UNCONSCIOUS ARCHIVES FESTIVAL

20 - 30 SEPT LDN 2017

AUSTRIAN CULTURAL FORUM LONDON | CAFE OTO
CORSICA STUDIOS | CLOSE-UP FILM CENTRE

PERFORMANCE	BILLY ROISZ & DIEB13 DAWID LIFTINGER ESPERANZA COLLADO EWA JUSTKA FOXY MORON JAMES HOLCOMBE & SECLUDED BRONTE JÖRG PIRINGER LAURIE TOMPKINS LEAFCUTTER JOHN MARISKA DE GROOT MARTA FORSBERG MYRIAM BLEAU PHANTOM CHIPS SPATIAL YAXU ZIÚR
DJ	CHLOE FRIEDA FRANZISKA LANTZ GUSTAVE EVRARD TRISTAN BATH
INSTALLATION	AUDREY SAMSON BENEDICT DREW CHRISTINE SCHÖRKHUBER DAVIDE BEVILACQUA & VERONIKA KRENN GRAHAM DUNNING RENI HOFMÜLLER STEPHEN CORNFORD THERESA SCHUBERT ULLA RAUTER
LIVE	CONNY ZENK NIKOLAUS GANSTERER & KHADIJA VON ZINNERNBURG CARROLL
INTERVENTION	IRIS JULIAN
WRITING	ATAU TANAKA KIM KNOWLES JAMIE SUTCLIFFE JOEL STERN
PANEL HOST	EMILY BICK

MATERIALITY AND EMBODIED LIVENESS IN THE 'DIALOGICAL' AND 'PRACTICABLE' NOW

Unconscious Archives Festival presents a staggering number of participants - 40 artists, writers, broadcasters and creatives, who have come together to celebrate the success of the ongoing Unconscious Archives event series but who are also driven by their own artistic happenings around the globe. Spurned on by the overwhelming feedback from our audiences and artists as we staged events within the London arts community over the last six years, UA2017 is a celebration of the incredible range of artistic processes constantly emerging and evolving from within the experimental contemporary art, expanded cinema, experimental film, live performance, and club, noise and improvised music scenes.

This festival was enabled by the partnership of the Austrian Cultural Forum London, who felt the excitement and the opportunity in cultural collaboration, and who wholeheartedly supported this larger (almost monstrous) project and those artists taking part. Aided by an enlightening research trip to Austria (Graz, Linz, Vienna) which was supported by the Austrian Federal Chancellery, UA2017 brings you some of the most exciting and genre defying artists from the Austrian experimental arts scene.

This programme demonstrates that women are indeed leading the way in creating boundary breaking work. We are pleased to host artists including Ziúr, Marta Forsberg and Reni Hofmüller, who are actively programming, mentoring and creatively working to raise the profile of women and transgender artists worldwide.

A thread that runs strong throughout the programme is the innovation in artist-built technology, with artists including Myriam Bleau, Ewa Justka, Mariska de Groot, Leafcutter John, Phantom Chips and dieb13 demonstrating through their materialisations of opto-sonic, corporeal, and other machines a place for the 'device' as performance tool. Keeping in line with our query over the 'tech(no)body', artists such as Spatial, Yaxu, Jörg Piringer and Theresa Schubert disrupt our expectations of systemised culture, with adventures into Algorave, generative dubstep, re/progressions of lifeforms, and the techno-poem. Whilst Graham Dunning and Audrey Samson 'call us out' for our emotional resonance with data and our probable misconceptions around archiving - finding a theoretical place to challenge our daily actions as we struggle with our would-be-liable forensic information overload. Bringing us to a crossroads via the exploration of the ritual and ephemeral qualities of both the digital and performance spheres are artists including Laurie Tompkins, Christine Schörkhuber and Ulla Rauter - who take our bodies and recompose our gestures into audible markings, feverish actions and dissipating elemental forces.

Repurposing our festival preoccupations, writers/curators Kim Knowles, Jamie Sutcliffe, Atau Tanaka and Joel Stern send missives responding to, rejecting and realigning our thoughts as we wander into the participatory field of contemporary art making and explore the fusing together of the artist-audience 'body' as we dip into the collective unknown.

We are thankful for the support of the Arts Council England in these uncertain times, which has made an impact upon and extended the capacity and outreach of the festival. Our small team, many of whom are also artists themselves, have worked hard to bring you these events - and we hope to see you soon to celebrate these amazing artistic endeavours. We left you a few surprises to discover along the way - artists as yet unmentioned - in which we are confident you will find some of the best untapped and exciting acts within these pages and throughout these events. We hope you will be inspired.

- Sally Golding and the UA2017 Team

* 'Dialogical' in this sense has been used to describe artmaking which considers and responds to the field within which it itself exists in dialogue with other art - a product of the community and collaboration within which it is born.

** 'Practicable' is an (early) homage to *Practicable: From Participation to Interaction in Contemporary Art* (Samuel Bianchini and Erik Verhagen, Eds., 2016, MIT Press) which seeks to articulate and question the viewer's physical involvement and implicated participation within art.

EMOTION + THE TECH(NO)BODY

Austrian Cultural Forum London
Private view Wednesday 20 September 2017, 6pm-9pm
Exhibition continues until 17 November 2017
Live performances 19 October & 10 November 2017, 7pm

Emotion + the Tech(no)body considers our cultural and emotional attachment to data and the relationship of our bodies to technology, through the physical resonance of memory and the evolution of both the archive and machine as an ephemeral site for self-imaging and self-construction. The show includes work by international artists working across sound art, experimental film, coding, laboratory culture, sculpture, radio, ephemeral art and instrument building. By repurposing technology and imbibing it with error, narrative and place, the artists bring new media art into question as an emotional and responsive space, and as a new resource for collective experience.

BENEDICT DREW (UK)

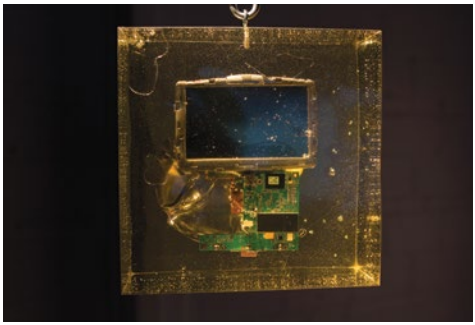
***Heads May Roll (radio edit)*, 2014**
Single channel HD video, sound, 09:53
Courtesy the artist and Matt's Gallery, London

Benedict Drew works across video, sculpture and music, creating large-scale multimedia installations, which comment on the effects of socio-political and environmental issues. Recent solo exhibitions include: *The Trickle-Down Syndrome*, 2017, Whitechapel Gallery, London; KAPUT, 2017; Walker Art Gallery, Liverpool; Centre for Contemporary Art, Derry~Londonderry; and *Heads May Roll*, 2014, Matt's Gallery, London. In 2016-17 Benedict showed work at the British Art Show 8, a major showcase of emerging artistic talent that toured in Leeds, Edinburgh, Norwich and Southampton. Beyond a strong presence in the visual arts, Benedict holds a long-standing and unique reputation in London's experimental and underground music scene, cemented by his recently lauded LP release *Crawling Through Tory Slime* (Mana Records, May 2017). Benedict is represented by Matt's Gallery, one of London's foremost groundbreaking independent galleries.

Heads May Roll (radio edit) is a video work originally commissioned and shown at Matt's Gallery, in 2014 as part of a large-scale installation. The exhibition as a whole scrutinised the effect and intent of mediated images, synthesised voice and the fractured narrative of instructional speech. With this work Drew critiques contemporary consumption via a fantastical future world in which the image, word and body are exhausted.

Detail courtesy the artist and Matt's Gallery, London

AUDREY SAMSON (CA)



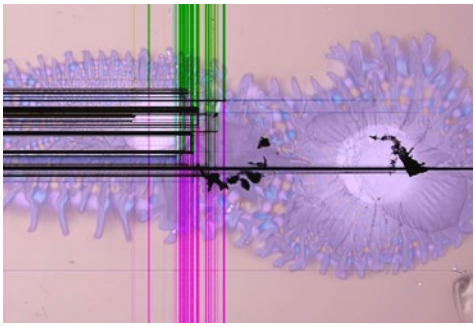
***Goodnight Sweetheart*, 2015**
GPS navigation device (distance travelled 70 000), resin, metal frame
Digital video documentation

Audrey Samson is an artist-researcher in the duo FRAUD/, alongside Francisco Gallardo, currently resident at the Somerset House Studios, and she is a senior lecturer in Digital Arts at the University of Greenwich. Audrey explores the forms of slow violence and necropolitics that are embedded in the entanglement of archiving practices and technical objects, as well as erasure as disruptive technology in knowledge production. Audrey's work has been presented at festivals and galleries throughout the Asia Pacific, Europe, and Canada.

Goodnight Sweetheart is a data and device embalming service, often presented as a participatory installation where visitors are invited to rid themselves of their data through a 'digital data funeral'. *"Have you ever thought of erasing your entire digital footprint? All those selfies, archived emails, tweets, likes, check-ins, late night chat sessions…We never really know what to do with our old storage devices, hard drives, old phones full of our secrets, and sometimes, secrets that we have forgotten about ourselves, or at least forgotten their imprint. Because we are afraid of letting them go, because we are not sure we want to get rid of them, because we wonder what will happen to them, who would find them, and what would they do with them… we do not know whether or not our anxieties are justified, but we still have them."* A futile ritual of erasure that reflects upon big data analysis and surveillance fueled by social networking sites, and the technological infrastructure of the network. The work is presented as an installation, a graveyard of embalmed.

Photo by Alexis Bellavance

STEPHEN CORNFORD (UK)



***Saturation Trails*, 2017**
Digital image sensors exposed with pulsed lasers and hydrofluoric acid
3 x LCD screens, 1 x CRT monitor and stands, sound
Supported by: Optoelectronic Research Centre, University of Southampton
With thanks to Professor Rob Eason, Dr Ben Mills & Neil Sessions

Stephen Cornford is a media artist and experimental musician based in Bristol who creates work by reconfiguring consumer electronics into expressive and reflective devices as a means of critiquing the ideologies which they embody. Stephen has had solo exhibitions in Tokyo, Berlin, Brighton, Bergen, Ljubljana and London, and his work has been included in group exhibitions at the ZKM, Karlsruhe; ICC, Tokyo; Haus der Electronische Kunst, Basel, Sigma Foundation, Venice and at Bienalles in Łodz and Poznan. Stephen is Lecturer in Fine Art at Oxford Brookes University, Founding Member of Bristol Experimental

and Expanded Film (BEEF), Co-Director of Audiograft Festival, Oxford, and Co-Director of Consumer Waste Records.

