



## Proposals and Biographies

**Sophie Stone and Michèle Saint-Michel:** [[even a stopped clock is right twice a day]]



[[even a stopped clock is right twice a day]] is a collaborative multi-screen audio-visual work commissioned by Electric Medway in 2021. The work explores the synchronisation of the artists' experiences of everyday life through rituals and routines, such as walking, using social media, and selfcare.

The audience is invited into the work by solving the problem of how to best view both screens at once. The impossible task

creates an opportunity to question why we feel the desire to take the work in as a whole and to check for synchronisation. This compulsive, sense-making process is one we've had to prioritise with the COVID-19 pandemic and subsequent lockdowns.

Due to the conference being online, it is not possible to view the work as intended. However, the links are provided below for both films:

Part A: <https://vimeo.com/589476466>

Part B: <https://vimeo.com/589495118>

Bios:

Michèle Saint-Michel is an experimental filmmaker and intermedia artist based in the US. Her work explores experiential time, notions of the feminine, and healing after difficult experiences.

Sophie Stone is a composer of experimental music and an interdisciplinary artist based in Folkestone, Kent. Her work explores listening, silence, often quiet sounds, environmental sounds, ambient and drone music, improvisation, and collaboration.

Saint-Michel and Stone started collaborating during the COVID-19 pandemic, first on the multi-screen installation piece Inhale/Exhale (2020), which was recently featured by the Paris-based literary magazine Le Menteur, and second for an Electric Medway commission in 2021.

## Friday 16th: Session 1a

### Josh Spear: Drag is The Discipline

Marko Ciciliani quotes composer-performer Jennifer Walshe in speaking on musical works that equate the physical, visual and theatrical with the sonic within her New Discipline paradigm - a way of working - argues: "I want to call this music, rather than interdisciplinary, and for us to discuss it as music."

In this assertion it follows that because these additional non-musical elements are considered music then these elements are also composed, whether or not they are sound related. Through reflecting on the production of my Drag Film "The First Ladies" (2020) commissioned by Hellerau European Centre of the Arts Dresden, I am able to question this assumption.

Learning to apply Drag makeup to my face in order to lipsync as six of the First Ladies of the USA awakened my dormant skills honed painting Warhammer figurines as a teenager; my orientation to painting 3D objects. This autodidactic process of learning makeup as a new compositional and performative tool through the creation of a work contextualised within the New Discipline paradigm was not an act of composition.

Walshe's 2016 "New Discipline" text is often quoted yet rarely discussed; grounded in the doing, the creation, producing and editing of this short film, I offer a perspective that troubles Walshe's wish for parity between the musical, the physical, the theatrical and visual; for music to encompass all.

The First Ladies (2020) (Josh Spear) <https://vimeo.com/607224064>

### Bio:

Josh is a proud member of experimental music composer-performer group Bastard Assignments. They enjoyed a two-year residency at Snape Maltings and have performed at numerous festivals including LCMF, HCMF, Spor and Aldeburgh. He is a TCL scholar, recipient of Jerwood Charitable Trust Microbursary and participant of Choreodrome at The Place. In 2021 he was commissioned by Hellerau Dresden and Schaubühne Lindenfels Leipzig to create the lipsync webseries "ComposerGENAU!" with John Moran. He recently received his PhD in artistic research from Norwegian Academy of Music; his thesis is called "Composing Together and Not Together: Intimacy as a Condition for Collaboration".

## **Tom Williams, Stef Buzatu, Boyd Branch and Piotr Mirowski: Now and Then: collaboration, process and practice**

Sound: Tom Williams

Digital Artist: Stef Buzatu

Immersive Artist: Boyd Branch

AI Specialist: Piotr Mirowski

Now and Then is a collaboration between video makers, photographers and composer to make a 360 immersive video with binaural soundscape for VR headset for the Being Human Festival 2021 that explored immersive technologies that enhanced notions of being human. Themes of heritage and present-day city life, through the experiences of residents during the Coventry blitz in 1940, when much of the city was destroyed, underpin the work. The VR 'Now and Then' was made using archival recordings of Coventry people who had had first-hand experience of the bombing, with images taken of Coventry then and now, plus contemporary audio recordings of the city. The video work had both AI and human creators to create landscapes of image these were then centred in the ruins of the cathedral. The electroacoustic soundscape is a montage of past and present that is interlinked, juxtaposed and deconstructed to uncover narratives and resonances in the immediacy of the moment. The soundscape includes archival recordings of Coventry residents first-hand experience of the blitz in 1941 juxtaposed and merged with contemporary recordings for the city.

### **Bios:**

Stefania Buzatu, known professionally as StefWithAnF, is a digital artist and social media expert, with a proven track record of increasing engagement on a variety of social platforms through the content she creates. With a passion for electronic music, Stef loves creating music videos and is best known for her "infinite zoom" video technique, which she has delivered for clients from UK, USA, Germany, Italy, France, Luxembourg, Brazil, Romania, Norway, Netherlands and others. Her videos have been watched on Youtube over 50 million times and her channel currently has over 25k followers. Her "under 3 minutes tutorials", which she currently creates as part of her Assistant Lecturer post at Coventry University, have been viewed over 20k times from places like UK, Portugal, Spain, Germany etc.

Boyd Branch is a digital media specialist for live performance and communications expert. He has designed stereoscopic 3D media for planetariums, large scale architectural projection for festivals, interactive digital installations for museums, and VR experiences for musicians and dancers. Branch's critically acclaimed art, designs, lectures, and workshops have been produced off-off-Broadway and in major cities in the US, UK, Colombia, France, Pakistan, and the Netherlands, where he was a Fulbright Scholar. He is the creator of VirtualDirector, a software platform for creating remote virtual theatre, used for award winning virtual productions at festivals and conferences throughout Europe. His Improvisational Media and Performance Lab explores how improvisational pedagogies can be utilized to create accessible, adaptive, and socially supportive technologies. He has taught improv focused science communication workshops at major science institutions around the world including The World Academy of Sciences, The American Association for the Advancement of Science, Yale School of Medicine's Ciencia Academy, and the New York Academy of Sciences. He is a lecturer in Digital Media at Coventry University, and holds an M.F.A. in Interdisciplinary Digital Media from Arizona State University, and

an M.A. in Theatre Studies from the University of Utrecht in the Netherlands.

