES MORTON
JOHANNES DE SILENTIO

S O N I C
E L E C T R O N I C S
F E S T I V A L
2 0 1 9

SONIC ELECTRONICS FESTIVAL borrows with the need to create a place where to combine DIGITAL ARTS with ANALOGUE DEVICES and it is interested in showing processes of technological evolution. Within computation the term DIGITAL, and its contrary, ANALOGUE, are frequently used to denote the difference between a numerical-digital and a physical model and help to separate out theoretical abstract computation from any particular concrete computational, and thus material, iteration.

So, SEF has as a reference the use of CODE as an original TECHNOLOGY for making MUSIC. It enjoys the DIY and HANDMADE spirit which ARTISTS, MUSICIANS, CODERS, MAKERS & HACKERS share. The activity fosters a community of tool DEVELOPERS and creative PRACTITIONERS interested in supporting creative practice through DIGITAL and ANALOGUE tools. The festival also opens to OS / OH practices in a counter-laboratory and participatory process. SEF will present an EXHIBITION, WORKSHOPS, TALKS, CONCERTS, a PUBLICATION and a RECORD.

With the collaboration of Iklectik Art LAB, SEF will set for many days as an experiment that shows an exhibition, workshops and concerts. With this hybrid format, SEF wants to increase the audience experience and make them participant.

The Festival collaborates together with Chalton Gallery to present new media art exhibition, with interactive works, AV installations and the most advanced technologies in music with PD, and the use of open software.

SEF also counts with the participation of POPklik, a London based collective in charge of the creative visual communication of the festival. Claude Heiland-Allen, musician and software developer, is supporting the development of the festival and gives support as well as technical and aesthetic advice.

SEF is curated by Laura Netz, curator, artist, and director of EAM elektronische-art-and-music, a curatorial agency and record label, altogether with a network of collaborators and artists who support and facilitate the event.

CLAUDE HEILAND-ALLEN

EXHIBITION

Digital Art. Computer Graphics.
Free/Libre Open Source Software

CHALTON GALLERY

Opening: Thursday 11 April 2019, 6pm

Continues 12th - 27th April

Opening times:

Tuesday 8 am - 2 pm

Wednesday to Saturday 12 - 6 pm

Claude Heiland-Allen exhibition consists of different works such as digital prints, pure-data sound works, and different audio-visual, multimedia, and interactive installations. The artist works using free software and develops his own programs to create beautiful fractals, digital creations and new media environments.

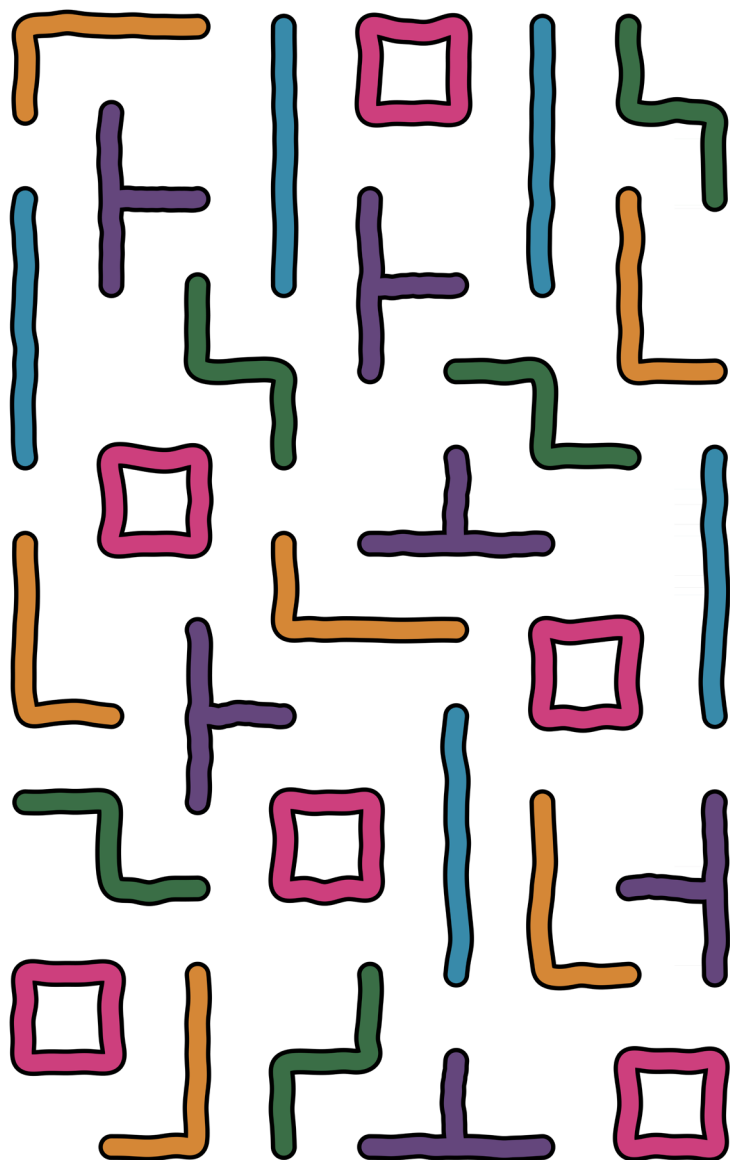
Claude's works show the relationship between technology and creativity using digital media which challenges conservative positions in contemporary art because of the technological potential for social change that new media and digital art have.

Claude's exhibition also encourages a «physiological» artistic renewal through programmed art, computer art, and digital art. The digital works that the artist has created induce to interactivity, being his artworks and experimentation based on mathematical calculations, the influence of science and the use of coding.

Through interactivity, which affects the creative processes, the code becomes able to receive an input, performs calculations, and returns an output: the code becomes practicable and accessible.