Stephen's current work series *Saturation Trails* is concerned with digital image sensors: the now ubiquitous photosensitive semiconductors which transduce light into data in all cameras. The project seeks to reveal the structure of the digital image through direct material interaction with image sensors, providing a new vocabulary of experimental digital video processes to redress the technical prohibition of digital in-camera experimentation. To this end he has exposed sensors to infra-red laser pulses, hydrofluoric acid and x-ray radiation, appropriating clean room laboratory processes from the optoelectronics industry in which this microelectronic component is developed and manufactured.

GRAHAM DUNNING (UK)

***Stone Tapes* (master/copy), 2015**
Stone, resin plaster

Graham Dunning is a self-taught artist and musician having studied neither discipline academically. His live work explores sound as texture and timbre, and explores the tactility of objects as motivated by his interest in 'bedroom production', and the tinkering with and recycling of found objects. Within his visual work which encompasses video and installation, Graham also draws on these themes to produce offerings which resemble found sculpture and hacked technology. Graham has performed solo and in ensembles across the UK and Europe, and has exhibited installations in the UK, New Zealand and USA. He teaches Experimental Sound Art at the Mary Ward Centre in London, and also gives various independent workshops. He has released through Entr'acte, Seagrave and Tombed Visions, and runs the tape label and radio show *Fractal Meat On A Spongy Bone* (NTS Radio).

Graham's background in experimental music continues to influence his approach to art - particularly in his focus on sound or found objects. Noise – as unwanted sound like record crackle or tape hiss – often features in Graham's work, as well as visual equivalents articulated as dirt, dust or decay. Graham's work including *Stone Tapes* explores time and commemoration, cross examining how people store their memories in personal archives – photographs, audio journals, post-it notes – and what becomes of those archives.

Collecting things has always held a fascination for Graham, and he finds discarded objects interesting in themselves for the stories that they suggest or that can be read into them. *"I found a stone on the bank of the Thames which was similar in size to a cassette tape, so made an edition of copies of it. The original tape (master) is exhibited alongside at least one of the copies. The title refers to Nigel Kneale's 1972 BBC drama The Stone Tape, in which tragic events of the past are preserved in ancient stones by electromagnetic forces."*

CHRISTINE SCHÖRKHUBER (AT)

***Something In The Air*, 2017**
Fans, Voice, Electronics

Christine Schörkhuber's work is concerned with listening, primarily at the intersection of audio and visual arts, and is focussed on politicised and collaborative working experiences. Christine realises large scale sound installations within public spaces, as well as working across video art, musical composition and silence/noise performances. As a musician she performs under the name Canned Fit, and is also a member of the bands Laster Kanaster, Palovnia and Ratatoeskr. Living and working as freelance media artist, filmmaker and musician based in Vienna, Christine has served on the board of the IG Kultur OÖsterreich (promoting changes for cultural politics in urban areas), the feminist DIY electronic collective Mz* Baltazars Laboratory (a feminist creative space for hackers and others) and SNIM (the network for improvised music). Christine is the co-founder alongside Ulla Rauter and Verena Dürr of the sound art exhibition Klangmanifeste (a 'listening' exhibition at the intersection of fine art and contemporary music). Christine has exhibited and performed widely including for Rockbund Museum Shanghai, Paraflows, Tricky Women Vienna, Crossing Europe, El Ninos Consentidos Buenos Aires, CRIR Residency Copenhagen, Acéfalo Festival Chile, and Center for Contemporary Art Warsaw.

Christine's newly conceived work *Something In The Air* seeks to understand language and phonetics through the pure abstraction of a multitude of stacked fan ventilators. Concerned with both the body's ability to communicate through spoken language, and the ephemeral artifacts of air and pressure produced by this type of action, the work converts a sound file into an electrical circuit resulting in a kind of whispering of wind which the viewer can both feel and hear within the immediate space. Upon a closer examination, a viewer can even 'sense' the words within the rotating fan motors.

RENI HOFMÜLLER (AT)

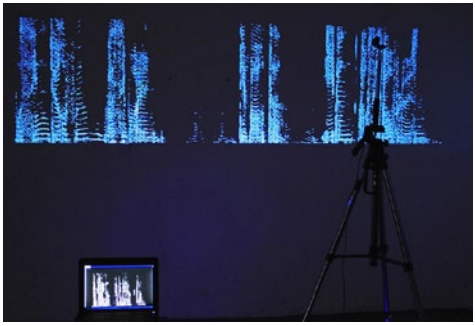
Reni Hofmüller focuses on art in technological contexts and is especially interested in the relationship between art, technology and society. Reni considers sound a social and participatory practice which she seeks to bring to the community in order to create a space for exchange as well as an atmosphere for encounter of the Other, encouraging a deeper under-standing of our immediate environment. An artist, musician, composer, performer, organiser and activist in the fields of (new) media, free software, open hardware, technology and politics in general, Reni is highly engaged in the development of contemporary art. She is founding member of esc media art laboratory (an independent art gallery in Graz focusing on art in technological contexts est.1993); founding member of Radio Helsinki (a noncommercial community radio est 1996); founding member of mur.at (a strategic platform for internet experimentation and usage est. 1998); last president of Eva & Co (a feminist artists group), and member of the Institute for Media Archeology.

Active in feminist technological collectives, Reni is involved in the eclectic tech carnival TransHackFeminist, and has mentored and supported women artists through curatorial platforms, radio, and feminist 'server'/web groups. She sings in the feminist post punk band Lonesome Hot Dudes.

Her work *Resonating Sculpture III* is inspired by her own long history with experimental radio broadcast and is based on the style of mobile antennas often employed by the pirate radio community - simple foil strips glued to a tent canvas. Reni's DIY antenna transposes the creased lines of her own palm - which she articulates as a large scale hanging sculptural canvass composed of copper electrical conductive tape. Through this technology-body interjection perhaps also referencing the pseudoscience practice of palmistry or fortune telling, the possible corporeal 'secrets of the universe' - energy, frequency and vibration - begin to emerge as hidden everyday surrounds. The resulting sounds are remixed via a software interface which gather the present frequencies into a new radiophonic soundscape.

***Resonating Sculpture III - Zuneigung*, 2017**
Copper conductive tape, fabric, PINE64, free software
Form inspired by: Irmgard Schaumberger
Support: Jogi Hofmüller, Christian Pointner

ULLA RAUTER (AT)



***Sound Calligraphy*, 2016**
Fluorescent drawing, sonification

Ulla Rauter is a new media artist and muscian working at the intersection between sound and fine art, performative scultures, music performances and self-built instruments. Ulla's works are transfigurative interpretations articulating her interest in making and programming new technolgies - outputted as wearable instruments and unexpected instrument-digital-human interfaces. Ulla studied Transmedia Art at the University of Applied Arts in Vienna, and received the Ö1 talent scholarship prize (2008), a working scholarship from the Austrian Federal Ministry for Science and Research (2009), and a start-up scholarship from the Austrian Federal Ministry for Education, Arts and Culture (2011). In 2010 Ulla founded the annual sound-art show Sound Manifestos in Vienna, alongside artist Christine Schörkhuber. Ulla lectures at the University of Applied Arts in the department of Digital Art, and has presented her work at Digital Synesthesia (Vienna/Hong Kong), Vienna Contemporary, Mario Mauroner Contemporary Art (Vienna), Unsafe & Sounds Festival (Vienna), Proekt Fabrika (Moscow), Nordic Artists Centre (Norway), Earzoom Festival (Ljubljana), Art, Science and Society 12th Biennial Conference (Vienna), Ars Electronica (Linz), Museum of

New Art (Detroit), and the Austrian Museum of Applied and Contemporary Arts (Vienna).

Ulla presents a new version of her installation *Sound Drawings* which combines her approach to her performance *Sound Calligraphy*, using the sonification of drawings to reflect on speech recognition, drawing her ideas back to the 'disembodied technologist'.

Employing spectrograms - the 'vocal fingerprints' of a person - audio recordings of voices appear on the walls of of the gallery forming a ritualistic space and turning its surfaces into an archive for voices, and therefore architectural and expansive extensions of the body. Under these certain conditions - a web camera, UV lights and custom software - the spoken words are released and the visual voices become audible once more.

THERESA SCHUBERT (DE)

***space=memory*, 2017**
Custom code for 2K/4K video output, touch screen, sound
Tech collaborator: Falk Röder

Theresa Schubert is an artist and researcher working at the intersection of art and science, and is a slime mould enthusiast and self-thought mycologist based in Berlin. She researches the role of creativity and collaboration from a post-human perspective. Her work combines audiovisual and hybrid media in conceptual and immersive installations as well as works on paper, in which she treats nature's phenomena not only as inspiration but as material and critical process. By means of transdisciplinary methods, such as the re-enactment of scientific experiments, biohacking, theoretical analysis and collaborative practices, her works deal with themes of self-organisation, interspecies communication and the morphology of forms. Theresa's work has been exhibited internationally including at Ars Electronica, Art Laboratory Berlin, KW Institute for Contemporary Art Berlin, Newcastle Region Art Gallery (Australia), Electrofringe (Australia), Istanbul Biennial and European Media Art Festival. Her work has been featured in the journals Antennae, Wired and Art in Berlin, and in 2015 she published the book *Experiencing the Unconventional, Science in Art*. In 2016 she curated the interdisciplinary event *Inoculum – Connecting the Other* bringing together artists and scientists to discuss and exhibit novel research about (organic) materiality. She is also the recipient of the NTAA – New Technological Art Award 2016.

space=memory is a generative video about the spatial memory of slime moulds, where ever changing networks of the organism form poetic landscapes, in which visitors can interact with a simulation of the acellular slime mould *Physarum polycephalum*. Her work explores the possibilities of mapping a terrain using the spatial logic and foraging behaviour of this organism which naturally lives in dark and humid environments. Slime moulds belong to the oldest species on earth - remaining unevolved they are exceptionally well adapted to their environment and needs. Their cell structure and muscle memory is thought to be a primitive form for what later became the brain. According to Shaviro (*Discognition*, 2015) mental activity is always embodied and grounded in a specific medium, and these mycelium

networks or bacteria colonies - simple life forms or organisms - seem to be acting "as a brain" within its environment (Latty and Beekman, *Slime moulds use heuristics*, 2010).