Since the 1980s Tom Williams has been composing music for both acoustic and electroacoustic media. Recordings of his music are available on the Kitchenware, TEM, Cuillin Sound, and Albany Record labels. His music has been widely performed at international festivals, including at various International Computer Music Conferences, Australasian Computer Music Conferences, SEAMUS (USA) in Miami and Boston, New York City Electronic Music Festival (NYCEMF), Seoul International Computer Music Festival (SICMF), Futura in France, and at Sonorities, Belfast. Recent performances include: SABRE, Zurich; CMMR in Sao Paulo; Music+Sound in Hull; and EMAS2019 at Greenwich University, and his music was recently broadcast on the BBC Radio 3, New

Music Show. He has received awards from ALEA III Boston, the Italian music medal 'Città di Udine', Honourable Mention, IMEB, France; and has been nominated for a British Composer Award. Recent work includes for the New York cellist, Madeleine Shapiro; the soprano Juliana Janes Yaffé; the contrabass clarinetist Sarah Watts; French percussion Thierry Miroglio, and Dance Umbrella, Notts. Tom Williams has a doctorate in music composition from Boston University and is an associate professor at Coventry University.

Piotr Mirowski a staff research scientist working at DeepMind. As a member of the Deep Learning department and Dr. Raia Hadsell's team, he has been focusing on navigation related research and in scaling up autonomous agents to real world environments. He studied computer science in France (ENSEEIH, Toulouse) and obtained his PhD in computer science in 2011 at New York University, with a thesis on "Time Series Modeling with Hidden Variables and Gradient-based Algorithms" supervised by Prof. Yann LeCun (Outstanding Dissertation Award, 2011).

### **Pei Ann Yeoh: Music as a Process for Inclusivity and Accessibility in Interdisciplinary Practice**

In the practice of interdisciplinary arts, music and dance remain fundamentally connected through the performing body. The nature of performance means that perspectives of disability and 'ableness' inform how the body expresses its artistic intentions – with the creative tool being either the body or musical instrument.

This paper discusses music as a process for inclusivity and accessibility in an interdisciplinary practice between two practitioners – musician and dancer. It follows an auto ethnographic journey where each performance becomes a transformative force of experiencing the performing body (Spry, 2011, p.157). The project draws on music and movement to transcend perceived (self or other) disabilities, beginning with music as a form of expression which influences and represents the performing body in a series of movement. This process follows the concept of 'eurythmy' as a system of body movements performed to help cure ailments (Poplawski, 1998).

The paper will cover the process in which music became the impetus for a disabled dancer to participate in performance, beyond conventional practice of the artist's prior training. It is based on the perspectives of both able-bodied musician and disabled dancer, collaborating to resist cultural representations imposed on 'ableness' in artistic practice. The reflections will be included to draw out new ways of perceiving, overcoming, and transcending disability in performance. It reaffirms the disabled body as being 'in process' of healing through music. Through this, music can offer a way of being heard and being understood. 'Being understood is a step toward being healed.

Understanding is a step toward building community' (Oliveros, 2010, p.232).

Bio:

Pei Ann Yeoh is a violinist from Kuala Lumpur, Malaysia. She has worked and played with renowned musicians such as Dave Holland, Chris Potter, James Morrison, Mark Feldman, Frederic Rzewski. As a leader and ensemble member, she has released albums on FMR Records (UK), Sluchaj (Poland), and Boomslang Records (Austria).

### Friday 16th: Session 1b

**Linda Jankowska:** *Marionette* - searching for a violin and movement interdiscipline.  
Violinist body as a string puppet.

As a part of my doctoral research into interdisciplinary virtuosity and given the lack of solo violin pieces involving elements of movement and theatricality, I took interest in Elena Rykova's *Marionette* (2014) – a solo piece for amplified violin that introduces theatrical freezes, as well as a few forward bends while holding the violin. I thought of creating my own arrangement of the piece that would introduce more marionette-like gestures. Albeit not intended as a theatrical piece, *Marionette* seemed perfect primarily because the piece is based on several percussive sounds imitating the sound of a wooden string puppet, all created with the bow. The other reason was that marionettes are inanimate objects that mimic humanity. I thought this was an interesting challenge for my body awareness, which could push me towards a new understanding of violin technique. This presentation demonstrates how I conducted an experiment of theatrically arranging an existing violin piece to expand it in the direction of instrumental theatre. Of particular interest to my case study is the interdisciplinary approach to knowledge formation based on learning from other disciplines. I will showcase a number of video excerpts from my session with puppetry artist Stephen Mottram and discuss how I approached my arranging decisions in relation to the score. Although the experiment did not result in a functional arrangement, I wish to discuss how it opened new ways of thinking around the preparation for theatricality present in recent new music repertoire, the violinist body and issues around composing for bodies.

Bio:

Primarily a violinist, Linda Jankowska works at an intersection of instrumental performance, improvisation, and composition. For the past eight years she has been closely collaborating with Katherine Young on their site-specific installation and co-composition 'boundarymind' premiering in Chicago in June 2022. Linda is a founding member and co-artistic director of Distractfold Ensemble. She has performed internationally at various festivals both as a chamber musician and soloists, in settings ranging from new music concerts to interdisciplinary dance productions. She recorded for Kairos, Another Timbre and dFolds. She holds a PhD from University of Huddersfield and is a Senior Lecturer at Leeds Conservatoire.

## **Emma Lloyd and John Hails: The search for sound: Towards a new instrument and a new performance practice**

Many narratives around instrumental invention from traditional lutherie to more bespoke creations such as Partch's ensemble, Dlugoszewski's timbre piano, or Anderson's tape bow, foreground the intentions and vision of the central composer/performer figure. What happens when we explode this narrative and examine the design-construction-creation performance- maintenance-reflection process as collaborative and ongoing ? This paper is an introduction to a project to build a new instrument, and the motivation and vision for its purpose. More critically, it also can be read as a manifesto for how this project will progress. Bringing in the expertise of creators from backgrounds of visual arts, musical performance and composition, construction, electronics, and academics in the fields of design, music, and music therapy, the creation of the instrument will unite a team of partners within and without academia. Recycled materials will be employed in the construction of the instrument and considerations of sustainability will forefront its design, housing and maintenance. Creating a new instrument presents a golden opportunity to consider accessibility and inclusivity in its design while the lack of existing performance practice and robust construction opens it up to possibilities for untrained musicians, community projects and sound-makers of any age, culture or background.