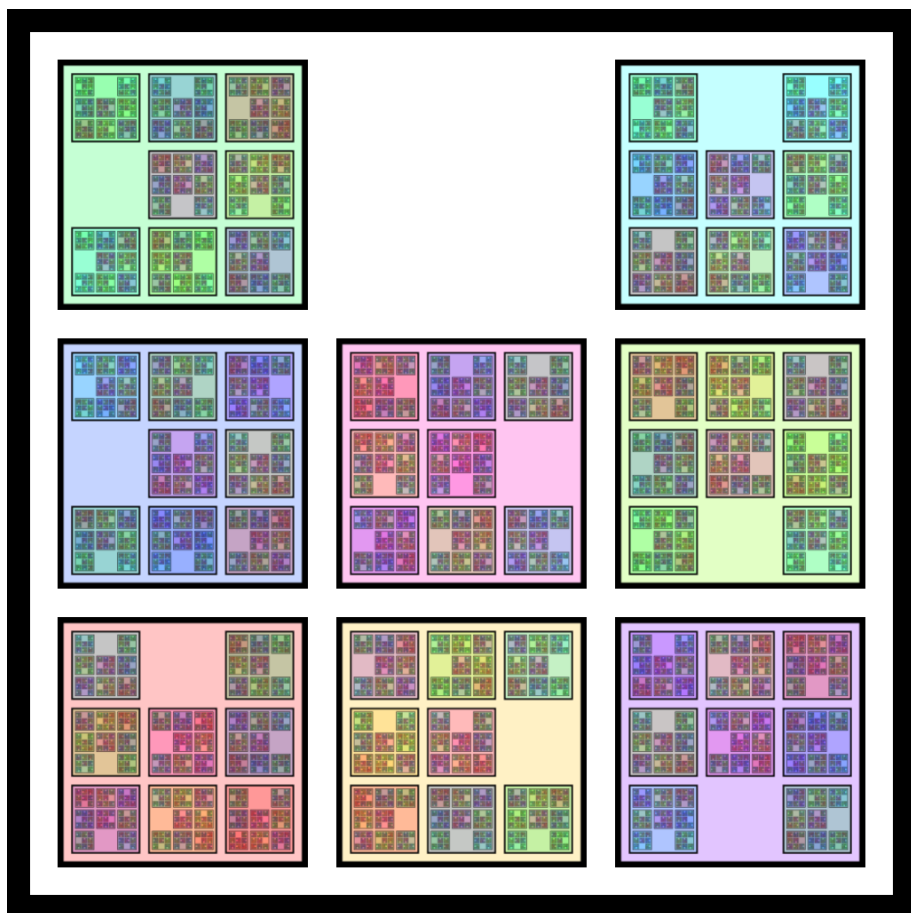
Within different interactive multimedia forms, audiences will experiment about code and interactivity. Moreover, this new paradigm of simulation allows the perception of the space as a mediated code through the projection of graphics, replacing the traditional paradigm of static and passive representation. Interactive installations generate improvised performances by the visitors acting following the aesthetics of code and configuring its experience.

Within the exhibition, the audiences will gain an aesthetical experience by combining elements of computer science, performance art, music, technology, fractals, maths, and software programming.

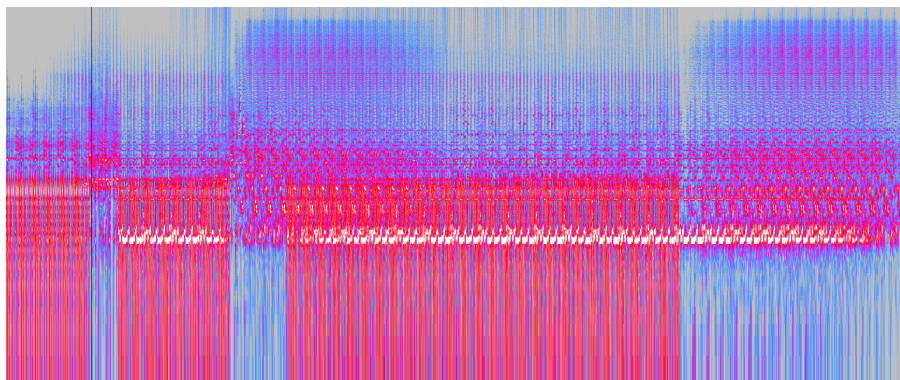


Wedged
2013.

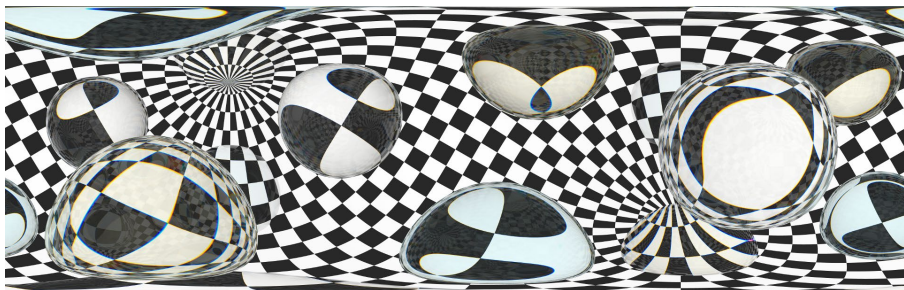
Digital Print (21x29.7cm unframed).
Based on playing Tetris optimally badly.



Puzzle
2008-2018.
Audiovisual installation.
Pure-data, GEM and p.lua sliding tile puzzle.

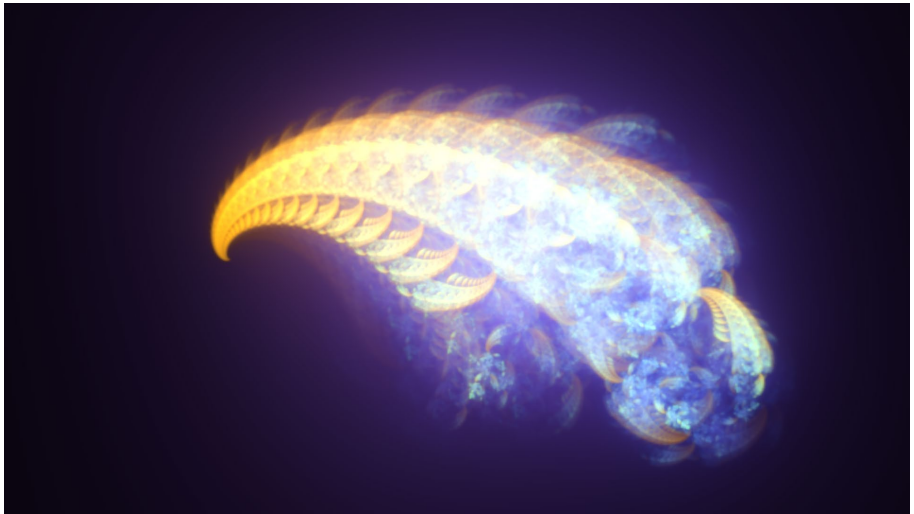


Dynamo
2011.
Sound installation.
Generative techno with a Pure-data patch.