DAVIDE BEVILACQUA (IT/AT) & VERONIKA KRENN (AT)

***In Summer Nights I Looked for Insects*, 2017**
Custom circuits

Davide Bevilacqua and Veronika Krenn have worked on numerous art projects which question the subhuman or archeological positioning of the viewer in relation to technology. Davide is interested in the relationship between new media and contemporary art, the evolution of contemporary technological positivism, and the rampant rhetoric of cybernetics, robots, and artificial intelligence, having produced his curatorial research thesis on *The Exhibition as Interface*. Davide has exhibited his work at Piksel Bergen, roBOt, Sonar Barcelona and All Frontiers Festival, and worked with institutions and festivals including Ars Electronica, Festival der Regionen, Villa Manin di Passariano, Far East Film Festival, Film Forum Festival, and Palinsesti. Davide is part of the Linz based artist collectives qujOchÖ and bb15. Together with Thomas Philipp of qujOchÖ, Davide created the board game *Myth of Theuth* (2017) - a playful examination of media theories and philosophy.

Veronika Krenn is an artist in the field of new media, interactive art and Eat Art with a strong interest in the transmission of information through multi-sensory experiences. She investigates traditional handcrafts and food as a medium to create unconventional communication strategies, using daily habits as a carrier for socio-relevant messages. Veronika studied Interface Cultures at the University of Art and Design in Linz, Austria. Her collaborative projects have been presented at the MNAC, Contemporary Museum of Bucharest, Sonar Festival 2014, Ars Electronica Festival, Goethe Institute Sofia and TEI'13.

Davide and Veronika's work *In Summer Nights I Looked for Insects* consists of the production of small sound-generating objects realised as animal-shaped electronic circuits. Originally shown in the courtyard of an abandoned military base in Udine, Italy, as an intervention for manmade and natural environments - the insects are both a subversion and a path of discovery for viewers. The animals are new 'electronic impossible inhabitants' - these synthetic insects are similar in a way to real ones - reacting at the presence of human beings and modifying their behavior through whistles and sounds.

JAMIE SUTCLIFFE (UK)

Jamie Sutcliffe is a writer based in London and a publisher at Strange Attractor Press, which along with co-founder Mark Pilkington and distributor MIT Press, publish tomes on unpopular culture. He writes regularly for Art Monthly, Frieze and Rhizome, and his work has been featured by The White Review, EROS Journal and The Quietus. He is co-editor of both A-or-ist, a new journal of art writing, and Berserker, an anthology of weird comics and unabashed genre work published by Breakdown Press.

Jamie contributes a text to complement the exhibition Emotion + the Tech(no)body at the Austrian Cultural Forum London.

EXHIBITION LIVE PERFORMANCES

CONNY ZENK (AT)

***self[ie]DREAMER*, 2017**
Director, video, performance: Conny Zenk
Choreography: Markus Liszt / Sound: Veronika Mayer / Objects: Emanuel Gollob
Text, Philosophy: Ramona Cidej
30mins approx.

Conny Zenk is a visual composer, video and media artist whose work dissects social media, migration, gender and feminism as well as urban, architectural and spatial concepts. Conny uses 2D and 3D projection and screen based art to create mobile performances and installations recontextualising laser-projection and smartphone technology as interactive site-specific urban events. Conny is especially interested in the process of composing and performing as used to question the relation between the 'physical' - such as dancing - and the 'technological' - such as digital gadgets including the smart phone.

Conny Zenk's new work *self[ie]DREAMER*, is based upon her collaborative series *Selfie Shamanism* - an ongoing performance investigation which outsources video feeds from the audiences available smartphones. In both *Selfie Shamanism* and *self[ie]DREAMER* smartphone cameras evoke a comparison with the spooky practice of x-raying oneself - producing a stream of data accumulating layers of noise which which may eventually devour the image and its source. Inspiration for the work came from Conny's encounters with Asian dancers, who integrate smartphones to learn traditional dance routines - presenting a neat visual of the technology's subtle influence on our behaviour and culture

self[ie]DREAMER points to the cultural practice of mobile and self-posted social media, to expose the user's commitment

to the (perfect) image of the desired frame in a continuous, repetitive attempt to meet the needs of the digital medium. Under guidance and moderation the audience is invited to view their personal smartphone as a prop, and with the help of Selfie apps the smartphone becomes an audio-visual instrument. Digital devices are increasingly becoming an oracle, a memory of our desires and longings. We touch them tenderly, gently stroke their screens, laugh and cry into them. In *self[ie]DREAMER* the visual and the auditive find a common language, as demonstrated by the correspondences in the tone and image of the directness, alienation and distance, which set a common tempo in image and sound analysis via this ubiquitous smartphone technology.

NIKOLAUS GANSTERER (AT) & KHADIJA VON ZINNENBURG CARROLL (AU/UK)

***The Restitution of Complexity*, 2017**
Pen & ink, diagrams, paper, charcoal, paint, various objects, Mictlāntēcutli, leg rattles, flashlight, feather, sound, photographs, glass box, Quetzalcoatl, archives and the unconscious
10 parts, 40 mins

Nikolaus Gansterer's *Translectures* are translations of thought experiments into performative actions which invite the audience to understand and interpret 'one reality through another'. An inter-subjective form of notation which through action creates a new vocabulary, *Translectures* sit between the lines of drawing, choreography and performance. Considered by the artist as 'live research', the performances bring into question how far a drawing – for Nikolaus a medium of high immediacy – can become tool of communication, a score, and again an instruction for taking action. Often working in collaboration with writers, philosophers, thinkers, poets, theoreticians (TJ's as 'theory-jockeys') – Nikolaus explores how a thought can be extended along the categories of time, space and movement.

The Restitution of Complexity is a new performance by Gansterer in collaboration with UK based writer, artist and academic Khadija von Zinnenburg Carroll, involving live drawing, storytelling and sound that explores the body as archive. Improvising a state of constantly becoming something else, in collaboration, Nikolaus and Khadija show the unconscious archives of Austria's Stockholm Syndrome by referencing its brief colony in Mexico, which ended with the assassination of Maximillian. A live video feed turns the sculptural accumulations that trace a delirious ficto-criticism into two dimensional projections. Made especially for the Austrian Cultural Forum, there are cameo appearances by Freud in Mexico, dreaming the demise of the empire. *The Restitution of Complexity* is based on a book about the return of the many complex agents who make up history, a history of humans' relationships to objects and their restitution after conquest.

Nikolaus completed post-academic studies at the Jan van Eyck Academie, Maastricht in The Netherlands, and previously undertook a MA in Visual Arts, Transmedia Art, at the University of Applied Arts in Vienna, as well as Sculpture Studies at the Hochschule für Angewandte Kunst, Vienna, and Anthropology studies at the University

of Vienna. He has been Guest Professor at the Center Research Focus, University of Applied Arts Vienna; Guest Lecturer at the University of Applied Arts, Vienna; and is a founding member of the Institute for Transacoustic Research, Vienna.

Khadija is an Austrian-Australian artist based in the UK who studied Fine Art in both Vienna and Melbourne before obtaining her PhD from Harvard University. Her art practice involves montaging words and images within films and installations that voice alternate histories through texts and performances. She has exhibited at the Venice Biennale, Marrakech Biennale, and at Sehnsucht during Frieze 2017, and has been commissioned by the Institute of Contemporary Art London, Pesta Bonka Festival Indonesia and Konzerttheatre Bern. Khadija is the author of the books *Art in the Time of Colony* (Routledge), and the editor of *The Importance of Being Anachronistic: Contemporary Aboriginal Art and Museum Reparations*, and she is currently working on a book entitled *Fragile Crown: Empire, Collection, Restoration*. Khadija is Professorial Fellow and Chair of Global Art History, Department of Art History, Curating and Visual Studies at the University of Birmingham, and she is on the International Council of Art Monthly Australia, and editor for Third Text (the international journal dedicated to the critical analysis of contemporary art in the global field).

Nikolaus Gansterer, Minor Gesture, Translecture, image courtesy of the artist

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COMPOSITIONAL CONSTRUCTS

Cafe OTO
Sunday 24th September 2017, 7:30pm

A live event showcasing the vibrant systems of artist made technology and performance interventions. Manifestations and the performativity of light play a central role in these four cutting edge artist's approaches to making - and subverting - new media to create sound and ligh machines as corporeal investigations.

MYRIAM BLEAU (CA)

Photo by Leif Norman

Myriam Bleau is a composer, digital artist and performer based in Montreal. She creates audiovisual systems that go beyond the screen, such as sound installations and performance-specific musical interfaces. Her hybrid electronic practice investigates music performance as a codified cultural manifestation and recontextualizes pop culture elements and music history tropes. Her work has been presented and recognized internationally including at Prix Ars Electronica (AT), Sónar (ES+HK), Sonic Arts Award (IT), Elektra (CA), Mutek (CA+MX+JP), ISEA (CA), Transmediale (DE), ACT (KR) and LABoral (ES).

Myriam presents *Soft Revolvers*, an audiovisual performance for four spinning tops built with clear acrylic by the artist. Each top is associated with an 'instrument'

in an electronic music composition, and the motion data collected by sensors – placed inside the tops – informs musical algorithms. With their large circular spinning bodies and their role as music playing devices, the interfaces strongly evoke turntables and DJ culture, hip hop and dance music. LEDs placed inside the tops illuminate the body of the objects in a precise counterpoint to the music, creating stunning spinning halos.

MARISKA DE GROOT (NL)

Photo by Ed Jansen

Intrigued by the phenomena and history of optical sound, Mariska de Groot makes and performs comprehensive analogue light-to-sound instruments and installations which explore these visual to aural principles in new ways. Her work often references media inventions from the past - updated with Mariska's approach to using new artist built technologies to elicit multi-sensorial experiences in light, sound, movement and space.

Mariska studied graphic design at ArtEZ Arnhem and received her masters diploma at the ArtScience interfaculty in the Netherlands. She lives and works in The Hague and is a board member of iii (instrument inventors initiative). In 2009/2010 Mariska received a Startstipendium from Fonds BKVB, in 2012 she won the BNG Workspace12 Projectprice, and in 2014 she won the O68 Price for German/Dutch artists. In 2016/2017 she received the Talent development grant from Creative Industries. Her work has been featured at STEIM (NL), Ars Electronica (AT), Lab30 (DE), NK (DE), Atonal (DE), TodaysArt (NL), NCCA Moscow (RUS), NCCA Arsenal (RU), Centras (LI), CTM (DE), IFFR in Worm (NL), Atelier Nord (NO), Eye Filminstituut Amsterdam (NL), Mirage Festival (F), Fort Process (UK) and NIME London (UK).