Ethnographic, organological, sociological, environmental and philosophical perspectives will enhance and articulate this assemblage of processes in the creation of an instrument in which the construction is merely the first stage of a living and cooperative rupture into the sometimes impermeable skin of cultural ossification.

### **Bios:**

Emma Lloyd is an international performer, improviser, composer, and artist. She performs as a soloist and in small ensembles, working often with live electronics, and collaborating regularly with composers. In addition to the modern set-up, she plays a baroque violin and performs both baroque and contemporary music written specifically for this instrument. As an improviser, Emma's performance tends to be quiet and intimate in nature, exploring the innate timbral qualities of her instruments, and discovering some of the often hidden sounds that can be found with her unique combination of technique and tools.

John Hails is a Senior Lecturer and Reader in Music at Edinburgh Napier University, where he teaches aesthetics, music psychology, composition, and ethnomusicology. He began his training at Durham University and the University of Huddersfield and returned to Durham to read for a PhD by Portfolio of Compositions with Fabrice Fitch, which he received in 2008.

His current practice explores various unorthodox intonations and performance contexts. John presents ideas about aesthetics, notation, and ethnomusicology at conferences within the UK and further afield, focusing on marginal and alienated/alienating musical practices within the art music of the last hundred years.

**Maureen Wolloshin:** The paradox of free improvisation; instrument de/reconstruction as a feminist practice.

Until recently, women have been largely absent as performers in the British free improvising community. Contemporary British free improvisation can be a feminist practice in which instrument de/reconstruction can create a paradigm shift in the nature and interplay of the sonic lines produced. In so doing this may disrupt the traditional masculinity of the improvising community itself.

A preoccupation with the creation of a new sound world and the pursuit of virtuosity, on instruments designed for male bodies, lay at the heart of late twentieth century British free improvisation. These, together with the strong spirit of community among the male musicians of the time, may have compounded the challenges women improvisors faced in seeking agency and visibility in the rehearsal room and on the stage.

The female form was unwelcome on free improvising stages. It distracted the largely male audiences from the central logos being expressed through virtuosic improvisation, which they sought to revere. Combined, these factors worked as male garrisons to prevent participation by women in free improvisation. This continues, though moves to reimagine the instruments used, and unhierarch the existing canon are having an effect.

The development of a new 'glissoboe' and 'skin' 'cello are presented as examples of instrument reimagining by female improvisers which extend and adapt the sonic worlds available to their performers. These instruments modify the physical and sonic constraints built into their patriarchal European classical construction. In so doing they enable the disruption and de/reconstruction of existing improvisational tropes.

Bio:

Maureen Wolloshin is an improviser, researcher, and oboist. Her research presents improvisation as a feminist practice. It seeks to elucidate the paradox of the lack of agency and visibility women have always had in British free improvisation. Her improvising extends the timbral and tonal range of the oboe and cor anglais. Her composition explores the connection between graphic notation, touch, and sound. She has worked extensively in education. She is well travelled, loves conversation, and is a supporter of Greenpeace, Amnesty International, The Hot Tin in Faversham, and Free Range Canterbury.

<b>Friday 16th: Performance 1</b>
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**Panos Ghikas:** "A place of images, plus sounds" (Chion, 1994)

The performance will be a live experimentation using an interface that facilitates real-time audiovisual collage. Based on an original concept for audio-collage, Unrealtime (MAAP 2017), this

expansion into the sphere of live visual editing brings into question many practices for the improviser. Through a series of Max-based audiovisual improvisations, the performance will explore how the act of simultaneously improvising over two expressive mediums challenges the perceptual expectations of both performer and audience. The materials used will range in abstraction, including both improvised and found audiovisual content. Aiming to probe Michel Chion's assertion that "there is no image track and no soundtrack in the cinema, but a place of images, plus sounds" (Chion, 1994), the live experimentations will attempt to utilise audiovisual consonance and dissonance in different combinations to produce on-the-fly emergences of abstract or arbitrary narratives. What kinds of conceptual and perceptual hierarchies, such as the perceived dominance of image over sound, emerge or remain suppressed? Can a human computer interface assist in the translation of musical aesthetics, such as non-idiomatic improvisation, into the realm of a visual aesthetic that evolves in real time?

Bio:

Panos Ghikas is a London-based composer. His output encompasses concert music, live improvisation and interdisciplinary collaborations in digital arts. He is a member of surrealist post-pop band The Chap and runs new music label Migro Records. His works have received performances and commissions in the UK, Germany, Belgium, Greece and Mexico by performers such as the Arditti Quartet, Ensemble Exposé, London Sinfonietta, the Kreutzer Quartet, Peter Sheppard-Skaerved, Christopher Redgate, Pavlos Antoniadis, Rocío Bolaños, Nick Roth and Luis Tabuenca. Panos's compositions and productions feature in over 60 releases (Universal, EMI, Lo Recordings (UK), Ghostly International (US), Staatsakt (DE), Diatribe (IE), Migro Records (UK).

### **Matt Rogerson:** Dromos/Autos: The Autistic Ontology as Performance

The aim of the research/performance project is to explore how EEG (Electroencephalography) and biofeedback facilitated sensory overload can lead to new performance paradigms, mediated through a particularly idiomatic yet revealing interface for musical expression: the autistic cognition. The research will take an interdisciplinary approach, adopting facets of generative electronic music, psychoacoustics, audio-reactive visuals and performance art. The main body of work for the research encompasses the design of 'provocative' sounds, i.e. sounds tailored to induce sensory overload specific to the authors/performers autistic ontology. These sounds are curated to stipulations established via a reflexive autoethnographic research methodology. I then deliberate potential arrangements for the sounds, which will then influence the nature of their generative programming in tandem with gathered EEG data to produce an open 'biofeedback' loop; a dynamic sonic and performance ecology in which the performer is subject to.

