

re:public

PIKsel 11

PIKsel is an annual event for artists and developers working with free and open source software, hardware and art. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on aesthetics and politics of free and open source software.

The 9th edition of the PIKsel Festival takes place on November 17th-20th 2011. The festival subtitle re:public, connects to various strategies for rethinking and redefining public space, both as a concrete physical space, and in a larger social and political context.

The festival program is made up of presentations, hands-on workshops, audiovisual performances, exhibitions and specially curated events - all on the topic of free technology and art.

din IS noise

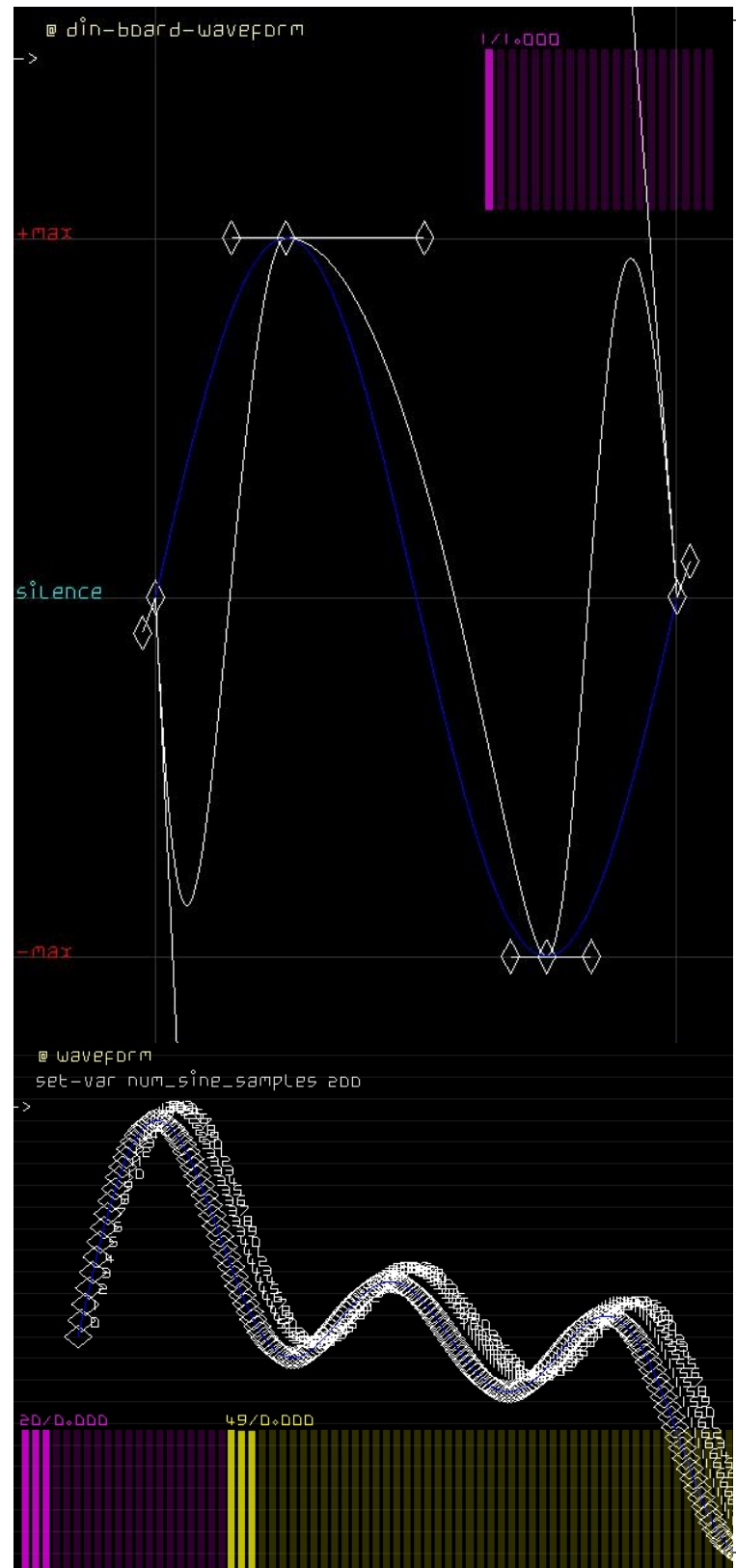
S Jagannathan

In this presentation, S. Jagannathan discusses:

- * The fully open and patent free original technology in din, a Free software musical instrument exclusively for the GNU/Linux operating system.
- * The almost unprecedented use of Bezier curves -- the lingua franca of CAD & CG-visual effects industries -- in computer sound & music for waveform generation & automation, FM & AM synthesis, key modulation, beat production, delays, compression, envelopes & drones.
- * The use of an IRC bot -- usually used to inflict harm on a target's compromised computer -- to control the sound of a remote din.
- * The use of Tcl language to extend din with scripts even during a live performance.

For more information please visit
<http://dinisnoise.org>

Bezier curve technology:
<http://dinisnoise.org/screenshots/>



HUMAN MOBILE MEDIUM

Cristiano Rosa, Daniel Llermaly

In the presentation, Cristiano Rosa (Panetone) and Daniel Llermaly (La Golden Acapulco) will present and share some experiences and reflections that have emerged from the tours that are led by different countries of South America (Argentina, Brazil, Colombia, Chile, Mexico, Peru, Uruguay), where they followed different routes, but with the same idea. Only in the last year they made more than 100 workshops in over 40 cities. At the completion of these workshops, live performances were often accompanied by local musicians and performers.

Some of the topics covered are:

Homemade Electronic Workshops as a medium

- Demystification of tech
- Questions about uses and proprietary of tech
- Anarchy/Pirate Radio and TV transmissions
- Using the stuff supposedly obsolete
- The process of creating multipliers
- Creation of working groups
- Development of face meetings

Networks

- Affectivity and tech
- Deconstruction idiomatic / linguistic borders
- Collision of different artistic universes
- Intersection of information and works
- Contextualization of the itinerancy in different socio-cultural environments

Mobile labs

- How to do it?
- Process of research, auto learning and adaptation "on the road"



cube cola Lab

kayle brandon, Kate Rich

Cube-Cola is an open-source cola recipe released under the open source Gnu General public license. Developed by Kate Rich and Kayle Brandon.

Cube-Cola was developed at Bristol's Cube Microplex to meet the need for an open source cola to serve at the cinema bar. In December 2003 after 6 hours' intensive experimentation with a recipe found on the internet, bar managers Kayle Brandon and Kate Rich carried a plastic flagon of cola syrup to the Cube bar, where it was mixed with carbonated water from the local supermarket, pronounced excellent and sold for 1 UK pound a glass. From these chaotic beginnings in a self-taught public lab, Cube-Cola is now distributed internationally by mail order and has been presented at open laboratories, workshops and gatherings in Newcastle, New Delhi, Brussels, Arhus, Geneva, Manchester and Tijuana.

At Píksel there will be a presentation of a public cola lab, starting with the raw ingredients delivered through a set-by-step presentation/performance on the processes, labour and techniques of making this open source recipe, commenting on expertise, transparency and the politics of production. The cube cola lab invites open participation, and discussion, finally the lab results in the tasting of the cola produced.

All research, development and navigation into the recipe has been archived and published for open distribution and interpretation at:

<http://sparror.cubecinema.com/cube/cola>



xth sense, wearable, biophysical open source technology

Marco Donnarumma

The Xth Sense is a new and original, biophysical interactive system based on free, open source tools. The goal is to investigate exploratory applications of biological sounds, namely muscle sounds, for musical performance and responsive milieux.

"Everything we do is music." John Cage

The central principle underpinning the Xth Sense is not to "interface" the human body to an interactive system, but rather to approach the human body as an actual and complete instrument in itself. Augmented musical instruments and physical computing techniques are generally based on the relation user>controller>system: the performer can interact with a control interface (a physical controller or sensor systems) and modify results and/or rules of a computing system. Sometimes this approach can confine and perhaps drive the kinetic expression of a performer, leaving less room for his/her physical energy and non-verbal communication. Besides, being that often the sonic outcome of such performances is digitally synthesised, the overall performance can lack "liveness".!! The Xth Sense completely transcends the paradigm of the user interface by creating sonic matter and control data directly from the performer's body. There's no mediation between body movements and music because the raw sonic material originates within the fibres of the body, and the sound manipulations are driven by the different amount of energy produced by the performer.

Technical description

The Xth Sense fosters a new and authentic interaction between man and machines. By enabling a computer to sense and interact with the muscular potential of human tissues, the Xth Sense approaches the biological body as a means for computational artistry. During a performance muscle movements and blood flow produce subcutaneous mechanical oscillations, which are nothing but low frequency sound waves (Mechanomyographic signals or MMG). Two microphone sensors capture the sonic matter created by the performer's limbs and send it to a computer. This develops an understanding of the performer's kinetic behaviour by *listening* to the friction of his flesh. Specific gesture, force levels and patterns are identified in real time by the computer; then, according to this information, it manipulates algorithmically the sound of the flesh and diffuses it through a variety of multi-channel sound systems. The neural and biological signals that drive the performer's actions become analogous expressive matter, for they emerge as a tangible sound.

<http://res.marcodonnarumma.com/>
<http://res.marcodonnarumma.com/blog/>.



ICECSTREAM - a new free software in the live streaming world!

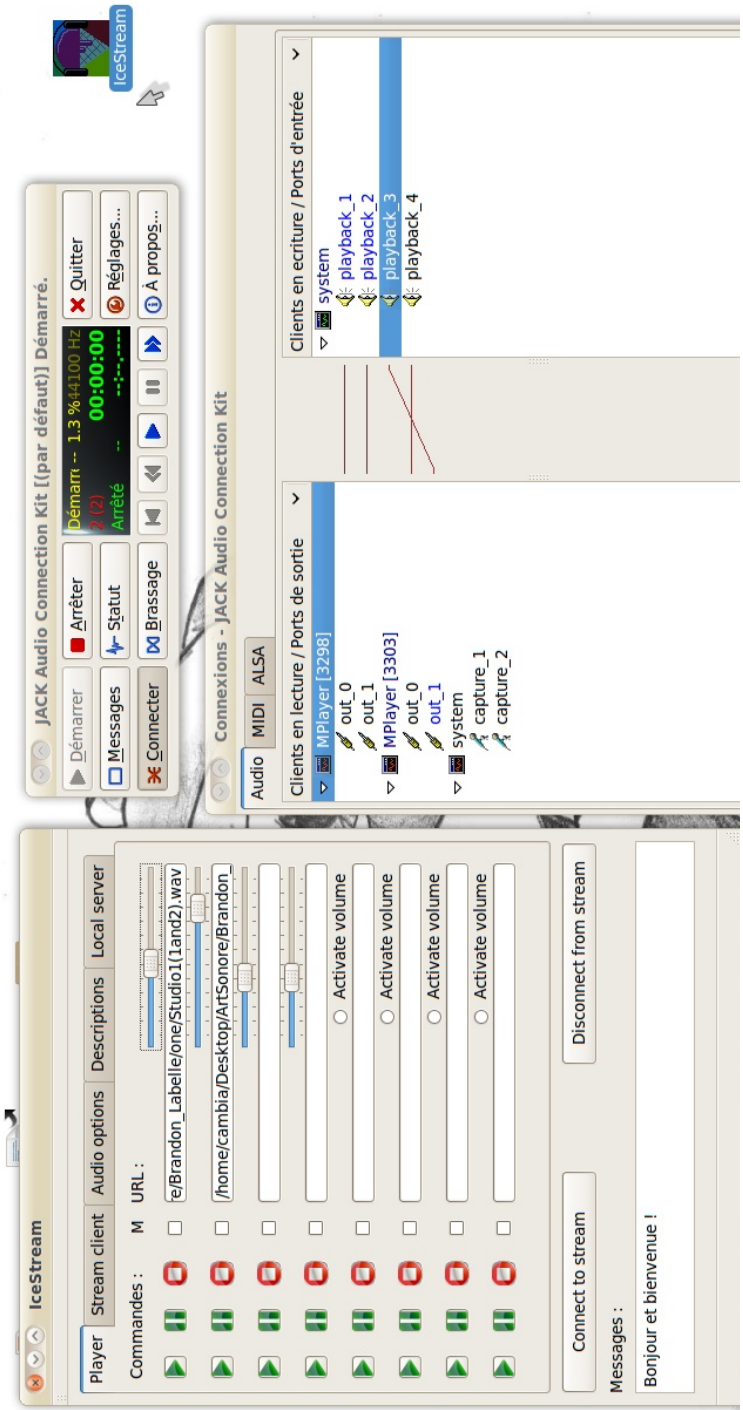
Romain Papion

As a part of an internship, the IceStream application was conceived by Julien Ottavi and developed by Romain Papion for APO33. It is called IceStream because it is based on the Ice/Icecast structure and is made for audio streaming. It can bring any audio stream on a network : files, on line-radios, ...

There are eight players for eight different streams (it would be extended to twenty in the next release) that can be mixed on jack. Jack has to be on to get the sound and the management of the sound card. That means that if you have six running players you can dispatch them to six outputs, one to one. There are then several possible configurations. And also in term of network. For example IceStream can be as well a client or a server or both.

The IceStream application is written in C++ through the Qt interface. It could be downloaded on Sourceforge. It works now on Linux environment but could be extended on other platforms in the future.

<http://sourceforge.net/projects/icestream>
APO33.org



Jake Harries



The Zero Dollar Laptop project aims to change the way we all think about technology.

"The emergence of the zero dollar laptop as a key computing platform for empowering individuals, stimulating creativity, overcoming poverty and enriching our shared culture is entirely feasible without any additional research, design, or manufacture." The Zero Dollar Laptop Manifesto, James Wallbank Sept 2007

The Zero Dollar Laptop project develops creativity, technology skills and environmental awareness. It proposes to reuse the millions of redundant laptops currently gathering dust on shelves in homes and offices across Britain and to connect people to new knowledge networks in the process; in the case of this first series of workshops, to people who are best placed to make use of the laptops and benefit from a new set of technical, and media skills.

This work changes the way we think about technology by a shift emphasis; from high-status consumer technologies to customised tools-for-the-job and smart, connected users.

Zero Dollar Laptop uses only Free and Open Source Software which extends the useful life a computer by up to 5 years.

This presentation by workshop leader Jake Harries will be about the wider project aims and specifically about the theory and practical realities of the first ZDLT project with 18 homeless people at the St.Mungos Charity for the Homeless, Kensington, London.

For more information please visit:

http://www.furtherfield.org/zerodollarlaptop/pdfs/zdlt_report.pdf

<http://www.furtherfield.org/zerodollarlaptop/>

`http://zerodollarlaptop.org/wiki/doku.php?id=zdl
t:manifesto`

ZDLT is changing the way we think about technology



We install Free and Open Source Software (FOSS)



cámara LÚcida

Christian Parsons

Camara Lucida is an open-source toolkit that lets artists, programmers and designers make ludic interfaces and digital artifacts based on real-time projection mapping over physical objects.

The proposal is based on the use of the video projector as a spatial lighting device to illuminate objects with 3d real-time graphics, transforming them into interactive and playful objects.

The toolkit is based on a 3d Camera-Projector system. It uses a RGBD camera (a kinect) to make a 3D representation of a scene and project graphics on top of physical objects in real-time.

It has two modules: a calibration module and a render module. The calibration module is based on the open-source projects RGBDemo (Nicolas Burrus) and OpenCV (WillowGarage). It calibrates the projector-camera system and saves the data for further usage. The render module takes care of: loading the calibration data, setting up the graphics framework to render from the projector point of view, making a 3d mesh from a depth map (the depth map is given by the custom application, so the camera capture is decoupled) and rendering to a texture on the 3d mesh (the texture carries the custom application graphics). The desired mapping is achieved by projecting the graphics render from the projector viewpoint. By now the render module is an OpenFrameworks addon, and ports to other frameworks (e.g. Cinder) are planned for future work.

The project's overall goal is to facilitate interaction designers and artists their craft of making real-time projection mapping devices within the areas of Tangible Interaction and Spatial Augmented Reality. This work can be bridged to multiple disciplines, like visual arts, toys and game design, architecture, stage design, education, consumer electronics, mobile devices, information visualization, among others.

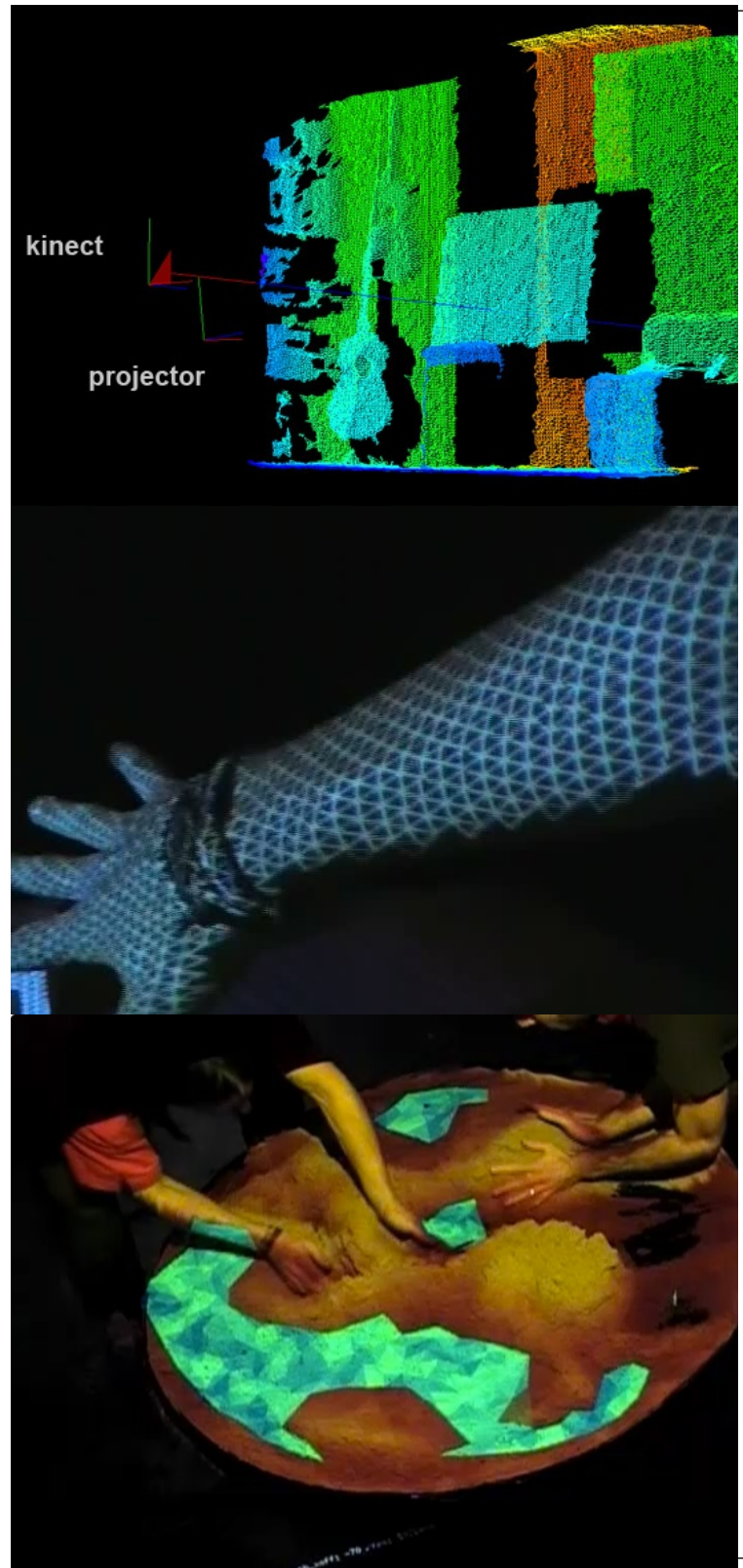
The proposal is to conceptualize the usage of the video projector to illuminate objects as an area of development in art, design and technology. This approach is considered a topic in scientific and engineering disciplines, but its complexity has kept it far from the art and design community. However, the increasing accessibility of the devices used in this kind of systems is facilitating artistic practices with 3D computer vision and camera-projector systems.

Following the idea that art and design practice is not only based on the use of a device, the project opens a series of research questions: what kind of digital artifacts is it possible to create with this tool? (being art or design works, games, etc.) How is it possible to develop these artifacts? What kind of interactions can be designed? How are the creative processes enabled by the tool?

code: <https://github.com/chparsons>

project website: <http://www.camara-lucida.com.ar>

videos: <http://www.youtube.com/user/christianparsons>



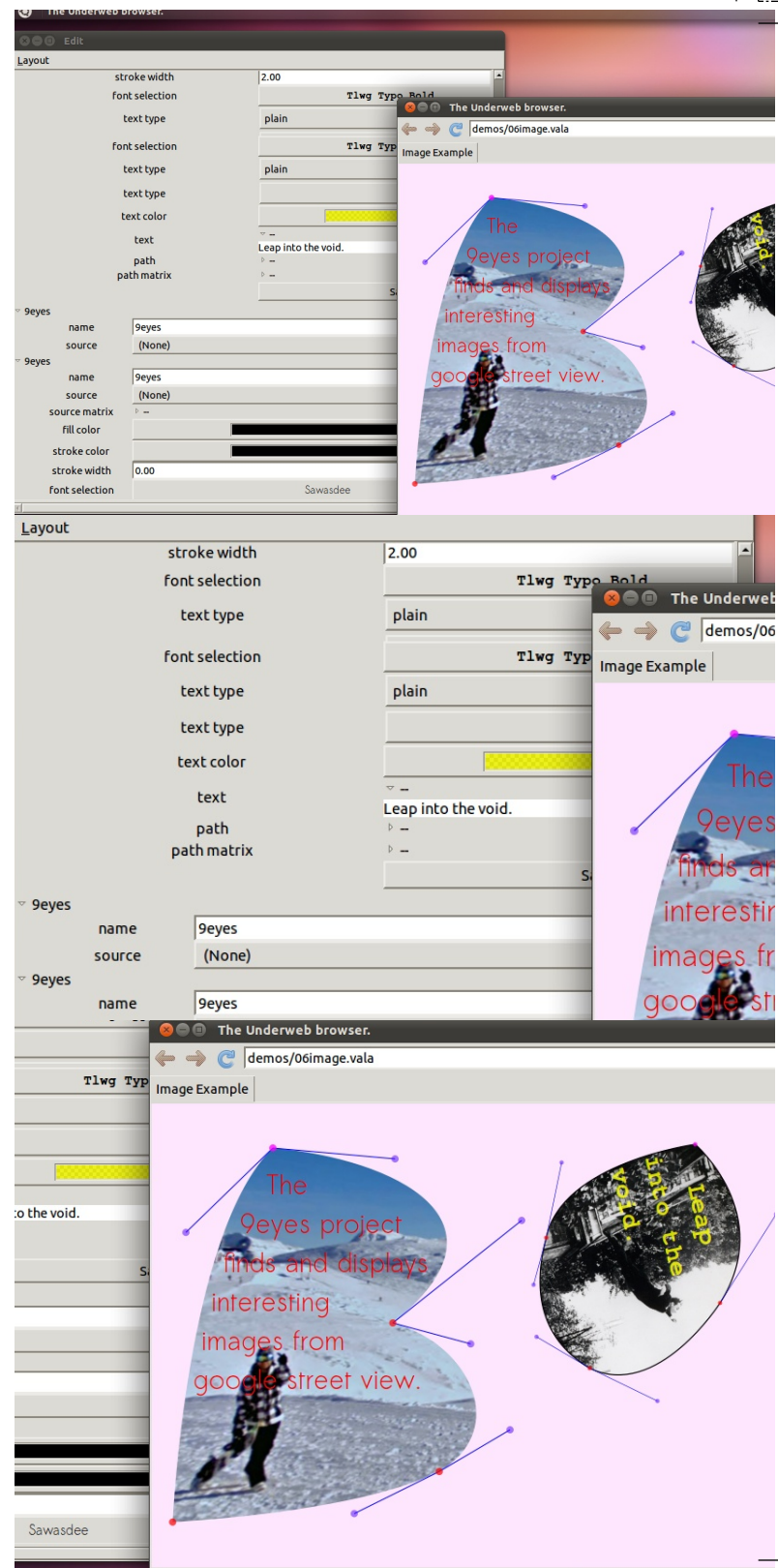
Re-framing the world wide web

August Black

In this talk, August Black will present research about how technical standards, protocols, and application programming interfaces (API) shape the aesthetic, functional, and affective nature of our most dominant mode of online communication, the World Wide Web (WWW). He examines the politically charged and contentious battle over browser market share and how this drives the seemingly "open" technical development of standards and the implementation of new features. He presents a new and alternative browser prototype and communication framework called the Underweb that provides partial solutions to the problem space of the WWW. Parallel to the non-linear development dynamic of the amorphous electronic infrastructure of the WWW, the Underweb provides a more user-elegant set of technologies that gives developers and users the ability to not only read, but also to write, edit and publish in this system without third-party involvement.

For more information please visit:

<http://underweb.info>



ECOLOGY OF PRECARIOUSNESS

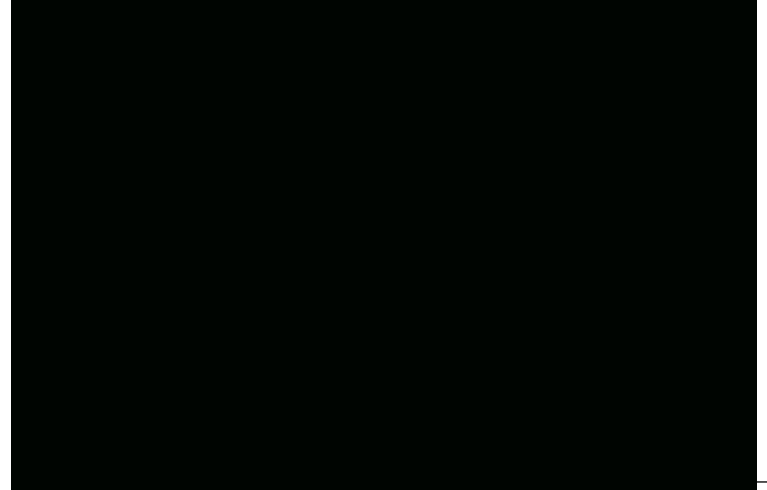
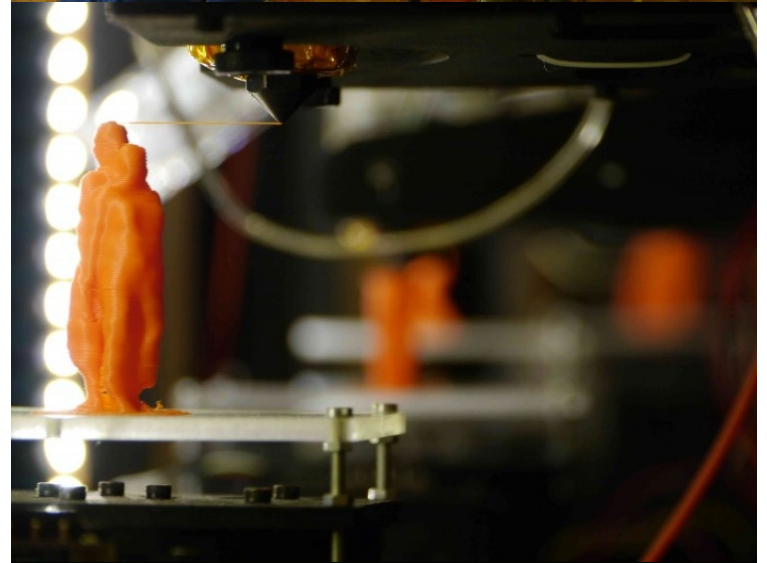
blablabLAB

This workshop aims to show the technologies with which the blablabLAB collective was able to build from scratch and develop *Haberlandt2008*, *Be Your Own Souvenir!* (both with Honorary Mentions at *Prix Arts*) and other projects with the use of open source software, reused materials and DIY building.

The story behind blablabLAB, can be an inspiring example of commitment to open source and the possibilities of ideas. Starting out from Raúl's small room in Barcelona and on a shoestring budget, first generating impossible ideas (a DIY biorreactor that at the same time is a vending machine?) and then building them and making them public. It is a chance to showcase how software and hardware developed by a global community ended up being part of our installations.

It is also an opportunity to expose the ideas behind the art itself, its urban significance and the hidden agenda regarding relations between human sprawl, cities, citizens changing from consumers to producers and the unique ecology this processes generate.

<http://www.blablablab.org/>



PUEBLO NOMADE

Alejandra Maria Perez, Guillermo Alberto Olivares

Network of micro shelters (spores) for sensorial exploration of territorial conditions

The following project is taking into consideration architecture as an open practice that is creating value through the meeting and intersection of various practices which generate a unique spatiality. The work of architectural design may be open toward the community where a place is built, so it possible to connect built space to creative local knowledge. We understand each other as confederations of subjects in a crowd. Constituted as intersections and micro agreements of nodes and affects, architectural space rises from these meetings.