LEAFCUTTER JOHN (UK)

John Burton aka Leafcutter John designs, builds, and develops his own light controlled musical interfaces which are music performance systems comprised of a light sensitive controller and specialised software that is played gesturally using handheld lights and other light sources. The sounds produced are strongly related to the performer's actions and are all produced in real-time to create an immersive audiovisual experience.

John has performed throughout Europe using the system and has given talks and workshops at various Music and Art Schools. In 2012 he took this system to

Vietnam at the invitation of the British Council and in 2014 played it to a sold-out Roundhouse in London supporting Imogen Heap. In 2015 the interface won the Quartz Award for Innovation.

John's early explorations in the possibilities of recording and manipulating sound using an old computer reached the offices of Planet Mu Records in 1999 where its founder and Aphex Twin collaborator Mike Paradinas encouraged John's experimental efforts. Working with Planet Mu, John released three critically acclaimed albums which culminated in the release of *The Housebound Spirit*, an album which combined elements of musique-concrète and electro-acoustic music with voice and guitar work more commonly found in folk music. His fourth album *The Forest and the Sea* was nominated for Best Album (Quartz Award 2007) and was toured extensively throughout Europe and Australasia. John is also a key member of Polar Bear, a twice Mercury Music Prize-nominated band based in London.

DAWID LIFTINGER (AT)

Dawid Liftinger explores sensory and synaesthetic states through hand built electronics harnessing the essential properties of light and sound across installations and performances.

Flashlightinstallation #1 is an audiovisual installation which explores electronic flashes as an artistic medium, triggering color visions and disorientating the spectator. In this work Liftinger repurposes electronic flashes recycled from old disposable cameras, reworking photographic detritus into a new machine.

Liftinger's performance *Sound and Light* is a highly concentrated audiovisual performance which harnesses the frequencies of fluorescent tubes. Through a digital interface of software, Arduino and circuit relays, the fluorescent tubes are turned on and off, their sound recorded, replayed and amplified, whilst the audience sits in a circle around the tubes gathered as if around a bonfire.

Liftinger has shown work at Ars Electronica Centre and Festival (Linz), Austrian Cultural Forum London, Behördengang (Austria), Aglow Space (Taiwan), O'NewWall (Seoul), Böllerbauer (Austria) Born, Live, Die and Between (Seoul, Korea), Tenants Galerie (Taiwan), Medien Kultur Haus (Austria), and Mohsen Gallery (Tehran, Iran).

ATAU TANAKA (UK)

Atau Tanaka is a composer and performer of live computer music and professor at Goldsmiths. He uses muscle sensing technology using the EMG signal in his performances where the human body becomes musical instrument. Atau's first inspirations came upon meeting John Cage during his Norton Lectures and he would go to on re-create Cage's Variations VII with Matt Wand and :zoviet*france:. He formed Sensorband with Zbigniew Karkowski and Edwin van der Heide and in the Japanoise scene he has played alongside artists like Merzbow, Otomo, KK Null and others. He has been artistic co-director of STEIM, and his work has

received awards from Ars Electronica, Fraunhofer Institute, and the Fondation Daniel Langlois, and has been presented at Sonar, Womad Transmediale, SFMOMA, ICA, Eyebeam, NTT-ICC, and ZKM.

Atau contributes a text to complement the artist-made technology performance event Compositional Constructs at Cafe OTO.

FRANZISKA LANTZ / DRIFTSHIFT + GLOBAL WARMING RECORDS (CH/UK) - DJ

Franziska Lantz is a Swiss artist and musician based in London. She merges visual and audio work in moody installations and unforgiving performances in a perpetual quest to unearth hidden landscapes and forgotten remains from a semblance of 'post apocalyptic future past'. Lantz founded the Global Warming Records label in 2014, where she just released *Expanding Arid Zones*, her double album of dirty, bone grinding techno beats. Since 2008 she has been producing

DriftShift, a weekly radio show on London's Resonance FM, from where she is regularly broadcasting her electronic music experiments into space.

HAPTIC SOMATIC

Corsica Studios
Thursday 28th September 2017, 8:30pm-2am

An enlivened club night concept featuring artists working with music as medium, mixing live performance, noise, light compositions, and electronic music. Performances span the gamut of sonic compositions played through immersive LED lighting, hand built neon bulb synthesisers, smashed objects, wearable stretchy sound instruments, and emergent generative bass and beats. The event is also a launch for Berlin artist Ziúr's Planet Mu album.

ZIÚR (DE)

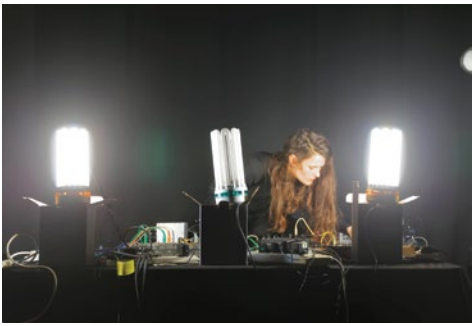
Berlin-based DJ/producer Ziúr is a provocative artist who embraces drama. She combines clashing sonic textures and braindance percussive assault into a functional dancefloor framework that's clearly intended for club sound systems.

Positioning tension, turmoil and liberation with cinematic poise, Ziúr has a post everything, millennial sound constructed for unsettling times.

Resident Advisor rated her second EP *Deeform* as "one of experimental club music's most formidable new records", Fact Mag listed Ziúr in their 'Best Club Tracks of 2016', while The Fader noted her as one of the 'Artists you need to know about in 2017'. With regular appearances and mixes via Unsound, CTM, Lunchmeat, 3hd, and NYC's Discwoman collective, Ziúr also continues to co-organize BOO HOO (named one of 'Berlin's best club nights' by Time Out and i-D) which promotes inclusivity for the transgender community and women on club lineups. This event is also Ziúr's UK launch for her new album out on Planet Mu.

Photo by Liane Schulzexa

EWA JUSTKA (PL/UK)



Ewa Justka is a polish electronic noise artist, self taught instrument builder and electronics teacher based in London. Ewa's amplified performances mix her noise sensibilities with minimal crunching rhythms and illuminated stroboscopic neon light bulbs. Her hand built *Neon Bulb Synthesiser* is an audio synthesiser which is using pre-transistor, optoelectronic technology from the early twentieth century. It contains neon lamps which act as logic gates - the fundamental binary operators in computing.

Ewa's main field of research is based on the exploration of the materiality of objects, vibrant, ontological systems (human bodies, plant bodies, electronic circuits: varied range of micro and macro environments and relations between them) and an investigation of modes of quasi-direct perception through noise performance actions, interactive installation, DIY electronics, hardware hacking, plant-molesting, breaking, deconstructing and collaborating.

In her artistic work Ewa attempts to explore the concept of materiality of the hidden. Ewa recently completed an MA in Computational Arts at Goldsmiths College, and has performed and led workshops at festivals and venues including Sonic Acts Academy (NL), Supernormal Festival (UK), Club Transmediale (DE), STEIM (NL), Colour out of Space (UK), BEAM Festival (UK), Norberg Festival (SE), Unconscious Archives and Cafe Oto.

SPATIAL (UK)

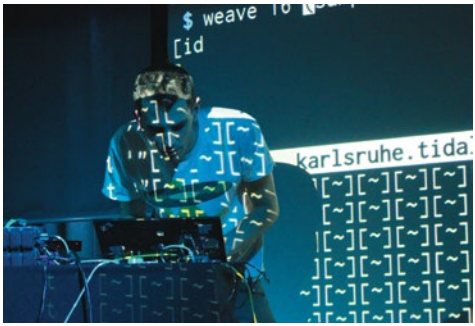
Matt Spendlove aka Spatial is an electronic musician and multimedia artist from London whose work pushes the dynamics of sound system culture incorporating low frequency vibration, hacked code, and optisonic experiments.

An unconventional artist in the turbulent realm of bass music, Spatial combines a preoccupation with emergent behaviour, rule based repetition and chaotic systems with an ability to shape dubbed out, cracked and reductive sonics into audible geometric form. Through textured intricate production, Spatial's releases and live sets bring corporeal presence carved out with a minimalist's scalpel.

Spatial has performed internationally including at festivals such as Mutek (CA), Sonica (SI), Skanu Mesz (LV), Club Transmediale (DE), Unsound (PL/US), Freerotation (UK), High Zero (US) and Supernormal (UK).

Photo by Steve Howse

YAXU (UK)



Yaxu aka Alex McLean makes live broken techno using his own handmade programming language TidalCycles based on a technique called 'live coding' for which he has received accolades in the experimental and live club scenes. He co-founded Algorave, bringing live coding to dancefloors, a growing movement that has already spread to over fifty cities around the globe. Yaxu's performances are fully improvised intentions of sublime beats and submerged rhythms.

A stalwart of UK and international new media and club festivals including Sonar Barcelona, Club Transmediale Berlin, Sonic Acts Amsterdam, Earzoom Ljubljana, NODE Frankfurt, Ars Electronica Linz, Dissonanze Rome, Vivo Mexico City, Lovebytes Sheffield, Lambdasonic Gent, Bluedot and STRP Eindhoven.

Alex is active across digital arts including organising the annual Festival of Algorithmic and Festival Movement, co-founding the Algorave and TOPLAP live coding movements, and instigating the live coding environment TidalCycles. He works as post-doc researching ancient textiles in relation to digital art for Deutsches Museum, as a generalist for FoAM Kernow, and as a trustee of Access Space Sheffield.

PHANTOM CHIPS (AU/UK)

Phantom Chips aka Tara Pattenden is an Australian born noise-performer who makes wearable synthesisers that can be stretched and squeezed to create sound. Her homemade 'lectronix squeals create bent charm and harsh mangled tones through tactile electronic experiences.

Concocting rhythms from an array of homemade electronic instruments, samplers and wearable noisemakers, Phantom Chips breaks the audience-performer paradigm by getting the audience to 'kit-up' in her handmade electronics-and-costume-hybrid noise making creations. Based in Glasgow Phantom Chips fleshes out her love for electronics, noise performance and soft circuitry by making and selling synthesisers including the *Noisy Bstrd* and the *Lerango Drone* to the noise and experimental sound arts communities.

She has been making noise and mess for over 20 years performing internationally. She is a member of Goodiepal and Pals and the FCKN BSTRDS.

LAURIE TOMPKINS (AU/UK)

Laurie Tompkins writes and performs playful, erratic music for instruments and electronics, creating improvised noise situations for laptop, smashed objects, Ikea shopping bags, and altered personalities.