The performance utilises commercially available EEG (electroencephalogram) and BCI (brain-computer interface) technology to engender an audio-visual performance ecology in which the parameters of subsequent audio-visual events are determined and modulated by the preceding stimuli via biofeedback. The aforementioned events are tailored to stimulate an autistic mind (that of the performers), insofar as 'provoking' it into a cognitive sensory overload. The audio-visual aesthetics (informed by noise and fluxus 'danger' music) compounded with the transgressive performance method (informed by endurance art) is intended to elicit a provocation, reflection, reevaluation and re-contextualisation of the augmentative capabilities of ASD's, in addition to prompt insight into the autistic ontology.



Bio:

Matt Rogerson is a neurodivergent musician, sound artist and performer based in Leicester, UK. His research investigates ideas pertaining to performance interface, audio visual viscerality, provocation, embodied music cognition and disability studies; mediated by the practice of EEG/Biofeedback performance. In addition, his research assigns primacy towards interdisciplinarity, informed by his own lived experience as a person diagnosed with an Autism Spectrum Disorder (ASD), in order to supplement the associated ideas therein. He holds a BA in Music, Technology and Performance from De Montfort University, in addition to accommodating for his musical heritage as a guitarist by engaging in rock, experimental and improvisational ensemble projects.

### **Olga Uzikaeva and Amble Skuse: (non)consensual inter/dependence dis-ability**

Amble and Olga collaborate to explore how improvisation in dance and music can be interdependent. Mimu Gloves, and Microbit sensors which contain movement tracking sensors, will be used. The project examines political, national and personal independence and interdependence within a framework of inclusivity. Central will be exploring the dependence of disability, the current thrust for independence and apparent rejection of interdependence as a state of being for disabled in society.

Amble's use of Mimu Gloves is unique, in that she makes digital responsive 'soundpatches' or 'soundworlds' allowing the dancers to find 3D sounds in real time. (MG generally used as a directive tool to trigger sound). In exploring these shifting sounds wearing Mimu gloves, the dancer is creating a constantly changing, invisible, atmospheric, auditory world, in which they improvise. Olga's body begins to become a musical instrument. Her improvisation thus works from several different angles, lead by movement, lead by sound, exploring how movement affects sound, and exploring how the sound affects her movement.

These same themes of independence/interdependence occur in disabled theory and futurism. Innovation focuses on 'independence', not questioning why interdependence i.e. depending on others for support, help and care, is considered wrong.

In our collaboration the sound cannot exist without the dancer, she directs the sound either consciously or accidentally. Amble's practice is inevitably tied to Olga's decisions, and yet Olga's decisions are always influenced by the sonic palette Amble creates and by the environment surrounding them.

Bios:

Amble Skuse: I make music with electronics, body sensors, improvisation and instruments. I am interested in the blending of the body and technology, using sensors to deliver data in real time to audio processing. I am disabled, and my PhD in composition explores "what does it mean to be a human being" especially around Foucault's theory of bio power, industrialised capitalism, and the use of technology to "fix" or "enhance" bodies.

Olga Uzikaeva: My practice is firmly based in improvisation, using movement techniques from

different cultures to explore different sound worlds. Currently my main focuses lay in the areas such as 'dance & technology' - the usage of body sensors in dance triggering sounds and images - and also 'dancing with nature' - how do natural landscapes and sounds create a perfect setting for my dance, how can I adjust my movement to what has been already created by nature ages and ages ago through being present and agile to changing circumstances.. I am a Movement Director and Choreographer, and have 10 years experience of leading Creative Movement workshops welcoming everyone - non

dancers, students, seniors, and disabled people - to explore the movement based on their body's capabilities. I am classically trained in ballet and ballroom dance, and have studied contemporary dance and improvisation to master's level. I am also a trained Pilates instructor.

### Friday 16th: Keynote 1

#### **Emmanuelle Waeckerle:** *Field Notes in Minor Keys*

Bio:

Emmanuelle Waeckerle is a London based academic, artist, composer and improviser interested in the materiality and musicality of language. She is Reader in Fine Art and Relational Practices and director of bookRoom at UCA Farnham.

Her practice evolves across multiple interconnected work zones – conceptual writing, performance, new musical composition, artist-publishing. Her music and scores are distributed by Wandelweiser editions. Latest publications include *A Direction Out There: Readwalking* (with) Thoreau (MA BIBLIOTHÈQUE, Edition Wandelweiser, 2021) and *Walking in air in Thornton Heath* (CDLA 2021). She is involved in on-going collaborations with Will Montgomery (writer, sound artist, academic), N.O. Moore (improviser, guitarist, electronics), Petri Huurinainen (guitarist, improviser) and Harry Whalley (composer, academic).

### Friday 16th: Session 2a

#### **Teal Darkenwald and Sam Hayden:** Mapping Movement to Sound: An Exploration of Dance, Sonification & Motion Capture

While music is often an integral component of a dance performance, dance is often choreographed as a response to a piece of music instead of driven by or composed in conjunction with movement. Thus, a series of movement explorations were developed and performed at Trinity Laban Conservatoire of Music & Dance to generate sound based on movement using motion capture technology to track 3D positional data. This required the dancer to be particularly attuned to the implications of each gesture and their position in space as it related to their center of gravity, joint position, and the acceleration of their limbs. Instead of the dancer responding to a piece of music, the dancer had autonomy over the way that the sonic environment was shaped relative to their

movement choices, and the musicians developed sounds that work well for the movement nuances of dance using Unity and Max to integrate with the motion data inputs.

This presentation will feature movement explorations related to sound based on the collaboration between Sam Hayden, composer, and Teal Darkenwald, choreographer. During their rehearsal period, the dancers experimented with movements that highlighted the sonic output developed and live-mixed by Hayden and created a piece in conjunction with a pianist, harpist and vocalist. Darkenwald refined the connection between the sonic mapping and the movement and facilitated the development of a piece for the final showing. This presentation will highlight the creative process as it was shaped into a performance and the future developments for the work.