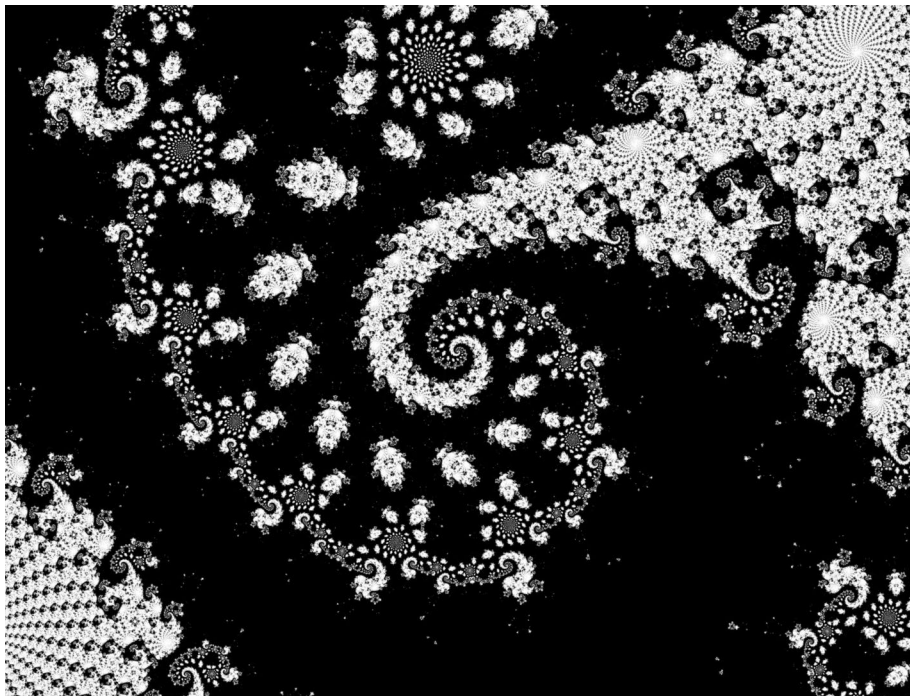


Prismatic
2016.

Digital Print (120x60cm framed).
Based on ray-tracer for spherically curved space.



GraphGrow
2007 – 2018.
Interactive installation.
C++, OpenGL, via tablet to draw digitally Fractals



Hybrids
2018 – 2019.
Video installation
Escape-time fractals.

FORT PROCESSOR BY ISN'TSES

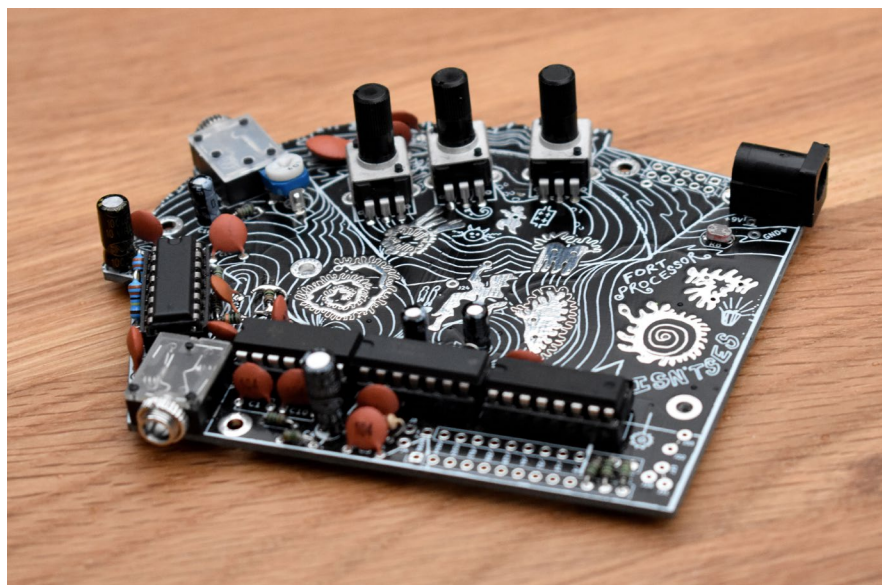
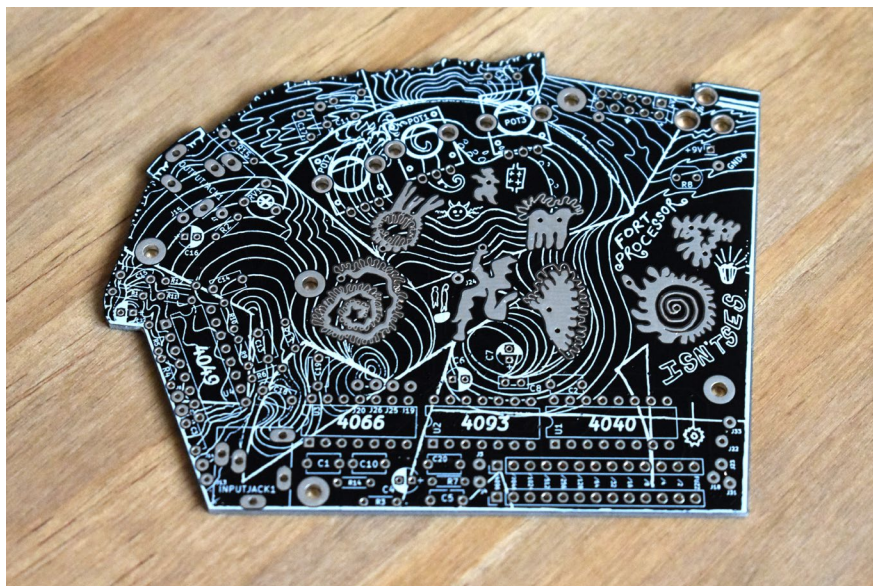
Workshop

Saturday 1 June 2019
11am – 5pm

The Fort Processor is an experimental noise synth and audio effects circuit designed by Tim Drage and Lisa McKendrick (Isn'tses). The project was commissioned as part Fort Process sound art festival 2018 and the layout and artwork of the circuit board are based on the site plan of Newhaven Fort.

The circuit is controlled by light and by touching the metal artwork on the PCB. It can act as an effect unit which distorts, disrupts and modulates incoming audio (eg from a radio, walkman, mp3, synth etc) and also as a standalone sound generator producing wild squarewave oscillations and heavy rhythmic noises.

At the workshop you can build your own Fort Processor with assistance from Isn'tses. All materials are provided and the workshop is suitable for complete beginners to soldering as well as more experienced synth-builders and circuit-benders.