Since 2014's *Handy*, where he reimagined hillbilly banjo music with guitarist David Bainbridge from within a portable, battery-powered light installation by Dori Deng, he increasingly performs in his own work. Laurie has squealed his way through disruptive, desperate pieces at London's Cafe Oto, Aarhus' Radar, and regularly in smaller venues in Berlin, Manchester and Vienna. He has also had commissions performed at the LSO Soundhub scheme in London and been broadcast on BBC Radio 3.

Laurie co-directs the experimental imprint Slip with Tom Rose and Susie Whaites, where he has independently championed a burgeoning generation of fringe artists working with sound both in the UK and further afield, curating regular shows and releases since the label's very humble inception in 2012. Slip recently presented a label showcases at Cafe Oto, and received accolades in The Wire, The Quietus, and Fact Magazine. Recent releases span Laurie's own *Heat, War, Sweat, Law,* Mica Levi & Oliver Coates' *Remain Calm*, Object Collection's *It's All True*, and Yeah You's *KRUTCH*.

MARTA FORSBERG (SE)

Marta Forsberg is a Swedish composer, sound artist and violinist working in the field of installation art, drone music and free improvisation. Dedicated to creating an all embracing environment, Marta's work extends into the sensory realm through multichannel expansion via light sculptures into a sonic visualisation.

She strives to create a space where everyone - both performers and audience - get a chance to be surrounded by the experience of 'being in the music'. Spatiality and presence become important aspects of the articulation of her performances - such as through her LED light compositions in which the audience and performer inhabit the same space. In this way Marta wishes to shift the focus from the performing artist on the stage, to a collective presence within sound and in the room.

In 2012 Marta founded Konstmusiksystrar ('Contemporary Sisters') together with composer Lo Kristenson - an organisation working for equality in the contemporary music scene in Sweden supporting women and transgender artists.

Photo by Nike Bergman

BILLY ROISZ & DIEB13 - RISC (AT)

RISC is a collaboration between video and sound artist Billy Roisz and turntablist, composer and video artist dieb13 aka Dieter Kovačič. Both have been active in Vienna's electronic, improvised, noise music and experimental film scene since the 1990s.

Billy Roisz's work focuses on the links and gaps between visual and auditive perception, using various electronic devices, electric bass guitar, CRT tvs, video projectors, synchronators and sometimes computers to generate sound and image. Known in the experimental scene as a innovative lathe cutter, dieb13 brings to the fore turntables, linux code and cameras as his main choice of instruments within in performances and also his edition based releases.

Billy and Dieter's collaborative film works have been shown at Berlinale, Karlovary Film Festival, IFF Rotterdam, Hongkong Film Festival, Edinburgh Film Festival and SXSW Texas.

A concept, composition and improvisation - RISC is an 'eclectic machine' consisting of turntables, a self-built computer, electric bass, guitar effects, synths, touch noise generators, video projectors and synchronators drawing upon basic patterns consisting of seemingly automatic, unconscious and random actions and reactions. RISC has performed at Bienal São Paulo, Nya Perspektiv, 25FPS Zagreb, BAWAG Foundation (Vienna), Sonica (Ljubljana).

CHLOE FRIEDA / ALIEN JAMS (UK) - DJ

Chloe Frieda runs the Alien Jams record label and an NTS radio show of the same name. Operating since 2014 the label has released artists including Karen Gwyer, Beatrice Dillon, rkss and Design a Wave.

Chloe's DJ sets typically encompass bizarre electronics, industrial-tinged techno and minimal synth oddities.

TRISTAN BATH / SPOOL'S OUT (UK) - DJ

Tristan Bath established himself as a music journalist in London, writing for the likes of The Wire and The Quietus, and also hosting his weekly Resonance FM show dedicated to cassette music, Spool's Out.

Currently based in Vienna, Tristan is increasingly busy as a DJ and musician in his own right, hosting gigs in the Austrian capital. His DJ sets make uses of tapes and CD along with vinyl and digital when possible - a lumbering hybrid blurring the lines between abstract club night jams and concrète dub sound installations.

IRIS JULIAN (AT)

Iris Julian works at the interface of fine art, choreography and cultural science. After completing her studies in Art History (2005) she was Assistant Dramaturge and Assistant to the Artistic Director at Tanzquartier in Vienna, and received grants from ImPulsTanz (Vienna) and Austrian Ministry of Culture. Her current dissertation project at the Academy of Fine Arts investigates innovative forms of cooperation in the field of choreography. Iris' projects have been shown at MUMOK (Museum of Modern Art, Vienna), KUBUS Valie Export and Galerie Knoll. *The in/visible club culture project* is a series of art interventions in public spaces that scrutinise the borderline separating everyday movements from choreography, focusing on various clubcultures. Based on choreographic patterns that experiment with slowness, stillness, and enlargement, Iris uses experimental sounds to find various forms of translations and embodiments.

Iris will enact performance interventions for the ongoing series the in/visible club culture project. With dancer Sarah Blackwell.

JOEL STERN (AU)

Joel Stern is a curator and artist based in Melbourne, Australia, who has been an active organiser, instigator and agitator responsible for festivals, publications, exhibitions, screenings and concerts within the Australian sound art and experimental film communities for more than thirteen years. Joel is Artistic Director of Liquid Architecture, along with Danni Zuvela, an organisation which commissions and presents projects, festivals, performances, talks, reading groups, workshops, recordings and situations from some of the world's leading artists working with sound. Joel is also the co-founder of OtherFilm, along with Sally Golding and Danni Zuvela, a collective that investigates the capacity of the 'moving image' to reorient perception through the staging of experimental, avant-garde and expanded forms of art. He is also founder of The Instrument Builders Project, an experimental collaborative project between Australian and Indonesian artists and musicians.

Joel's own musical performances manipulate and shape 'noise' material into extended forms that generate uncanny psychological and physiological resonances for the listener. His work incorporates DIY electronics, homemade / invented instruments, text cut-ups, field recordings and LED lights – configured and reconfigured in various generative and improvised arrangements. He has been released on Naturestrip, MusicYourMindWillLoveYou, Negative Guest List, Breakdance the Dawn, Alberts Basement, Ground Fault and Impermanent Audio. Joel's key projects include Abject Leader, with Sally Golding, a duo widely recognised as leading exponents of contemporary Australian expanded cinema, and Sky Needle with Sarah Byrne, Alex Cuffe and Ross Manning, a primitive music ensemble using handmade and recycled instruments, recently described The Wire's David Keenan as "one of the most radically original and self-sufficient performance units in the world".

Joel contributes a text to complement the concept club night Haptic Somatic at Corsica Studios.

NARRATIVIZE

Close-Up Film Centre
Saturday 30th September 2017, 7pm

An evening of live film, digital art and performative actions exploring de/construction of narrative. Featuring iterations of techno-poems, Afrofuturism, paracinema, and absurdist accidental comedic actions

articulated through improvised music and experimental optical sound film. Also featuring an artist Q&A hosted by The Wire's Emily Bick.

JAMES HOLCOMBE & SECLUDED BRONTE (UK)

Against Cinema is an unfolding 16mm artists' film project by James Holcombe in collaboration with Secluded Bronte (Richard Thomas, Jonathan Bohman and Adam Bohman) which abstracts and dramatises moments from the lives of UK inventors of early optical sound cameras including the Auricon Cinevoice, to explore hidden connections between sound, cinema, warfare, and human behaviour underpinned by religious concepts of failure. Taking positions against cinema: subverting technology and employing arcane photochemical processes to challenge perceptions of perfection in the image, *Against Cinema* is a comment on experimental cinema's untapped industrial lineage, as experienced through the actions, readings and noise-makings of one of the UK's most renowned improvising music acts.

James Holcombe combines a deep material engagement with experimentations in photochemical film processes, with the chance outcomes made possible through expanded projection and improvisation across both sound and image. Landscape romanticism collides with abstract handmade film techniques, and photochemical interventions often take the image to the verge of failure, obscurity and new meaning. Known for his single screen 16mm film experiments eliciting raw kinetic film energy, as well as his expanded cinema performances such as *Hair in the Gate* - an act of paracinema using the artist's own hair and spit as interference in the projector mechanisms, James is one of the key figures worldwide in the artist film lab movement. James has exhibited at Serpentine Gallery, Tate Modern, Supernormal Festival (UK), Unconscious Archives and Cafe OTO. An integral organising member, James manages and teaches at the artist run film lab at no.w.here, London. From 2011 - 2013 James co-curated the Unconscious Archives series alongside Sally Golding.

As Secluded Bronte, Jonathan Bohman, Adam Bohman and Richard Thomas take part in an absurdist improvising formation of dubious instruments, left field actions, and accidental comic mishaps. One of the long running and respected acts of the London improvised music scene, Jonathan and Adam have been writing, recording and performing experimental music as The Bohman Brothers since 1975. Richard Thomas has been active as a composer, performer, broadcaster, writer since the late 1980s. Secluded Bronte formed in 2001, their work is conceptual and fuses text, concréte and abstract sounds. One critic dubbed it "music theatre from hell". Their debut LP *Secluded In Jersey City* was recorded in New Jersey in 2002 but published belatedly in 2014 by the American label Pogus. *Four Perfect Balls*, a collaborative LP with the violinist Panos Ghikas, is forthcoming on Migro Records.

ESPERANZA COLLADO (ES)

Esperanza Collado is an artist-researcher whose work explores the philosophical vocation of cinema often through non-filmic forms. Her book *Paracinema: la desmaterialización del cine en las prácticas artísticas* ('the dematerialisation of cinema in artistic practices'), which received the Spanish prize 'Escritos sobre arte' in 2011, offers a critical and historical insight around a possible 'a-disciplinary' cinematographic practice. Her acclaimed performance-environment *We Only Guarantee the Dinosaurs* was described by experimental filmmaker Jodie Mack as "*a carefully constructed choreography… through an earnest investigation of the essence of cinema (pre-, present, post-) and its possibilities. The future of a thriving cinema(rt) relies upon efforts like [this]*".

Esperanza's recent works have been presented at Palais des Beaux-Arts (Brussels), The Film Gallery (Paris), Images Festival (Toronto), Biennial of Havana (Cuba), Unconscious Archives at Art Cinema OFF-off (Ghent), Museum of Contemporary Art of Tehran (Iran) and Art Centre Ongoing (Tokyo). Esperanza has curated several film programmes and exhibitions in Ireland, Spain and the UK, and is a co-founder of LEVE, a record label that releases annual editions of field recordings on 45rpm vinyl made by invited artists. She lectures at the Fine Arts College in Cuenca, Spain, and coordinates part of the MA in Performance Practice and Visual Culture of Museum Reina Sofia.