Bios:

Teal Darkenwald is an Associate Professor at East Carolina University. She is also pursuing a PhD in Dance Science at Trinity Laban Conservatoire of Music and Dance. Her scholarship includes choreography, the sonification of movement, and the 3D kinematic analysis of movement. Residencies include the University of Paris-8, Ballet Philippines, Visceral Dance Center, Radford University, the University at Buffalo, and Salve Regina University. Her choreography has been performed at BAM, New York Live Arts, and the Alvin Ailey Theatre in NYC and the Cultural Center for the Philippines in Manila. Awards include the UNC Board of Governor's Distinguished Professor Award.

Sam Hayden is Professor of Composition at Trinity Laban Conservatoire of Music and Dance. His work utilises computer-assisted compositional techniques combining spectralist and stochastic approaches. Awards include first prize in the 1995 Benjamin Britten International Competition and the 2003 Christoph Delz Foundation Competition for Composers. Residencies include the Civitella Ranieri Center and the Akademie Schloss Solitude and computer music collaborations with NOTAM and the Centre Henri Pousseur. Recent commissions include works for Duo Antongirolami-Selva, BBC Symphony Orchestra, Séverine Ballon, Christopher Redgate and Cikada Ensemble, ELISION Ensemble, London Sinfonietta, Ensemble Musikfabrik, Ensemble Mosaik, Frode Haltli and Oslo Sinfonietta, Quatuor Diotima, RepertorioZero and Steamboat Switzerland.

**Irene Fiordilino and Peter Nagle:** *Where Does a Body End? Approaches to a transdisciplinary aesthetic of moving and sounding*

Wondering who was born first, music or dance? recalls another absurd question which has to do with chickens and eggs. Music and dance are two artistic disciplines with an ontological bond, and yet in western art contexts the latter has been often seen as a subordinate to the former.

Recent assertions of dance as an independent artform tend to do so by reversing this hierarchical relationship (music becomes a mere background for the choreography) or by eliminating music from the equation altogether. What might a genuinely equal, transdisciplinary sound-movement practice offer as a way out of this impasse?

Our ongoing artistic research has been developing from an initial state of traditional collaboration between composer/musician and choreographer/dancer to a more fluid interpretation of these roles

and their interrelation. We increasingly focus on ideas of movement as an embodiment of sonic aesthetics, and the production of sound as a consequence of fundamentally dynamic actions. Conceptions of deep listening, non cochlear sound, and somatic practices all inform our approach. Using our work in progress *Where Does a Body End?* as a case study, this presentation will explore our evolving methodology for collaboration, moving from conventional “music” or “dance” paradigms into a wider understanding of transdisciplinary praxis. Specialist techniques are used not as an agent of elitism or monocultural imposition, but as a tool for support, mutual enrichment, and a polyvalent understanding of the possible relations and intersections between moving and sounding.

#### Bios:

Irene Fiordilino is a choreographer and researcher at Trinity Laban Conservatoire of Music and Dance; she is also the director of the emergent Scirocco Dance Theatre Company. Irene’s research is situated between choreography and architecture, with an emphasis on interdisciplinary outputs (installations, films, staged pieces) and their implications in the field of phenomenological aesthetics. Irene is a PhD student in creative practice at Trinity Laban and works as a guest lecturer, speaker and teacher internationally. Her choreographic work has been presented at many international festivals in Europe, India, the UAE and the United States.

Peter Nagle is a PhD candidate at Trinity Laban Conservatoire of Music and Dance. His research interests include drones, atmospheres, unstable identities and the spectrum between material and noncochlear sonic conceptions. His methodology embraces improvisation, composition, sonic art and movement-based practices. Recent collaborators include Douglas Benford, Steve Beresford, Angharad Davies, Tansy Spinks, Megan Steinberg, Gwendolyn Kassenaar, Rahel Kraft, Rahel Vonmoos and Claire Zakiewicz. An *Equal and Opposite Reaction* was released on Linear Obsessional in 2019 and among current projects are the duo *Rising of the Lights* with Jonny Martin, and the soundtrack for Scirocco Dance Theatre Company’s *Invisible Cities*.

<b>Friday 16th: Session 2b</b>
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**Peter Falconer:** Building *Seaton Snook*: The process of parafictional art creation and presentation

Seaton Snook was a small town on the coast of County Durham. It was a thriving community of fishermen, blacksmiths, teachers, seacoalers, and musicians. There was a church, a school, a fairground, an indoor market, a zinc refinery, an RAF station... but then in 1968, it completely vanished. There are no government records or newspaper reports referring to the town after that year, and apparently no former residents still living.

Over the last four years I have built [seatonsnook.com](http://seatonsnook.com), an online archive of sounds and music from the town and its residents, to try and form a picture of what happened there. The archive includes pedagogical and performance compositions for piano and harpsichord; folk tunes for the Northumbrian smallpipes; rehearsal footage of a local psychedelic rock band; as well as interviews,

field recordings, photographs, and accompanying analyses.

The catch, of course, is that the Seaton Snook of my archive is not real. The process of creating this parafictional archive [parafiction being fiction experienced by the audience as fact] necessitates a constant dialogue between real-world research and myth-building, causing a feedback loop whereby the parafictional artefacts presented become part of the process of creating further artefacts, generating infinite lines of creative enquiry. This paper will outline my process of parafictional art creation, and how this process forms part of the work forms part of the process.

Bio:

Dr Peter Consistently Falconer is a UK-based sound artist/composer, originally from Hartlepool. His work frequently combines music, sound design, narration, historical research, and sonic journalism to tell parafictional stories about both our own and possible alternative realities. In 2021 he completed his PhD at the University of Southampton, under Matthew Shlomowitz and Drew Crawford: an ongoing archive of sounds and music, documenting the history of a parafictional abandoned seaside town called Seaton Snook. He does not normally refer to himself in the third person.