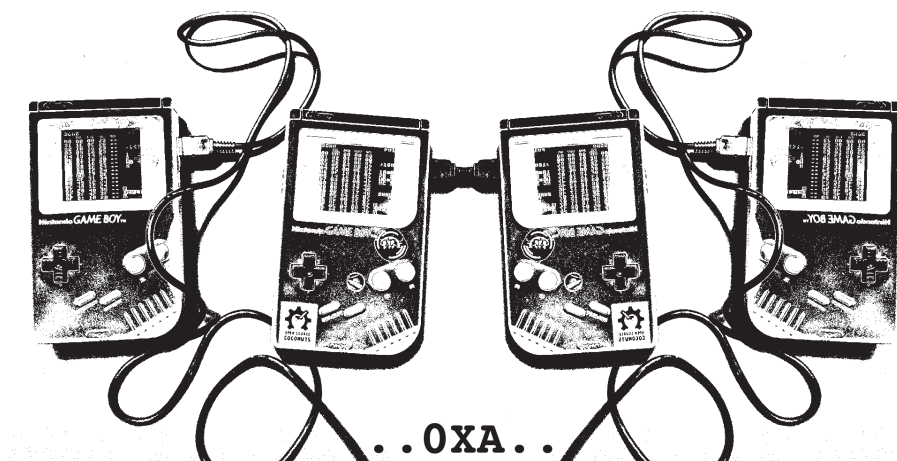


LIVE AV

Thursday 18 April 2019

- * OxA is a mess.
- * OxA is version controlled, so it's OK.
- * OxA committers are using computers.
- * OxA has been around for a decade.
- * OxA rarely sounds the same twice (both bug and feature)
- * OxA means 11 in hexadecimal.
- * OxA has a Japanese launch model Mega Drive.
- * OxA told you so.

Terry Riley "In C" on four Game Boy



OxA

Alessandra Eramo

Live Music

Saturday 1 June 2019

In her "Solo for Voice and Electronics" Alessandra Eramo creates a collage of hypnotic soundscapes and voices to move beyond sound into more visceral layers of poetic expression. Beat-boxing, tonguelicking, screeching, hissing – in an immersive performance, Eramo explores trance-like states in singing – Her extended voice forms abstract sounds, crude noise, fragmented words, and unknown languages, interweaving a dynamic use of analog electronic instruments and pre-recorded sonic material. In reference to sound poetry, the performance is both an acoustic and physical experience, like a spiritual exercise shared with the audience.

Alessandra Eramo performs her new composition "Tracing South" released in April 2019 on LP on Corvo Records. A sonic enchantment where polyphonic singing, repetition, dissonance and overtones are pushing the listener out of the comfort zone. Reflecting on the Mediterranean Sea as a human and spiritual dimension, but now also as a vast and silent migrant cemetery, Eramo's work oscillates between the caress of tender melodies and the brutal energy of noise eruptions. Kindly supported by Musikfonds. Promotion of Contemporary Music. German Ministry of Culture and Media.



Alessandra Eramo (*1982 Taranto, Italy) is a Berlin-based sound artist and vocalist. She works with performance and other media such as installation, video, text, drawing and intervention in the public space, exploring latent acoustic territories of the human voice and Noise as socio-political matter. She has exhibited and performed widely at festivals and institutions including: Liminaria/Manifesta12 Palermo, 6th Thessaloniki Biennale of Contemporary Art, Tempo Reale Festival Florence, Heroines of Sound Festival Berlin, Tsonami Festival de Arte Sonoro Chile, PACT Zollverein Essen, Roulette New York, Auditorium Stockholm, Italian Pavilion in the World/54th Venice Biennale. Alongside her solo work, she has collaborated with many acclaimed composers, choreographers, artists and poets a.o.: Maria Iorio & Raphaël Cuomo, Zorka Wollny, Brandon LaBelle, Noha Ramadan, Ines Lechleitner, Doug Van Nort, SJ Fowler, Gabriel Dharmoo, Irena Tomažin, Tomomi Adachi, Seiji Morimoto, and Marta Zapparoli.

Bernhard Living

Live AV

Friday 31 May 2019

Bernhard Living (b. 1948) is an experimental music composer, curator and former multi-instrumentalist (playing alto saxophone, bass clarinet and flute). He studied composition with the South African-born composer professor Stanley Glasser at Goldsmiths College, University of London, and philosophy under professors Jonathan Reé and Peter Dews at Middlesex University, London. Bernhard Living's digitally-based compositions have taken minimalistic compositional techniques to what he considers to be their logical conclusion, with his music being characterised by sparse textures, long periods of silence, maximal repetition and minimal variation. The compositions are often devoid of musical elements such as melody, harmony and rhythm, and as an alternative they explore the use of sound colour and sonic textures.



bernhard-living.net

Bioni Samp

Live Music

Sunday 2 June 2019

As an electronic music producer and seasonal beekeeper. I was inspired to learn more about bee frequencies and make a creative work that incorporated these bee frequencies in the hope of raising awareness about bees and their increasingly fragile ecology system.

My music experiments are with with stereo / binaural sounds, producing recordings and performing live with extreme stereo processing, using mainly home made equipment and field recordings.



Blanca Regina

Live AV

Saturday 1 June 2019

Blanca is an artist, teacher and curator based in London. Her research and practice is heterogeneous and encompass expanded cinema, free improvisation, graphic and moving image, photography and performance art. She has performed with various artists, including Terry Day, Leafcutter John, Beresford and Matthias Kispert and curated a number of events and installations in London and internationally.



whiteemotion.com

Chris Speed

Live AV

Saturday 1 June 2019

Chris Speed is a London based audio-visual artist and daily graphics programmer. His creative practice explores deconstruction as a tool for expression through circuit bent devices, degaussed videotape and code. Computer music is the other main passion in his life, being an experienced VJ for many international labels and collectives. He is currently studying a master's degree in Computational Arts at Goldsmiths, University of London.