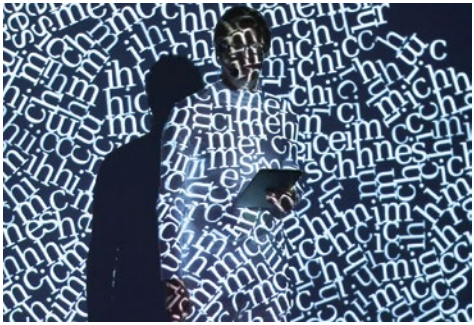
Photo by Érik Bullot

FOXY MORON (UK)

Foxy Moron aka Hannah Catherine Jones is a London-based artist, researcher, radio presenter (The Opera Show, NTS Radio), composer and conductor, and founder of Peckham Chamber Orchestra. Jones often performs under the pseudonym Foxy Moron, creating works that juxtapose ancient musical modalities (Mixolydian, Phrygian) with sci-fi timbres to produce what she calls 'sonic antagonisms'. These 'sounds in opposition' are a vehicle for the artist to think through both the painful legacies of slavery and its continuing affects and effect, and also the conceptual possibilities of Afrofuturism – re-imagining the past whilst simultaneously looking towards the future. Foxy Moron performances are often sung in Zulu, reflecting the artist's Caribbean/South African heritage and are understood by Jones as "a form of self-reparation – re-educating myself through decolonization." (Liquid Architecture, 2017).

In this special presentation of two live works *Owed to Bussa and Owed to Asylum*, Hannah will use theremin, voice and video to speculatively explore the disconnection of African slavery viewed through the lens of the post internet age.

JÖRG PIRINGER (AT)



Jörg Piringer is a media artist, musician, software programmer and poet who weaves complex onotological narratives, from the building blocks of single letters, computer code and expressions of his own voice. *abcdefghijklmnopqrstuvwxyz* is an abstract audiovisual poetry performance. Image and sound are created immediately during the performance by speaking and vocalising into a microphone and modifying the voice through signal processors and samplers while the software is analysing the sound to create animated abstract visual-text-compositions. Using the voice as the interface and medium in a dynamic electronic environment takes the ideas of the early avant garde sound and visual poets a step further - the custom written software makes it possible to generate unforeseen and vanishing abstract poetry that is created on the spot whilst performing.

The methods that manipulate the sound and the movement of the created text-images are inspired by non-literary fields like physics, biology and mathematics. The performance *abcdefghijklmnopqrstuvwxyz* can also be seen as a techno-poem about nature or the world as "everything, that is the case".

Jörg studied IT at Vienna University of Technology and published his first computer game *Der Name des Bruders* in 1997. The following year he founded the First Viennese Vegetable Orchestra and the Institute of Transacoustic Research. Artist residencies and awards include Pépinières européennes pour jeunes artistes residency at Grizedale (UK), AiR_Port residency at forum stadtpark (Graz), Prix de l'atelier de Création Sonore Radiophonique 2003, Honorary mention Digital Musics and Sound Art Prix Ars Electronica 2010, Prize of honor FILE PRIXLUX 2010 (São Paulo), Media Art grant by the Austrian Ministry for Arts and Education 2012, ZKM AppArtAward 2012, and a residency at Moks (Estonia). Exhibitions and festival highlights include Donaueschinger musiktage (Germany), Bratislava Sound Poetry Festival, Kapittel festival (Norway), Tokyo Sound Poetry festival, E-poetry (Buffalo, USA), ReVox (Madrid), and Club Transmediale (Berlin).

GUSTAVE EVRARD / THE WIRE (UK) - DJ

The Wire magazine staffer and regular Resonance FM and NTS Radio host, Gustave Evrard's musical interests range from ambient to noise, industrial to italo, West African percussions to black metal and beyond. With his colleagues Shane and Astrud, he puts together the Wire Tapper compilation CD which goes out with the magazine every three months. Outside of his work for the magazine,

Gustave also hosts experimental music events and mixes under the name Zone Pélagique and DJs at various London parties.

KIM KNOWLES (UK)

Kim Knowles is an academic and curator specialising in historical and contemporary experimental film. Based between Bristol and Wales, since 2011 she has taught Film Studies at Aberystwyth University, and since 2009 is the Experimental Film Programmer at the Edinburgh International Film Festival, and she has been a jury member for various international film festivals including Stuttgarter Filmwinter, Diagonale Festival of Austrian Film, Festival des Cinémas Différents in Paris, and VideoEx Festival in Zurich. Kim is a founding member of BEEF (Bristol Experimental and Expanded Film), an independent platform for artists' production, distribution and critical engagement, often focusing on analogue practices.

She is the author of *A Cinematic Artist: The Film of Man Ray* (Peter Lang, 2009/2012), as well as numerous articles and book chapters on film, poetry, photography and dance including for journals Cinema Journal, Moving Image Review and Art Journal, NECSUS : European Journal of Media Studies, Journal of Film and Video and Millennium Film Journal. Her current research is concerned with analogue film practice in the digital era and she is currently writing a book on material engagements in contemporary experimental film and expanded film performance. She is co-editor together with Jonathan Walley of the forthcoming book series *Experimental Film and Artists' Moving Image* for Palgrave Macmillan.

Kim contributes a text to complement the live film, digital media and performance event Narrativize at Close-Up Film Centre.

EMILY BICK / THE WIRE (UK)

Emily Bick, deputy editor at The Wire, is a music writer, web and technology specialist, and media and cultural studies lecturer.

Emily hosts the Q&A discussion for the live film, digital media and performance event Narrativize at Close-Up Film Centre.

Trouble in Outer Heaven… *or, dude, at this point, i'm fully expecting to either die myself or know lots of ppl who will die via fascist violence*

Jamie Sutcliffe

I keep falling down troll holes. Recently, I've been obsessed with a specific YouTube video documenting the inventive disruption of *He Will Not Divide Us* (HWNDU, 2017), the 24hr live-streamed participatory artwork launched at the Museum of the Moving Image, New York on the day of Donald Trump's presidential inauguration. Conceived by artists Shia Labeouf, Nastja Rönnkö and Luke Turner as an invitation to voice collective resistance to the caustic populism catalysed by Trump's pugnacious campaign, the webcast's first iteration invited attendees to direct the words 'he will not divide us' at a wall-mounted camera in a modest expression of communality and defiance. A gesture that, despite its earnest intentions, was perceived cynically by right wing trolls as a virtue signalling act of self-aggrandisement.

After catalysing multiple instances of public unrest - and in turn, documenting the transmigration of an online, fugitive populist rhetoric into a form of unprecedented offline social assembly - the work was relocated to the El Rey Theatre, Albuquerque before being moved a third time to a supposedly unknown location where it would take on a different form: a single flag, printed with the work's title, flying defiantly before camera for the duration of Trump's four year term in office. However, in what is now referred to as a legendary act of 'weaponised autism', online communities centred around 4Chan's /pol/ board collectively cross-referenced the cloud formation, contrails and constellations visible in the video feed to determine the flag's exact location within two days of it being flown, ultimately replacing the project's liberal emblem of hope with one of their own: a bright red Make America Great Again baseball cap.

In the short video edited to commemorate this act of trollish pedantry, a specific soundtrack was used to elevate the uninspiring screen grabs of message board chat and complex trigonometric calculations to the level of cinematic heroism. Drawn from the video game *Metal Gear Solid 3* (2004), the song 'Snake Eater' is a brazen, brass-heavy pastiche of a Bond theme, its impassioned lyrics evoking an ambiguous code of union, 'I give my life, not in honour, but for you…'.

This reference doesn't arrive out of nowhere. Futuristic martial imagery drawn from the *Metal Gear* franchise has permeated the 'meme wars' - a form of online image-based activism reminiscent of the 'culture wars' of the '90s - since its inception. *Metal Gear* is a sprawling, self-contradictory narrative of political intrigue. It's most recent iteration, *The Phantom Pain* (2015) boasts a hero named Punished 'Venom' Snake, an eye-patched, cybernetically enhanced specialist in

‘tactical espionage action’ whose ability to sneak, infiltrate, disrupt, destroy and exfiltrate allows him to perform strategic manoeuvres unbeknownst to sovereign states. Snake’s cunning seems to have great resonances for anti-liberals. Where the official game lionised Punished Snake the ‘Fallen Legend’, the shit-posters of the emergent right celebrated Punished Trump, the ‘Hero Denied By His Homeland’. Indeed, one of HWNDU’s most iconic counter-protesters, ‘Jesus’, would resurrect a ‘Punished’ version of himself, delivering a rallying rendition of ‘Snake Eater’ to the world via commandeered feed.

Snake is a libertarian terrorist. He’s a monomaniacal idealist who desires to establish ‘Mother Base’, eventually known as ‘Outer Heaven’, a separatist state or ‘pirate utopia’ comprising a mercenary task force and a nuclear deterrent housed upon a series of weaponised research and development platforms constructed in the warm waters of the Seychelles, an autonomous locale well beyond the reach of national jurisdiction. With Trump’s ascendency to the White House, these themes of extra-governmental partisanship and chivalric coalition struck a new chord for the alt-right, that contentious tributary of conservatism whose ideologues conceal noxious principles of ethno-nationalism and misogyny beneath an over-exacting faith in ‘scientific rationalism’, tech-entrepreneurialism and the ‘gaming’ of reality.

In her essay ‘The Silicon Ideology’, pseudonymous essayist Josephine Armistead attempts to understand the alt-right and its neo-reactionary principles by tracing a history of fascism through cyberlibertarianism, the hacker communities of the 1970s and ‘80s, and popular science-fictive tropes of the last twenty years, eventually describing a world into which tech-determinist rhetoric has made more probable the likelihood that such projects as Seasteading (the formation of autonomous tax-free maritime communities uncannily reminiscent of *Metal Gear*’s Outer Heaven, popularised by Paypal co-founder Peter Thiel), or the anarcho-capitalist principles of cryptocurrency (including such grim fantasies as the untraceable ‘assassination market’ that could destroy governments as we know them) will come to define our future. When I discussed the essay with my friend Joseph Buckley, a black British artist and writer living in the United States whose work reflects lucidly upon such menace, his response came back fast: *dude, at this point, i’m fully expecting to either die myself or know lots of ppl who will die via fascist violence*.

Joe’s comment, Armistead’s critical genealogy, and the tactical disruption of HWNDU all filtered into my thoughts about the title of the present exhibition, ‘Emotion and the Tech(no)body’. To be honest, I wasn’t sure what a ‘tech(no)body’ was, and I remain unable to reconcile the parenthetical nature of that ‘(no)’ with my thoughts about technology and embodiment in general. All technological labour - be it the unremunerated maintenance of a social media account or the generation of virtual currency - has the side effect of implicating our bodies. Far from experiencing a euphoric disintegration into weightless virtuality, we continue

to feel the dopamine rush triggered by the pavlovian ping of status updates, or suffer the nauseating environmental fallout of overloaded servers. In more insidiously diffuse instances, many people are forced to bear the weight of data that encodes racial and sexual prejudice against them in such practices as biometric scanning, a procedure that is now thought capable of predicting political disposition.