**Lorenzo Prati:** Where cosmic and linear meet: musicking Sheffield's Arts Tower lifts through rhythmanalysis.

Sheffield University Arts Tower is a high-rise building, home of one of the few remaining paternoster lifts still active in the UK. The rare open-carriage lift is a trademark of the modernist building and it functions during office-hours alongside a set of two modern elevators. The uses, movements and interactions of these devices are "an undeniable kind of 'action' in architecture" (Leatherbarrow 2009, p.53) which Leatherbarrow refers to as "unscripted performance". On the device paradigm, he writes: "An analogy that may be useful here is with musical or theatrical improvisation" (ibid, p.54). Building on this parallel and on the florid imaginary that elevators have provided for composers and sound artists over the past century (Schwartz 1966; Creed 2005; Meredith 2017), this study discusses an original approach to musicking the Arts Tower's unique system of vertical circulation by drawing on Lefebvre's theoretical practice of rhythmanalysis. Rhythmanalysis is a popular technique for the investigation of space/place and its socio-political uses. It has often been imbricated with sonification in order to give a voice to the rhythms of everyday life in modern society (Adhitya 2017; Pitts, Jean & Clarke 2020; Palmer & Jones 2014). Rather than aiming for an understanding of a particular phenomenon, this paper explores a method where rhythmanalysis is drawn upon as a form of "urban poetics" (Revol 2019) for musical composition and performance. Here data gathering and interpretation are bypassed as compartmented compositional phases, and instead incorporated into the processes of real-time musical interaction and intervention in and with the architectural spaces.

Bio:

Lorenzo Prati is a PhD candidate in the Music Department at The University of Sheffield. His research focuses on the intersection of sonic practices and architecture, and in the critique of the notion of architecture as "frozen music" in favour of a more performative view of the built

environment. Lorenzo's work spans from fixed-media composition, to interactive installations and performance environments. His current practice research explores the temporality of buildings through the mapping of architectural features to compositional processes and parameters, focusing in particular on those characteristics of built structures which are mutable and dynamic.

## **Saturday 17th: Performance 2**

### **J.Lynch and Kuldip Singh-Barmi: Noise Drawings 1, 3 & 2**

'Noise Drawings 1, 3 & 2' is a video performance that shows work in progress of an ongoing collaboration between musician J.Lynch, (Dr Johny Lamb) and choreographer and dancer Kuldip Singh-Barmi. Both artists are interested in the various in betweens implied by interdisciplinary processes in this call for works. Their collaboration is engaged with the repurposing of existing paradigms of sound and improvisation to develop thinking and output within these contexts. Here, they place themselves as performers to focus on the changes that collaboration brings to their methods and to develop further the feedback loop between musician and dancer as they both draw on the action and gesture of each other.

The sound is realised via granular sampling of present noise and (modular) analogue synthesis. Using principles of drawing, each performer responds to the other in an attempt to reinforce successful lines via further physical gesture towards a final outcome of reified sound/music. So interdisciplinarity is not limited to music and dance, but takes on principles of visual art and performance, finding an improvisational mode of working that is gestural and which seeks to undermine the hierarchies existent between dancer and musician. This set of methods is designed to privilege sound as the primary outcome.

Electroacoustic music, electronic music, noise and improvisation are all a part of the development of the work, and the subsequent language of movement evolves from histories found in the bodies of contemporary dancers. The result is interdisciplinary performance which is both embracing of and at odds with its informing traditions.

#### **Bios:**

Dr Johny Lamb is a musician, composer/songwriter, producer and teacher. He is best known for his songwriting output under the name 'Thirty Pounds of Bone', which he has been releasing music as, with consistent critical praise, since 2006. As J.Lynch he is able to explore further his ever-growing fascination with modular synthesis, tape, noise, and music that doesn't fall under the popular music umbrella. J.Lynch's music falls awkwardly between electronica, concrète, electro-acoustic, krautrock, and drone music with a particular interest in lower fidelities, distortion and haptic, gestural live playing rather than sequenced patterns. Johny is a Senior Lecturer in Music Department at Falmouth University.

Kuldip Singh-Barmi is a performer, teacher and improviser. He completed his training at the Northern School of Contemporary Dance in 1991 and has been involved in the world of dance and movement ever since. Kuldip was a founder member of Candoco Dance Company and has worked

with a variety of companies and choreographers such as Emilyn Claid, Lloyd Newson, Siobhan Davies, Victoria Marks, Darshan Singh Bhuller, Annabel Arden, Attik Dance, Kompany Malakhi, RJC Dance Company, Fidget Feet Aerial Dance and Company Pyke. Kuldip is currently a Senior Lecturer in the Dance & Choreography Department at Falmouth University.

**Catherine Laws:** *Player Piano and Piano Films*: processes of interdisciplinary practice across music, theatre and film.

This presentation focuses on aspects of a recent, large-scale multimedia performance piece, *Player Piano*, and its subsequent transformation into 'piano films'. *Player Piano* was devised through a series of interdisciplinary collaborations between myself – the main performer and the architect of the project – and four composers, a theatre maker, and a film-maker. Versions of individual pieces from the performance were later developed specifically for film, working with another film-maker.

'*Player Piano*' was one output of a performance research project concerned with how the interactions of performers, composers, instruments, materials, and contexts produce embodied subjectivities in performance. The performance thematised these matters, self consciously. Importantly, the performer-led nature of this project facilitated somewhat unusual collaborative processes with theatre-maker Teresa Brayshaw. The presentation discusses the approach to the musical body in the performing space that emerged, considering the relationship to and deviations from extant practices in new music and theatre.

The second part of the presentation examines the piano films, developed with Minyung Im. Here, the aim was not to use film to document live performance but rather to reconceive the pieces for the different medium; to take account of the impact of (re)mediation on the questions of embodiment and agency at the heart of the research. 'Filmic' versions were developed, reflexively incorporating the constitutive role of the media and thereby resituating the focus on embodied performance in this different context. Examples of this are examined in relation to other recent approaches to matters of performativity, embodiment and video in dance and theatre.

Bio:

Catherine Laws is Professor of Music at the University of York and a Senior Artistic Research Fellow at the Orpheus Institute, Ghent. As a pianist, Catherine specializes in new music, working collaboratively with composers but also theatre- and film- makers. Recent projects include her solo multimedia performance, *Player Piano*, plus a series of 'piano films' developed with film-maker Minyung Im and composers Juliana Hodkinson, Edward Jessen, Annea Lockwood, Roger Marsh and Paul Whitty. Her recent research is focused on processes of embodiment, subjectivity and collaboration in contemporary practices: publications include *Voices, Bodies, Practices: Performing Musical Subjectivities* (Leuven, 2019) and the edited volume *Performance, Subjectivity, and Experimentation* (Leuven, 2020).