Chris proposal is for an iterative 10-15 minute AV piece performed at The Glove that Fits in Hackney, Sister Midnight Records in Deptford and for an upcoming show at the Amersham Arms on March 19th. This performance entitled Soniscope is a technological experiment to encode visuals into music which can be viewed on analogue or digital oscilloscopes. Chris uses a Microsoft Kinect to 3D scan objects such as skulls and mannequin heads then sonified the process into sound using an openFrameworks based application called OsciStudio. This is used in combination with a Kaoss Pad and guitar pedals to make Noise/ Techno /Drum & Bass.



vimeo.com/198734112

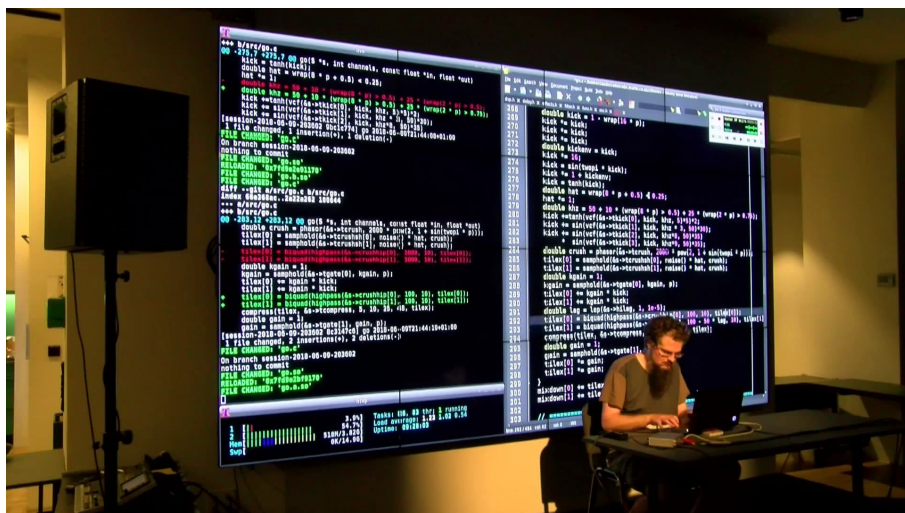
Claude Heiland-Allen

Live Coding

Thursday 18 April 2019

Claude Heiland-Allen is an artist from London interested in the complex emergent behaviour of simple systems, unusual geometries, and mathematical aesthetics. Clive is an audio live-coding skeleton, implemented in C. It supports a two-phase edit-commit coding cycle allowing long-lived signal processing graphs to be modified without interrupting the sound. Performance with Clive usually involves pre-preparation, from simple unit generators up to more complete compositions.

The live-coding aspect involves editing a file in the performer's favourite text editor, with the act of saving with Ctrl-S or other shortcut being timed to allow the new code to start executing in sync after the latency of compilation.



Deerful

Live Coding

Thursday 18 April 2019

Deerful is Emma Winston, a London-based singer-songwriter, ethnomusicologist, PhD student, producer, live-coder, and algorithmic pixie dream girl. Her most recent record, *Tell Me I Can Fix This On My Own*, examines friendship, loss, potted plants, and the only episode of *Black Mirror* with a happy ending through live-coded electropop songs. She exists in a perpetual state of being far too excited about making things.

Emma will play a set of songs and instrumentals in the live-coding environment *ixi lang*



deerful.com

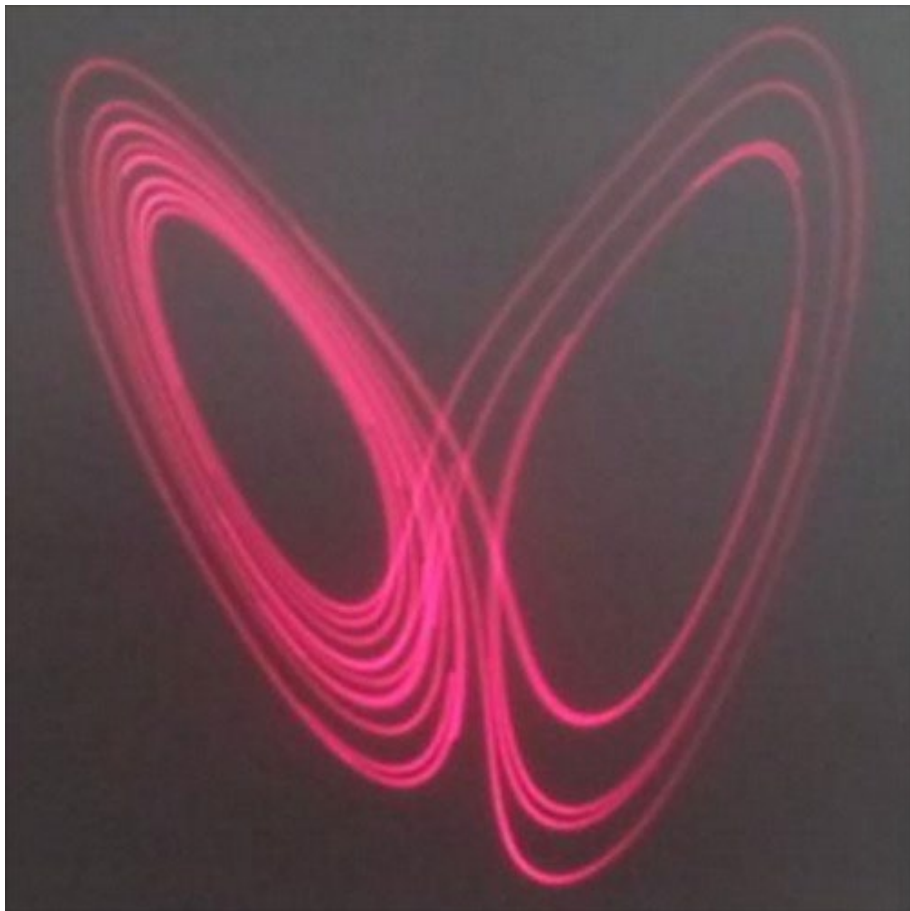
Giles R. Greenway

Talk

Thursday 30 May 2019

Some visually aesthetic generative systems are most naturally interpreted as sounds by treating their outputs as spectra. The examples that will be explored include bifurcation diagrams, one and two-dimensional cellular automata and simulations of the growth of sea-snail patterns, as introduced in Hans Meinhardt's book "The Algorithmic Beauty of Sea Shells". Rather than using tools developed specifically for algorithmic composition, the creation of both audio and video will be accomplished using common numerical libraries available for the Python language.

Giles Greenway is a former materials physicist teacher of physics, now a data scientist/engineer. He has presented generative music at the 2016 and 2018 EMF and SHA 2017 hacker camps. Other research interests have included analysing the frequency with which smartphone apps gather and transmit users' data, and teaching non-technical users to reverse-engineer them, the analysis of social networks and the portrayal of trans/non-binary people in the media.