We propose to use an architectural object as a sensitive device for territorial exploration, able to draw the bio footprint of the host, its microclimate and its bodily conditions within the occupation of an architectural device (Spore)

Each spore, every social chronotope, every short residence will soon be woven into the continuity of a political will to form a nomadic architecture and collective construction of value. To do this we draw three intersections policies for the network of spores:

NO GLOBAL ARCHITECTURAL PRACTICES

Architectural production has been aligned with the logic of capital as speculative mechanisms and exploitation of resources in highly entropic processes, both in social metabolism and its environmental impact. Therefore we propose the construction of gravitating spores around local architectural production processes, with technologies and vernacular engineering.

MICROCLIMATIC POLICIES AND BIOFOOTPRINTS

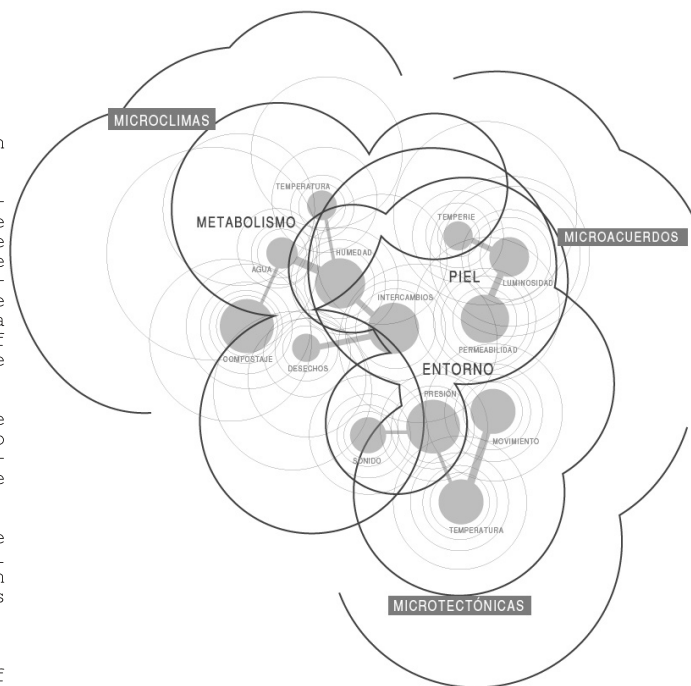
We enunciate subjects as confederations, and as such network with others, things, events, nodes, machines as multiple subjects. We propose to track the bodily presence of the host of the spore, through sensors and monitoring technology. In this sense Pueblo Nómade collaborates with a network of participatory sensing monitoring stations, OCE, Observatorio Civil Espectral that is aimed to monitor the invisible and inaudible aspects of landscape. The aim of OCE is also to increment awareness of civil society about the environment through a sustainable implementation of open technologies. The construction of communities around open technologies meet with Pueblo Nómade's aim to construct value in a collaborative way and recognize the essential social aspect of technologies.

EXCHANGE POLICY AND MICROAGREEMENTS

The body staying in the spore traces its bio-footprints through sensors arranged to read. But what is needed is to deploy a strategy that supports and makes visible knowledge sharing, local services and products between host and community. In these sense we need other types of sensors, sensitive to affects of temporary residents and community agencies. We propose the development of the spore as an ongoing research on ways of making these ties and relations visible.

<http://200.73.80.59/~elpueblo/drupal-7.0/>

www.pueblonomade.net



network topology as a site of resistance

Nicholas Knouf

In the second decade of the twenty-first century, networks continue to be defined by their stable topology represented in an image or graph. Peer-to-peer technologies promised new arrangements and absent centralized control, but they still rely on stationary devices. Mobile phones remain wedded to conventional network providers.

Instead, the combination of peer-to-peer with mobility enables a new concept of an information transfer infrastructure that relies on fluid, temporary, ad-hoc networks. People and devices are at once implicated as mobile nodes in this network (known in computer science as a sneakernet).

Fluid Nexus bypasses Internet intermediaries' control over the identification and circulation of messages via the combination of short-range networking technologies such as Bluetooth and Zeroconf service discovery with the movement of people throughout the world. Fluid Nexus exists as an application for Android phones and desktop/laptop devices running Windows and Linux (with a version under development for OS X). While Fluid Nexus has been designed for use by activists and relief workers it also has much potential for new forms of hyperlocal media sharing.

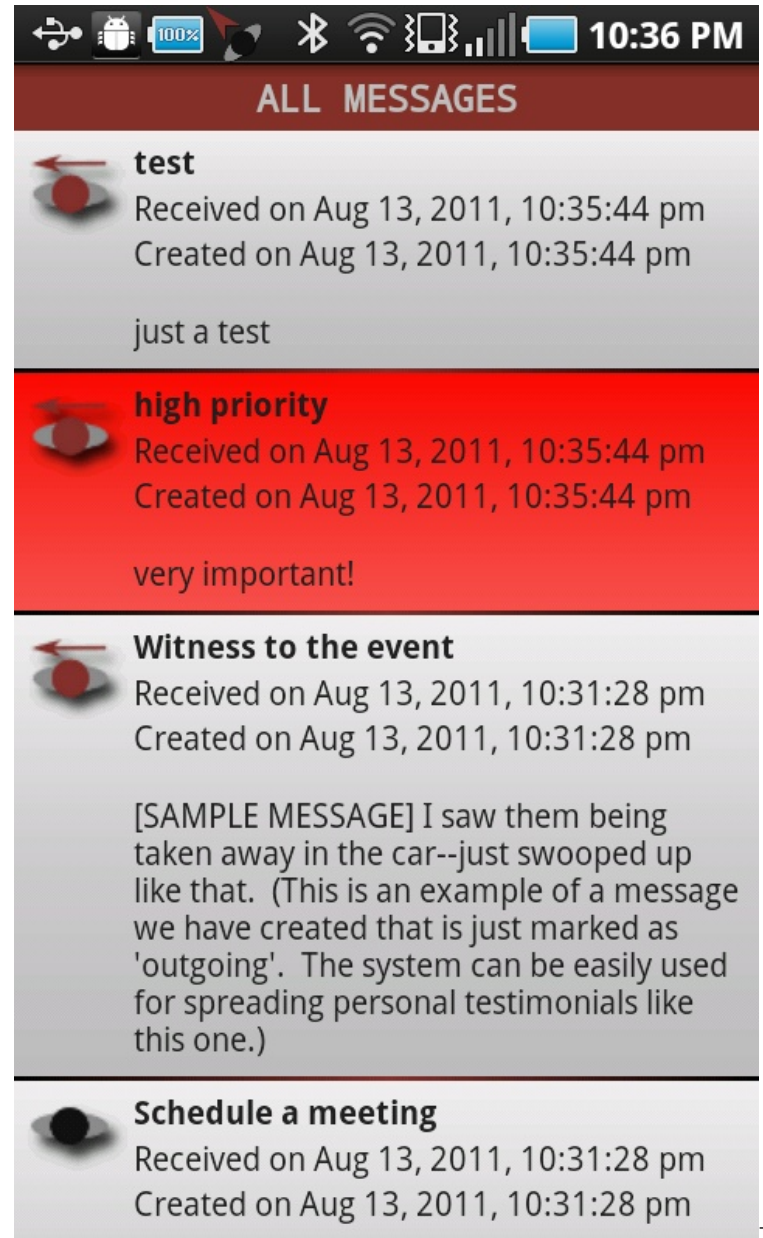
This presentation will detail the technical development of Fluid Nexus, namely the potentials (and pitfalls) of FLOSS mobile development, as well as explore nascent reactions to the project that highlights certain fissures within the activist community. The artist will also relate Fluid Nexus to a long line of hacktivist work, reaching back to the Eternal Network of the Fluxists, that aims to place network topology as a main site of contention.

For more information please visit:

<http://fluidnexus.net>



Fluid Nexus



streaming experiences

Christian Galarreta

Lecture about experiences using audio streaming techniques: audio/silence feedback on line between different places, transmission from the amazonian jungle, experimental audio practices on-line and social networks in South and Center America.

APO33.org
<http://www.aloardi.net/>



A Popular Guide to Unpopular Cinema

Aditya Zalewsk Mandayam, John Bowers

Bowers and Mandayam will present a brief history of experimental cinema in an hour-long talk, titled "A Popular Guide to Unpopular Cinema". This shall place their movies debuting at Píksel in the broader context of cinematic and photographic history. The performance that follows, also lasting an hour, will be a piece of neostructural cinema itself.

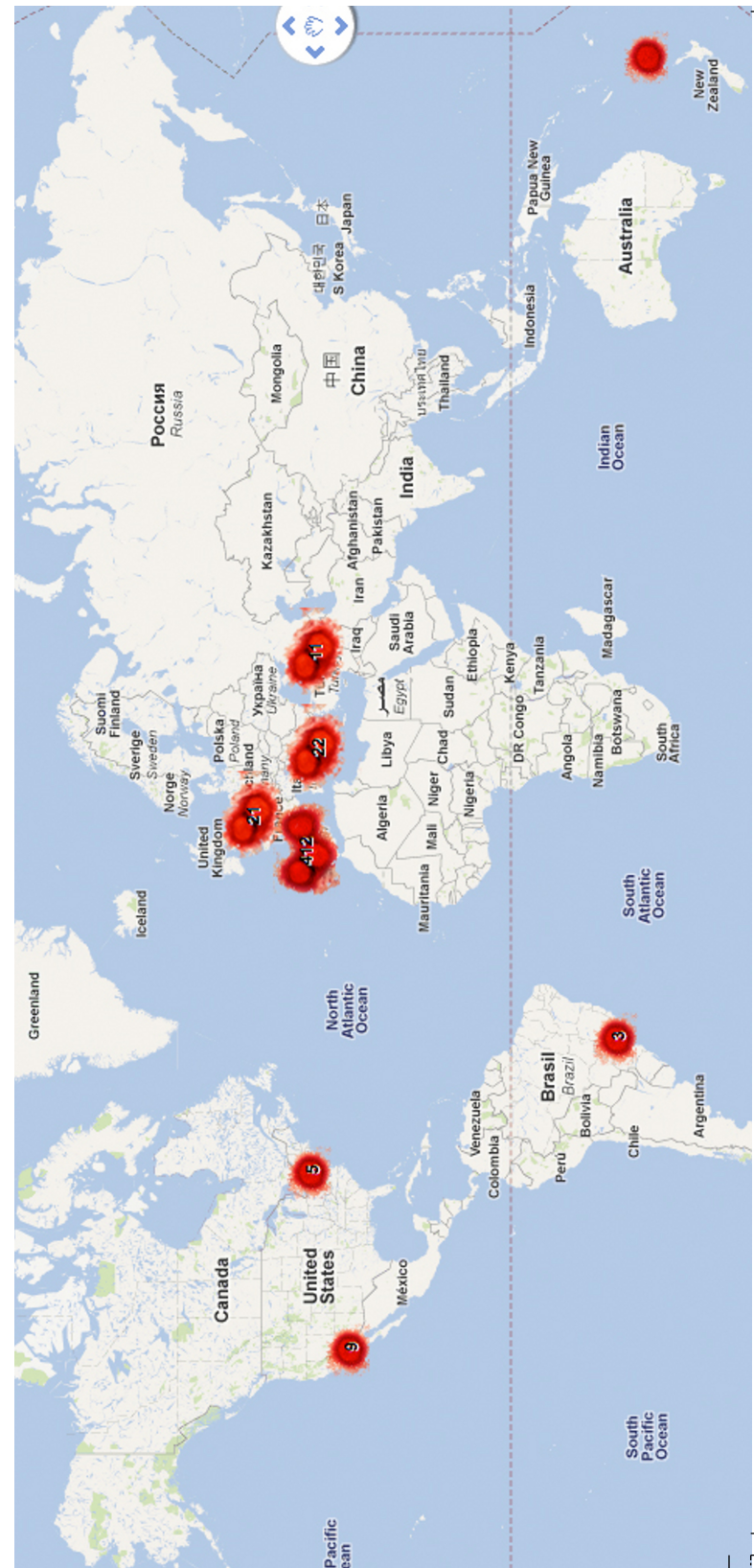
Presentations



UKI game level one [infect the city]

Massimo Avvisati

An introduction to the technical aspects of UKI game level one (Geo Location API, Mobile phone Web Standards, etc...).



PROXY presentation

Andy Gracie

The installation 'Proxy' features a pair of almost identical robotic devices (named 'Essence' and 'Possibility') which have been designed to carry out the basic tasks involved in hunting for tardigrades and nematodes in samples of moss, lichen and earth originally taken from the natural habitat. Essence and Possibility owe much of their aesthetic and their contextual purpose to the twin Mars rovers 'Spirit' and 'Opportunity' which have been roaming and experimenting upon the surface of the red planet since January 2004.

In 'Proxy' we see a reversal in the normal relationships and assumed roles between humans and robots. Where normally we send robots to dangerous, inaccessible or inhospitable places, here it is the artist that has undertaken excursions to mountainous regions for the purpose of collecting samples which the robots, 'safe' and 'sound' in the gallery space, will investigate. On each occasion that 'Proxy' is exhibited a new sample collecting expedition is made in a geographical region related to the exhibition venue.

The tasks of Essence and Possibility are to find nematodes and tardigrades respectively in the samples brought to them. These are two of the most important organisms in current space flight and astrobiological research, their reactions to the space environment telling us much about the general reaction of living organisms to such extreme conditions. In Proxy, this biological importance is coupled with the subcontext that all missions to Mars are searching for signs of life, whether extant or extinct.

The robotic devices are mostly static, although they suggest the possibility of various forms of movement through the fact that they share certain aspects of their aesthetic with the Mars and lunar rovers developed by NASA. On board they will carry all the necessary vessels, tubes, valves and motors to allow these examinations of the samples available to them. There is a suggestion that while the robots are busy carrying out the tasks of examining their samples, there is also a part of their attention aimed towards a large video projection of the sample collection process which is projected onto the wall near them. There is also the suggestion that they have an awareness of the actions and efforts of their human accomplice.

On each occasion that 'Proxy' is exhibited a new sample collecting and filming expedition is made in a location geographically appropriate.

So far the installation has been shown in Gijon, Spain where the expedition was made in the nearby Picos de Europa and Ubiña mountains at altitudes around 2500m.



A new expedition was recently carried out on the arctic island of Sørøya, Finnmark for the current exhibition of the piece at Piksell1 in Bergen, Norway.

The exhibition of PROXY at Piksell1 is done in collaboration with Atelier Nord, Oslo.

For more information please visit <http://hostprods.net/projects/proxy/>

LUMIBots presentation

Mey Lean Kronemann

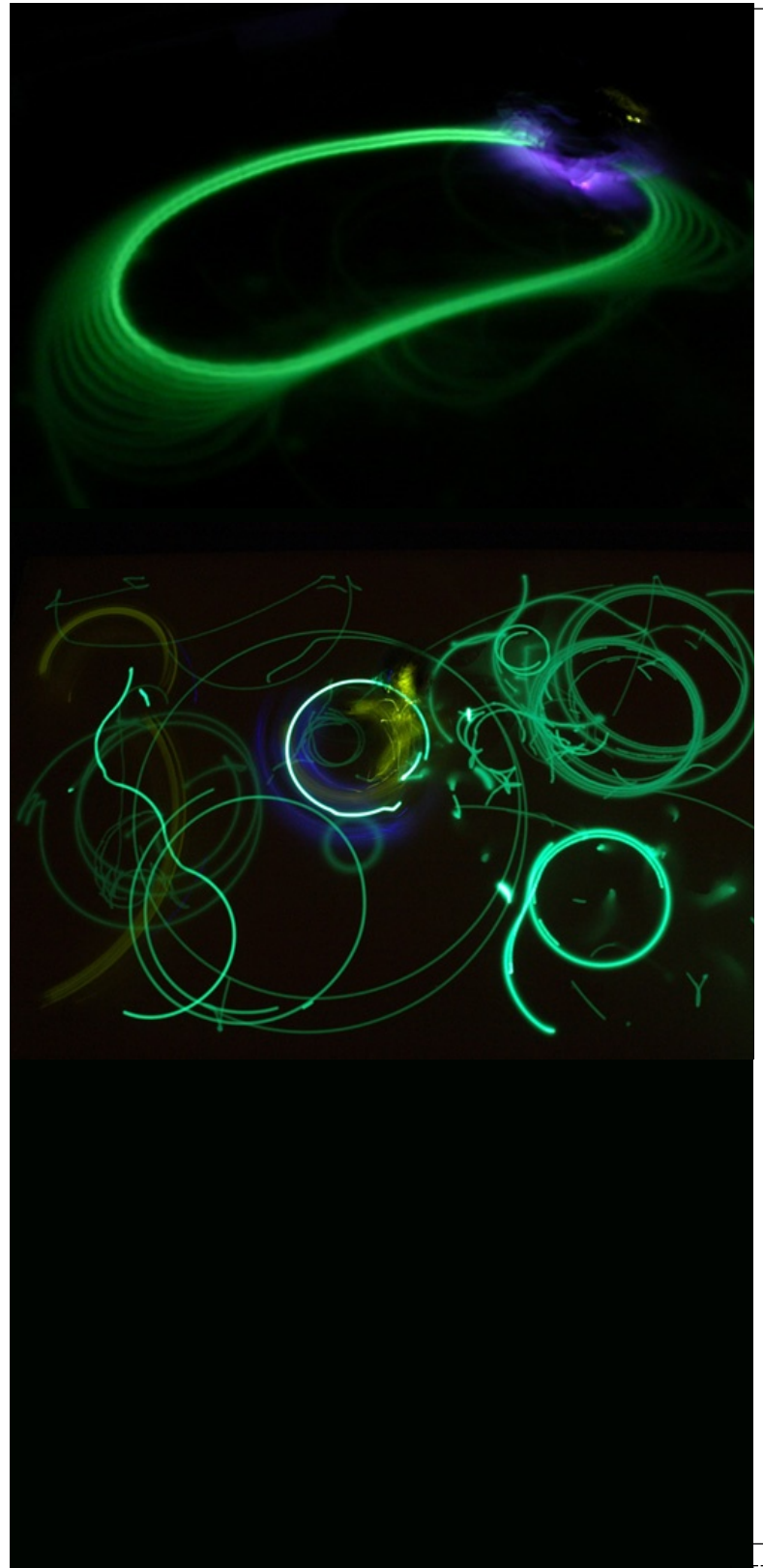
The lumiBots are a small swarm of autonomous, mobile robots that react to light. They can leave glowing traces which slowly fade away, so that older, darker trails are visible as well as newer, brighter ones. This way, images that consistently change are generated. The robots can follow the lines with their light sensors, and amplify them whilst preferring brighter (newer) and broader (more often used) trails.

The lumiBots demonstrate how complexity evolves from simple rules and the interaction between the components of a system, a phenomenon referred to as emergence. The lumiBots make emergent effects tangible, such as the so-called Ant Colony Optimization algorithms, by visualising the principle of pheromone trails in the form of glowing trails. The lines fade away with time, just like real ant trails do.

The lumiBots trace their path with a UV LED on phosphorescent paper. The robots do not have a memory chip, nor do they learn anything, but the glowing trails can be seen as some kind of external memory. The lumiBots' behaviour is not pre-programmed and not predictable, but it is not random either: It emerges from the interaction between the robots, the simple rules they follow, and influences from the surrounding.

The robot platform was developed, designed and produced by the artist, with the assistance of Philipp Urbanz (TU Berlin). It is based on Arduino and designed to be both cheap, easy to build and supereasy to understand. The idea was to make a shield that can be attached to an Arduino board so that people who have made their first steps with Arduino can easily make their first experiences with a mobile autonomous robot.

<http://meyleankronemann.de/lumibots.html>.



SAGAAN_incoherent scatter

SAGAAN

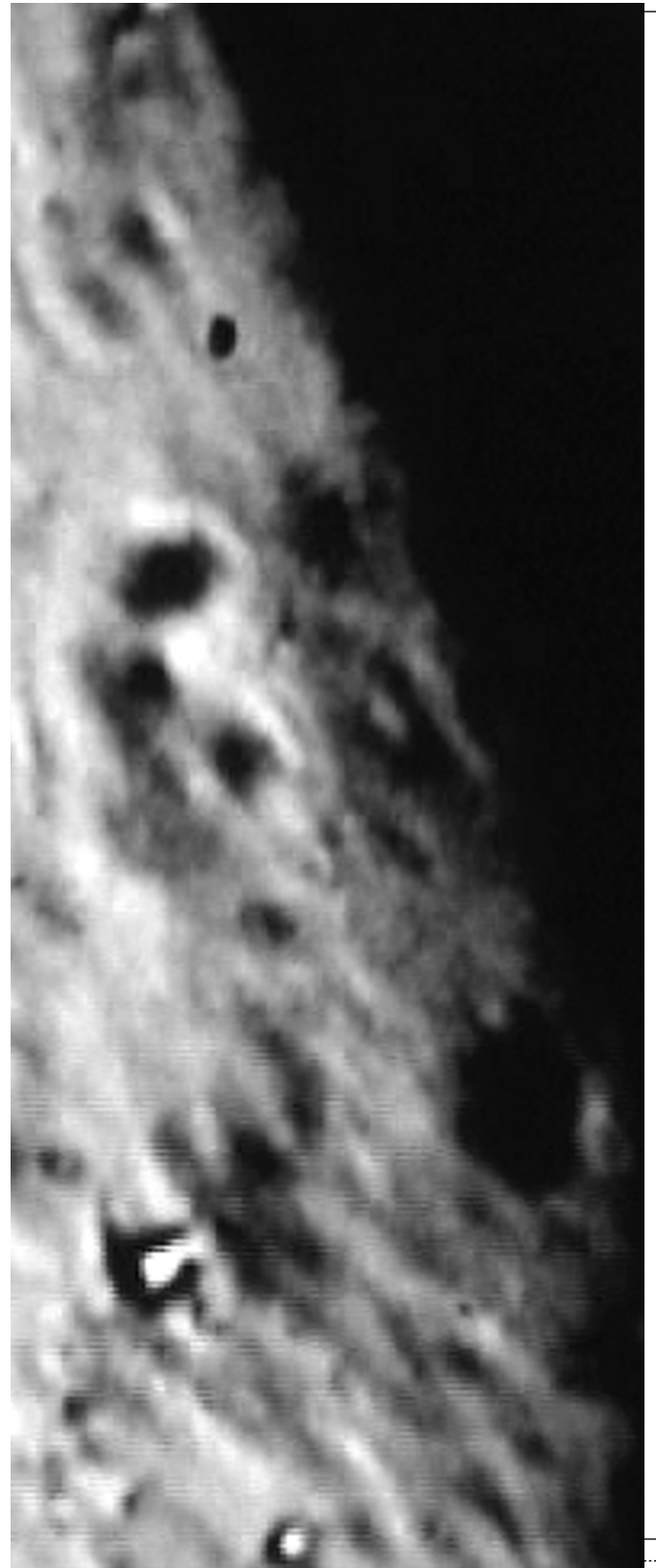
We Are not patriots, our country made us this wAy

Sagaan_experimental audiovisual collective with roots in industrial and dark techno, broken beats, black and white visual patterns from the magnified observation of nature and analog video synthesis made with selfdesigned devices. The live performance mixes analog synthesis with live modulation of electromagnetic waves picking up sounds from the satellites with different antennas and GNURadio Companion. Using modern free/open source tools like GNURadio and GPredict, to visualice, hear and trace the satellites over us, and after the satellite launch made by the Orbitando Satelites team (MP19) during 2 010-2 011 @ LABoral Center for arts and ndustrial creation, an audiovisual live performance was set for the exhibition by the performance section of the MP19 team.

Based on the collective imaginary of the SPACE and the memories of the space race during the 60`s to mid 7 0`s MP19 has created an A/V Live Performace of 45/60 mins is developed using live audio/video synthesis and free open source software & hardware. No video or audio samples are used during the liveset

Tags: Hand made Analog electròniks, GNURadio, GPredict, satellite traking, debian, puredata, supercollider, VLF, antennas.
<http://sagaan.info>.

Performances

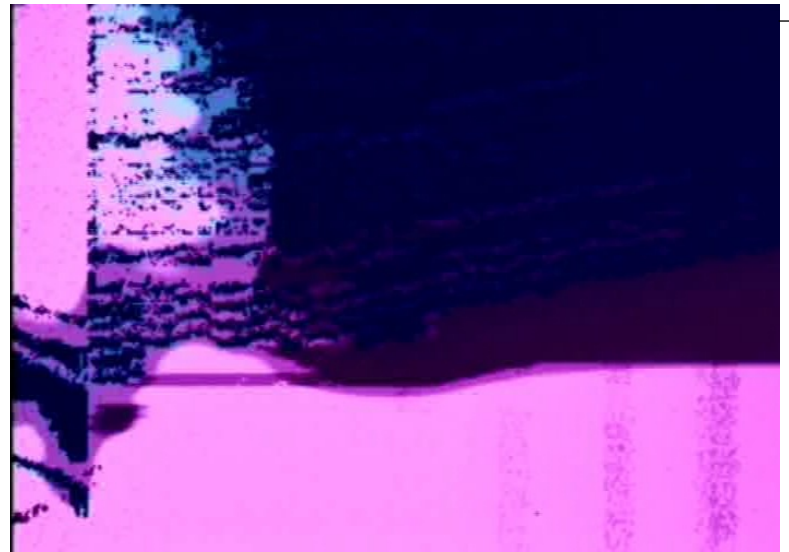


sublimation REVISION

Wanda and Nova deViator

"Sublimation Revision" is an experimental audio-visual performance that utilises modulation, granulation and feedback loops on sonic and visual material to arrive at electrifying blend of gentle and brutal always on the border between the abstract and concrete. It draws material from experiments with a/v compression algorithms and custom digital signal processing using free software tools (Linux, Pure Data). Thematically it deals with notions of shame and beside-ness in immersive techno-society and its ethical implications.

<http://wndv.si/w/Projects/SublimationRevision>



NOISE MAKE-UP LANGUAGE

Alejandra Maria Perez, Luka Frelih

NML is a noisemaking propaganda network of browsers, DIY electronics, pure data and activist collaboration.

In noise we perform an environment to manifest a display of forces, it's an environment more than a discourse, a space, or many spaces for noise to occur - a meta-discourse. Noise may still be occurring when there is sudden silence. Noise is similar to games. Noise is a sort of gaming environment where organization alternates with entropy.

Using the web as a dynamic visual composition canvas lets us bring the performance to the many networked screens the audience has and establishes a game field where confrontations can be enacted by moving and transforming visual and textual elements under combined human and algorithmic control.

The web is not only the lowest common denominator of today's wide spectrum of computers, it is also an excellent vehicle for getting open source software on many of them - increasingly designed as appliances where programmability by the user is seen as a risk and not a desired feature.

NML was designed to also work on the web as an easy way to publish an audiovisual call. Our first try was made to help to call out for people in Valparaíso to join a demonstration to protect funiculars, the town's unique industrial heritage, from disappearing.

<http://www.ljudmila.org/~luka/ascensores/ascensores.html>

Our propaganda call was very easy to pass along and had good impact, so we realized that html visuals was a light and easy way to make effective audiovisual propaganda.

NML is a noise performance with some level of dramaturgy and a carrier of messages from social movements, particularly in this case the Chilean struggle against profit oriented education. It is set up in a multidimensional space instead of occurring in a timeline. The messages are positioned in a space where performers are moving like probes on multiple trajectories.

For the visuals, we are performing with a web server as well as several web browsers. Members of the audience can also open a browser, display the visuals on their screen and participate as well, influencing the visuals on other screens and (partly) also the sound.

Live reconfigurability and open endedness is the key here.

As visual elements we will be using moving divs, animated gifs, svg, canvas and webgl, there will be many layers at times, perhaps resembling collages or the way walls used for flyposting turn out in time.

NML - it's a noiser in your browser!

http://wiki.ljudmila.org/Noise_Make-up_Language

<http://fileneed.ljudmila.org/valpo/educacion.html>.



computer MUSIC IS dead

Christian Galarreta

Catching the magnetic fields of broken computer components and electronic trash to generate a sound experience

"The computer is only used as a source of electromagnetic energy captured as noise and drones, Software is not even used until the album's coda, which sees the Peruvian monitoring the electrical field as he performs various programming tasks unrelated to audio processing. Bizarrely, it's by far the most musically enjoyable of the three releases even as it seems to question the validity of its own existence" (Keith Moliné, The Wire, December 2010)

"Defines a suitable digital set, amplifying the magnetic fields caused by disordered electric parts, obtained by dissecting normal computers and using appropriate sensors for recording. The responsibility of such an enigmatic and provocative title, "Computer Music Is Dead", is well balanced even in the second execution - which follows the same procedure - and is run under Apodio GNU/Linux: forcibly manipulating the graphical user interfaces of software like Mozilla Firefox, Qjackctl and Pure Data. There's an indirect reference to a form of musical otherness that computer music, is doubly dying: as a medium reduced to mere loose parts, in the theory that "pushed" to its most radical consequences, it is protected from any "aesthetic" and "usability" sophistication. " (Aurelio Cianciotta, Neural Magazine, December 2010)

AP033.org
<http://www.aloardi.net/>



great streaming audio orchestra 2

APO33 / ALOARDI

An inter-cities sound performance spatialization through a free-multi-directional net-radio system. Using Icestream to perform and mix different audio streams, The Great international Audio Streaming Orchestra perform new ways for orchestra composition where the composer become a virtual entity that emerges from a community of audio explorers/nodes.