**Carla Rees and Mike Vaughan:** *Sounding Realities/Material Worlds*

This performance arises from a collaboration between Carla Rees and Mike Vaughan in which more traditional agential relationships between composer and performer, notation and

performance, are shaped by a shared understanding of a photographic image (space, location or audiovisual technique) to which the composed elements and performance dynamically respond. These are represented as notated sound objects and musical processes using conventional notation and, alternatively, a form of musical 'pseudo-code'.

Our approach aims at moving away from a paradigm of control and reproduction measured against a single notated ideal, to one where notation can be continually rethought and reworked as part of a broader performance context, which includes the psychological impact of visual elements that shapes how notation might be interpreted (or used as a seeding structure for improvisation) and the absence or presence of notation itself. In practical terms, notation is displayed on a computer screen and is randomly cross faded with its corresponding image, leaving a psychological imprint on the image, and vice versa.

The performer's relationship with the score and images evolves with an increasing familiarity of the materials, beginning with a greater reliance on improvisation when the notated material is removed, and moving towards a more controlled choice of integrating memorised (or partially memorised) sections of material within the improvised sections. The instrument itself, in this case the Kingma System bass flute, also provides elements of unpredictability, for example through the response of individual multiphonics and other extended techniques.

Bios:

Carla Rees is an innovative flute player, composer, arranger, improviser and teacher. She combines an international performing career as a soloist, chamber musician and recording artist with academic roles as Music Programme Leader at the Open College of Arts, Professor of Low Flutes & Contemporary Flute at the Royal Academy of Music and visiting teacher of flute at Royal Holloway University.

Mike Vaughan is emeritus professor of composition (Keele University).

### **Amalia Young, Zacharias Wolfe and Andrew Zhou: The Anatomy of Caress**

Through a scientific exploration of the inner workings of human's sense of touch, 'The Anatomy of a Caress' explores how our tactile abilities relate to the larger themes and paradoxes of human existence, transience and interpersonal relationships.

'The anatomy of a caress' is a film by a group of friends who met for a week to make music and art in the depths of the Swedish countryside. Underscored by an ethereal arrangement of a Bach chorale it is a spiritual ode to fragility, intimacy and existential meaning and takes the viewer on a poetic journey on what it means to be human and the silent communication of physical touch.

Bios:

Amalia is a violinist working in the fields of experimental and classical music. She has performed as a recitalist in the UK and the US, including at St. Martin-in-the-Fields, the Holywell Music Room, Café OTO, and the Isabella Stewart Gardner Museum. A passionate collaborator, she has hosted



experimental music club nights with the newly formed Komuna Collective and was a finalist in the Royal Over-Seas League mixed ensemble competition with the Kavinsky Trio. She is currently reading for a master's degree in music performance at the University of Oxford, where her research centres around embodiment and contemporary performance practice.

Zacharias is a musician and composer deeply invested in interdisciplinary collaboration, creating music that often involves slowly unfolding textures and unusual tunings as an expressive tool. Through his music he is hoping to take an audience outside of themselves and time, finding a moment of peace for a while. He finished his Bachelor of Music at the Royal College of Music in London in 2020, graduating with distinction and supported by a scholarship. He has since written for everything from new music ensembles to dance, film, club events and installations and his music has been performed in the UK, Sweden, France and Italy.

### **Saturday 17th: Keynote 2**

#### **Iris Garrelfs:** *Breathing through Wires: Improvisation and Process*

Bio:

Iris Garrelfs works on the cusp of music, art and technology across improvised performance, multi-channel installation and fixed media projects.

Often using her voice as raw material, performance and compositions have been compared to artists such as Yoko Ono, Henri Chopin, Joan La Barbara, Meredith Monk and Arvo Part. Works have featured internationally, e.g Tate Britain, National Gallery, Onassis Cultural Centre Athens, Visiones Sonoras Mexico, Gaudeamus Amsterdam, MC Gallery New York, Musikkens Hus Aalborg. Releases include "Bedroom Symphonies" on Linear Obsessional and "Breathing Through Wires" on Pan Y Rosas Discos.

Garrelfs convenes the MMus Sonic Arts at Goldsmiths, University of London, where she also co-heads the Sound Practice Research Unit. Elsewhere she is the commissioning editor of the online journal Reflections on Process in Sound.

### **Saturday 17th: Session 3a**

#### **Rei Nakamura:** *Interdisciplinary Collaboration In And Outside The Box*

In my paper I will present a short documentation of both my interdisciplinary and collaborative work and the creative processes with Yukiko Watanabe (composer) and Kentaro Taki (Artist).

1. I will present Living in the Box II (2013) for piano and video (Figure 1). In this piece there was a 'two-way' collaboration where Taki worked with Watanabe for the video and then afterwards Watanabe and I worked together once the video was complete.

2. I will then present my later collaborative music video (mainly) with Taki, *Knappe Berührung* (2021) (derived from *Living in the Box II*). In this piece I presented Taki with choreographies of my own pianistic movement. Taki then created a storyboard (Figure 2) for the video, for which I recorded the final version at the ExperimentalStudio, South West-German Rundfunk (SWR) in Freiburg. The recordings were then sent to Taki for him to complete the video (Figure 3). This interdisciplinary collaboration was enabled by a Goethe Institute 'Virtual Partner Residency' and was a response to the Corona Lockdown; our discussion and decision making took place remotely via Zoom. This video forms one of the 4 videos produced for the *Movement to Sound, Sound to Movement - Film Project - RE-Cycle*; which is an experimental music video/film that reuses a piece from my repertoire.

To conclude, this paper will present my work with Watanabe and Taki as case study of my experience with interdisciplinary collaboration and performance which continues to be the main part of my work with composers and artists. Drawing on both these experiences my future work will combine both concert performance and video to aim at hybrid forms - such as a 'concert/installation' - to examine more specific relationships and potential contradictions between the media as they emerge.