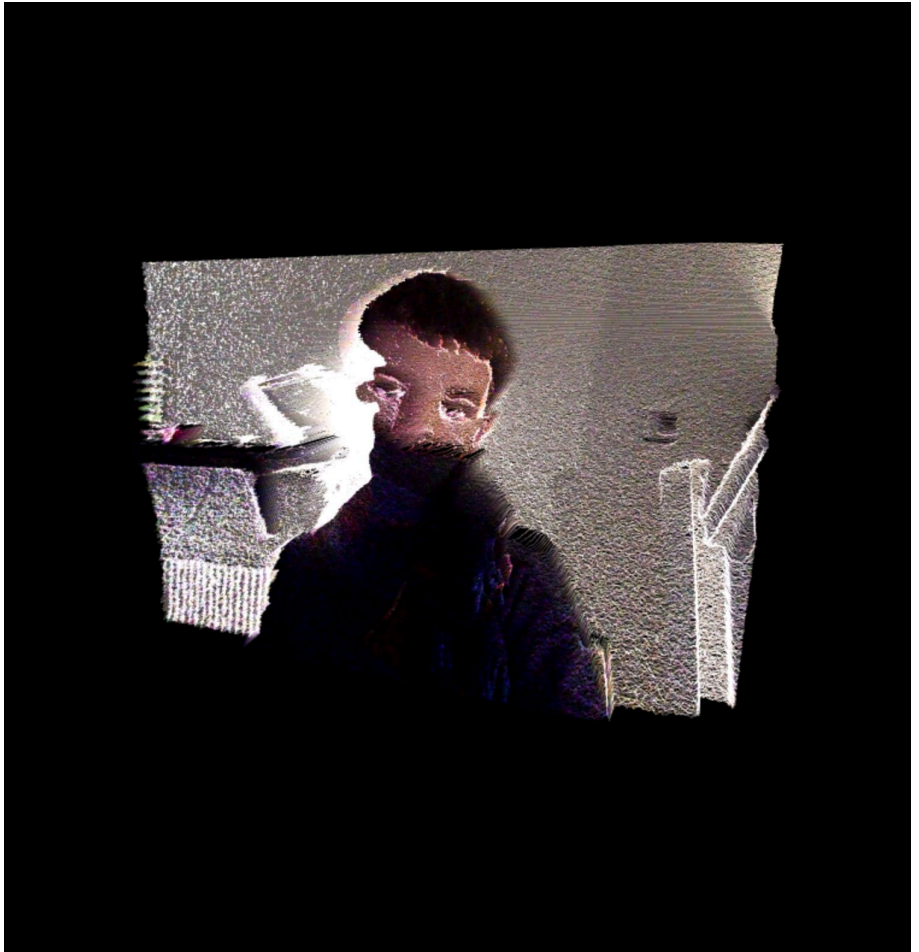
media.ccc.de/v/emf2018-446-never-mind-the-molluscs

hmud

Live AV

Thursday 18 April 2019

Harry Murdoch plays music as hmud, 1/2 of Cherche Encore and part of Music Hackspace.



soundcloud.com/hmurdoch

Isn'tses

Live AV

Friday 31 May 2019

Isn'tses is a collaboration between visual/electronic artist and musician Lisa McKendrick and animator and electronic artist Tim Drage. The duo perform in costumes and masks with live video projections and illuminated props, and play self-built synths, noise boxes, circuit bent toys and vocals.

Isn'tses want to understand and experience the technology they use rather than simply buy pre-made instruments, so they build circuits from scratch and explore circuit-bending techniques to hack obsolete devices. Their equipment is an electronic collage of circuits not originally intended to be connected together. They have designed and manufactured the Fort Processor synth which they will play as part of their live performance and also run a workshop where people can built their own.

"you can't replicate that signature sound you have....so dense and full of detail and movement....a different use of space...really tight and immediate and close"

- Bermuda Triangle Test Transmissions, Resonance FM

Isn'tses1 have performed recently at Fort Process 2018, Liminality (Cacophony, Gallery 46), Modern Panic VIII, Dronica, Woodland Gathering,, Baba Yaga's Hut, Bunker Theatre, SOTU Festival Amsterdam, They played live on Resonance FM, Cashmere Radio Berlin and their were played on Graham Dunning's NTS Radio show "Fractal Meat on a Spongy Bone" They have released recordings as hand-crafted cassette editions including "Punctum" and "Ultimate Problem of Documentation".



Johannes de Silentio

Live Music

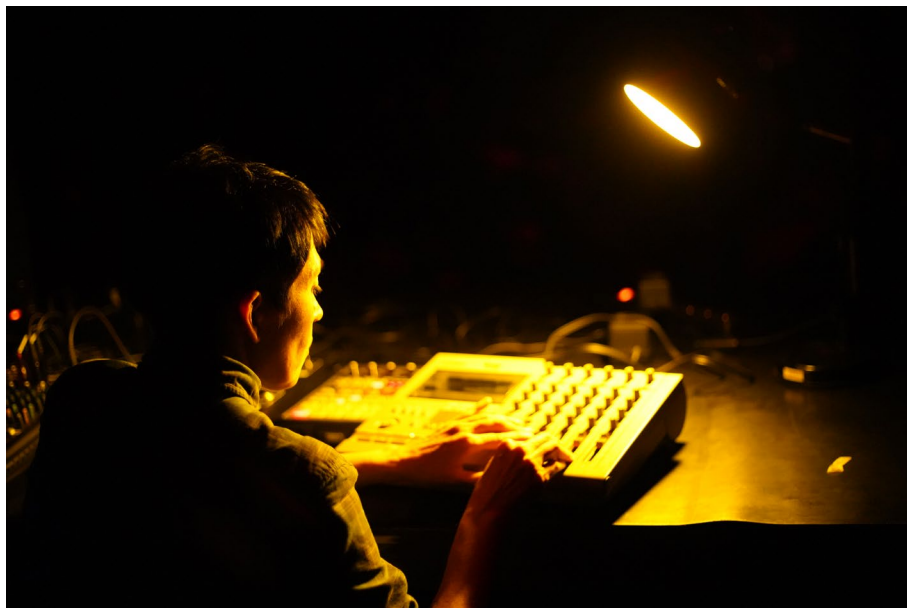
Sunday 2 June 2019

A very immersive drone ambient noise performance, as a deep listening exercise. It's created from manipulating tapes, pitch, effects and analog synthesis, playing mainly with sinusoidal waves and LFO oscillators.