For information about Nodes participants, please visit:

Emiliano Hernandez Santana (Merida-Venezuela/Barcelona-Spain)
<http://www.biodata.rakumin.org/>

Fak.Apdayc (Arequipa/Cusco-Peru)
<http://asimtria.org/fakapdayc>

Gabriel Castillo (Lima-Peru)
www.aloardi.net
<http://festivalinternacionalvideosonidowanka.blogspot.com/>

Julien Ottavi + Jenny Pickett (Nantes-Francia/UK)
www.noiser.org/
<http://jennypickett.co.uk>

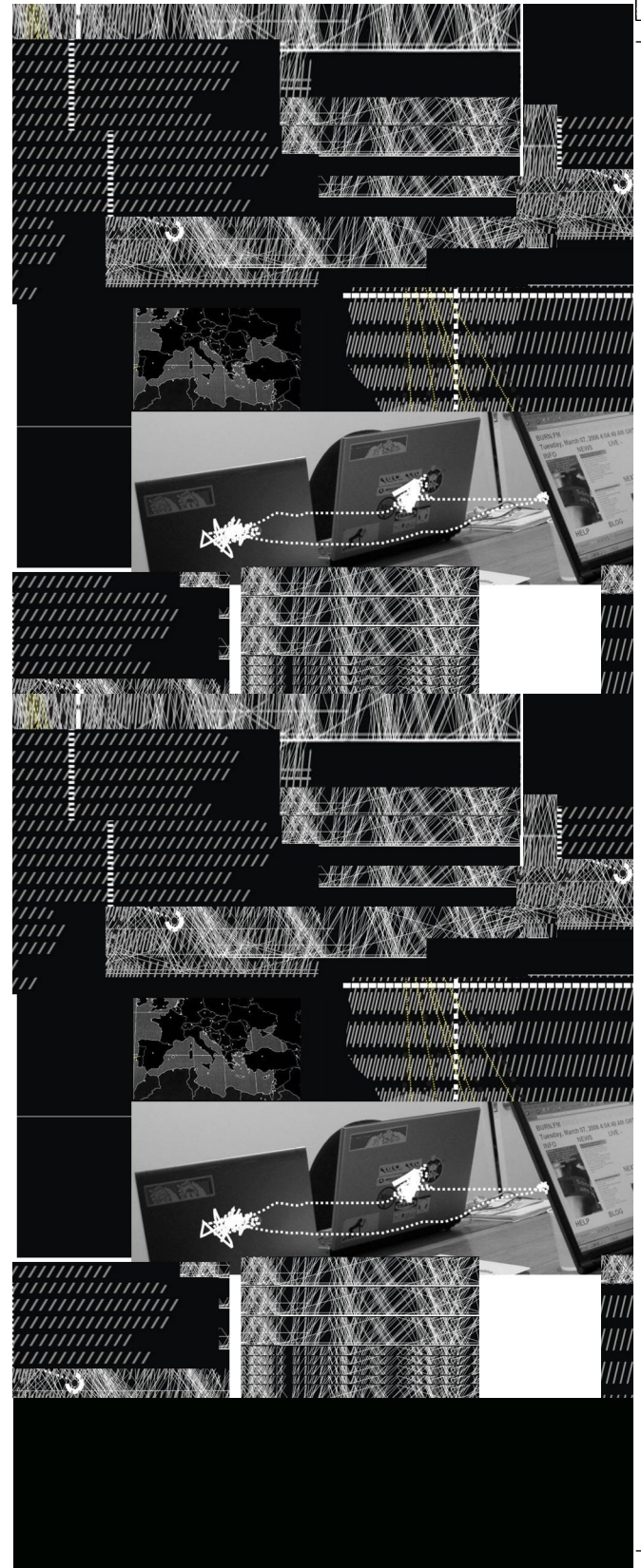
Sebastian zvook (Bogota -Colombia)
<http://soundcloud.com/sebastianzvook>

Omar lavalley (Lima-Peru)
<http://www.omarlavalley.com/>

Thierry Heinz (Strasbourg -France) > Processing code catching on live aleatory pics from public web cams from the cities of the GISO 2 participants. Played on the PIKSEL-LOGO Stream Machine

In situ: Roman Papion, Christian Galarreta and Julien Poidevin
www.apo33.org
www.aloardi.net.

Open chat :
<http://webchat.freenode.net/?channels=apo33#>

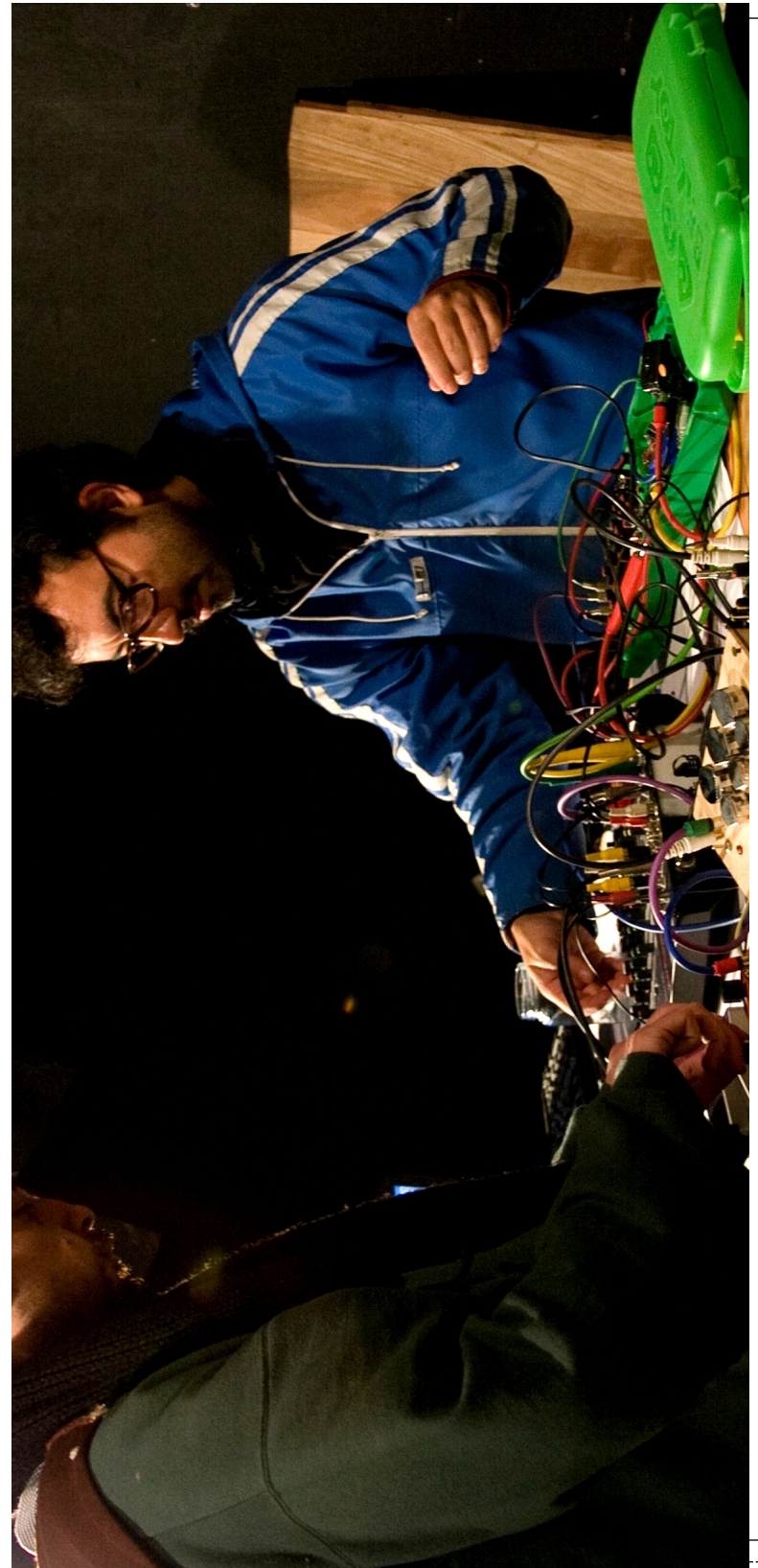


KARIMBO 555

Cristiano Rosa, Daniel Llermaly

Daniel Llermaly and Cristiano Rosa have crossed into different parts of South America as part of the dictation workshops tour, organizing concerts and laboratories for the development of audio and video DIY projects.

Karimbo 555 is an audiovisual project which proposes to develop through use and real-time manipulation of the devices produced. Thus Karimbo audio and image 555 are handmade electronics. The same pulse triggers sequencers, which in turn give rhythm to oscillators, effects, atari's hacked punks and toys, which ultimately are mixed with the reception of local radio stations and all kinds of sound sources.



EETZ

oscar martin correa

" EETZ" live audio performance by oscar martin
(noish) time: 30-35 minutes

caos audio teorie - extrange attractors--[from
mathematical functions to organic jungle sounds]

Audio generated from the heretical use and the
experimentation with the sonic possibilities of the
iterative function "logistics" in a "complex number"
version [real+imaginary]. Inspired by research and work
by "Elaine A. Walker"

$$f(x_{n+1}) = 1 - rx_{n2}$$

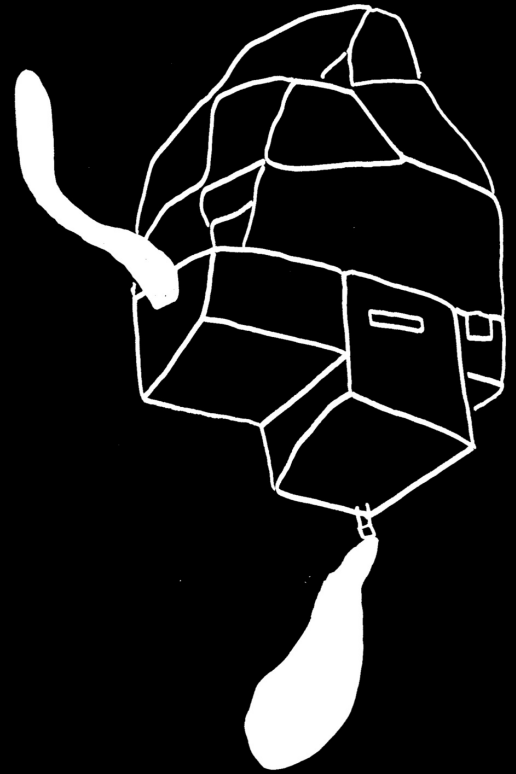
adding chaos to the chaos
jumping from attractor to
attractor
eternal instability
3d Fractals modulate the temporal frequency
of the iterations (Chaos PD external by Ben Bogart)

For more information please visit:

<http://www.ziaspace.com/elaine/chaos/ChaosMelodyTheory.pdf>

"eetz" is released at FIBRRR RECORDS [URL]/

eetz [noish~]



baudi(o) painting

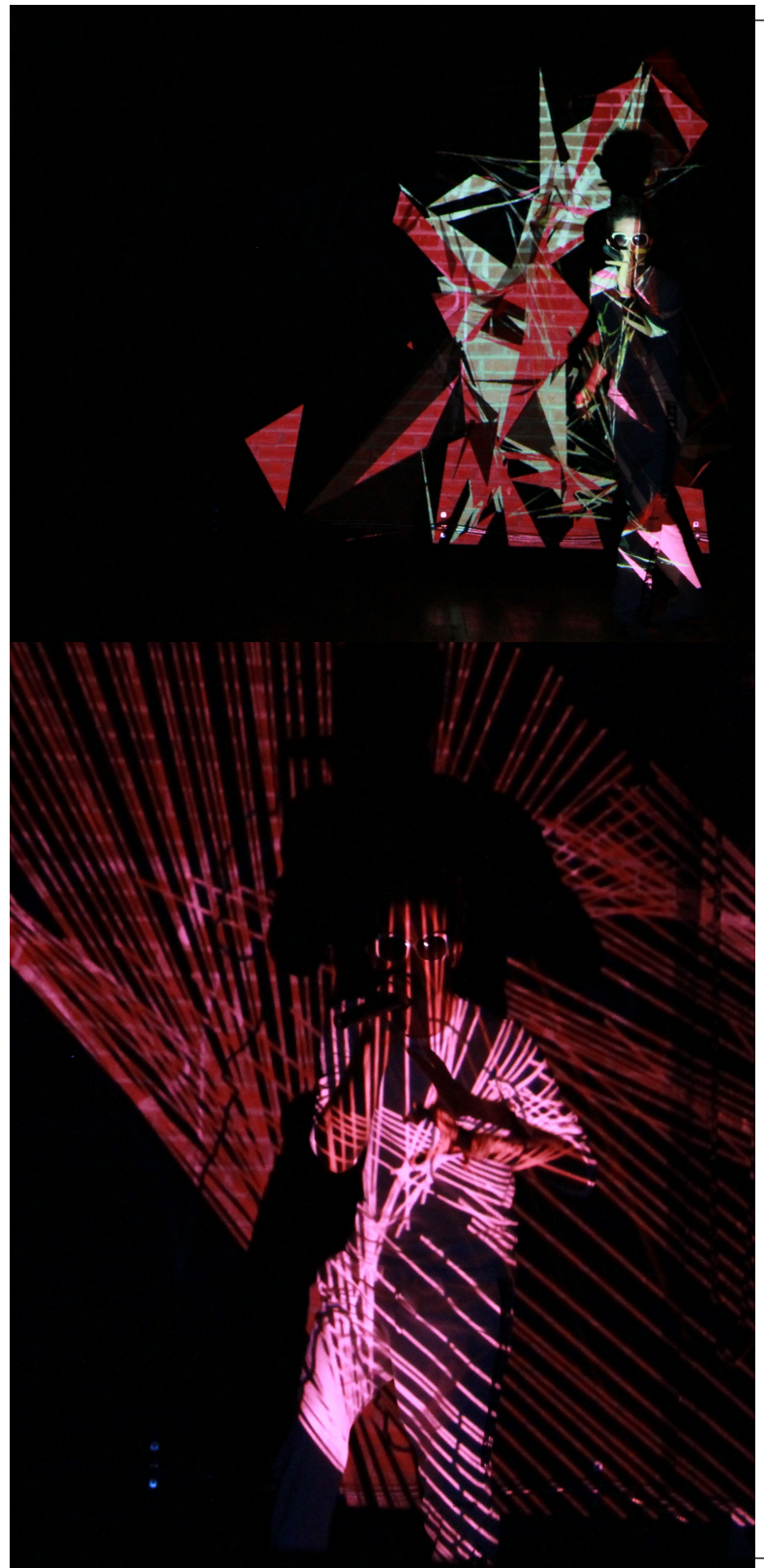
Jason Glen Levine

Baudi(o) Painting is a high-energy new media performance where the performer paints his body and the stage with his voice. Virtuoso beatboxing, ecstatic chanting, and deep meditative throatsinging generate abstract graphics that are projection-mapped onto and around his body as he dances through the space. These complex geometries filled with nervous energy escape their creator and take on a life of their own. These newly born digital organisms represent fragments of the performer's aura fractured by the visceral sounds of the performer himself.

Baudi(o) Painting teeters between attempted meditation and emotional explosion. Being an improvised act, the narrative is constantly evolving leaving no two instances of the act the same.

<http://jasonlevine.ca>

<http://vimeo.com/26881503>



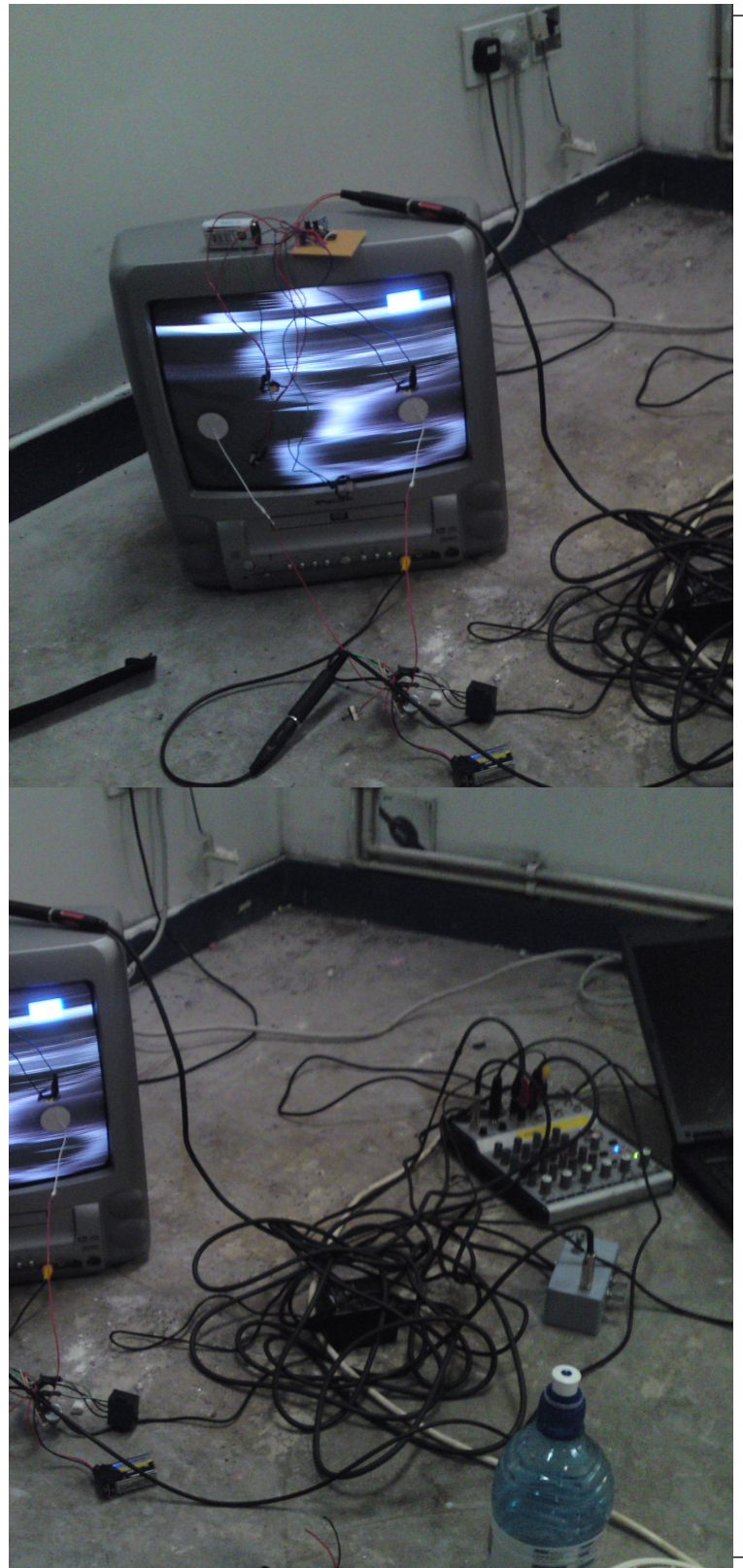
channelling interference

Ryan Jordan

The audio static buzz and noise is momentarily hijacked as stray pirate radio frequencies are channelled and received through human flesh and bone. The squawks of voices and distorted rhythms of music below out as the interference is carried inside the system. Approaching the phosphor coated television screen noticeable patterns begin to form and change with the bodies proximity to the radioactive, electromagnetic device. Upon contact with the screen and the skin electrons shoot from the cathode ray tube sending painful static pulses racing out into the ether, hurtling towards the earth. The body absorbs them willingly channelling them through the circuit. Oscillations of bioelectrical feedback. The body is integrated.

<http://ryanjordan.org/>
<http://nnnnn.org.uk/>

<http://blip.tv/ryanjordan/channelling-interference-ryan-jordan-4975113>.



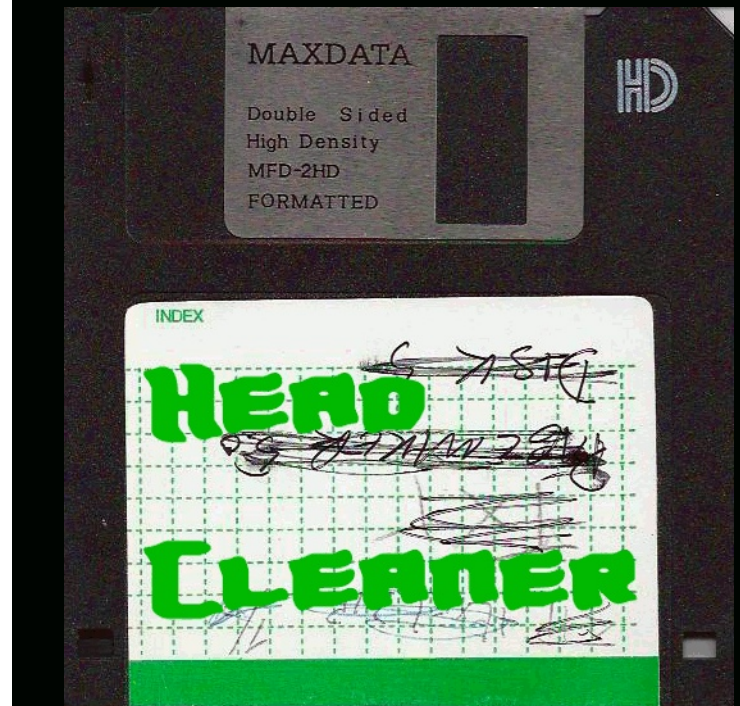
Headcleaner

Gisle Fr0ysland

HeadCleaner is an audio performance using custom built instruments made from obsolete computer parts.

Headcleaner explores the electromechanical soundscapes of the early days of computing. The buzzes and whizzes of spinning drives and clicks of loading media forms the basis of an improvised performance building multiple layers of sound resulting from pushing the hardware beyond the boundaries of it's original purpose.

www.220hex.org

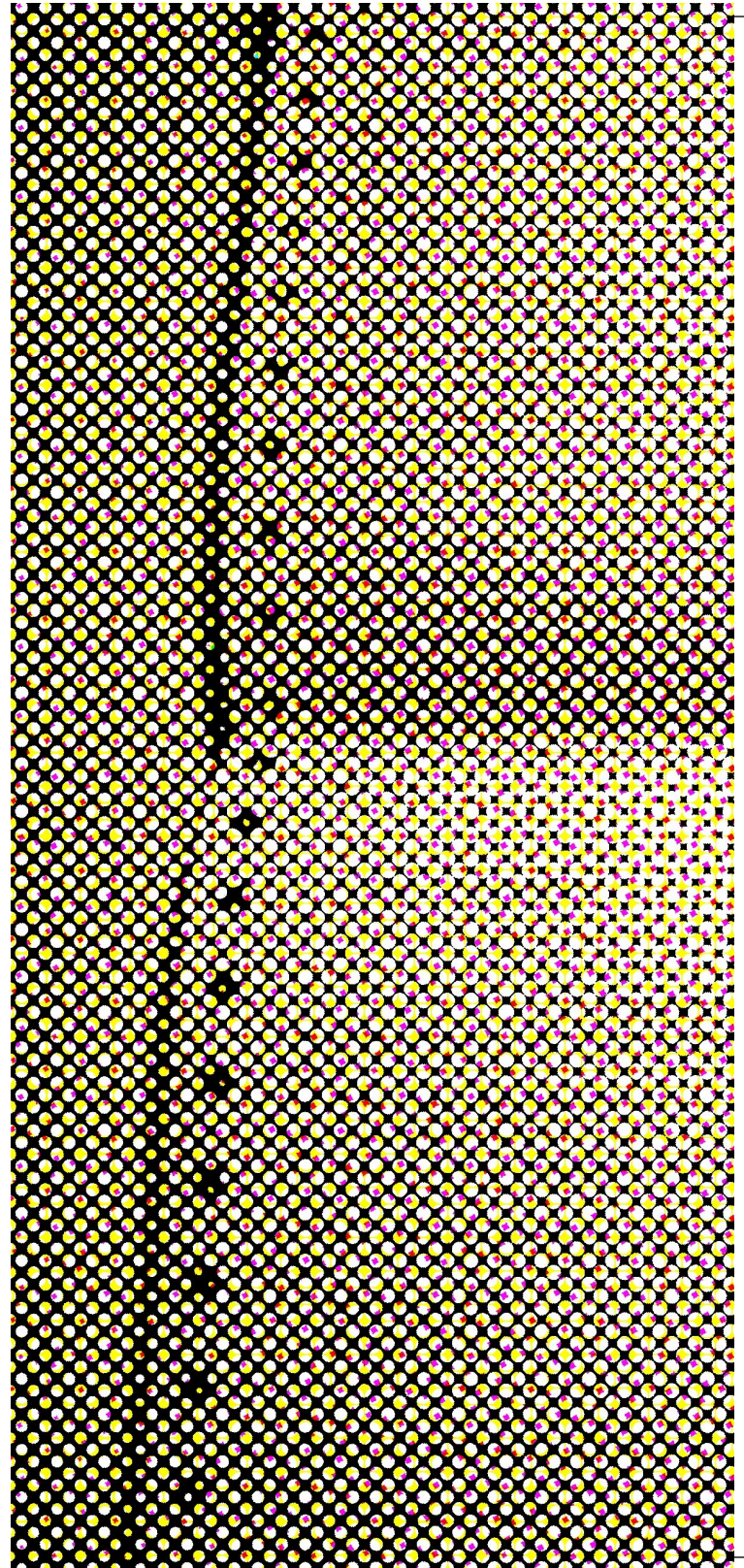


Text-n-FX

Brendan Howell

What would happen if the DJ's who were inventing hip-hop in the 70s and 80s were mixing text instead of phono records?

Text-n-FX is media-archeological fiction that asks and attempts to answer this question. The central component of the performance is a device that looks like a piece of cheap 80s DJ equipment. It has two 5.25" floppy drives and a set of faders. The operator or "TJ" controls the speed, direction and reading method along with a crossfader to manipulate the mixing algorithm. The TJ can choose between various parsing techniques culled from Natural Language Processing, experimental fiction and statistics. What comes out is like the love child of Afrika Bambata, William Burroughs and a Spammer.



Performances

MUSIC for FLESH II

Marco Donnarumma

Music for Flesh II (Marco Donnarumma, 2011) is a seamless mediation between human biophysical potential and algorithmic composition.

By enabling a computer to sense and interact with the muscular potential of human tissues, the work approaches the biological body as a means for computational artistry.

Muscle movements and blood flow produce subcutaneous mechanical oscillations, which are nothing but low frequency sound waves.

Two microphone sensors capture the sonic matter created by my limbs and send it to a computer. This develops an understanding of my kinetic behaviour by *listening* to the friction of my flesh.

Specific gesture, force levels and patterns are identified in real time by the computer; then, according to this information, it manipulates algorithmically the sound of my flesh and diffuses it through a variable set of loudspeakers.

The neural and biological signals that drive my actions become analogous expressive matter, for they emerge as a tangible sound.

Additional Information

The composition was developed as a first milestone of the Xth Sense project, a broader ongoing research which investigates exploratory applications of biophysical sound design for musical performance and responsive milieux. The long-term outcome is the implementation of low cost, open source tools (software and hardware) capable of providing musicians, performers and dancers with a framework for biosensors-aided auditive design in a real time environment; such framework will be re-distributable, customizable and easy to set up.

Presently Xth Sense technology consists of low-cost, wearable biosensors and a Pure Data-based framework for capture, analysis and real time processing of biological sounds of the body.

The use of open source technologies is an integral aspect of the research underpinning this work. The biosensing wearable device was designed and implemented by Marco Donnarumma, with the support of Edinburgh Hacklab, Andrea Donnarumma and Marianna Cozzolino. The Pure Data-based framework for real time analysis and processing of biological sounds was designed and coded by the author on a Linux machine, with inspiring advice by Martin Parker, Sean Williams, Owen Green at the Music department, The Edinburgh University, Linux Audio and Pure Data communities, Andy Farnell and Jaime Oliver.2.

<http://vimeo.com/20889787>

<http://marcodonnarumma.com/works/music-for-flesh-ii/>

<http://res.marcodonnarumma.com/>

<http://res.marcodonnarumma.com/blog/>



Notstandskomitee: Thermal Explosion Machining

Malte Steiner

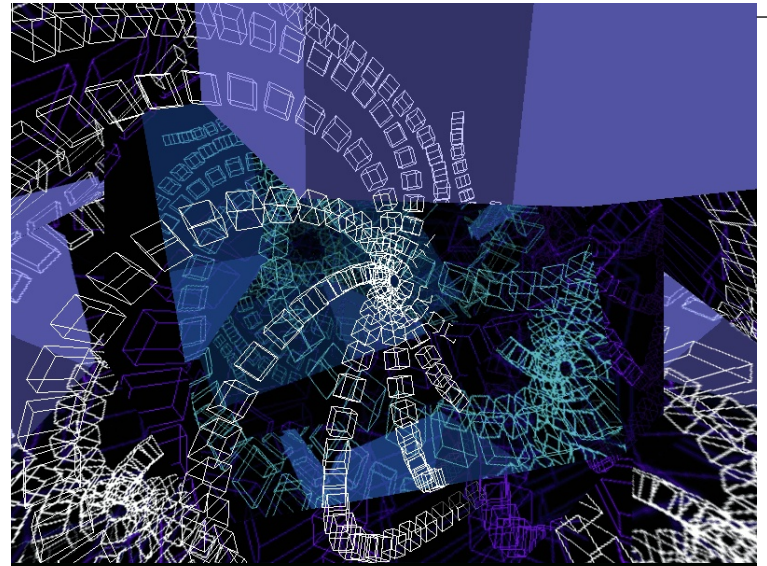
The base is a looping patch done in Csound which plays multitrack audioloops created by Steiner in his studio with hardware and software synthesizers and samplers. The performing musician can switch through different scenes and songs with a midicontroller and Csound provides also the midi data for a visual feedback on a Behringer motorfader device.