I guessed the expression 'tech(no)body' could anticipate an enhanced, quantified subject similar to Punished Snake, a 'man-machine' capable of defamiliarising our expectations of the human. Or perhaps the '(no)body' suggested a total negation of the human by a disembodied, singularity-inducing super-intelligence. What kind of 'body' might such an intelligence inhabit? What reconfiguration of the body politic might it necessitate?

As the writer Jacob Siegel has recently pointed out, the techniques of pronounced attentiveness utilised by /pol/ in their attack on HWNDU constituted an unprecedented form of networked reconnaissance, a tactic they recently re-employed to identify and attack anti-fascist protesters. Such practices of vigilantist weaponised data analysis resonate strongly with *Metal Gear's* notion of a stateless army, *Militaires Sans Frontières* (Soldiers Without Borders) operating outside of state legislated judicial process. No matter how jokingly 4Chan calls for the formation of a free state (Kekistan) to harbour its 'disparate and dispossessed peoples' (read trolls, shitposters and internet lurkers), it's difficult to believe that this offensive 'extrastatecraft' hasn't already been mobilised, that 'Outer Heaven' might have been assembled in the digital ether whilst we weren't looking. Such practices of fabulation, infiltration and separatism have hauntingly familiar precedents in the history of US neo-nazism, be it the surreptitious propaganda techniques of George Lincoln Rockwell, William Pierce's desire to establish an aryan enclave in the Appalachian Mountains, or the violent saboteur tactics of Louis Beam.

Further, the supposedly emancipatory strategies of trans-humanist experimentation and artificial intelligence have long been a preoccupation of right-libertarian techno-utopianism, a strain of thought that dovetails neatly with neoreaction asserting that the computationally competent - coders, hackers and tech-entrepreneurs - are the logical inheritors of the future, able to coldly rationalise the 'problems' wrought by a globalised world including the corruption of centralised banks, social diversity and immigration. Our concern at present should be the techniques with which technological ambition chooses to safeguard, prohibit or enhance certain bodies at the expense of others. Technological innovation doesn't necessarily imply a future hospitable to all. When futures are projected according to populist fantasies of separatism and the mocking illogic of trolldom, we can't remain complacent about the relationship between 'tech' and 'body', or the futures such bodies might forcibly induce.

Shadow Moses, Alaska, 2017

THE RULES OF SIMPLICITY BETWEEN VISION AND AUDITION: THE SHADOW ENGINEERS

Atau Tanaka

Sound and light. Audition and vision. Material perception. Compositional constructs. This part of the Unconscious Archives 2017 festival presents works by artists who work with the possible transductions between light, sound and movement, building the apparatuses with which they perform. I was fortunate to have presented some of these same artists, as instrument builders, in London in 2014 for the BEAM@NIME programme. But my thoughts today go back a bit further than 3 years that have passed since then. My reflections here will draw upon two texts from 1996, one on perception, and the other on shadows. Looking back twenty years is often a trend, be it in music, fashion, or design. Far from evoking a retro spirit, however, I do so here as a way to reconnect with some foundational thinking from the time, crossing the senses and traversing artistic disciplines. We find this way incipient traditions and a certain freedom of simpler times. The sophistication of the systems the artists in the *Compositional Constructs* programme have built is impressive – not only has technology developed in that time, but it has become more artist-facing. And the transposition of the principles of psychoacoustics and the psychophysics of vision from controlled experiments in laboratories to experimental performance in public exposes complexities that real world environments pose that are not allowed in the lab. The inseparability of sensation and the impossibility of compartmentalising perception become the matter and material of our artists.

In the book, *Mind, Brain, Continuum* (ed. Rodolfo R. Llinás and Patricia S. Churchland), the eminent psycho-acoustician, Albert Bregman wrote a chapter on the neurobiology of perception where he compares seeing and hearing. In that chapter is a section called "Differences in the Rules of Simplicity Between Vision and Audition" where he looks at different qualities of light and sound, the ways that they are perceived by humans, and the ways in which they guide us in making sense of the world around us. He looks at three aspects where light and sound differ: in energy, in transparency, and in inertia. Human visual perception is biologically configured to make sense of light coming from the sun. However, we don't look at the sun directly – unless of course we're chasing eclipses, but even then we need to protect our eyes. So our mechanisms of visual perception are not wired to deal directly with the energy of the sun. Instead, we see things that reflect that energy. Objects become visible because their surfaces reflect light, and so we are accustomed to take in visual information via reflection and not emission. Sound, on the other hand, has no constant environmental source – there is no "sun" of sound. Instead, things in the environment make sound, and events cause emissions. So with sound, we are focused on sources.

That is not to say that light can't be a source and that sound doesn't reflect. By

making candles, we have harnessed fire to be a source of light we can gaze at. Cliffs and caves and walls we build create spaces we get a sense of through their acoustic reflections. Artists play with the hardwiring of human visual and auditory perception. In *The Weather Project* (2003), Olafur Eliasson made an artificial sun in the Turbine Hall at the Tate Modern, giving us a somehow reassuring constant light like the sun, however one that we could look at through the haze, as a source. Our environmental sensation of the sun was thereby objectified.

Bregman's second quality distinguishing light and sound is in transparency. The opposite of transparency is opacity, and it is through occlusion that something transparent becomes opaque. If we follow his first maxim on reflection to accept that our visual perception is attuned to objects reflecting light, those objects reflect because they are opaque. Most "things" are opaque, with only a minority being transparent, and this leads Bregman to conclude that light functions by occlusion to demarcate the world to us. Light in this sense is not a medium that is mixed, it is a medium that becomes informative when it is blocked and bounced. Sound, on the other hand, mixes together in air. We hear different sounds simultaneously, superposed one over the other. In that sense, most sounds are, according to Bregman, transparent. What, sound is transparent? While this might sound a bit strange, this leads him to show that sound doesn't occlude, but mixes by summation.

Finally, Bregman introduces the notion of "inertia" as a way to differentiate visual and auditory perception. He cites an experiment where moving light is compared with melodic movement. If two pendulum like movements are interweaving and crossing each other like a series of X's, the apparent motion of light is to "continue" whereas our perception of crossing melodic sounds is to think they "reflect". That is to say, that when the two points of light cross one another, we imagine each to continue onward in their trajectory, whereas with sound, we imagine each melody to bounce off the intersecting point to move back towards whence they came. Why? Bregman explains that our visual perception is accustomed to seeing things in the physical world where moving objects tend to keep moving – they have inertia. But pitch effects of sound, for example of a vibrating elastic band taking on a higher frequency as it's stretched, have the opposite tendency, to return to their previous state. So visual perception looks for continuation whereas auditory perception listens for return.

All these maxims can, of course, be turned upside down. Our survival instincts, taking shade from the sun, hiding in caves listening for predators, have indeed likely tuned our mechanisms of auditory and visual perception to deal with reflection, transparency, and inertia in the manner described by Bregman. But the artificial environments that artists like Eliasson create tease these instincts and allow us to experience the world anew. In this vein, the artists in *Compositional Constructs* construct environments and spaces in which they compose and perform with light and sound in surprising and unexpected ways.

Myriam Bleau's acrylic discs are sources of light where the spinning energy of the object, with opposing centripetal and centrifugal forces enabling it to stay standing while spinning all while returning to a standstill and toppling over, drive its sound and its polyrhythms and stuttering pulses. Mariska de Groot works directly with occlusion of light to create sound, again using spinning movement and its dual inertia of continuation and return as the dynamics of her optical sound. Leafcutter John uses light as source, two small beacons that become a prosthetic avatar of the performer's body, captured by a matrix where absorption on the surface below becomes a light sink and map of music and its filtering effects. Dawid Liftinger reproduces Bregman's moving light experiment with sequences of light seemingly moving across a grid of fluo bulbs. Do they bounce? Do they have inertia? The sound here is like a dark sun, a constant presence of hum and buzz inside which we start to hear pinging events and crackles of electrical reflection.

Greg Pope and Keely Macarow, in their 1996 introduction to the *International Symposium of Shadows* do not distinguish the performer's stage from the audience space. Instead they described a space that was, "*within* the action of the work and in view of the audience but the performance was about the machines and the projections and specific environment…" They dub these environments "shadow engines" where the artists and performers are shadow "engineers" – operators of engines, lending a corporeal motricity to light and sound. Reflection and occlusion, castings of shadows, point sources and environmental ubiquity, these are the phenomena that are the materials sculpted, live, by the *Compositional Constructs* artists. This part of the Unconscious Archives programme brings together the current seekers, engine-ers of light and sound, movement and inertia, visual transparency and sonic reflection.

Paris 2017

SOME PROPOSALS TOWARDS AN ELECTRONIC (NO)BODY MUSIC

Joel Stern

I was invited to speak to the haptic and somatic in electronic music, and how we might touch electronic music, and how it might touch us. But this is too hard a task. Largely because I'm more than 10,000 miles away from the reader, the event, the club, the artists—on the opposite side of the sphere. I wish I was there, but my body is missing, and your body is missing from me, and we are not in touch. I've spent the evening listening carefully, seeking haptic feedback but I've received no signal. I don't feel or sense your presence. No vibrations, good or bad, were registered. You are a flickering mental image to me. Not something somatic—of the body—but more incorporeal, immaterial, unreal. So, in keeping with my non-appearance to you, here are some ideas, not for the haptic somatic of an electronic body music, but rather for an electronic no-body music, conjured and performed by an absentee. A music for persons missing or who never showed up. These ideas are in form of some proposals—for works of electronic music that make audible my disappearance at this time. They are grounded in the social reality of my life, as an algorithmically determined creatively industrial authentically alternative tenant farmer living in Melbourne's inner north (emailing, texting, commuting, waiting, procrastinating, skimming, spectating, producing, consuming).

PROPOSAL #

Message Bank Music (2016)

From when you are asked to perform a concert until the time of the concert do not answer your phone. At the concert connect your phone output to the PA system and play back all the unheard voicemail messages. You may skip to the next message at any time by pressing the key for 'save' or 'delete'. You may pause the messages or speak at any time to explain the meaning or context of a message to the audience. The concert ends when there are no more remaining messages. As an encore you may call back any of the people who left messages for you.