Shak Benavides, personality of the Barcelona underground since the 90s, as past spiritual co-founder of Wah Wah Records, her dj sessions for more than two decades, and owner of an online radio station called TeslaFM.net, focused in experimental and sound art.

Johannes de Silentio is a pseudonym under she works, (also known as Lucius Works Here since 2004). Her works always breathe a halo of intimate electronics, and in her latest album, with minimal arrangements, silences and subtle noises, it is deducible that she was attracted to build under the premise of ambient drone noise, where she develops her tendency in a more limited way.

The work is entitled "If not, winter" inspired by the book by Anne Carson where she collects the only fragments of poems by the Greek musician and poet Sappho (630BC).



luciusworkshere.bandcamp.com

Laura Netz

Talk

Thursday 30 May 2019

Medial Ages, a Live AV Performance by Laura Netz consisting of experimental electromagnetic power noise with DIY circuitry and a handmade synth. DIY oscillators, based on Schmitt triggers, using optoelectronic components produce a repetitively modulated wave. The strobe light controls the circuits modulating the signal. The light triggers sonic signals. In a sound/light integration, the modulation of tone activates an interactive system based on DIY. It is a self-generated sonic machine creating a syncopated, high-pitched, noisy beep. The flickering from the strobes assaults the sense to create neurological after-images. The audiences' subconscious and altered states are activated to an open experimentation of feelings and knowledge

Laura Netz (Barcelona, 1982). Participant at hacking culture and noise scene has taken part in many international events, such as exhibitions, workshops, conferences, and concerts. As a Live Performer, she has acted in various festivals and events in London and overseas: Noizemaschine, London; XX Studio, Montreal, Canada, 2015; Noise Toys Orchestra, Cafe Oto, London, 2015; Sonica FM, London, 2015; OneBeatEcho, New York, US, 2014. In 2014, she released her first record at the [EdP069] Editora do Porto. In 2015, she launched her independent record label EAM Elektronische-art-and-music. She is well-known in London noise scene where she performs under the moniker Laura Netz / Medial Ages. Nowadays, she is promoting the series Queer+_Noise taking place in London, various venues, where inviting different artists from the LGBT community influenced by noise, experimental, electronics and open source music.vav



netzzz.net

Lucia Farinati

Talk

Thursday 30 May 2019

Author of various books including the recently published *The Force of Listening*, together with Claudia Firth. Lucia Farinati is the curator of Sound Threshold and has been invited in festivals such as Helicotrema Festival, Tuned City and Glasgow International 2018.



The Force of Listening

Morphogenesis

Live Music

Friday 31 May 2019

The group was formed by a group of people interested in exploring the possibilities of live electronic music and collective improvisation. The groups aim is to unify and integrate many diverse sound elements. Other electronic instruments include a 4 speed portable reel to reel tape recorder.



www.stalk.net/paradigm/morphogenesis.htm

Nina Power

Talk

Thursday 30 May 2019

Nina Power is Senior Lecturer in Philosophy at the University of Roehampton, London and author of many articles on philosophy, politics and culture. Picture credit Guy Smallman.



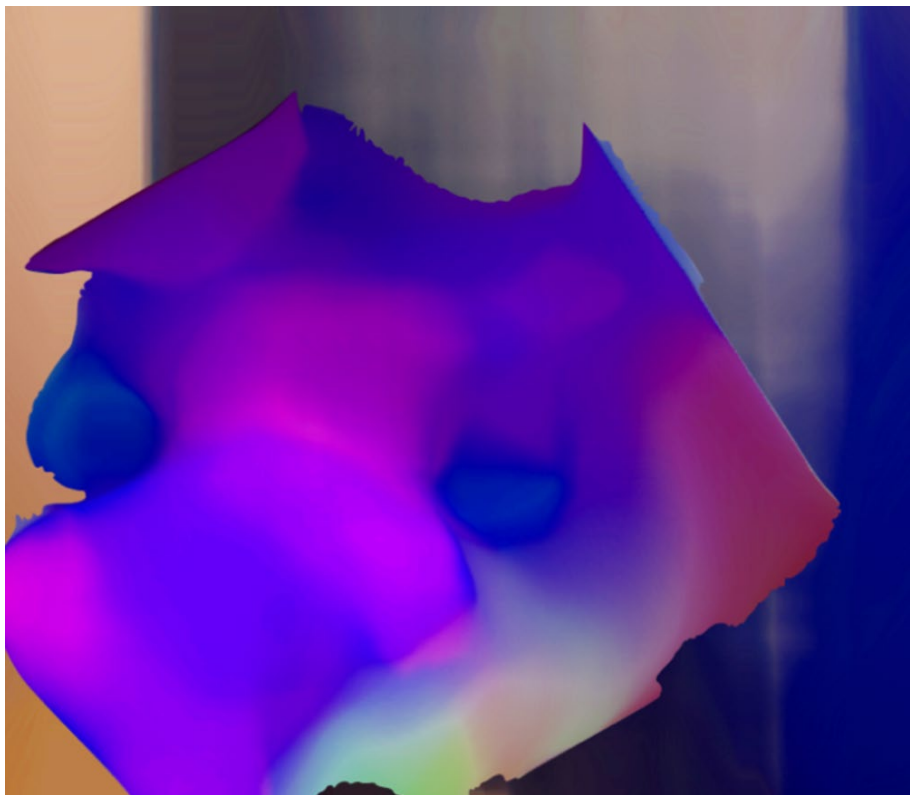
ninapower.net

peb

Live AV

Thursday 18 April 2019

peb is the moniker of electronic musician Daniel Evans. Their work is concerned with alternative harmonies, meandering pulses and extreme acoustic precision, where sound is seen as an inextricable part of space. Their research is in computational models of intonation and tuning, offering new horizons that would be unrealisable in the physical world. Their live performances involve the creation of immersive sonic environments.



<https://p38.fun/>

raxil4

Live Music

Friday 31 May 2019

Dark brooding dronescapes combined with analog and digital sound sources, including field recordings, detuned radios, analogue televisions, computers, turntables, CD & mp3 players, tape recorders, 8-bit gameboys, handmade electronic devices, broken vintage equipment and handmade sculptural instruments.



raxil4.bandcamp.com

Rebecca Glover & Fritha Jenkins

Live Music

Sunday 2 June 2019

Awkward flows to alternative stories.

An improvisation for Iklectic by Rebecca Glover and Fritha Jenkins.