Additionally to some processing, that patch provides live synthesis for keyboard soli.

On the same Linuxlaptop with the Archlinux distribution, Pure Data / Gem is running, providing the beatsynchronized visualization with realtime 3D graphics which is triggered via OSC messages from Csound.

Notstandskomitee is Steiners soloproject which he started 1991 additionally to his work with the band Das Kombinat. It started as an Electro Industrial project but developed soon its own quirky electronic style. Several tape cassettes have been released, later CDs and vinyl. Latest release is Thermal Explosion Machining and released digital only through Bandcamp.

<http://block4.com/index.php?id=123>.



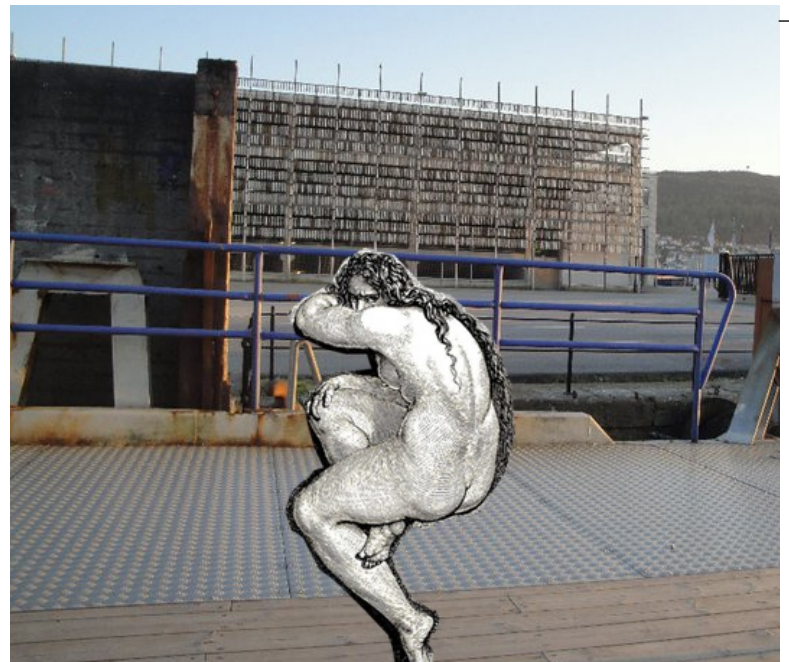
**dante Alighieri on the edge of times.
visions of the divine comedy in Bergen
Agnese Trocchi, Antonio Veneziano, Federico Bonelli**

The timeless Divine Comedy by Dante Alighieri is the raw material of this work.

The artists consider the Divine Comedy by Dante Alighieri to be a never ending source of inspiration to inquire on human condition always hovering between hell, purgatory and heaven.

They will film nine "tableau vivants" inspired by nine chants of the Divine Comedy. They will hold a casting in Bergen and choose places and situations "in situ" that will interact and vibrate together with the essence of the Dante's visions.

With this project they want to look at Bergen in a perspective that includes a vision of our condition today, on the edge of times. they seek to step through the poetry of times to follow the paths of humanity.



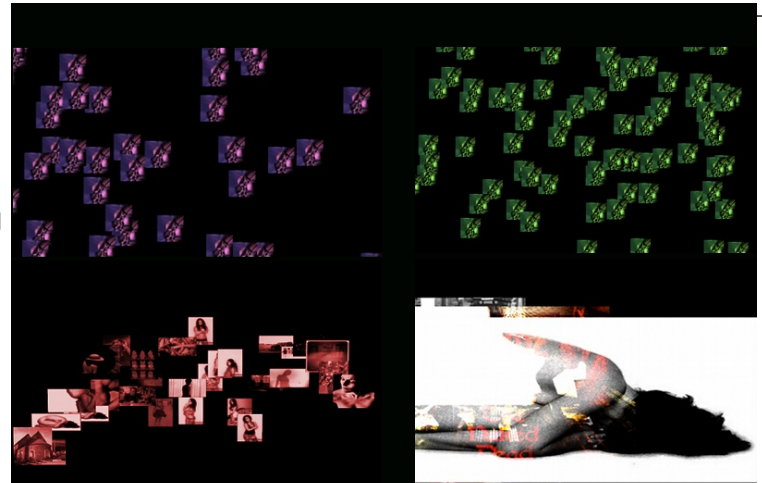
Filtered intimacy

Wendy Ann Mansilla, Paula Pin, Maria Mitsopoulou

Filtered Intimacy: a collaboration between Wendy Ann Mansilla and Transnoise

Filtered Intimacy is a performance piece that experiments and explores the physical and virtual connection of the body. This relationship of the body to the physical stage and online is realized by using sensors and circuits attached on the skin. Through the physical movements of the bodies, the artists seeks to examine the potential synchrony produced in activating the digital slaves to generate a concert of noise and harmony. While at the same time, a visual composition is shown on screen gathering new data from a variety of social network sites every few minutes. The system searches these sites for dialogues between the interpretation of the actual body performing on-stage, the technology and the ecosystem; collects and stores them in a computer. Every movement and image that appears is creating a harmony of sound. In Filtered Intimacy, the potential of using various sources of sounds are explored, from the live physical bodily performance and from the networks' live performance.

Filtered Intimacy explains the state of the body as being filtered online. By performing Filtered Intimacy, the artists interprets the cyberspace as being abode of bodies that are pursuing to understand and achieve the perfect state. There, our bodies are seeking ways to break out of reality only to be confronted with failure. The very moment that our bodies enter the intimate lives of others through computers and communication space, we are losing parts of our flesh. In the electronic space, we are leaving fragments of our bodies behind. We are unaware that the energies in our body can pass through the network cables and affect another entity. Beyond thinking, our body is speaking in the interconnected universe. The body and the universe are inseparable, and in the darkness they are in union, reproducing an infinite amount of light and sound. Continuously searching perfect flows to the point of disfunction. When disorder happens, concrete landscapes are married with abstract images where flesh and circuits are made one.



silicone bake

Alex McLean, Jake Harries

A new collaboration between singer/guitarist Jake Harries and live coder Alex McLean, a bridge between semi-improvised pop and live coded techno, brought to life with unsolicited tales of sex, death and capitalism.

With live coding increasingly widespread in arts festival calls, live coders must confront the new normality of their practice. Live coders have always argued for focus on the human role in the algorithm, but now they leave the comfort zone of the radical, they find themselves at last on equal terms with traditional musicians who can touch and resonate with their instruments rather than try to weave their music from the functional compositions of computer language.

Through this collaboration 'Silicone bake', Jake and Alex explore the algorithmic limits of the 3.5 minute pop song, distracting themselves from the task with the constraints of spam, ignoring the question of the human in the algorithm to celebrate love, death and counterfeit watches.

All lyrics will be taken from spam emails and sung live. All guitars will be plucked and strummed live. All generative algorithms will be edited live. Nobody will die.



din is noise / live coding

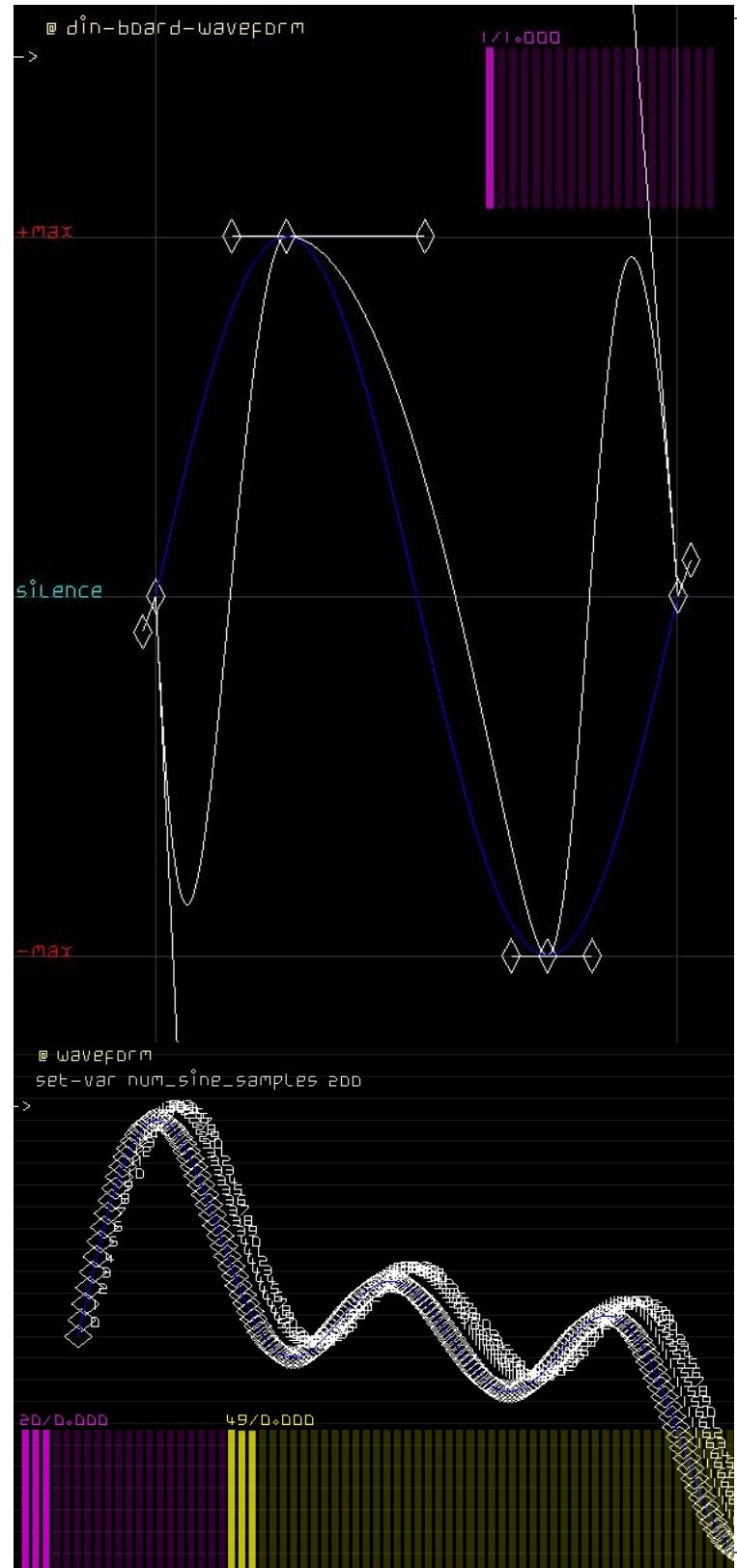
S Jagannathan, Alex McLean

In this fully improvised, audio-visual performance, I use din (<http://dinisnoise.org>), a free software musical instrument exclusively for the GNU/Linux operating system. At the start of the performance, I set the scale (chosen to suit the time of the performance), the key of the music and set some drones on the tonic, 5th and/or 4th notes. As the performance proceeds, we move inexorably towards total noise by modulating keys to microtonal pitches, reinterpreting the scales with aggressive FM & changing the timbre of the instrument live thru Bezier curve waveform editing.

Please visit <http://dinisnoise.org/> for more information on din.

Please visit <http://dinisnoise.org/videos/> to see a collection of videos demonstrating use of din in live performance.

Performances



Restlichtverstaerker

Servando J Barreiro, Malte Steiner

Duo based on Pure Data sequencers and synths
and interaction based on light sensors..



Procrastinator

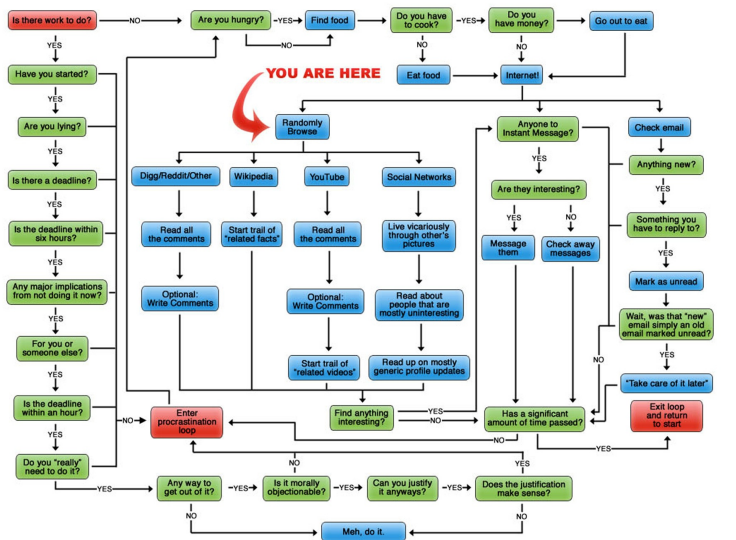
Gordan Savicic

Are you a procrastinator? Machines can do the job even better, switch tabs automatically and follow simulated tracks inside the hyperlink universe. This Firefox plug-in follows internal links on several information-loaded websites. It guarantees that the user will face unexpected outcomes within this non-interactive installation and new narrations will occur throughout this processed information. This work is a part of the 120days of buntu project developed together with Danja Vasiliev.

For more information please visit:

www.120buntu.com.

Installations



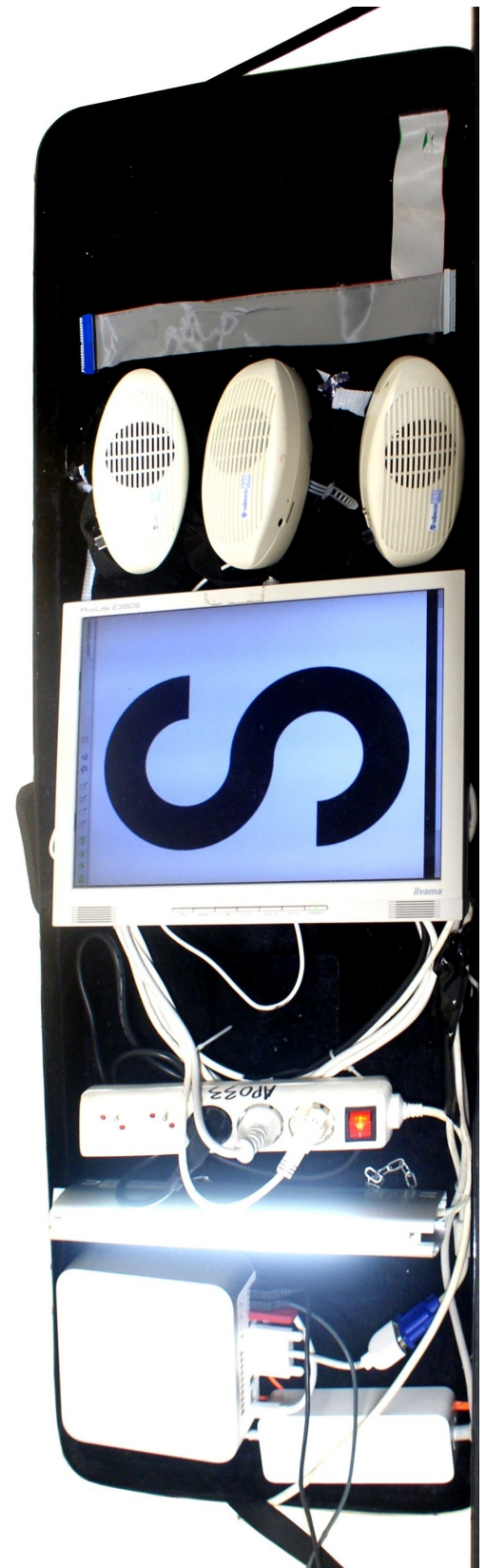
procrastinationbuntu

PIKSEL-LOGO stream machine

Jenny Picket, Julien Poidevin, Romain Papion, Thierry heinz

The PIKSEL LOGO 2011 is constructed as a working physical streaming installation. The concept of this logo is to take the DIY 'open' hacking graphics used for the previous two editions of piksel one step further by creating a fully operational Piksel broadcasting graphic. The graphical installation takes as its inspiration Cornelius Cardew scores.

The logo includes computer, graphics card, sound card, mixer, monitor, speakers and a microphone, and -importantly- with an internet connection. The speakers are used to stream live audio and web radio from the current and previous Piksel events. The monitor is used to stream Piksel TV broadcasts, screensaver projects and the 'S' of the logo.



Haberlandt2008 - local production system blablabLAB

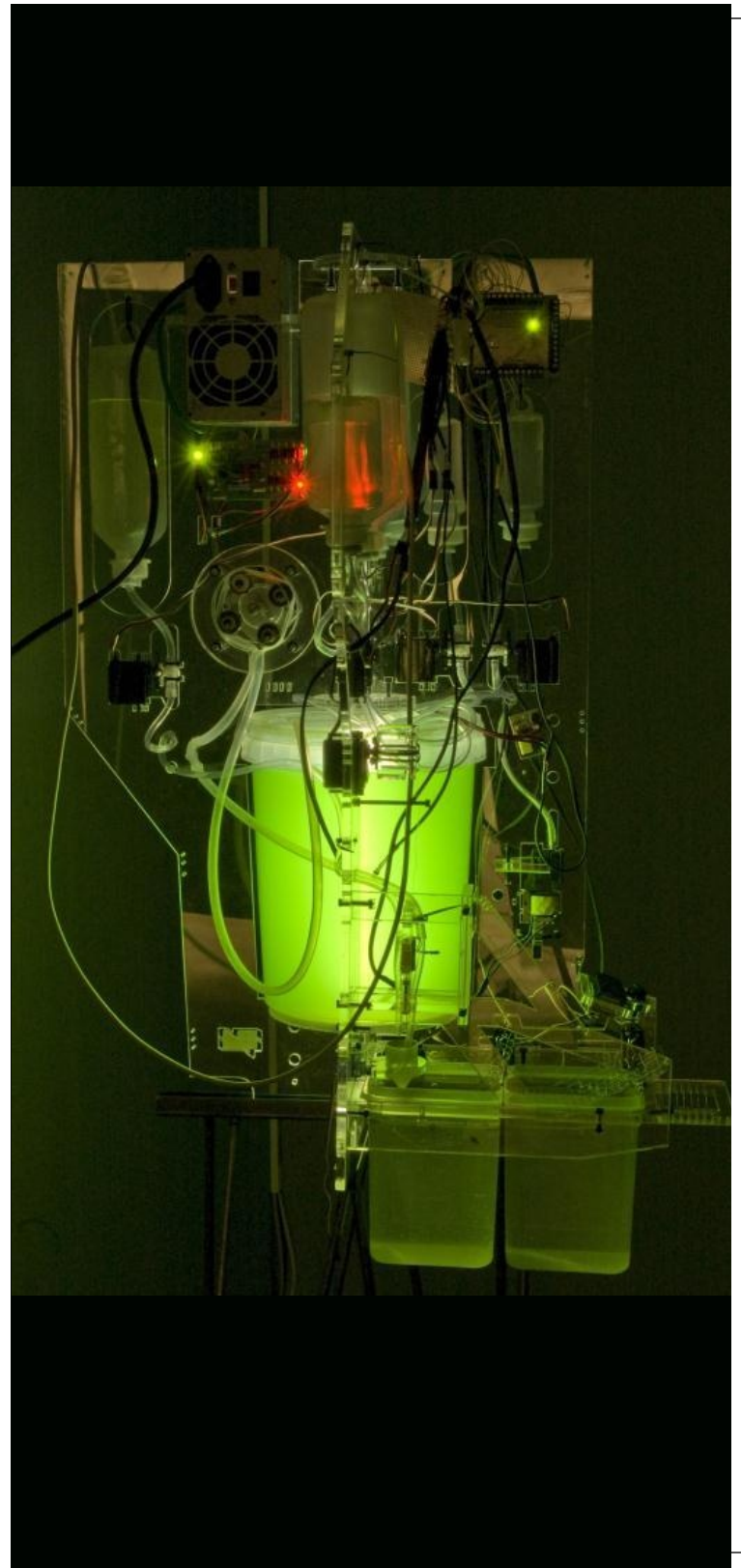
Haberlandt is a vending machine food crops. While bioreactor for growing a superfood -Arthospira platensis microalgae-and automated avant-cuisine machine. An array cyborg. Mechatronic ecosystem where life and technological systems coexist. A sharp but open system with inputs and outputs typical of an entity that depends on a chemical-energy exchange for their persistence. The machine produces algae as the ultimate goal but needs to be recharged with a minimum contribution of nutrients, being able to reduce this cycle of exchange of seaweed to human consumption (output) and human urine of rejection (input).

A super-reduction of traditional agricultural system, synthesized and compacted to produce hyperlocally. An engineered product designed to be inserted in today's society. The dispenser of the machine represents an ecotone potential for urban citizens committed to a sustainable production and consumption, so poor in a globalized and asymmetric world.

<http://haberlandt.blablablab.org/>

<http://prix.aec.at/winner/3390/>

Installations



Et offentlig domene / A PUBLIC DOMAIN

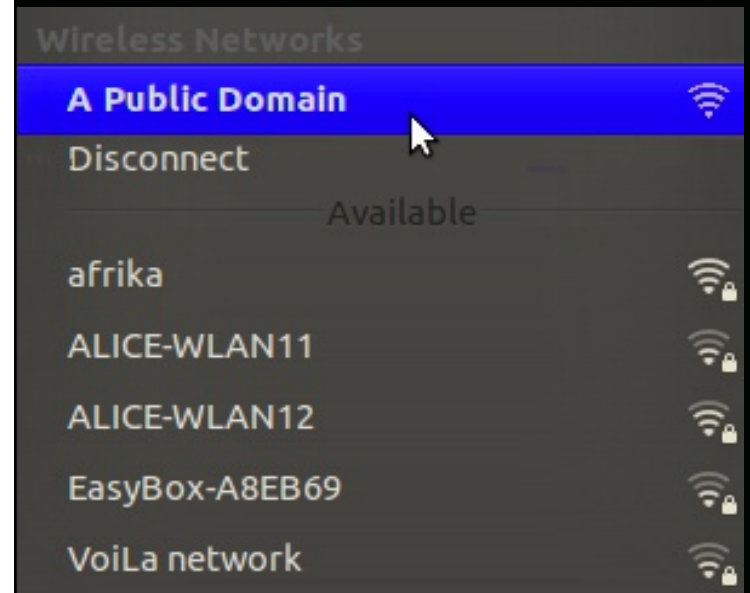
Linda Hilfling

'Et Offentlig Domene' [Norwegian for 'A Public Domain'] is a reflection on and intervention into language as a commons, which continuously is being altered and in this process deteriorating as words and phrases are being reserved as trademarks. Usually such deterioration is difficult to grasp as it takes form as licenses registered in the databases of National Intellectual Property Offices and mainly gets attention from the public in cases of lawsuits brought up by the media. However, 'Et Offentlig Domene', is an attempt to establish a public domain in a literary sense.

The project is a wireless network, also named 'Et Offentlig Domene', where anybody can log on and access the Internet through it. However all data passing through the network will be filtered in such a way that all text which is not in the public domain (i.e. words or phrases, regardless of their graphical representation, which have been registered as trademarks in the jurisdictional area of Norway) will be substituted by voids. This means that chunks of information will be missing and eventually the users will have to guess the overall meaning of the content. Nevertheless, although amputated and fragmented, this is a public domain.

During the Piksel festival 'Et Offentlig Domene' is set-up as multiple, temporary, ad-hoc interventions in existing networks around Bergen.

<http://apd.lnd4.net/s>



PROXY

Andy Gracie

The installation 'Proxy' features a pair of almost identical robotic devices (named 'Essence' and 'Possibility') which have been designed to carry out the basic tasks involved in hunting for tardigrades and nematodes in samples of moss, lichen and earth originally taken from the natural habitat. Essence and Possibility owe much of their aesthetic and their contextual purpose to the twin Mars rovers 'Spirit' and 'Opportunity' which have been roaming and experimenting upon the surface of the red planet since January 2004.

In 'Proxy' we see a reversal in the normal relationships and assumed roles between humans and robots. Where normally we send robots to dangerous, inaccessible or inhospitable places, here it is the artist that has undertaken excursions to mountainous regions for the purpose of collecting samples which the robots, 'safe' and 'sound' in the gallery space, will investigate. On each occasion that 'Proxy' is exhibited a new sample collecting expedition is made in a geographical region related to the exhibition venue.

The tasks of Essence and Possibility are to find nematodes and tardigrades respectively in the samples brought to them. These are two of the most important organisms in current space flight and astrobiological research, their reactions to the space environment telling us much about the general reaction of living organisms to such extreme conditions. In Proxy, this biological importance is coupled with the subcontext that all missions to Mars are searching for signs of life, whether extant or extinct.

The robotic devices are mostly static, although they suggest the possibility of various forms movement through the fact that they share certain aspects of their aesthetic with the Mars and lunar rovers developed by NASA. On board they will carry all the necessary vessels, tubes, valves and motors to allow these examinations of the samples available to them. There is a suggestion that while the robots are busy carrying out the tasks of examining their samples, there is also a part of their attention aimed towards a large video projection of the sample collection process which is projected onto the wall near them. There is also the suggestion that they have an awareness of the actions and efforts of their human accomplice.

On each occasion that 'Proxy' is exhibited a new sample collecting and filming expedition is made in a location geographically appropriate.

So far the installation has been shown in Gijon, Spain where the expedition was made in the nearby Picos de Europa and Ubiña mountains at altitudes around 2500m.

A new expedition was recently carried out on the arctic island of Sørøya, Finnmark for the current exhibition of the piece at Pikkseil in Bergen, Norway.

The exhibition of PROXY at Pikkseil is done in collaboration with Atelier Nord, Oslo.

For more information please visit:

<http://hostprods.net/projects/proxy/>.

Installations



Naked on Pluto

**Dave Griffiths, Marloes de Valk,
Aymeric Mansoux**

Naked on Pluto is an open source, multiplayer online facebook game which serves as the focus for a wider examination of online privacy via a blog, interviews, public events and lectures. The project was developed during a shared residency at NIMk, BALTAN Laboratories and Píksel, between June and November 2010, by Dave Griffiths, Aymeric Mansoux and Marloes de Valk.

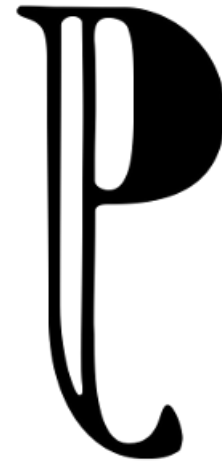
The game explores the limits and nature of social networks from within, slowly pushing the boundaries of what is tolerated by the companies that own them, carefully documenting this process as we go. We use the story of Elizabeth Magie's Landlord's game (the precursor to Monopoly made in 1903) as inspiration for games as explorations of political issues. Instead of tenant's rights however, we combine story and play in an investigation on how exposed we are on social networks, and how our data is being used. The installation work is a new development carried out during July 2011, funded by AVEK (Finland) and fulfills 3 main objectives:

1. Externalises the game play for gallery visitors in an engaging manner.
2. Provides a clear explanation of the project's context without requiring commitment by logging in via facebook.
3. Involves the players and audience visitors in the ongoing process of criticism.

The online game contains a new collection of AI characters (or bots) who interview players for their thoughts and feelings on social networking and online privacy.

Gallery visitors can read the responses outside of the game on a blog style news website which the bots automatically update. The responses from the players are mixed with sections from our initial interviews and other material in a continuously changing stream, along with live events happening inside the game.

Naked On Pluto was awarded with the First Prize in the VIDA 13.2 Art & Artificial Life International Awards for 2011.



LUMIBots

Mey Lean Kronemann

The lumiBots are a small swarm of autonomous, mobile robots that react to light. They can leave glowing traces which slowly fade away, so that older, darker trails are visible as well as newer, brighter ones. This way, images that consistently change are generated. The robots can follow the lines with their light sensors, and amplify them whilst preferring brighter (newer) and broader (more often used) trails.