Bio:

Rei Nakamura is a German-based pianist and specializes in the performance of contemporary music. In her project *Movement to Sound, Sound to Movement* for piano, electronics and video, she has dedicated herself to the realisation of interdisciplinary and multimedia work. Within this project Rei has collaborated with 30 composers and 4 artists (2 Videoartists, 1 illustrator and 1 filmmaker). In 2021 she edited the publication: *Interpreting multimedia Piano Compositions* (2020, Wolke Edition); her chapter for this book documents her work. As a soloist she has performed with the SWR Symphonieorchester and the Radiosymphonieorchester Berlin, and performed at festivals such as: *Eclat* (Stuttgart), *Ultraschall Berlin*, *Warsaw Autumn*, *Klang Festival* (Denmark) and the *Monday Evening Concerts* (San Diego). She also performs with Ensemble *Experimental* (SWR Experimentalstudio Freiburg).

**Catherine Laws:** (see Performance 2 session)

**Zubin Kanga:** *Performing a Rollercoaster: Interdisciplinary Games in Luke Nickel's hhiiddeenn vvoorrttiicceess*

This paper explores the combination of rollercoaster simulations, video game-like interactions, reappropriation of music technologies, and interdisciplinary virtuosity in a new work by Luke Nickel.

Nickel's *hhiiddeenn vvoorrttiicceess*, commissioned by pianist Zubin Kanga as part of the *Cyborg Soloists* artistic-research project, combines many different disciplines and media in both its creation and performance. The work is centred around five *Soundbrenner Core* devices (haptic metronomes) that form the interface between the audio-visual elements and the pianist. Luke Nickel converts the speeds of multiple rollercoasters in his simulations into pulses, overlaying these to transmit multiple tempo curves to the pianist and the piano through the metronomes. In

performing independent tempo accelerandi with each hand, the pianist must negotiate an extreme version of game similar to guitar-hero, the metronomes acting both like a score, as well as like an instrument (when vibrating inside the piano).

The work also features strobe lights matched to the different Core devices, until at crucial points, the metronomes and the strobes all become linked together, controlled the movement of by a ring-accelerometer on the pianist's hand. In this final stage, the pianist becomes the rollercoaster controlling the other media, rather than merely the player of the rollercoaster-game.

The collaborative creation and performance of the work will be discussed, focusing on the use of video-game models of interaction, the use of AI in transforming the audio-visual elements, the design, extension and reappropriation of new digital instruments, and the challenges for the performer in negotiating these interdisciplinary interactions.

Bio:

Zubin Kanga is a pianist, composer, researcher and technologist. His work in recent years has focused on new models of interaction between a live musician and new technologies, including motion sensors, AI, reinterpretations of cinema history, live-generated 3D visuals, VR, analogue synthesizers, new interactive instruments, magnetic resonators, keyboards as video-game-style controllers, bio-sensors, interactions with live-video, and internet based scores.

He is the Lecturer in Musical Performance and Digital Arts at Royal Holloway, University of London, and the Director and Principal Investigator of Cyborg Soloists, a UKRI Future Leaders Fellowship-funded project exploring new music-technology collaborations between artists and industry.

### **Saturday 17th: Session 3b**

**Paul Newbold:** Musical refractions of the Mundane: the mediation of time and location specific data

Colour Quintet for flute, clarinet, violin, cello and electric piano:

This composition is based on a visual stimulus, taking time and location specific data in the form of RGB colour values, captured with an Adobe app on an iPhone 11. I use this data to generate unique harmonic fields. The phenomenological nature of colour makes it particularly interesting to use as an input mechanism. Unlike fixed physical measurements taken from an object, our perception of colour changes depending on its source of illumination. Even points very close to each other will give slightly different readings and subsequently generate different harmonies. I relinquish autonomy to an algorithm within the app which 'chooses' five colours from the subject. The composition is an exploration of these five colours.

The raw RGB data passes through a series of processes. Firstly the numerical values are translated into pitches to produce a harmonic field for each colour. Each harmonic field is arranged according to a different intervallic property and then undergoes a rotational process which offers a three dimensional perspective of each colour. This produces a string of raw material which I sculpt

through concatenation and re-distribution and score for the ensemble.

Bio:

Paul is working on a PhD in composition at the University of Surrey supervised by Tom Armstrong. His research and composition explore the transformation of quotidian time and location specific data, the development of processes to shape direction and form, aesthetics of Imperfection and the Everyday and the mediation of reality through ubiquitous technology.

Following a music degree from King's College London, Paul had a successful business career with Unilever and Capgemini, worked as a freelance violist and taught music in secondary education for ten years. He is the musical director and conductor of Dorking Philharmonia and currently works part-time as a postman while completing his PhD.

### **Caitlin Rowley:** Studio and stage: Interdisciplinarity and the composer's everyday in *Quiet Songs*

Our everyday creative lives are a progression of imperfections which the public performance of a completed piece of music often disguises. My 2019 piece *Quiet Songs* uses interdisciplinarity to incorporate documentation of my everyday compositional work into a piece for live public performance. Using a combination of video and audio recordings of developmental experiments, digital editing and live performance on viola and voice (one performer), *Quiet Songs* sets up connections and dissonances between the documentation material and the polished in-person performance. The combination of visual, sonic and gestural materials continually reposition the live performance and what is seen in the video in relation to one another, drawing out questions about how the composer and performer relate to one another and to their spaces - and about the nature of composer-performer identity.

Using visual material enables me to connect aspects of the work which would either be unavailable or not as effective if approached through purely sonic means, for example, the recognition that the person onstage is the same person as in the video. Video editing reflects the selection and arrangement process undergone in composing (rarely seen by audiences), highlighting quick cuts between footage taken at different times and employing a range of framing options from wide shot to extreme close-up. The multi-layered identity of the composer-performer - implied in my position as live performer in front of and often below my projected self - becomes foregrounded as the video layers up footage and sounds from the studio.

Bio:

Caitlin Rowley is a composer-performer and artist. Playful and post-disciplinary, her work takes the form of pieces for live in-person performance, video pieces and online environments. She frequently engages with subject matter considering private creative spaces, memory and cognitive dissonance. Caitlin trained in composition in Australia and the UK and is currently completing her PhD at Bath Spa University with composer James Saunders and artist Robert Luzar. Her work has been performed, exhibited and broadcast internationally at festivals and venues including hcmf//, Aldeburgh Festival, Spor Festival, Brisbane Powerhouse and the Royal Academy of Arts. She is a member of acclaimed composer-performer group Bastard Assignments.