4 channels with sound, objects and microphones.

Rebecca Glover and Fritha Jenkins collaborative work spans performance, sculpture, sound and education. They have performed together at Pump House Gallery, Chisenhale Dance Space, APT, Florence Trust, Diaspore Project Space, ASC gallery, and have presented their collaborative radio piece at Project Radio, Leeds.

Their most recent collaborative project Sounding Objects was commissioned by Pump House Gallery.

Rebecca has recently presented work at York Art Gallery, with Contrechamps (Geneva), with Kammer Klang and Abstract at Cafe Oto, KIOSK and De Bijloke Muziekcentrum (Ghent).

Fritha has presented work at Supernormal Festival, Artsadmin, Modern Art Oxford and Guest Projects. (UK)



Slow Slow Loris

Live AV

Saturday 1 June 2019

Slow Slow Loris use voice and electronics to search for the intersections where melody meets noise, emotional meets avant-garde, feminine meets industrial, non-rhythm meets accuracy, and raw meets craft. They released their first album, *From Monster till Mourning* on Staaltape, their second one, *Of Heroes in Helium* on Cloister Recordings, and are looking forward to the upcoming release of their third album, *Outside the Royal Room*. They have toured in western and eastern Europe, Russia and the USA.

"The animal slow loris is an endangered species. It is believed to be the gatekeepers for the heavens and is used in traditional medicine to ward off evil, but a slow loris is continually seeing ghosts, that is why it hides its face in its hands."



slowslowloris.com

Tony James Morton

Live Music

Sunday 2 June 2019

Grainyl is a new body of improvised electronic music by sound artist Tony James Morton. Each piece is entirely constructed, in real-time, with samples taken directly from vinyl records. Inspired by techniques that were instrumental in the development of hip-hop music, the work combines prerecorded samples from existing compositions to create an altogether new piece of music. However, Grainyl pushes the boundaries of sampled based music into new territory, exploring modern digital techniques and methods. The work is centred around a custom built sampling instrument entirely created with Max/MSP.

This instrument uses granular synthesis to create new textures from the recorded source, allowing for new sonic exploration. Performed live, the project manifests itself as a conceptual "DJ set." Records are chosen, exactly how a DJ would, but instead of being played in traditional form the resulting audio becomes a reinterpretation of the original recordings.

Tony James Morton is a musician, composer and sound artist whose work focuses on real-time systems aesthetics. These systems created have rules and structures, but within the confines of these boundaries there is enough room for improvisation, chance and probability. This allows for a different interpretation each time, creating unique experiences of sound. His work has been displayed and performed at; OXO Tower Bargehouse (London, UK), IKLECTIK (London, UK), BEAST FEaST 2016/2017 (Birmingham, UK) and Studio 47 (Amsterdam, Netherlands).



www.youtube.com/watch?v=OMVJiesRXE4

Vera Bremerton

Live Music

Sunday 2 June 2019

Theogyny. One woman. Sixteen voices. Her identity dissolves into multiple rivulets as she progresses towards mystical ecstasy through sex and death. Her voice multiplies and extends, both angelic and demonic. As she is undone she is one with the Divine. She comes back to life so she can die again.

Theogyny is a multi-channel, a cappella polyphonic piece delivered entirely by my pre-recorded voice; it expresses the multi-faceted condition of identity during a mystical and sexual experience. Each vocal line features looped abstract noises and melodies. All vocal lines feature abstract noises, sung melodies and loops. The composition follows a metaphorical cyclical "narrative": the channels start off quietly then form a crescendo until they reach an apex of volume and pitch; then they fall back to the state of quiet, ready to begin again.

Italian-born, classically trained, in her musical practice Vera Bremerton blends the harmony and polyphony of classical music with the harsh beats and sounds of industrial and techno. She has researched experimental vocalism, using different timbres, effects and a 4-octaves range. She has extensively performed in UK and Europe.



verabremerton.bandcamp.com

w1n5t0n

Live AV

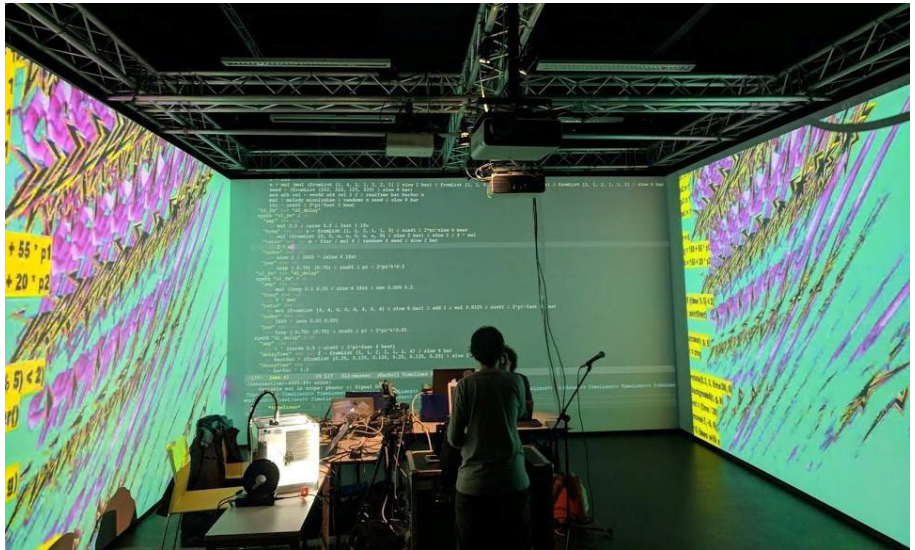
Thursday 18 April 2019

One of InfiniteMonkeys, w1n5t0n enjoys live coding (in) time.

When playing TimeLines, a modular synthesizer and sequencer embedded in the Haskell programming language, w1n5t0n likes to think of music as a direct, explicit function of time. In other words, music is what happens when time flows through a mathematical function. It may be long and very particular about its composition, but it's ultimately made out of many simple, perhaps even trivial, parts.

The result of that function travelling through time is a wave, which then goes on to travel through space and make air (and somehow humans too) dance.

One of w1n5t0n's favourite activities is looking for a different function every time and playing with it while it unfolds.



With support from:

THE KERNEL BREWERY
LONDON



LOTTERY FUNDED



Supported using public funding by

**ARTS COUNCIL
ENGLAND**



Chalton
Gallery

design by: Lisa McKendrick
www.behance.net/lisamckendrick



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Supported using public funding by

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ENGLAND**