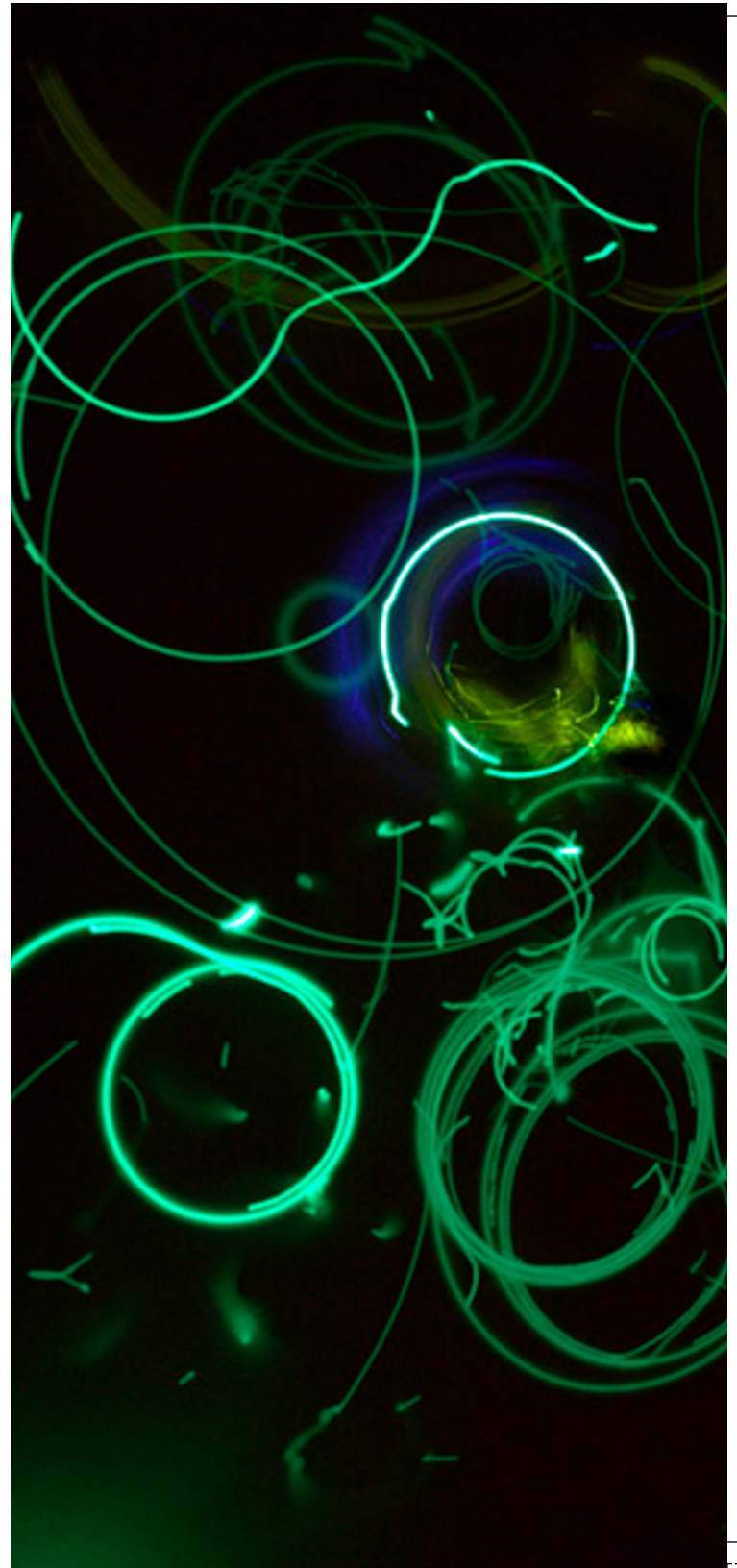
The lumiBots demonstrate how complexity evolves from simple rules and the interaction between the components of a system, a phenomenon referred to as emergence. The lumiBots make emergent effects tangible, such as the so-called Ant Colony Optimization algorithms, by visualising the principle of pheromone trails in the form of glowing trails. The lines fade away with time, just like real ant trails do.

The lumiBots trace their path with a UV LED on phosphorescent paper. The robots do not have a memory chip, nor do they learn anything, but the glowing trails can be seen as some kind of external memory. The lumiBots' behaviour is not pre-programmed and not predictable, but it is not random either: It emerges from the interaction between the robots, the simple rules they follow, and influences from the surrounding.

The robot platform was developed, designed and produced by the artist, with the assistance of Philipp Urbanz (TU Berlin). It is based on Arduino and designed to be both cheap, easy to build and supereasy to understand. The idea was to make a shield that can be attached to an Arduino board so that people who have made their first steps with Arduino can easily make their first experiences with a mobile autonomous robot.

<http://meyleankronemann.de/lumibots.html>.

Installations



collector- Afterlife

HsienYu Cheng

Description: "Life is life, nothing about size. Even they are ants or small insects, life is still same as ours."

In this Project HsienYu Cheng tries to reduce and magnify the scale of life, letting this work collect life by itself and transfer into a virtual environment to create a kind of afterlife. The virtual environment is a game called "life invader". On the device, there is a display that shows the amount of life collected by installation, and this amount will be the hero's life of this game. So if audience members play the game and lose the life of hero, the number shown on the display will be decreased. When the number turns to "0", that means the installation has to collect new life for continuing the game.

For more information please visit:

<http://fukana.com/hsien-yu-c/work/lifecollector/>



NORWAY::SECURITY

Wayne Clements

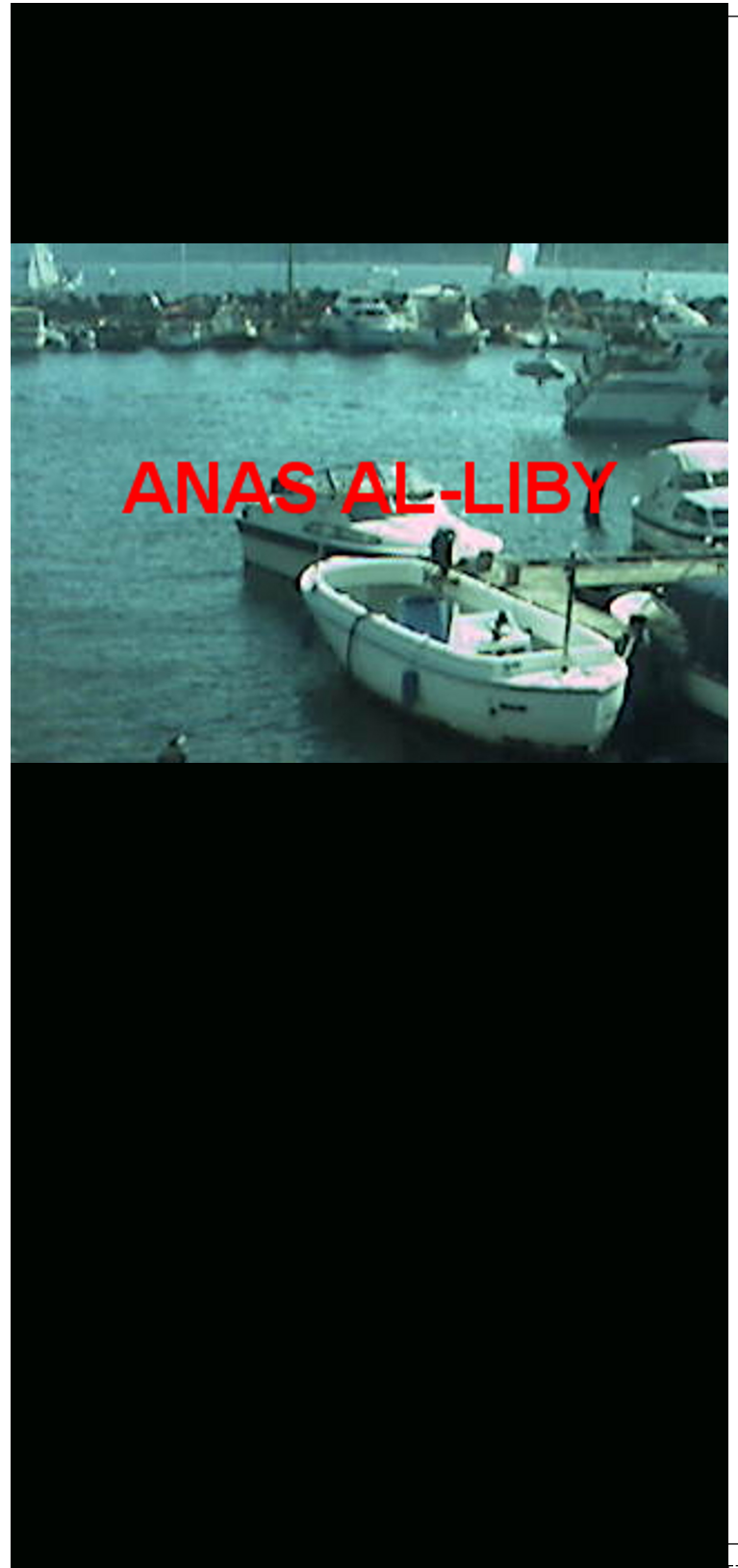
Norway::Security uses publicly available Norwegian webcams and public information from the FBI website listing the world's most wanted terrorists. Names are randomly superimposed on constantly changing webcam images in real time.

This work is specially created for the Piksel Festival and the context of its 2011 setting in Norway by the inclusion of only Norwegian cameras. (It is a development of an earlier work, The Most Wanted - unlike Norway::Security, not created for a specific national context - that was exhibited in the Rencontre Festival, Paris 2007 and Madrid 2008.) The work is programmed using Perl.

For more information please visit:

www.in-vacua.com

Installations



dataj

Danja Vasiliev

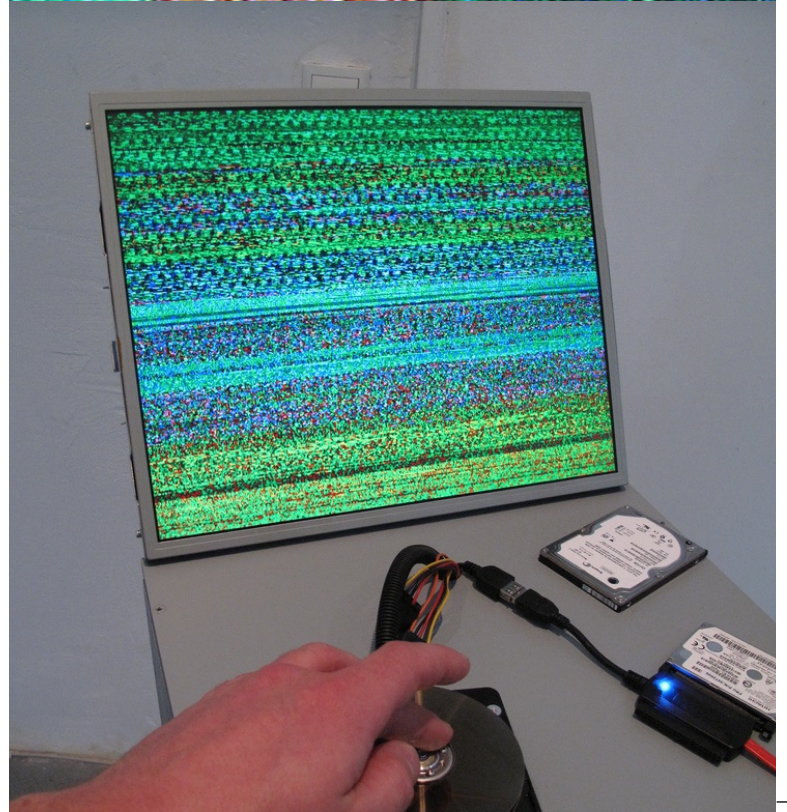
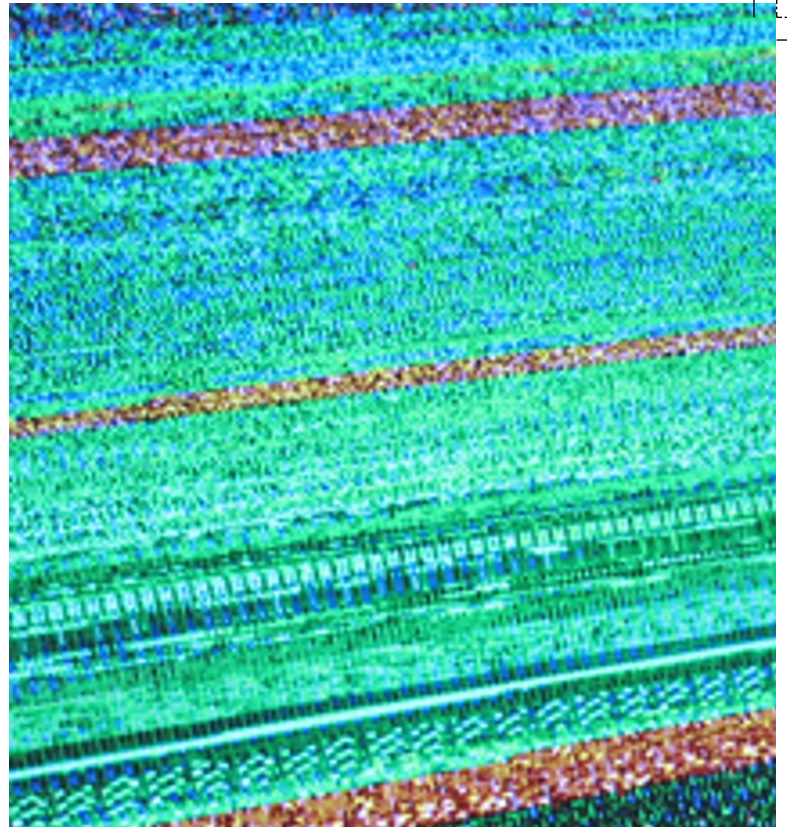
Dataj is a prototype of a 'raw data playback' machine; it will allow one to playback computer hard-disks as if those were LPs or CDs - in a familiar DJ-like way.

The hard-disks (or the raw data-flows) can be 'scratched', 'beat-matched' (bit-matched??) and reversed. An old (used) hard-disk is a rich source of any kind of data. Regardless of what is currently on the disk much of the previously stored information is still represented as magnetic data records. All of that data can be read off and rendered as image and sound.

Dataj was conceptualized during 'Data Carving' workshop at xxxxx, Berlin in collaboration with Gordan Savicic, Brendan Howell and Danja Vasiliev.

For more information please visit:

<http://k0ala.net/danja/dataj>



Infinite Glitch

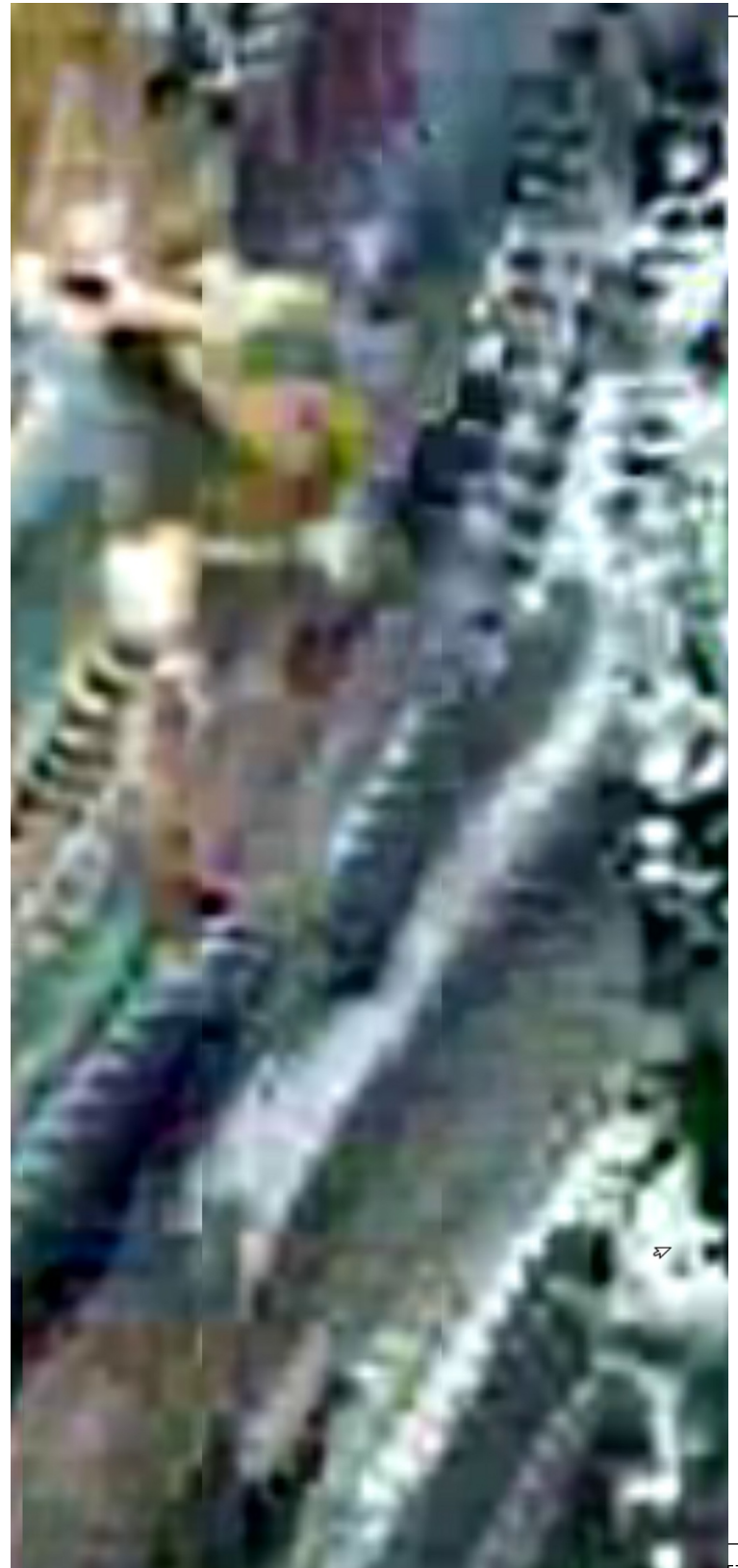
Ben Baker-Smith

Every day an incomprehensible number of new digital media files are uploaded to hosting sites across the internet. Far too many for any one person to consume. Infinite Glitch is a stream-of-consciousness representation of this overwhelming flood of media, its fractured and degraded sounds and images reflecting how little we as an audience are able to retain from this daily barrage.

Infinite Glitch is an automated system that generates an ever-changing audio/video stream from the constantly increasing mass of media files freely available on the web. Source audio and video files are ripped from a variety of popular media hosting sites, torn apart, and recombined using collage and glitch techniques to create an organic, chaotic flood of sensory input.

<http://infiniteglitch.com>

Installations

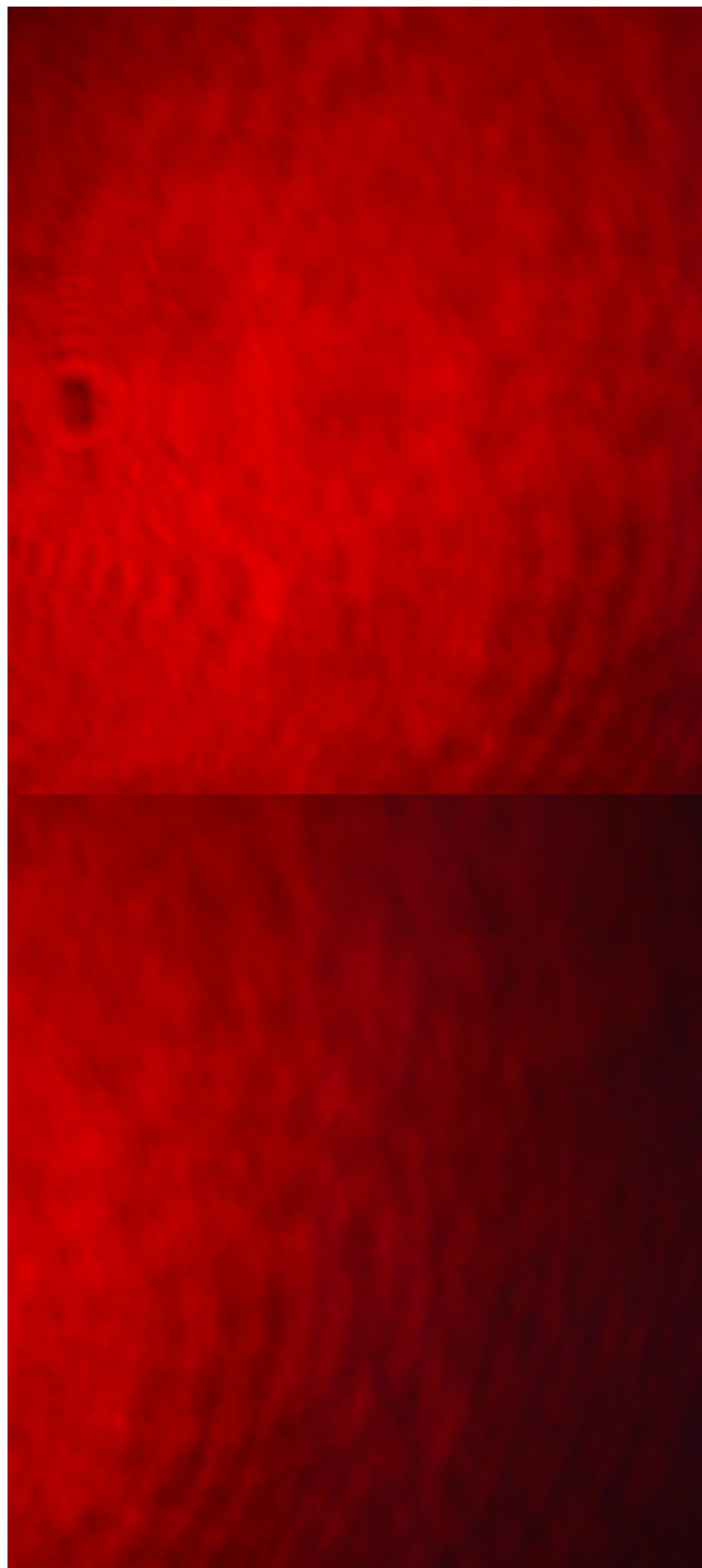


xipe Totec

Julien Poidevin

Xipe Totec is an intermedia installation inspired by the principle of cut up. Which questions the production of meaning, by proposing an open audiovisual device.

a computer program (Pure Data) cutting, rearranging and constantly spits out an excerpt from a sound piece of William Burroughs producing a ever changing stream of sound. The image is produced by the diffraction of light, a red lazer through a water drop, creating a microscope/projector witch makes visible the meetings and interactions between sound / vibration and drop.



The sound of Bureaucracy

Delia Cristina Gheorghiu

If bureaucracy had a voice how would it sound? How does an invoice sound? What about a fragment from a law?

The starting point of the work is the difficulty encountered by Romanians who wanted to implement various projects in various areas using money from Norway Grants. The difficulties they encountered were mainly due to the heavily bureaucratic system in Romania. The work reflects something deeper, continuous, seemingly impossible to change - heavy bureaucracy.

Using the Ruby programming language an application was created. Through this application each word in the selected texts is randomly associated two sounds (one for vocals and one for consonants in the word). Once attached to a word the sound is repeated through a document every time that particular word appears. The texts are fragments from the codes used to identify a public purchase, a fragment from a law on public purchase, two forms, an invoice and a receipt. The words in these documents are attached only low-frequency sounds of 80 instruments which were selected from a media library.

Played in loop these sounds are meant to render the quantity of "bureaucratic noise" that each of us in Romania and possibly anywhere in the world are supposed to put up with every day.

Work by: Delia-Cristina Gheorghiu
Programmer: Eugen Minciu

Installations



ANUNT SIMPLIFICAT DE INFORMARE PREALABILA CU PRIVIRE LA PUBLICAREA ANUNTULUI DE INTENTIE IN SEAP

1. Tara autoritatii contractante
2. Denumirea autoritatii contractante
3. Adresa de Internet unde se publica anuntul de intentie (URL)
4. Numarul (numerele) de referinta din Nomenclatura CPV

ANUNT DE INTENTIE

1. Denumirea, adresa, numarul de fax, adresa de e-mail ale autoritatii contractante si ale biroului de la care se pot obtine, dupa caz, informatii suplimentare. In cazul in care urmeaza sa fie atribuit un contract de servicii sau de lucrari, se precizeaza institutiile competente si punctele de contact (inclusiv adresa de Internet) de la care se pot obtine informatii suplimentare cu privire la cadrul legislativ general privind impozitarea, protectia mediului, protectia muncii si conditiile de munca, aplicabil in locul in care urmeaza sa fie realizata prestatia.
2. Dupa caz, se precizeaza daca este vorba de un contract de achizitie publica rezervat atelierelor protejate sau a carui executare este prevazuta in cadrul unui program de angajare protejata.
3. In cazul ■

FACTURA

Seria si nr. facturii:

Data:

Furnizor:

Nr. RC/Aut.:

Cod inregistrare fiscala:

Sediul:

Cont:

Banca:

Cumparator:

Nr. RC/Aut:

Sediul:

Banca:

Cont:

Nr. crt. Denumirea produselor sau a serviciilor U.M. Cantitatea Pretul unitar Valoarea

Semnatura si stampila furnizorului Date privind expeditia:

Numele delegatului:

CNP:

C.I. seria: nr. eliberata de

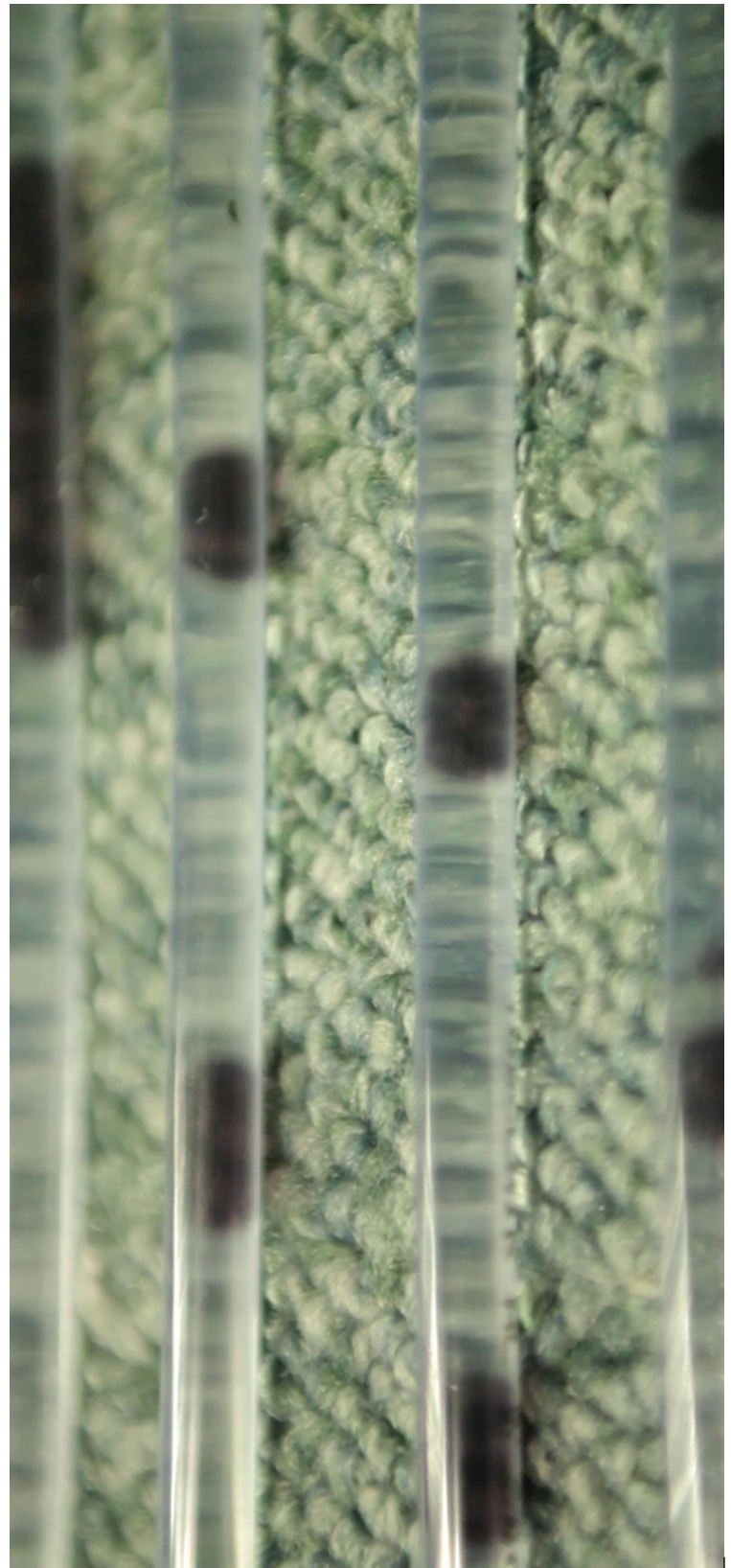
LEAKS

Paul Eugen Popescu

Have you touched any bits? We are living at the end of materiality, near singularity and pure mind. Information is the last intangible fetish, and we are breathing it in the digital world. We are disseminating ourselves through information and we are always hungry for secrets and knowledge. Everything must be digital, that is, discrete, but what seems to be beyond discreteness? The quest for materiality brings us to the embedded, extended and enacted information. Beyond discreteness is the old continuous thing, the artifact, tangible and visible. By this process of reification, the information inhabits a more sensitive and ephemeral body. Like yours.