Performer's note: This was done three times in Melbourne in 2016 and 2017 to audiences of between 50 and 100 people. Observed responses; intrigue, laughter, annoyance, shame, anger, boredom, ambivalence. Once or twice, deep emotional resonance. Ear-witnessed; conversations that are sensitive and explicitly intended as private, voices speaking ill, calls-in to call-out, a word

about a friend left for a third person (the performer). Keep your finger close to the save or delete key, be ready to move along to the next message. But it is already too late. The intimate contract of the private ear has been betrayed and what has been heard cannot be subsequently unheard (the percussive force of the message - the repercussion of its public hearing). Be mindful of the delete key. An erased message is a form of memento mori, summoned from an intangible place (a server farm?) and manifest before an audience, to be never heard again. What are these strange audio fragments? Speech characters without bodies, uncanny acousmêtre? There are repeat messengers with voices more exasperated by each un-successful attempt. (One performance features a series of voicemails left by my grandmother, who passed away soon after. Hearing these, for the first time, with an audience, was a very usual and halting experience. Michel Chion notes that the recorded voices of dead loved ones hit harder than photographs of the person because they play, and are heard, in time. The voice moves, it is animated, it is audible, while it is speaking. Unlike a photograph which is static, a voice cannot be paused, as doing so silences it. I did call my grandmother back at the time. The post-performance callbacks are not part of the work). One advantage of the piece is you begin producing it from the moment you are invited to perform. This helps overcome procrastination, an endemic problem for today's permanently distracted individual. We often feel extremely busy, and this work leverages that busyness as content. It is 'true' electronic music, producing an honest audio-account of the performer's life at the time of the work's production. Important relationships, professional activities, stresses and tensions, appointments made, met, and missed. These project out as a many-voiced montage, all speaking to the voice that is missing—the performer themselves.

PROPOSAL +-

Electric Music for Disappearing Body (2060)
Stick a fork in the power point. Reach up touch the electrical cable. Bite the battery. Finger in light switch. To be undertaken in any order and recorded using a multimeter and a stethoscope.

Performer's note: you are made up of atoms comprising positively charged protons, negatively charged electrons, and (neutral) neutrons. The body electric. Addenda: One performance only. FIN

Missing Person Music For Airports (2015-ongoing)

Book a flight. Check in. Proceed to the departure gate. Wait. When your name is called over the airport loudspeaker record the announcement. Board the plane. Repeat performance. Compile the announcement recordings chronologically into an audio work of increasing duration.

Performer's note: This piece is generated by the missing body of the passenger, the terms and conditions of the air ticket, the public address system at the airport with its specific fidelity, the voice, tone, volume, accent, speaking style, and microphone technique of the airline worker, the acoustic environment and space of the departure lounge, the empty airplane seat, the eventual takeoff and landing, the trip, the whole apparatus of modern travel. This is a work about delays. It should be considered as a literal application of the delay effect commonly used in audio production. As it takes place at a departure gate—you could say this piece employs a literal 'gated delay' effect. The performer should savour the experience of hearing their own name resonate, resound, and echo through the airport building, as I did the first time it happened to me at Luton in 2000. The announcer's voice called out and my body answered with a panicked shiver. The sound touched me. Haptic Somatic. I had badly misread the gate number and was in the wrong part of the airport. Hapless Semantic.

Melbourne, Sept 2017

THE ATTRACTIONS OF EXCESS: EXPANDED CINEMA NOW

Kim Knowles

Reflecting on contemporary expanded cinema I'm compelled to ask myself two things: what exactly *is* expanded cinema and why is it relevant today? The broad nature of both questions presents me with a challenge that I will approach from a personal perspective, drawing on my own experience of the field in recent years. Although the term has multiple origins, my reference point has always been the Filmaktion group in the 1970s – a loose collective of artists involved in the London Film-makers Co-op: Gill Eatherley, Malcolm Le Grice, Annabel Nicolson and William Raban. This context speaks to me much more than Gene Youngblood's original formulation, which has recently been taken up to describe the fluid screens of contemporary culture and the expansion of the moving image into virtually every area of our daily lives.[1]

The Filmaktion performances were primarily an attempt to bring film into a live context – to formulate, as Le Grice has argued, the 'projection situation as material event'.[2] The live quality of these events challenged the fixed nature of the traditional cinema screening and invited a dialogue between artist, audience, the film materials and the physical space of reception. Involving multiple projectors and live bodily interventions, works such as *Eatherley's Aperture Sweep* (1973), Le Grice's *Horror Film 1* (1970), Lis Rhodes' *Reel Time* (1973), Guy Sherwin's *Paper Landscape* (1975) and *Man With Mirro*r (1976) and William Raban's *Diagonal* (1973) highlighted a tension between the film image and its manipulation in real time, unfolding a narrative quite unlike that of conventional cinema.

It is Le Grice's concept of the material event that, I would argue, most resonates in the contemporary context. Expanded cinema in the 21st century continues the counter-cultural aims of the 1970s through its frequent emphasis on material excess and sensory over-stimulation. It is chaotic, uncompromising, unpredictable, often improvised, and susceptible to failure. Although this by no means describes all expanded cinema, it has certainly been my experience of recent performances by artists and groups such as Sally Golding, Greg Pope, Bruce McClure, Luis Macias and Adriana Vila, and Filmwerkplaats Rotterdam, to name just a few.

In a way similar to the Filmaktion performances, the projection itself takes centre stage, now framed by a greater sensitivity to the status of analogue equipment as outmoded. If a large majority of expanded cinema focuses on this 'old' medium, it is to restate its bulky mechanical presence as a defiant stance against capitalist 'progress', where the new becomes old in the blink of an eye. The material presence of analogue film (in an age of slim, sleek digital appliances) is

accentuated by immersive sonic landscapes, which envelop the spectator in a complex sensory fabric, confusing the boundary between film and sound art.

If narrative in a traditional sense is absent from expanded cinema, it appears in different form – in arcs of visual or gestural development, opening out onto new perceptions and experiences. Just as the work of the 1970s mapped the 'expansion' of a conceptual idea over the course of the performance, so too do current examples use the live context to evolve and involve in quite striking ways. I'm reminded, here, of Tom Gunning's use of the term 'cinema of attractions' to describe how early audiences were invited to wonder at the novelty and magic of the new medium, with its visual tricks of transformation that would later be subsumed into narrative causality.[3] Gunning argues that this interest in the magical qualities of film did not disappear with the growing popularity of narrative, but continued to flourish in the avant-garde. I would argue two things in relation to this: firstly, that the current landscape of expanded film performance offers one of the most exciting contemporary manifestations of Gunning's cinema of attractions, where material engagement and sensory stimulation offer embodied modes of reflecting on the world, or, as Catherine Elwes suggests in relation to Pope's visceral performance *Cipher Screen* (2009-14), 'touch[es] a raw nerve of our collective humanity.'[4] Secondly, that expanded cinema constantly reinvents rather than outwardly rejects narrative, as Jackie Hatfield so coherently argued in her article *Expanded Cinema and Narrative*.[5] The relationship between visual spectacle, technical invention, sensory immersion and narrative deconstruction is what makes expanded cinema such a fascinating art form with multiple potentialities for social critique.

This is at the heart of James Holcombe and Secluded Bronte's *Against Cinema*, a truly eccentric performance that has the audience constantly on edge. The contours of the piece are difficult to define, as the performers and audience alike stumble through a kind of non-cinema, a manifesto against cinema, or, perhaps, something else entirely! Narrative structure gives way to both material and linguistic entropy, as chance reigns over pre-determined outcomes.

Durham, North Carolina, Sept 2017

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[1] Gene Youngblood, *Expanded Cinema* (New York: Dutton, 1970). See also Janine Marchessault and Susan Lord (eds), Fluid Screens, *Expanded Cinema* (Toronto: University of Toronto Press, 2007); Gertrude Koch, Volker Pantenburg, Simon Rothöhler (eds), *Screen Dynamics: Mapping the Borders of Cinema* (Vienna: Austrian Film Museum, 2012).

[2] Malcolm Le Grice, 'Material, materiality, materialism', in *Experimental Cinema in the Digital Age* (London: BFI Publishing, 2001), p. 165.

[3] Gunning, Tom (1990) 'The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde', in Thomas Elsaesser (ed.), *Early Cinema: Space, Frame, Narrative* (London: BFI Publishing), pp. 56-62.

[4] Catherine Elwes, *Installation and the Moving Image* (London and New York: Wallflower Press, 2015), p. 222.

[5] Jackie Hatfield, 'Expanded cinema and narrative: Some reasons for a review of the avant-garde debates around narrativity', *Millennium Film Journal* 39/40, Winter 2003, pp. 50-65.

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WEDNESDAY 20, 6PM-9PM

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28 Rutland Gate, London SW7 1PQ

SUNDAY 24, 7:30PM

COMPOSITIONAL CONSTRUCTS
Cafe Oto
18-20 Ashwin Street, London E8 3DL

THURSDAY 28, 8:30PM-2AM

HAPTIC SOMATIC
Corsica Studios
4/5 Elephant Road, London SE17 1LB

SATURDAY 30, 7PM

NARRATIVIZE
Close-Up Film Centre
97 Sclater Street, London E1 6HR

OCTOBER

THURSDAY 19, 7PM

CONNY ZENK
SELF[IE]DREAMER
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28 Rutland Gate, London SW7 1PQ

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FRIDAY 10, 7PM

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Tünde Huber, Vanessa Fewster, Petra Freimund, Marjeta Jernej, Stephanie Altmann, Elisabeth Freudensprung & Balachandra Arunachalam (Austrian Cultural Forum London); Joel Stern (Liquid Architecture); Andi Studer; Matt Spendlove; Tara Pattenden; Fielding Hope, Oli Barrett & Andie Brown (Cafe OTO); Damien Sanville & Oliver Dickens (Close-Up Film Centre); Adrian Jones & Jamie Shearer (Corsica Studios); Ed Baxter (Resonance FM); Luke Turner (The Quietus); Astrud Steehouder, Daisy Hyde, Meg Woof, Emily Bick (The Wire); Tom Barclay Matchett (FAD Live); Johanna Grabsch (Disk Agency); Mike (Pakt Agency); Thomas Quaye, Mike Paradinas & Marcus Scott (Planet Mu); Marc Langlois (La Chasse Galerie); Colin Bateman (Colitho); Hanna Laura Kaljo & Robin Klassnik (Matt's Gallery); Mark Harris; Tommy Horner (Roundhouse Radio); Martin Kunze (Memory of Mankind); Manuela Naveau (Ars Electronica).

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