Description: Installation that displays texts from sensitive documents on a support made from a series of parallel tubes. Injecting liquid with different colors into the tubes creates 8 bit characters that move as a continuous scrolling text. Being turned back into fluid form, after just moments from the formation, it gets recirculated and recycled into different pieces of information. Indefinitely.

<http://www.lights.ro/2011/liquid-text-display-for-rokolektiv-2011/>



TOWARDS NEOSTRUCTURAL CINEMA

John Bowers, Aditya Zalewski Mandayam

This is an installation showing three cinematic works. The works are instances of what the artists call 'neoststructural cinema' in which the tradition of the 'structural film' artists of the 1960s and 70s is developed to interrogate the materiality of digital image and sound technologies.

Over the course of Piksel 2011, the artists will show the three films, one per day. The films respectively examine (i) colour and recursion, (ii) temporal disjunctures and the (in-)fidelities of reproduction, and (iii) rhythms and alphabets, as materials for neoststructural organisation and variation. All image and sound in the work has been generated, assembled and edited using open source and free-libre software, most notably Pd/GEM.

The movies notably act as hybrids of installations and audiovisual performances.

For more information please visit:

<http://cixa.org/ffffffc/>



matchmaker 1.0

Marleen Andela, Eva van der Velden

The Matchmaker is intended as a social experiment. Participation makes one aware of its own internal biology and something is made visible what normally remains hidden. When designing this system we wondered whether participants would be willing to reveal themselves. In practice people did not object. However, some people were concerned whether the heart beats would be recorded.

The Matchmaker 1.0 consists of a circle of seven panels equipped with infrared sensors. There is a visualization in the middle of the circle. The participants' heart rate is measured when they place their finger on the sensor. The computer compares the heart rate rhythms. When the heart rates are in sync this is visualized using a line. If the system is fully utilized lines flash across. The longer one or more hearts are in the same cadence, the clearer the line between them becomes.

Matchmaker 1.0 is a project of Eva van der Velden & Marleen Andela



ELECTROMAGNETIC CITYSCAPE

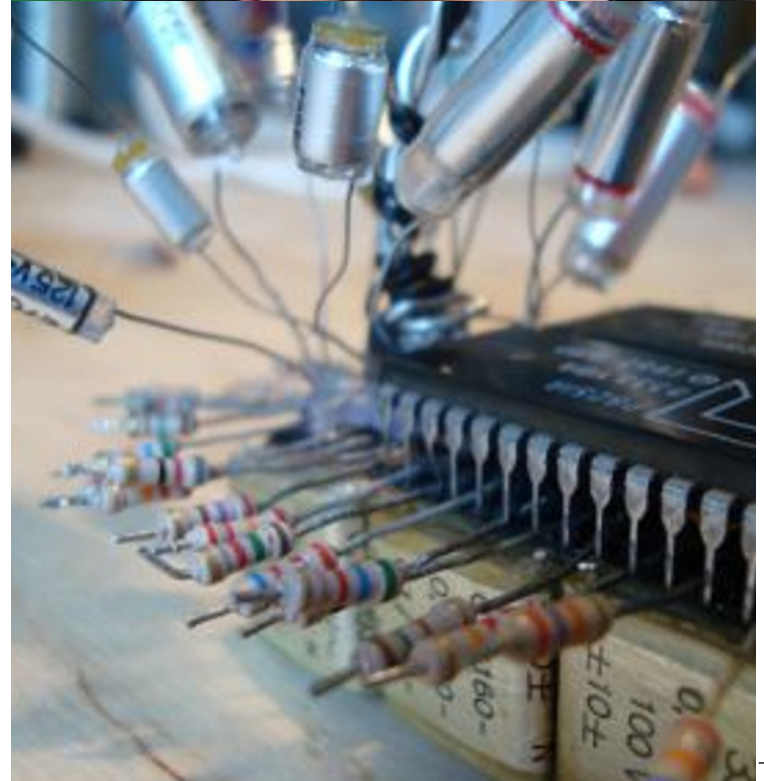
Roger 10-4

ELECTROMAGNETIC CITYSCAPE is a workshop in which participants build a wearable device (from re-purposed objects) that makes electromagnetic fields audible and go into the city to explore these invisible fields.

Participants are expected to bring an old electronic object (preferably with coils in it) to dismantle. The coils are re-purposed as pick up microphones (mics that 'listen to' electromagnetic frequencies). Participants then build an amplifier (soldering components to a PCB). After that the circuit is built into a wearable device (re-using the old components of the dismantled object). The workshop ends with a walk through the city and shopping areas discovering the electromagnetic fields in the environment.

ELECTROMAGNETIC CITYSCAPE is about understanding how things work, breaking things open, working with the physical leftovers of planned obsolescence, and re-incarnating old components. It is also about exploring the hidden world of omnipresent electromagnetic waves.

Workshops



visual live coding with texture

Alex McLean

This workshop will explore the use of Texture, a visual programming language designed for the live coding of pattern. Texture recognises the importance of space (e.g. prosody, handwriting, layout) in language by making arrangement in 2D Euclidean space part of the primary syntax of the language. All the user can do is move the cursor and type in text, but they can move the words around freely in two dimensions, with connections made between words to compose functions, in order to build up rhythmic structure.

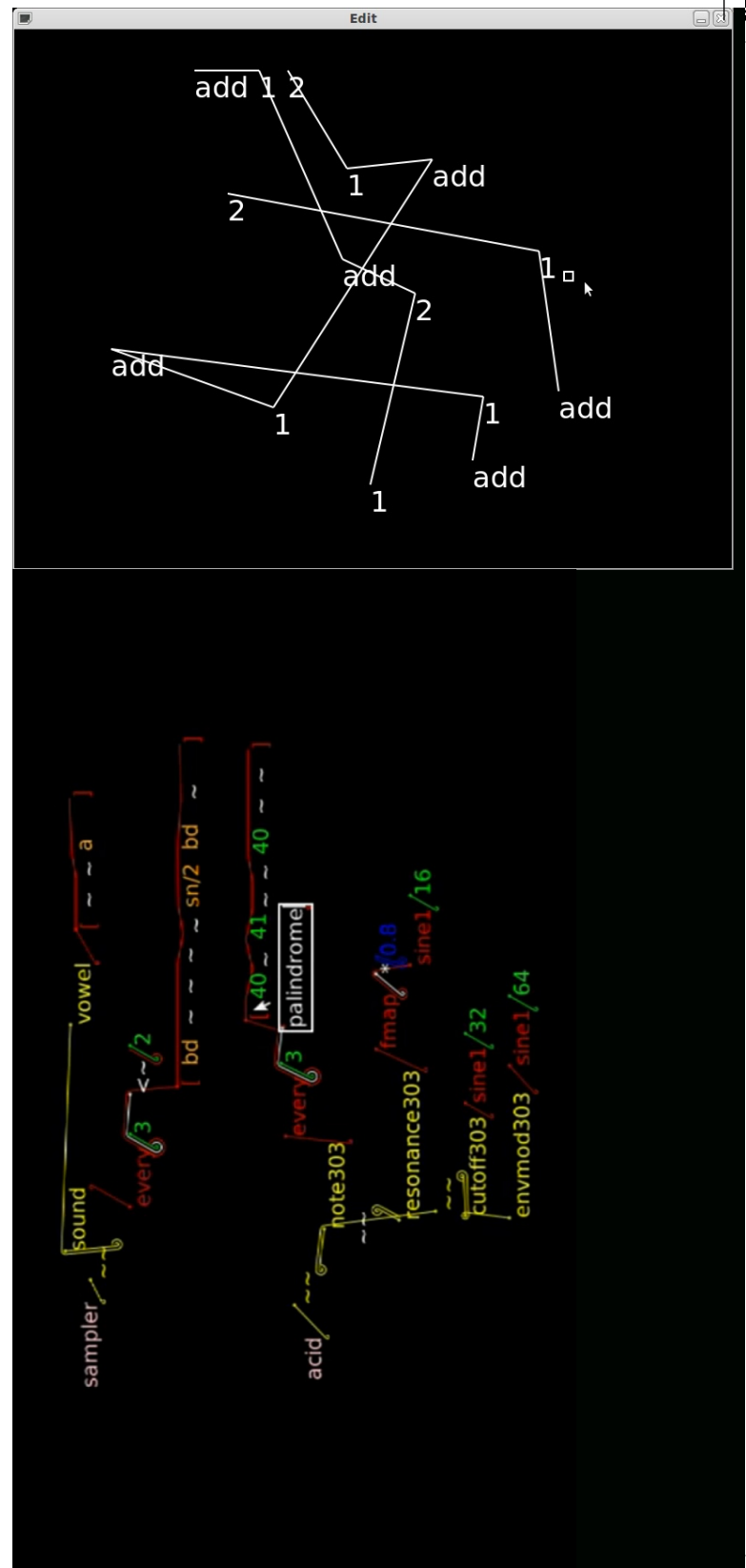
This workshop follows on from last year's SchemeBricks workshop, during which Texture was demonstrated, but was not yet ready for the hands-on portion of the workshop. Texture has been used in several workshops since, using tight network sync to allow participants to jam together during the final hour of the workshop, experiencing the software in group music making.

Here is a demo of Texture in use:

<http://www.youtube.com/watch?v=5KtFlGEVFGE>

For more information please visit:

<http://yaxu.org/category/texture/>



MP19 Analog tools TIME disrupter & schmutzs MP19

Disruptor

Analog event disrupter based on a timeline
Delayer from 30ms to 600ms
Infinite sustained Feedback

2 Input data/audio - 4 outputs disrupted out /
feedded out / data
Accept instrument/line/data input.
Time disrupted modulation control though 5
potentiometer Timer-Mod_amount-timer_mod-
delayer level - delay feedback
2 Timed modes stable/unstable
Feedback freq. 40 Hz to ~5/6 KHz
Battery or plug powered 9 - 12v
Easy to bend-expand-replicate

Each input signal its processed and repeated
each time more disrupted/clean, through an
analog low pass filter of 30db.

Schmutz

Analog schmutz octaver, cold metal sound
distorsion.
Blend control to calibrate the distorsion level
on output
Texture control to select the upper octaves
added
Battery or plug powered 9 - 12v
Easy to bend-expand-replicate

His carácter comes from the Darlington
transistors ladder with a gain of 70000 and the
5 diode rectifier, with the potentiometers to
the máximo the sound becomes similar to a ring
modulator adding a cold metallic sound to the
source.

Great behaviour with deep bass sounds and
percussive structures.

For more information please visit:

<http://mp19.net>

<http://vimeo.com/mp19/piksel>.

Workshops



the 120days of *buntu

Gordan Savicic, Danja Vasiliev

The operating system of a modern computer represents an intimate interface for the user. Default systems are imposing so many rules and dogmas onto the user which make those systems very similar to our control-driven social environment. We envision the computer desktop and operating systems as a contemporary replacement for urban public space.

The 120days of *buntu is a mash-up of 120 different Ubuntu operating systems (OS). Each OS is a self-contained Live CD/USB stick; any PC/Mac can be instantly booted from it. 'The 120 days of *buntu' project treats Operating Systems (Ubuntu Linux distributions) as public space, prone to modification by its habitants/users. The OS modification happens on all levels: from looks-and-feel of User Interface (GUI), interaction model, visual and audio feedback and down to modified system tools and hacked kernel. The project is based on the source code of the most popular Linux/GNU distribution - Ubuntu, which is reconfigured and remixed, creating a collection of 120 essentially dadaistic, yet humoristic, and at the same time useless but bootable Linux-like distributions. The systems we are creating are reflections of life situations and desktop-user experiences within the genre of software art. The 120days of *buntu incorporates the production and distribution of a user-determined OS. Following the experimental nature of this project, we deployed an alternative distribution model for our modified software. Besides the Internet, live CDs were spread through a so-called Street-Sneaker-Net, inspired by the illegal CD/DVD sellers in the streets of São Paulo, Brazil.

'The 120 days of *buntu' project exists in three different forms:

- 'OS modification workshop' where participants learn how to modify their Desktop environments
- '120buntu.com' online community offering complete repository of our software
- 'Exhibition setup'; comprised of all created operating system running as LIVE sessions



sudamerica experimental workshop

Cristiano Rosa, Daniel Llermaly

Construction of devices developed in research laboratories of Sudamerica Experimental.

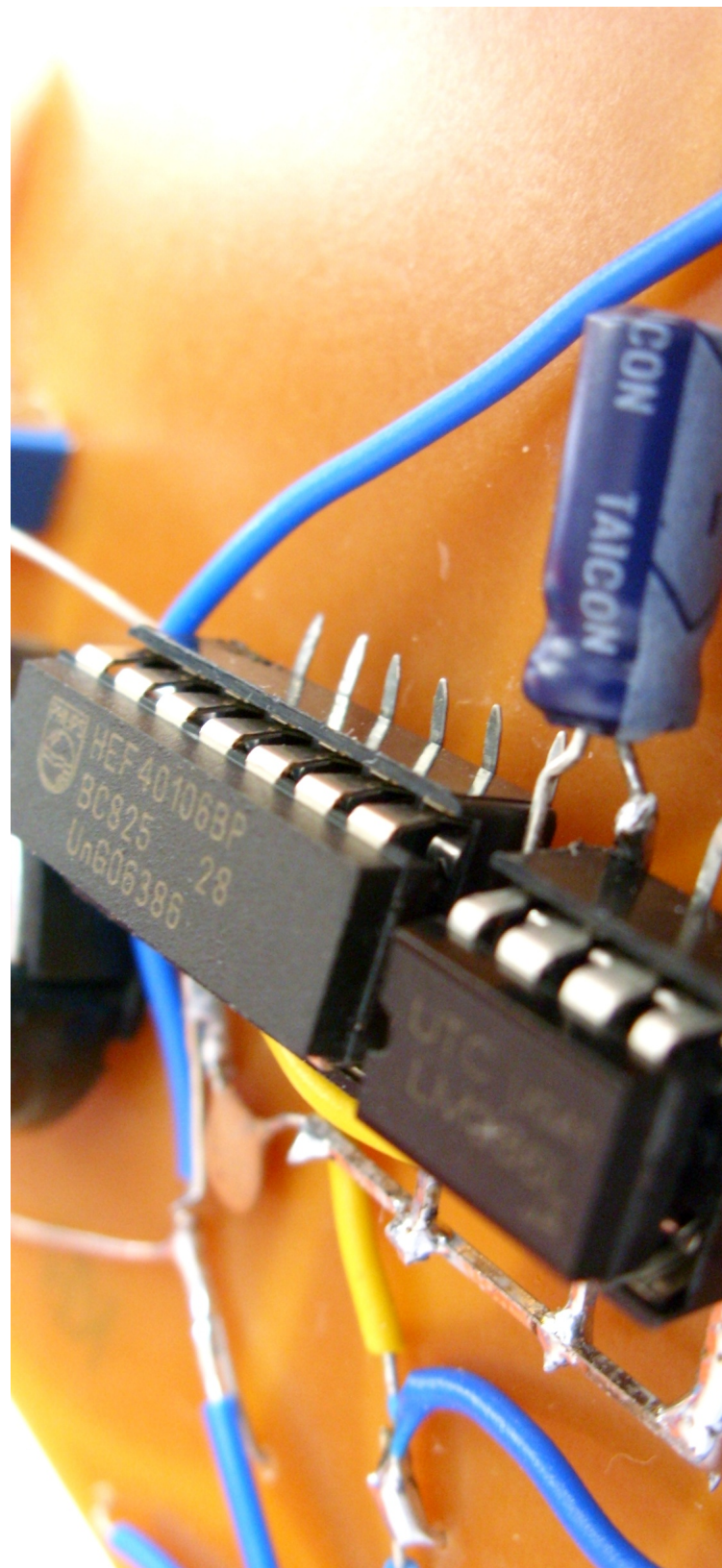
Applications for audio:

- Atari Punk Console
- Pulse and Control Voltage Sequencer
- Llermaly - Subaquatic Bass Machine
- Panetone - Qadrox - Square Wave Generator
- Panetone - Little Bass - Sinewave Generator
- Eric Archer - Mini Space Rockers

Applications for video:

- Saturated and Distortion TV signal
- Mini Dirty Mixer
- Atari Punk Video
- Panetone - Zen TV.

Workshops



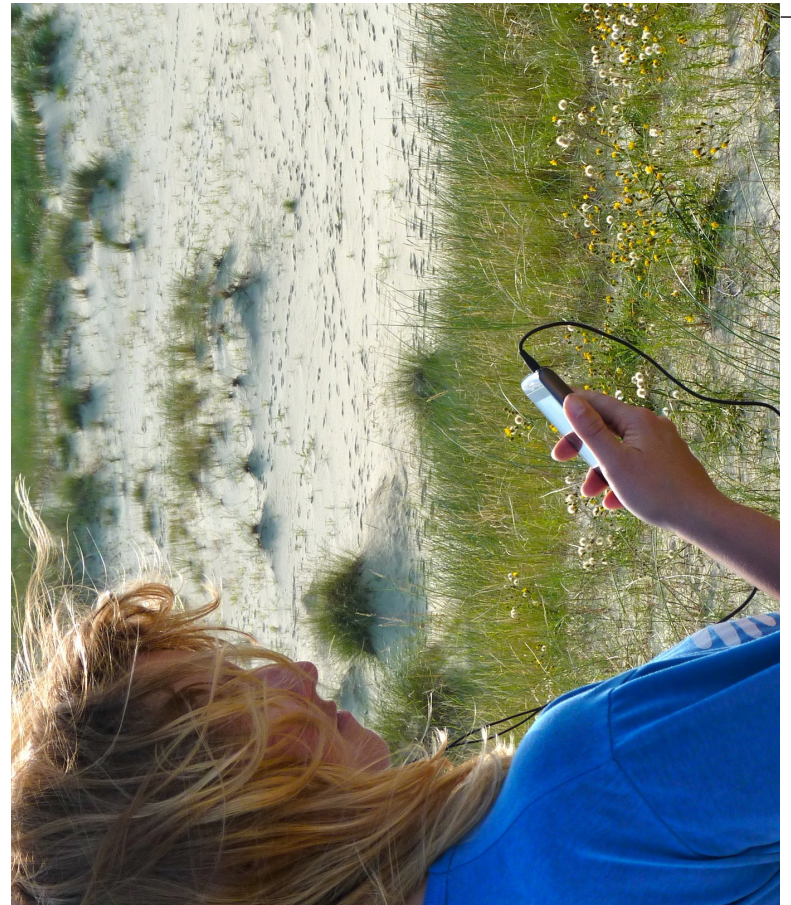
SONICDrift

the MemeLab

SonicDrift is an Android application created by the memelab that serves as a framework for realtime creation, playback, and editing of locative-sound maps. With the ability to read the user's GPS location and access the internal hardware, you can 'write' location-based audio recordings to the phone, and 'read' these recordings, by yourself or others.

For Piksel, the memelab will facilitate a participatory creation workshop that will work with members of the public and create an audio walk based on ideas generated in the workshop. Working with the aesthetic limitations of the app, they will conduct a facilitated group process towards developing thematic concerns and aesthetic strategies. Overall, the group will be working to identify the possibilities of placing sonic layers in shared space, ie. in 'reading and writing the sonic ecology'.

Participants are encouraged to bring their Android devices if applicable, but it is not necessary to have one in order to attend the workshop.



din IS noise

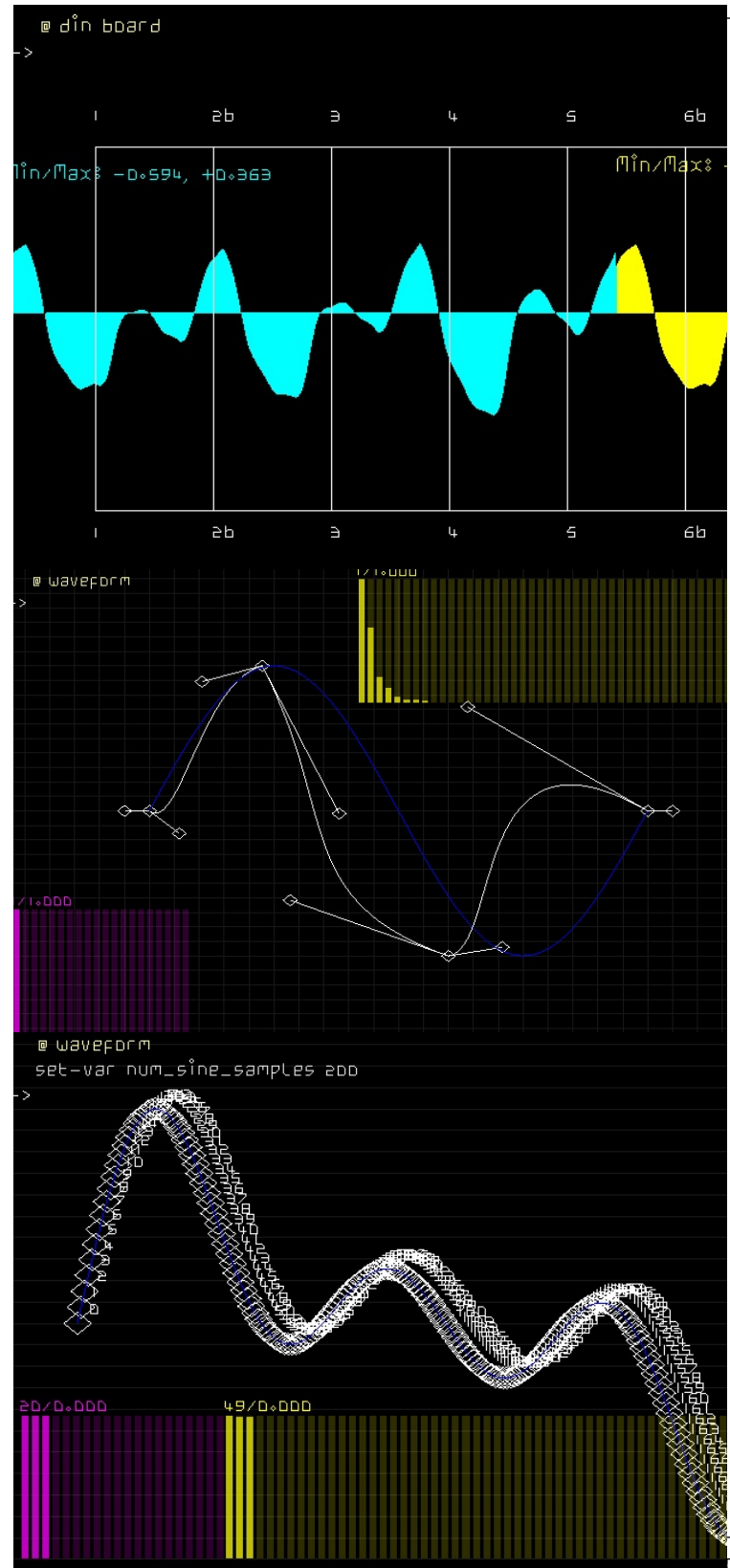
S Jagannathan

In this workshop S.Jagannathan invites people to learn how to use din to design their own sounds and improvise their music. He will also:

- * Help people install din on their favourite GNU/Linux distribution either using pre-built packages or by compiling from source code.
- * Teach people how to create & edit Bezier curves in din to change the timbre of their instrument, change its volume, perform frequency and amplitude modulation, make beats, edit delay feedback & volume curves and compress loudness.
- * Teach people how to create and manipulate masses of drones (voices) on any pitch on the audio range (ie 20Hz to 20KHz).
- * Teach people how to use the IRC bot to securely control a remote din.
- * Teach people to use the Tcl language to extend din with scripts that can accept MIDI, IRC & OSC input even during a live performance.

For more information on please visit:

<http://dinisnoise.org//>



C/over t operations with CCTV sniffing Adnan Hadzi

This workshop will introduce participants to Surveillance and CCTV filmmaking where material and images from the Deptford.TV archive will be edited to submissions from the Deptford.TV database. Footage taken from Deptford.TV was filmed during a previous TV hacking workshop where participants equipped with CCTV surveillance signal receivers were lead through the city by incoming surveillance camera signals. CCTV video signal receivers cached surveillance camera signals into public and private spaces and were made visible: surveillance became sousveillance. By making images visible which normally remain hidden, participants gain access to the "surveillance from above" enabling them to use these images to create personal narratives of the city. The workshop will look at constructing a possible narrative.

Deptford.TV is a research project on collaborative film - initiated by Adnan Hadzi in collaboration with the Deckspace media lab, Bitnik media collective, Boundless project, Liquid Culture initiative, and Goldsmiths College. The Pure:Dyne memorysticks are created by GOTO10. GOTO10 is a collective of international artists and programmers, dedicated to Free/Libre/Open Source Software (FLOSS) and digital arts. GOTO10 aims to support and grow digital art projects and tools for artistic creation, located on the blurry line between software programming and art.

License(s) of work:
GPL 3.0
CC-SA-BY 3.0

Free Art License 1.3

For more information please visit:

<http://goto10.org>
<http://edit.deptford.tv>
<http://www.deptford.tv>
<http://www.filmcode.org>
<http://dek.spc.org>
<http://www.bitnik.org>



using the milkymist one video synthesizer

Sébastien Bourdeauducq

The Milkymist One is an open hardware live video synthesizer device - no computer needed! Connect a camera and a videoprojector, press the power button, and seconds later, everything you film becomes live psychedelic effects of color and light.

Point the camera at a dancer on stage, at people attending your party, at toys, use UV-glow paint...

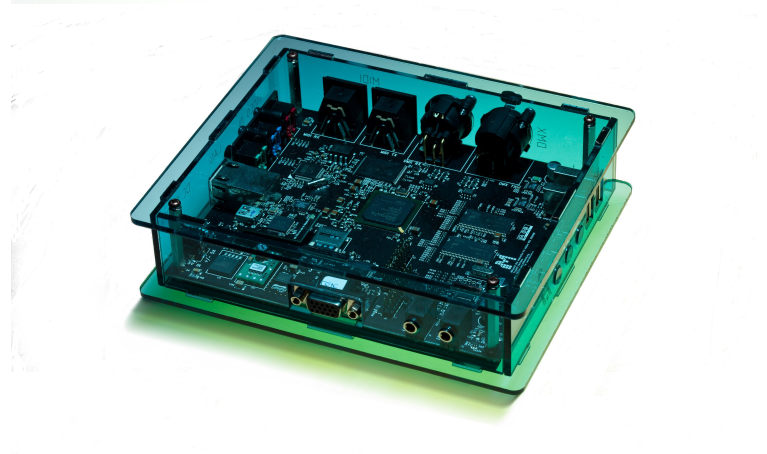
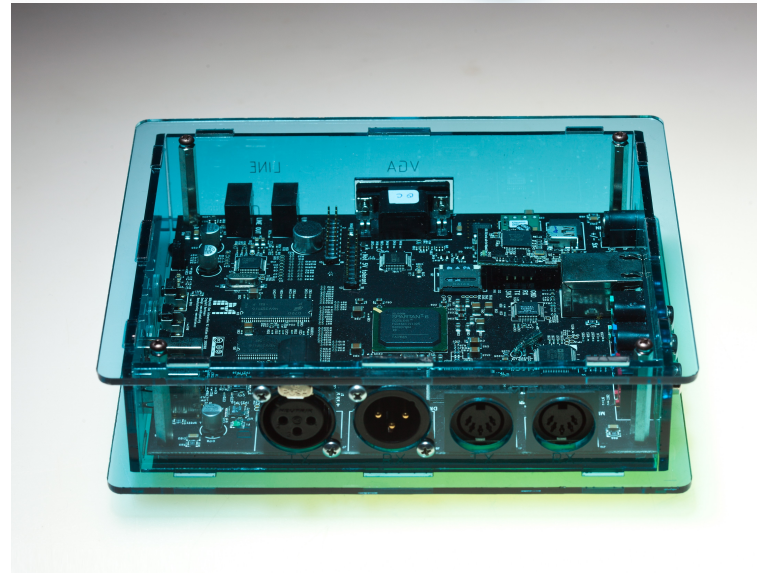
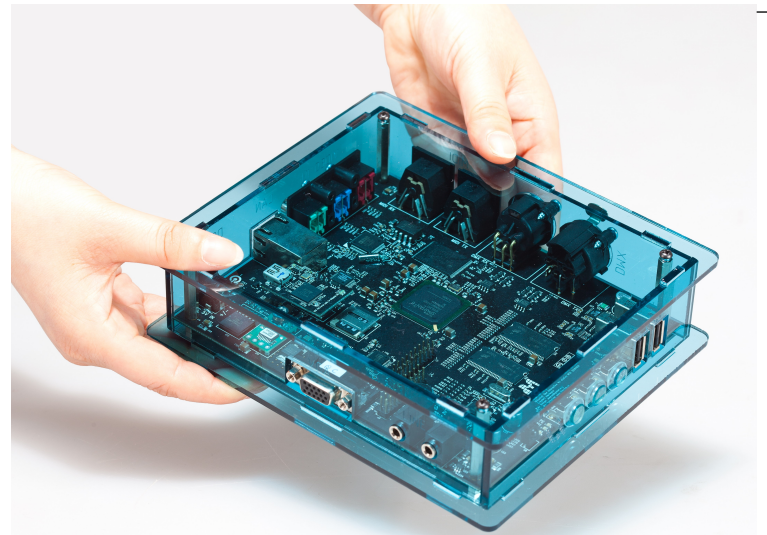
there are no limits to creativity!
Artists will appreciate the possibility to design new visual effects using the Flickernoise Patching (FNP) language, which allows you to create unique and personal shows without requiring extensive experience with computer programming.

Join us in this workshop to learn how to use the Milkymist One and design new effects with the FNP language!

Bring your own Milkymist One to the workshop, and connect it to the provided screens. There will be Milkymist One units for sale at the workshop, including all accessories listed on <http://www.milkymist.org/buy.html>. Optionally, you are also welcome to bring your MIDI or DMX equipment, Arduinos, etc. and try them with the Milkymist One.

<http://www.milkymist.org>

Workshops

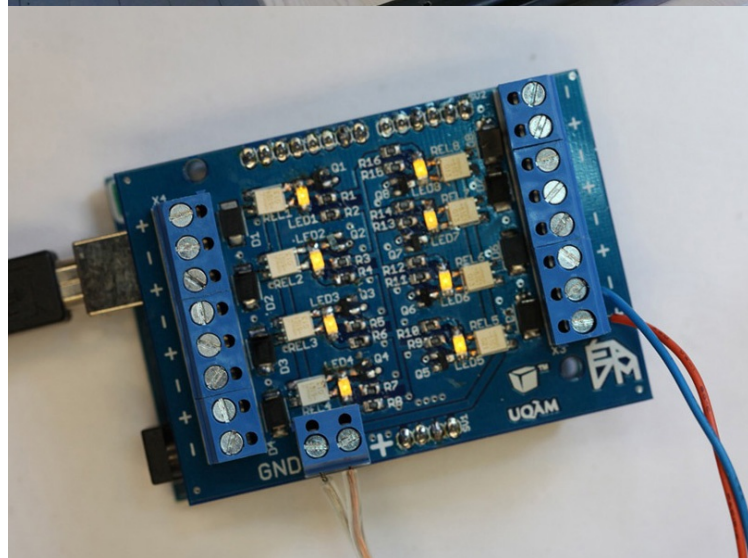
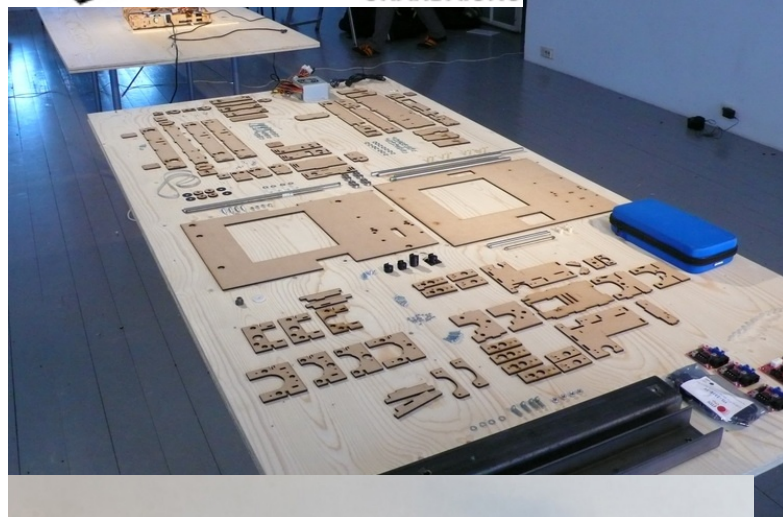
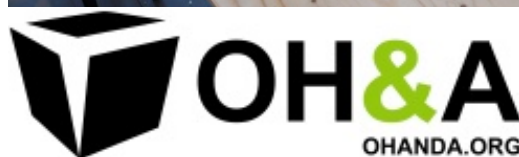


OHANDA WORKING SESSION

Juergen Neumann, Tuomo Tammenpää

OHANDA, Open Source Hardware and Design Alliance, is an initiative to foster sustainable sharing of open hardware and design. Join us for this working session to discuss the tactics for raising awareness of open source hardware among larger audience and develop methods for sustainable sharing of the open source hardware designs & documentations.

www.ohanda.org



UKI game level one [infect the city]

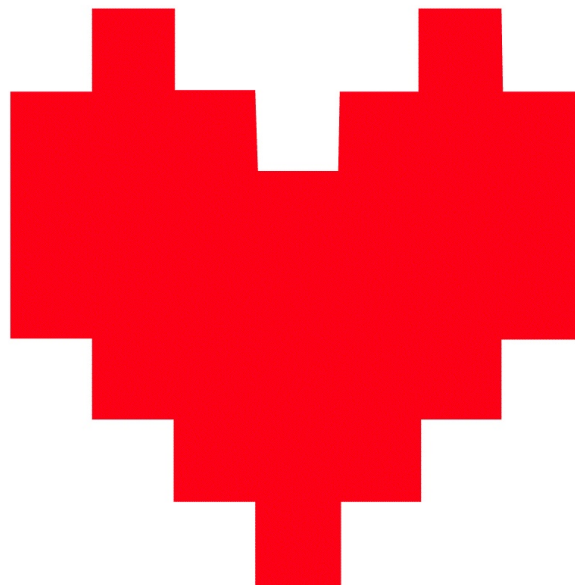
Jara Rocha, Massimo Avvisati

Every morning (17th, 18th, 19th and 20th of November), from 11h to 12h, there is a UKI game level 1 gathering/workshop with the following aims:

1) map out the city - define the routes for workshop participants to go out with mobilephone and QR code stickers to infect the city

2) preview and review the viral game one programming codes with workshop participants

3) work with workshop participants' comments to improve and work on more codes everyday for next day presentation.



The impossible city

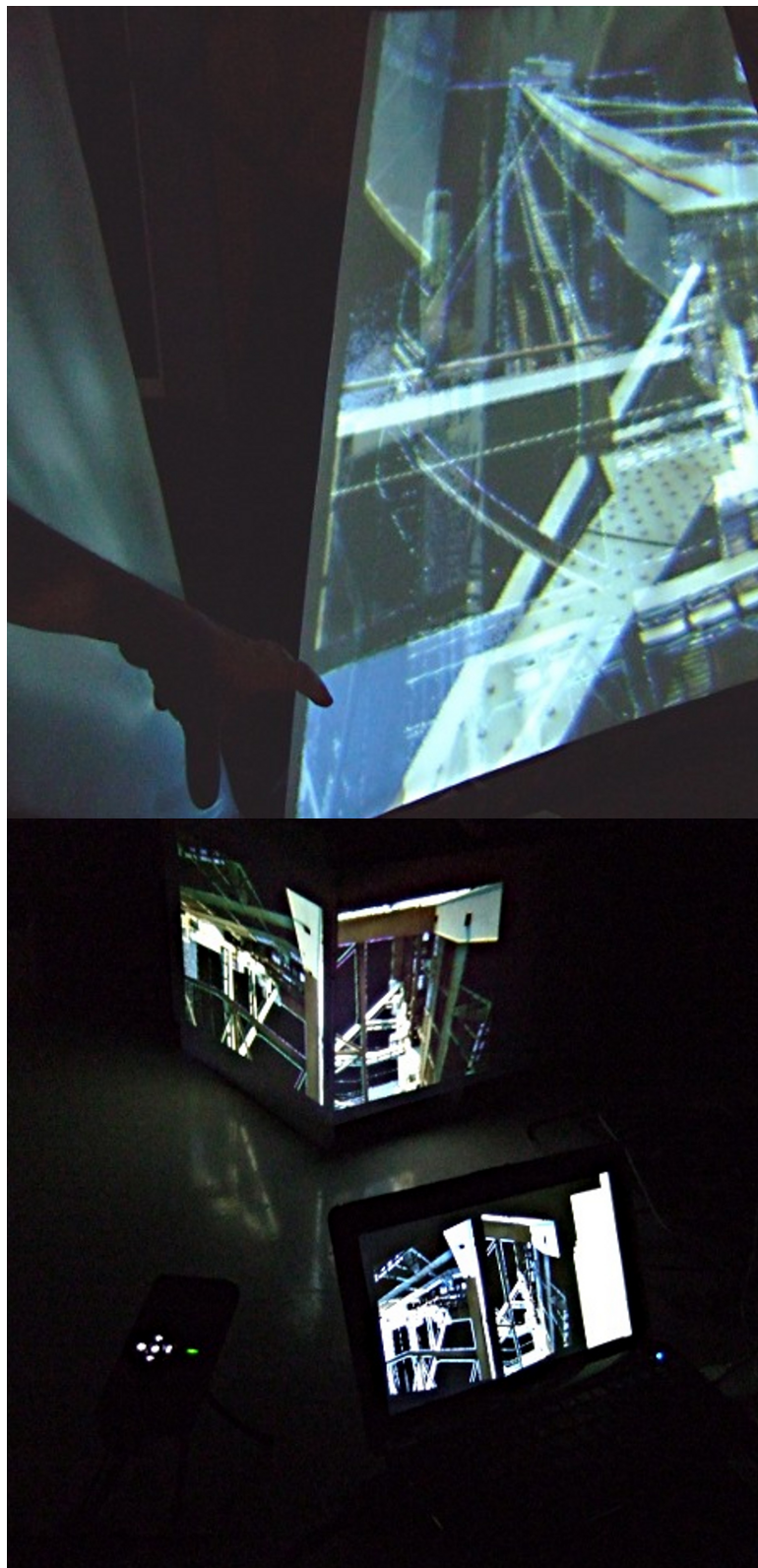
Malte Steiner, Servando J Barreiro

Reflection on architecture, urbanism and utopian ideals, created during Malte Steiners artist-in-residency reated during Steiners artist-in-residency at the Open City (La Ciudad Abierta) Of Ritoque, nearby Concon in Chile in June 2011. Open City was founded in 1970 as a community by poets, architects, philosophers, painters and sculpturers and was meant as a platform of sharing and collaboration. They designed and built their own houses. Steiner was invited to create an electronic art piece with Pure Data and came up with asking Quo Vadis Open City, where are you standing now?

But also reflection on architecture, radical urban concepts like mobile citys and the role of the architect according to Jean Baudrillard influenced Steiners installation The Impossible City.

It consists of three screens which are separated with the help of videomapping, projected against three distinct surfaces. The first exhibition in Chile used a metal sculpture by Oscar Santis, the second show on PD con 2011 in Berlin a staircase at Leap. It could be also shown outside and using architectural features to create the distinct screens with only one projector.

It reacts on the motions of the visitor and rearrange a 3D form to new pseudo architectural combinations. Also a 2D view can be seen with a ever changing steel features. Interactive sound come on top.



BE YOUR OWN SOUVENIR!

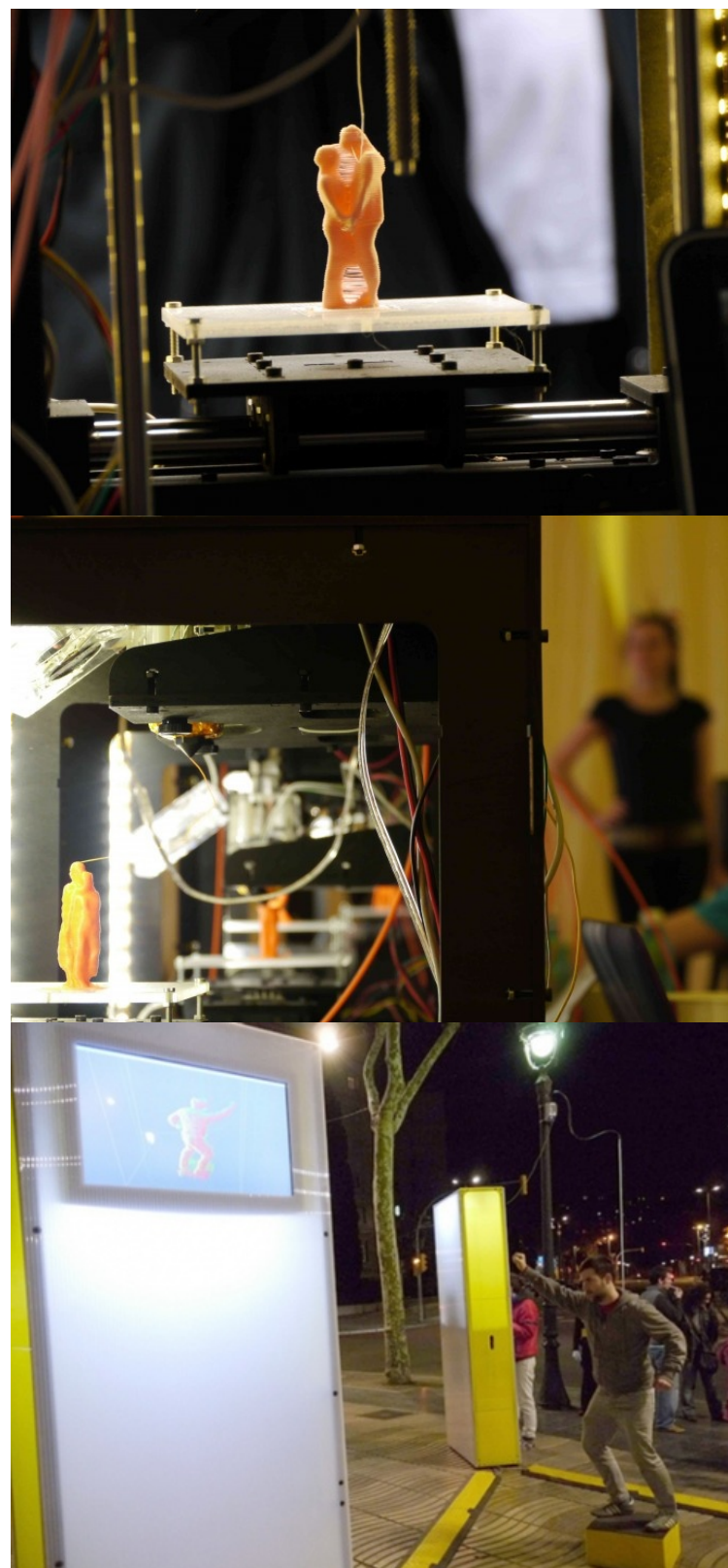
blablabLAB

Be Your Own Souvenir aims to connect street users, arts and science, linking them to underlying spaces and their own realities. The installation was enjoyed during two weekends in January 2011 by the tourists, the neighbors of La Rambla and citizens of Barcelona, a city that faces a trade-off between identity and gentrification, economic sustainability and economic growth.

This takes shape through a technological ritual where the audience is released from established roles in a perspective exchange: spectator / performer, artist / tourist, observer / object. The user becomes the producer as well as the consumer through a system that invites them to perform as a human statue, with a personal souvenir as a reward: a small figure of them, printed three-dimensionally from a volumetric reconstruction of the person generated by the use of three structured-light scanners (Kinect).

The project mimics the informal artistic context of this popular street, human sculptures and craftsmen, bringing diverse realities and enabling greater empathy between the agents that cohabit in the public space.

<http://prix.aec.at/winner/3366/spahn.de/mouse.html>



city fireflies

Malte Steiner, Servando J Barreiro

City Fireflies is a multiplayer collaborative game developed originally for the media-facade at Medialab-prado (Madrid)

In this game the Uncoded Collective introduced a new way of interacting with public screens. The traditional ways of interacting usually are:

1. Body shape recognition.
2. Software for mobile phones.

The first one is very used and limited. And the second one imposes people to download a specific software. The initial goal of this project was to remove the barriers to start playing as much as possible, so people walking around and finding the screen could start playing without effort.

The solution was to use the mobile phone in a different way: by tracking the light of the screen. So it is compatible with most of the devices in the market.

For the Pikel 11 festival the game designed for the media lab square and facade is transformed into a game that works in a public square in Bergen and transforms this square into a playful field.

The game mechanic is simple: players need to remove the "threats" that are trying to take over the square. There are different levels but to completely clean the screen one player is not enough, so as the game progresses, it becomes a multiplayer collaborative game.

As designers and technologists the Uncoded Collective's topic of interest is collaborative interactions. City fireflies was their first approach to making a game that requires collaboration in a public square.

Currently they are exploring this on presentations and events. Their last "experiment" is Tomatocracia. It is a customized webpage that lets people throw "virtual rotten tomatoes" using their iPhones.



UKI game level one - infect the city

shu Lea cheang, Massimo Avvisati, Jara Rocha

UKI game level one [infect the city] designates UKI as meta-sexual viral agents to "gesturally" infect the city and the world.

UKI , a sequel to Cheang's cyberpunk sci-fi movie I.K.U (2000, an Uplink Tokyo production),

is structured as both a viral performance - live code live spam and a viral game in two levels - infect the city and enter the bionet.

I.K.U. tells the story of GENOM Corp, a net-porn enterprise who dispatches I.K.U. coders to collect orgasm data. Made into mobile phone chip, GENOM introduces orgasm on the go and makes a huge profit. In post-netcrash UKI, the data deprived I.K.U. coders are dumped on the Etrashscape where coders, twitters, networkers crush and crashed. Exchanging sex for code, code sexing code, UKI as virus emerge amidst noise blast while GENOM retreats to BioNet.

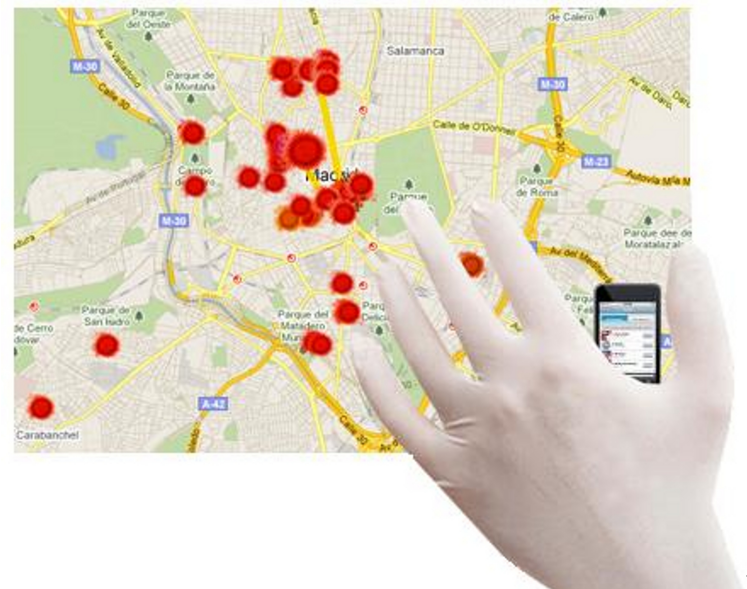
GENOM CORP. takes human body hostage to initiate BioNet, a network made up of microcomputing cells. With genetic engineering, the red blood cells (erythrocytes) are formatted as autonomous cellular computing units engaging in re-programming human orgasm. Code named "ORGANISMO", GENOM is to re-invent human orgasm into "self-sustained pleasure". Another profitable sex scheme for GENOME CORP. conspired without any precaution for damaging the biosphere.

UKI game level one [infect the city] Invites the public to sign on as viral agents using

API Geolocation interface to spread UKI virus. This level one game is designed to mobilize UKI viral force. During the level one, the viral agents through infection rate can be upgraded to superagents and be advanced to game level two [enter the bionet] in which UKI virus infiltrate GENOM's BioNet and sabotage the blood cells' production of ORGANISMO. As a collective game, the players jointly defeat the blood cells by numbers. UKI virus aims to reclaim the lost orgasm (data). END GAME / COLLECTIVE ORGANISMO, This is love. This is not sex.

<http://www.u-k-i.cos.>

Urban Interventions



PIKSELSAVERS - screensavers that makes a difference!

PIKSELSAVERS

PikselSavers is a screening programme of short movies and software art curated by the Piksel. The programme was selected based on an open call for participation and includes 10 contributions from artists working in a wide range of digital media and techniques.

PikselSavers take the screensaver as a point of departure and inspirational springboard. They are videos and software based on the screensaver format - short audiovisual (non)narratives made for endless looping. Possible thematic fields includes but are not limited to: sustainable resource allocation, renewable technologies, energy harvesting, fair trade hardware, free content, open access, DIY economy, shared development.

PikselSavers was commissioned by and first shown at the biennial for art and technology in Trondheim, Meta.Morf 2010 - New.Brave.World!, arranged by TEKS - Trondheim Electronic Arts Centre. It was later presented at Pixelache Helsinki in March 2011 and at The Norwegian Telecom Museum during summer 2011. PikselSavers mark II is planned for the opening of the Arena for Electronic Art in Bergen in 2012.

The original participants/projects:

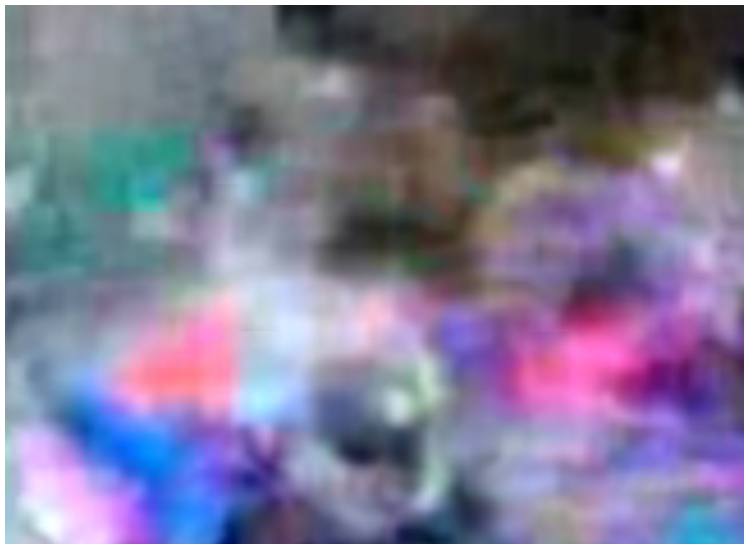
- Mark Beasley - SNOWSTORM
- Mark Beasley - ICEMELT
- Andy Deck - Spill Cycle
- Jim Bizzocchi - Longfalls
- Claude Heiland-Allen - Mandulia
- Osvaldo Cibils - 54 dinamic body background
- Ralph Kistler - Screensaver
- Yves Degoyon - Evil Fish :::
- Wayne Clements - Brave New World War
- Thomas Thiery - 10 Minutes

For PIKSEL11 the PIKselsavers series has been extended with two new works which will be on display at the exhibition:

wayne clements - norway::security



ben baker-smith - infinite glitch



PIKSELSAVERS

Pixelache software of the year 2012

The Pixelache Software of the Year 2012 title is this time given to `din - din is noise`. `din` is a Free software musical instrument exclusively for the GNU/Linux operating system made by the Indian programmer S. Jagannathan. `din - din is noise` presents an innovative way of generating live music from a simple visual interface based on Bezier curves, and is a good example of how creative and DIY technologies can foster new approaches and solutions that escapes the leading rules of the software industry.

It forgets history,
To not repeat it.

It doesnt hide analog music hardware,
In digital music software.

You had pulse, sine, triangle and sawtooth,
And went forth and made electronic music.

Now there is just the Bezier curve.

Pixelache Software of the Year is an initiative by Pixelache Network, started in 2008. The chosen software for the first year was `Animata`, a live animation software by Kitchen Budapest. In 2010 it was divided by the live CD distributions `pure:dyne` by GOTO10 and `APODIO` by APO33.

More information:

`www.piksel.no`

`www.pixelache.ac`

`din - din is noise`: **`http://dinisnoise.org`**.

Aditya zalewsk mandayam (pl)

Aditya Zalewski-Mandayam is an experimental artist. For eight months in 2010 he lived inside a giant camera in Venice. His work lies at the cross-section of photography, cinema, food, and the Internet. Previous works of his have used 19th century photographic techniques along with contemporary technologies such as Linux. He has made installations and exhibited in Finland, the U.S, Germany, Indonesia, Japan, Poland, Italy, France and Bolivia..

<http://cixa.org>

Adnan Hadzi (uk)

Adnan Hadzi is undertaking a practice-based PhD, 'the author vs. the collective', that focuses on the influence of digitalisation and the new forms of (documentary-) film production, as well as the author's rights in relation to collective authorship. This interdisciplinary research combines sources and expertise from the fields of media and communication, computer studies and architecture.

The practical outcome is Deptford.TV an online database drawing on the current regeneration process in Deptford, South/East London. Deptford.TV serves as a platform for artists and filmmakers to store and share the documentation of the urban change of S/E London. <http://www.deptford.tv>

Agnese Trocchi (it)

The massive access to information and communication is provoking a radical change in human consciousness. The multiple possibilities of relationships and communication offered by analogical and digital technologies are the object of Agnese Trocchi's work. Collages, video live set and textual cut-up are techniques to destroy and rebuild reality. Trocchi searches for new narrative paths to follow in the labyrinth of the aesthetic and creative experience. Aesthetic researcher, writer, net-artist and videomaker, Agnese Trocchi has been active since 1995 in the field of ICT. She conspires with similar creatures to unfold the curtains of reality.

She writes, makes videos and websites for a living..

<http://www.newmacchina.info>

Alejandra Maria Perez (cl)

Alejandra Perez a.k.a. elpueblodechina.org is a noise artist working with FLOSS tools, DIY electronics and writing. Her main interests are electromagnetism and collaborative creativity. She was based in Valparaíso, Chile where she taught social psychology at university and collaborated with vecinos defending local cultural heritage. She is currently on her way to London to perform a MPhil/Phd in Cultural Studies at Goldsmiths University of London.

<http://elpueblodechina.org>

Alex McLean (uk)

Slub, Sheffield Placard, TOPLAP, runme.org, dorkbotssheffield, potac, OAK Group Sheffield University, ISMS Goldsmiths

Alex is one third of the live coding group slub, PhD candidate at Goldsmiths and researcher at University of Sheffield. Alex is co-founder of the dorkbotssheffield and dorkbotlondon meetings of people doing strange things with electricity, the runme.org software art repository, and the TOPLAP organisation for the proliferation of live algorithm programming.

Alex makes strange programming environments, most recently Tidal and Texture, released under the GPL.

He has performed widely as part of Slub including at Píksel, make.art, Sonar, Sonic Acts and Lambda festivals. He won the transmediale award for software art in 2002. <http://yaxu.org/>

Andy Gracie (es)

Andy Gracie's work is concerned with information systems contained within living organisms and ecosystems and how they may be accessed and processed through the use of technology. His work reflects on the ideas of Umwelt and biosemiotics developed by von Uexküll and Seboek as it aims to explore how signs, symbols and signifiers may form a common link between artificial and natural intelligences. He is interested in using organisms as data processing systems in an effort to extract meaning and to examine how forms of robotic entity can become immersed in living networks. This interest extends to examining how organic and inorganic systems can be wired together through various channels, where communication and presence are realised by agency. His work has always been linked to scientific practice as both contextual and methodological reference, and as subject of critique. The natural sciences in general have formed the basis of this influence with a special emphasis on life sciences and biotechnology. More recently this has begun to express itself through the relatively new science of astrobiology and its concomitant theories on the very origins, constitution and boundaries of life. Astrobiology asks not only how life appeared in the first place, but where it is going and how big or small are the set of conditions that can sustain it. The majority of Gracie's work is realised in the form of installation, often employing robotics, custom electronics, sound and video alongside biological

August Black (us)

Independent artist - Born, 1975, in Baltimore, Maryland, USA. August Black is an artist, researcher, and developer of new tools and instruments.

His research is based in the general overlap of culture, craft, and code..

<http://aug.ment.org>

AP033 (fr)

AP033 collective, Jenny Pickett, Julien Ottavi, Julien Poidevin, Romain Papion, Christian Galarre, Tristan Boureau

AP033 is a not-for-profit association/artists collective founded in 1997. AP033 research practices cross philosophy, poetry, visual, sonic art and anything else that may arrive through collaborative working. AP033 projects often use networked and physical spaces, develop tools (hardware/software) for its creative projects and the FLOSS (Free/Libre Open Source Software) community of artists and programmers..

<http://apo33.org/>

Aymeric Mansoux (fr)

Aymeric Mansoux (FR) is an artist, musician and media researcher.

In 2003, he founded GOT010 with Thomas Vriet, a non profit organization and artist collective, with the goal to promote the use and support of free software in electronic music and media art creation. Aymeric has been active in the collective until 2010 and initiated several projects such as: 'make art', a yearly international no nonsense festival for software artists using and writing free software; 'Puredyne', a popular live GNU/Linux distribution for creative media and the 'FLOSS+Art publication', the first collection of essays on FLOSS and digital art production.

Since 2009, he has been a core tutor and co-supervisor of study for the networked media branch of the Media Design and Communication Master of the Piet Zwart Institute in Rotterdam (NL). Aymeric is also an MPhil/PhD student at the Centre for Cultural Studies, Goldsmiths, University of London, researching online art and design communities, free culture licenses and resources, and distributed collaboration.

Ben Baker-Smit (us)

Ben Baker-Smith is a Chicago-based visual artist currently interested in generative systems and the unique qualities of different media formats. Ben works with a range of old and new technologies to create prints, videos, live performances, and on/offline installations.

<http://bitsynthesis.com>

blablabLAB (sp)

blablabLAB was born under the development of a prototype framed by the "Lightscapes" workshop (James Clar, Scott Fitzgerald), held in Hangar, Barcelona, at the end of 2008. The collective was accepted, for the first time after its foundation, in the workshop "Light, Space and Perception" at MedialabPrado, Madrid, the fall of the same year. Over the past two years the group has expanded with contributions from other friends and fields -like electronic engineering, environmental ecology, fashion design, avant-garde cuisine, visual arts, anthropology or biochemistry- to be engaged in various projects often related to an event. "The shadow of a doubt" (an awakening free-willing digital shadow) Medialab Prado, 2009, 'Haberlandt' (an electro mecanic system for the local production and serving of Spirulina Maxima: an edible, supernutritious algae) Sala d'Art Jove, InstitutFrançais, 2010, and "Be Your Own Souvenir", Mònica al Carrer, 2011, are the projects that have articulated, together with the failed prototypes and side experiments, the collective production..

<http://www.blablablab.org/>

Brendan Howell (us)

Brendan Howell (b. 1976, USA) is a media artist and an engineer. He is the creator of various software works and interactive electronic inventions. As a developer of free software, he has contributed to the Gnome, Fritzing, Booki as well as his own PyCessing project. He has taught at the Berliner Technische Kunsthochschule, UMBC, the Merz Akademie and the Kunsthochschule Berlin, Weißensee. He lives and works in Berlin, Germany.."

<http://wintermute.org/brendan>

Christian Parsons (pt)

Christian Parsons is an artist, programmer and researcher. He works on interaction design, interactive installations, graphics programming, video games and performing arts. Its activity focuses on development, R & D and teaching in the field of art and cultural industries. He started the open-source project Cámara Lúcida, a software toolkit to make ludic interfaces with realtime projection mapping using RGBD Camera-Projector systems (e.g. kinect and projector)..

<http://www.chparsons.com.ar>

chrs Galarreta (pe)

Transdisciplinary autodidact, composer and performer of contemporary music. Founder of DiosMeHaViolado, Evamuss and Tica, three of the most active experimental music bands in the Peruvian underground scene between 1995 and 2010. He has published, as a soloist and with different projects, more than 80 solo releases, collaborations and compilations in labels and netlabels around the world, such as Aloardi (Peru), Superspace Records (Peru), 1001 Records (Peru), Amp (Mexico), Bizarre Audio Arts (Ecuador), Frígida Records (Argentina), Suda (Argentina), Microbio Records (Venezuela), Sonora (Puerto Rico), Sub Rosa (Belgium), Ruidemos (Spain), FIBRR Records (France), Sonic Art Networks (UK), Simple Logic (Poland), Clinical Archives (Russia), Dreamland Recordings (Australia), among others. He produces intriguing abysses of sound and silence using out-of-order electrical appliances, homemade sound instruments, controlled induction of error in software, programming generative tools and transducing imperceptible physical phenomena for humans to an audible dimension. He extrapolates those experiences in his sound installations and performances. This work has taken him to make exhibitions, perform concerts, and give lectures and workshops in Latin America and Europe. He is mostly interested in the exploration of the aforementioned interfaces and auto-regulated systems to apply them to sound creation as a form of disobedience and social auto-organization..

<http://www.aloardi.net>

APO33 ALOARDI

Cristiano Rosa (br)

Cristiano Rosa has worked with experimental music since 1989, through feedbacks, smashing loop tapes and metal percussion found in garbage. From 1990-1999 he collaborated with other experimental artists in expositions, installations and performances. In 2000 he ran a solo project called Jazzymenow and made live p.a. at Goethe Institute Porto Alegre. In 2001 he also founded a cassette label: Crackerjack. In 2005 he started his research in Circuit Bending, Hardware Hacking and new forms of producing audio and video through handmade devices. In 2006 he had his first concert based on handmade devices and few synthesizers with autoral short movies. In 2007 he played with artists as Zbigniew Karkowski, Colorir, Duplexx, Cristof Kurzmann, UX14, Cistiano Figueiró, Orquestra Organismo, LiveNoiseTupi, Andre Wakko, Julie Rousse, Penelope, Klass Huebner, City Harvest Black, Colonel Pamisan, Mauro Martinuz. Release a first Circuit Bending workshop in Rio de Janeiro, Brazil at Plano B. In 2008 he released a Circuit Bending Brazil Tour, played concerts and held workshops in Rio de Janeiro, São Paulo, Recife, Salvador, São Carlos and made a Circuit Bending Euro Tour in Zagreb, Krizevci, Ljubljana and Berlin in collaboration with a local artists.

<http://panetone.net>.

Daniel Llermaly (cl)

Daniel Llermaly attended an Engineering course at the University of Chile, before concluding studies as Sound Engineer at the University Vicente Perez Rosales. In 2001 he started Experimental Center Open 375 Avenida Spain with a group of artists, musicians and luthiers.

In 2006 he started the experimental dub project called La Golden Acapulco, which runs through several countries in America.

He also edited 3 CDs of independent music, which received very good reviews by the public and the media.

Since 2007 he has been a part of the Neighborhood Channel 3, an anarchic TV project community, where he is responsible for the technical area. And since 2010, he has directed and performed the music show "Gypsy's Curse" with Christian "Polijah" Sanchez.

In 2007 he began a process of investigation and experimentation with home electronics, together with producer Ervo Mutant Perez, making various workshops to build devices. For the dissemination of these workshops and other activities they created the website <http://oficinadesonido.wordpress.com>.

With musicians and artists from South America he created the project called Sudamerica Experimental, a collaboration and exchange founded in 2010, and still runs.

<http://dl11.hotglue.me/>

Danja Vasiliev (DE)

Danja Vasiliev is a Critical Engineer working in the domain of computer networks and hardware. His research explores the venerabilities of todays technology be it of a technical, ethical or socio-political kind. He considers the exploit to be the most desirable form of exposure. Danja's works have been shown at numerous exhibitions in Europe, Asia and South-America and recently received awards from Ars Electronica (2010,2011) and Japan Media Arts Festival (2011).Danja Vasiliev was born in Saint-Petersburg, Russia and currently lives and works in Berlin, Germany.
<http://danjavasiliev.com>

Delia Cristina Gheorghiu (RO)

Delia-Cristina Gheorghiu is a third-year student at the Bucharest University of Arts, the Department of Photography and Video Art. Video art and Photography are very dear to her and she has created several works in these media. She tackles various topics related to social issues, but she is also interested in the very personal issues of people. Lately she has become interested in performance and digital art. Her most recent works, part of a group exhibition, are a combination of a sound installation called The Sound of Bureaucracy with a performance - Instructions for Destroying Paper..
<http://vimeo.com/27665343>

Federico Bonelli (NL)

Federico Bonelli (b. 1969 in Rome, IT) is an aRTist and an independent researcher of media art. He was a computer hobbyist in the '80es and considered himself to be a "smanettone" (Italian slang for lesser form of hacker). He later went on to study philosophy and history of science and the University of Rome Tor Vergata.Bonelli has been involved in a number of media art projects, ranging from dance performance to installations and research labs. Currently he is working as Director at Umbra Solis, and has taught Media Design at Frank Mohr Institute Groningen, and still continues to direct, write and edit films.Today he lives and works in Amsterdam (NL)
www.umbrasolis.net

Gisle Frøysland (NO)

220hex / Gisle Frøysland has for over a decade been one of the key figures of the Norwegian electronic arts scene. He is a founding member of BEK - the Bergen Centre for Electronic Art initiator/maintainer of the FLOSS videoapp MøB, and main organizer of the Píksel festival in Bergen, Norway. Since the early 80s he has been working as a musician, VJ and visual artist
"Frøysland's work is an inquiry into what he himself calls the "hype traps that the computer and media industry wants us to believe in". In pieces like "Dodonews" and "the FaceBot", he turns these traps into dialogic scenes, thereby revealing hidden power structures and presumptions. The dislocations of Frøysland form a media critique that questions not only the cybernetics of the net but also its utopian claim; neither browsing nor digital interpretation can free itself from contextual references. "- Electrohype 2002."
www.220hex.org

Gordan Savicic (AT)

Gordan Savicic is an artist playing with software algorithms, experimental media and fine art. His works include game art,interactive/passive installations and speculative hardware.With ZugZwangZukunft he developed various Arcade Machine Modifications which have been shown internationally. He received several honorary mentions in various categories at Ars Electronica and has been awarded the Third Prize at Transmediale 08 in Berlin. His participation in collaborative projects and performances have been shown in several countries, such as Japan (dis-locate), Germany (Transmediale), Spain (Arco Madrid), France (IRCAM) and the Netherlands (V2_), among others.Savicic lives and works between Rotterdam, Berlin and Vienna..
<http://www.yugo.at>

Guillermo Alberto Olivares (CL)

Guillermo Olivares M, is an architectural structural designer working with alternative tectonic technologies, self construction process and vernacular techniques. His main interests are urban open infrastructures and cooperative building process. He was based in Quito, Ecuador where he participated as volunteer at responsible tourism cooperative. In Barcelona, he developed a master thesis about Structural Rehabilitation through self construction process in a degraded neighborhood at Valparaíso. He worked and collaborated to make visible the deficient sanitary infrastructure at Puertas Negras neighborhood, Valparaíso. He is currently developing the Pueblo Nomade project at Valle del Elqui, Chile, and collaborates with Aula Permanente, a learning community of the metropolis (a CRAC VALPARAISO and SITESIZE project).
<http://www.pueblonomade.net>

Hsienyu Cheng (FR)

HsienYu's current work concerns (studies of) human relations towards and interaction between machines, focusing on hardware as well as software..

Jake Harries (UK)

Arts programmer, musician/composer, FLOSS advocate
Jake Harries is Digital Art Programme Manager at Access Space, the UK's longest running free media lab. Access Space uses only recycled/reused technology and FLOSS. In 2010 he co-wrote and lead Zero Dollar Laptop workshops for homeless people in London.
Jake is a musician/composer/producer/singer.He was a member of 1980s industrial funk band Chakk, 1990s chill out pioneers Heights of Abraham, and a partner in Sheffield's FON Studio. He currently uses recycled technology, guitars and FLOSS to create music with his band the Apt Gets - this is a media art research project examining the potential of recycled hardware and FLOSS in the context of the commercial music industry. ..
<http://audiotools.lowtech.org>
www.access-space.org

Jason Glen Levine (ca)

Jason Levine is a Montreal-based performance artist, musician, and creative coder. He is quickly becoming known for creating otherworldly performance-installations using the latest technologies to augment his voice and body. Cutting-edge yet accessible, his performances are well-suited to festivals, events, and art galleries. Jason taught himself to program computers at age 7 and performed with the I MUSICI orchestra at age 9. From then on, his passion was split between technology and performance. Fascinated by the voice, he began experimenting with beatboxing and throatsinging. Too avant-garde for traditional music school, he attended the Institute for Living Voice in Marseilles, France in 2003, Buenos Aires, Argentina in 2007, and Antwerp, Belgium in 2010. During his time at the Institute, he studied under renowned contemporary vocalists such as David Moss, Joan La Barbara, Tran Quang Hai, and Jaap Blonk. In 2006, Jason completed a Bachelor in Computer Science with a specialization in Music Technology from Concordia University. That same year he was given the Award for Outstanding Vocal Percussion by the International Collegiate Championship Acapella and went on to beatbox at Lincoln Centre in New York City with the acapella group Effusion. Jason began his new media performance career in 2001 with his live looping group entitled Tabula Rasa. In 2004, Jason came in contact the graphical programming environment Max/MSP and pandora's box was opened. Jason began constructing his own instruments out of sensors, creating gesture-controlled surround sound diffusion systems, and working with interactive lighting. In 2008, he began working in the worlds of circus and dance as a musical performer with his unique voice and innovative inventions. Finally, Jason began working with what would become his primary medium: interactive video. In November 2010, the Kinect was released and a brand new pandora's box was opened...

<http://jasonlevine.ca>

Jara Rocha (ES)

Jara Rocha is a cultural mediator. She studied Humanities at Carlos III University (Madrid, SP), and Radboud University Nijmegen (NL). She collaborated in several projects within the frame of audiovisuals, contemporary art, new media and libre culture such as Documenta Madrid, Bergé Collection, LABtoLAB network and Medialab-Prado, where she initiated the research group on Gender and Technology. She's also co-founder of masterDIWO.org, an independent cultural project that works in the design of non-formal self-driven and collaborative learning methodologies, that reflects on the cultural and contextual practice of cultural mediation. At the moment she is developing a research project on interfaces as performative spaces of experience construction, and dispositives of management and monitoring of that experience. In this work she tries to intermingle notions from software studies, cultural studies, new humanities, digital aesthetics and the commons.

<http://www.masterdiwo.org>

Jenny Pickett (FR)

Jenny Pickett is a British artist based at APO33: artists' research lab in Nantes, France. Pickett graduated from Falmouth College of Arts in 2004 with BA(hons) in Fine Art and went on to received an MA in Interactive Media from Goldsmiths in 2007. Pickett works with a plurality of audio and visual languages from which she creates layers of meaning that explore, amongst narrative subjects, the influences of sound upon the gaze and visa versa. Alongside her practice Pickett's work at APO33 is to establish cross-border collaborations with other artist-run organisations, both in Europe and internationally. .

<http://apo33.org/>

John Bowers (UK)

John M. Bowers works with home-brew electronics, self-made instruments and reconstructions of antique image and sound-making devices, alongside contemporary digital technology. He is concerned with making performance environments, which combine sound, vision and human gesture at a fundamental material level. His work includes projects to build a music synthesizer using 19th century techniques (The Victorian Synthesizer), explorations of random circuitry (Ohm-My-God), a miniaturisation of Brion Gysin and Ian Sommerville's Dreamachine (My Little Dreamachine), and a reconstruction of early television technology (This Nightlife Instrument). John has been artist in residence at Fylkingen, Stockholm. He is co-founder of the Onoma Research label and also plays electric guitar in the fundamentalist noise rock band Tonesucker.

In 2011, he has given intermedia performances (X Transductions) working with live computer graphics, video, sensor systems and sound synthesis at festivals in London and Vancouver, and at Electropixel, Nantes. He recently composed for a massed orchestra of electric guitarists as part of the UK's Cultural Olympiad and is currently touring with the Rambert Dance Company, London, performing David Tudor's music to Merce Cunningham's Rainforest. He is part of the Interaction Research Studio, Department of Design, Goldsmiths, University of London, and was a contributor to the Studio's Prayer Companion, currently on exhibition at MoMA, New York..

Goldsmiths College, University of London, & Onoma Research label

<http://jmbowers.net>

Julien Poidevin (FR)

Julien Poidevin works on devices that question our relationship to the body and territory. How does our sound environment influence our feeling of space? How to amplify the tensions between sound and space? In a world saturated with sound signals, how to find the desire to listen? In his projects, it is often a question of the nature of sound: from its source to its reception, but also of its evocative power, its ability to take us, we make it vibrate.

Julien Poidevin, sound artist and musician also performs under the name Semantik..

<http://apo33.org/>

<http://apo33.info/semantik/>

Kayle Brandon (UK)

Kayle Brandon is an inter-disciplinary artist, who works within public and social contexts. Making works which are embedded in specific, sites, places and communities. Brandon is interested in the role of art within the everyday and works to engage audiences in several ways from intentional participation through to the incidental witness. She regularly works in collaborative, collective scenarios, often merging art with activism. She has exhibited internationally and locally, appearing in shows at The New Museum in New York and Spike Island, Bristol. Her main areas of interest circle around people's relationships to nature, urban space, animals, architecture and survival. Her work often involves physicality, intervention, and experimental exploration. She crosses into several disciplines; cartography, botany, anthropology and uses a variety of mediums; drawing, events, writing, sculptor, and craft.

irrational.org/kayle

Linda Hilfling (DK)

Danish artist, Linda Hilfling, works with the premises of participation and public space within media structures, with a focus on means of control (codes, organisation and law) and their cultural impact. Her artistic practice takes the form of humorous interventions reflecting upon or revealing hidden gaps in such structures.)

<http://lnd4.net>

LUKA FRELIH (SI)

Luka Frelih is an artist working with computers and networks, a computer programmer, free software hacker and web designer. He's been a core member of Ljudmila - Ljubljana Digital Media Lab since its founding in 1994. He was in many collaborations connecting technology and art. Member of Makrolab, ASCII Art Ensemble and pioneering net.art community projects: 7-11, Refresh, Remote-C. Programmed the instant ascii camera, a net art generator and more than one web map interface for positioned radio-linked roaming agents. Together with other Ljudmila programmers he developed the SLIX (Slovenian easy to use Linux) distribution and diverse free software tools to publish and manage multimedia databases on the web. Polyroids is a retro space lasers game he saved from bit-rot so he could play it again. Frida V. is a free mapping interface for bicycles he first built for DEAF 2004 and has been developing further since then. In 2009 a new all-in-1 Frida Box prototype series was developed, built and ridden in Paris, France. Pufination is a new species of interactive robots and an ecosystem simulation he developed with Robertina ! ebjani! and others in 2008 at CyberPipe in Ljubljana. Laser tags are small two-axis laser vector projectors using a single mirror and a part of an optical drive (CD or DVD) pickup head as the actuator. Driven by an arduino or other signal sources, they are a suitable project for beginners exploring electronics. Documented on Instructables and built by many in several workshops since 2007. Luka is also a contributor to the FLOSS Manuals project and currently maintainer of Objavi, the free software tool developed by FM for publishing HTML books in PDF and e-book formats..
<http://wiki.ljudmila.org/index.php/User:Luka>

LUKA PRINCIC (SI)

luka Princic is a slovenian musician, media artist, sound designer and performer. He works with free software and variety of techno-media in order to research and artistically reflect the contemporary human condition. He focuses on personally reflective and socially critical use of new technologies within contemporary audio-visual and performative contexts. Most of his work is based on hacker ethics and DIY philosophy. He worked/exhibited/played/thought at: Ars Electronica, Kapelica gallery, Museum of Modern Art Ljubljana, LiWoLi, Netmage, EMAF, Ljudmila, ESC gallery Graz, Cyberpipe & HAIP, Apartment Project Istanbul, Amber Istanbul, Cinema REX Belgrade, CIANT Prague, Dixon's Place NYC, Linux Audio Conference/s, Multimedia Institute & Kontejner Zagreb, SKUC gallery Ljubljana ... and with Adam Hyde, Maja Delak, Jodi Rose, Borut Savski, Matija Ferlin, Maja Smrekar, Marko Kosnik, Neven Korda, Luka Dekleva,...

MAJA DELAK (SI)

Maja Delak is a choreographer and dancer. She studied contemporary dance at CNDC L'Esquisse in Angers, France, and at numerous dance seminars, lead by internationally renowned pedagogues. She studied Psychology at the University in Ljubljana. She was the co-founder of the institute EN-KNAP and from 1993 to 2002 she was a permanent member of the international dance group En-Knap. She was a programme leader of the realization of a high school programme for contemporary dance, provided at the Pre-School Education and Grammar School Ljubljana. In her author's opus, Maja Delak has traversed numerous worlds, which - despite the different themes and approaches to work - whirl into an anchorage of the author's dance poetics, with which she is making a clearer and clearer definition of the methodologies of contemporary art and dance. In 2006, Maja Delak established institute EMANAT (NG organisation), with which she aims for the affirmation of contemporary dance - both with performance production as well as with a book programme (Transitions series) and education (AGON). In 2010 she won the Preseren Fund Award, the highest recognition for achievements in the field of art in the Republic of Slovenia. .
<http://wndv.si>
EMANAT Institute - <http://emanat.si>

MAITE STEINER (US)

Media artist, software developer and musician from Berlin."
<http://www.block4.com>

MARCO DONNARUMMA (UK)

New media and sonic artist, performer and teacher, Marco Donnarumma was born in Italy and is based in Edinburgh, UK. He investigates experimental digital interaction among Man, Nature and technology by means of self-designed responsive computing systems. Underpinned by principles of post-modernism, new media studies and open source philosophy, his artistic and academic research encompasses diverse topics such as biosensing technology, musical and theatrical performance, participatory practices and semantic hacking of Internet data set. His works are regularly presented internationally. He has exhibited and performed in 25 countries across South America, Europe, India, China and Australia (among the others, Venice Biennale, WRO Biennale, Nemo, Mapping, Píksel, Re-New, Laboral, Pure Data Convention, Linux Audio Conference, IQMC, EMAF, Visionsonic, Carnival of e-Creativity, Netaudio). His projects have been featured on Wired, We Make Money Not Art, Rhizome, Turbulence.org and Micro Art in China. He received a BA (cum laude) in New Technologies for Arts and Performance at the Venice Academy of Fine Arts, Italy. Presently, he investigates experimental paradigms for embodied interaction in performative environments at The University of Edinburgh, supervised by composer and sound artist Dr. Martin Parker. Donnarumma teaches workshops and gives talks for international academic institutions and venues on a regular basis - including NK Berlin, University of London, Glasgow Centre for Contemporary Arts, UPR Universidad de Puerto Rico, Trinity College, NUI Maynooth and Ulster University in Ireland, Gotland University Institute for New Media Art and Technology in Sweden, Academy of Fine Arts of Brera and Pierluigi da Palestrina Conservatory in Italy. Since 2007 is a director for the Live Performers Meeting, a leading annual gathering of international new media artists. He is also an associate at CIRCLE, a group of researchers and creative practitioners at Edinburgh College of Art, University of Edinburgh and elsewhere. Other activities include: core developer at FLXER.net, chief editor at Thesadj.com, contributor at VagueTerrain.net and founder of the Pure Data Scotland User Group..
<http://res.marcodonnarumma.com/>
<http://res.marcodonnarumma.com/blog/>

Maria Mitsopoulou (DE)

Alogonom is a visual artist and performer. Alogonom focuses on gender issues, documentation and invention of everyday acts of resistance. Alogonom focuses on body politics through the documentation and invention of actions, with the image and performance as a tool, creates and captures moments of micro politics of disobedience.

<http://transnoise.tumblr.com>

Marloes de Valk (NL)

Marloes de Valk (NL) is a Dutch (software) artist. She studied Sound and Image at the Royal Conservatory in the Hague, specializing in abstract compositional computer games, HCI and crashing computers. Her work consists of audiovisual performances and installations, investigating machine theatre and narratives of digital processes. She has participated in exhibitions throughout Europe, teaches workshops, gives lectures and has published articles on Free/Libre/Open Source Software, free culture and art (a. o. in the Contemporary Music Review and Archive 2 02 0. Sustainable archiving of born digital cultural content) . She is editor of FLOSS + Art (OpenMute, 2 008) as well as the Digital Artists’ Handbook (folly and GOT010, 2 008) . She is a former member of artist collective GOT010, and has helped develop the puredyne GNU/Linux distribution and make art festival. She is currently collaborating with Aymeric Mansoux and Dave Griffiths on a social gaming project.

<http://meyleankronemann.de/lumbots.html>

Massimo Avvisati (ES)

Massimo Avvisati has been a code hacker for more than 15 years. He has worked in Italy for small and big companies creating web platforms and writing software in Perl, C++, PHP and Java (J2EE, Cocoon, Struts...). Beside working on projects he also teaches and develops video games for the "big and young ones", in the belief that school education is not giving young hackers enough stimuli. For 10 years he has been using free software for both development and contents. He has collaborated with Medialab-Prado on Visualizer workshops.. Currently his main activity in Spain is the re-engeneering of processes within the companies to introduce "agile" methodologies, create "communities 2.0" through Wordpress+Buddypress and the creation of interactive, artistic, playful and educational installations.<http://mondonerd.com>

Mey Lean Kronemann (DE)

Mey Lean Kronemann (born 1982) lives and works in Berlin. She has been studying Interaction Design in Malmö, and Product Design as well as Interface Design in Potsdam, where she graduated in 2009.Her works have been shown and presented both in a scientific context and in the art context, including lab.30 in Augsburg, transmediale in Berlin, and conferences in Aarhus and Shanghai. Mey has been exploring the topics of emergence and swarm behaviour for several years, resulting in the installations lumiBots and schüchterne lichter (timid lights). Mey Lean Kronemann defines emergent interactive installations as an advanced form of generative design/art: The artist designs the settings, and the rules. The artwork itself emerges from the rules and the interaction with the visitors, rather like in a game than in a classical art piece, which makes the installations highly immersive.<http://meyleankronemann.de/lumbots.html>

Nicholas Knouf (US)

Nicholas Knouf is a PhD candidate in information science at Cornell University in Ithaca, NY. His research explores the interstitial spaces between information science, critical theory, digital art, and science and technology studies. Ongoing work includes the Journal of Journal Performance Studies, a series of three interrelated works on academic publishing; MAICgregator, a Firefox extension that aggregates information about the military-academic-industrial complex (MAIC); Fluid Nexus, a mobile phone messaging application designed for activists and relief workers that operates independent of a centralized network; robotic puppetry projects that engage with psycho-socio-political imaginaries; and sound works that encourage the expression of the unspeakable. Past and current work has been recognized by a number of awards, including an Honorary Mention by Prix Ars Electronica in [the next idea] category (2005), the Leonardo Abstracts Service (LABS) for his master's thesis (2008), a memefest Award of Distinction (2008), and a special transmediale "Online Highlight" (2009). Additionally, his work has been discussed in print and online media, including ID Magazine, the Boston Globe, CNN, Slashdot, and Afterimage..

<http://zeitkunst.org/>
<http://fluidnexus.net/>

Oscar Martín [NOISH] (ES)

Experimental programmer and musician. He bases his work on the creative use of code, mathematics and black magic audio synthesis. Luthier-digital with a "pure data" environment, which he uses to develop his own no-conventional tools for processing and real time algorithmic generative composition. He can be placed somewhere between Computer Music, the Aesthetics of Error, and generative Noise. He seeks the creation of virtual sound universes, imaginary soundscapes that encourage active listening and a different sensibility toward the perception of sound phenomena. He works under the open source paradigm. All his sound experiments are published under Open licences, by different labels and netlabels; (Free Software Series, Uzusounds, Drone Records, tecnoNucleo, FIBRR, etc). His music has been presented in different spaces as well as national/international festivals. MAKEART (France), MOOZAK (Austria), A10LAB-noise=noise (UK), FESTIVAL DE LA IMAGEN MANIZALES (Colombia), PIKSEL (Norwegian), PDCON (Brazil), VAD (Spain), LEM06 (Spain), LAC-Linux Audio Conference (Germany), NK (Berlin), DE PLAYER (Rotterdam), MAUS HABITUS (Portugal), LaLaboral-SummerLab (Asturias), MIDE-Arteleku (Donosti), Ulterior09 (Madrid), Hangar(Barcelona).

<http://noconventions.mobi/noish/>

Paul Eugen Popescu (Ro)

Eugen Paul Popescu is a Bucharest based techomage, interested in trans-media art and technology. His work ranges from analog electronics and interaction design to bioengineering and robotics. He was included in "100towatch" Romania's 100 most creative people in artistic fields , as an artist and innovator. After setting the foundations of the MNAC Lab, the new media department of The National Museum of Contemporary Art in Bucharest where he designed and built several installations and media devices for festivals like Cynet Art and Rokolectiv, Paul Popescu is now working at the first independent media lab in Romania, Modulab.<http://www.lights.ro>

Paula Pin (es)

Jelly Pin works on the material through the plasticity factor that determines the experimental process by which any of its productions, through the germ experimentation take position. She takes interest in interactive kinetic sculptures, environments, immersive, audiovisual installations, performance and direct action. Academic Superior Image Technical . Image and Sound School, A Coruña. 2001-02 Technical Assistant in Interior Design. ETEA, Barcelona.(3DStudioMax, Autocad, Rhinoceros and Photoshop). 2008 Multimedia & Photography. School of Plastic Arts, Leipzig, Germany. 2008 Colaboration in the "interactive workshop in Madrid," Madrid. 2003 Bachelor of Fine Arts 2010, UBA, Barcelona During the 2008-09 research about augmented reality and virtual world and as a result along with Wendy Ann presented a tutorial at the University of Lübeck. Currently her work focuses on the development of various workshops for young people involving USOD low tech technologies.)
<http://transnoise.tumblr.com>

Roger 10-4 (DE)

Roger 10-4 (Berlin, D / Rotterdam, NL)

Roger 10-4 is Sabrina Basten and Audrey Samson, two artists working in different artistic fields. Sabrina is mainly working on spatial installations which deal with the behavior of specific materials and of the visitor in the space. Audrey is interested in the stories of objects and how they can be told. Together they think of how material can tell a story and how it can interact with its surroundings. Sabrina and Audrey get their inspiration from inner parts of discarded objects. They work from the products of planned obsolescence, re-assembling objects with new functionalities in a DIY fashion.
<http://roger10-4.hotglue.me/>

Romain Papion (FR)

Romain has always been interested in the different aspects of music: as sounds, as movements in an urban context, as ways of expression,... He played drums in his younger days and uses drum machines and samplers nowadays to make hip hop beats. He created the Hocus Pocus band with his childhood friend 20syl but quit the band in 2000. Then his interests for computer music grew and he decided to resume his studies in computer science and networks with musical aspects. During his internship for APO33 he developed IceStream, a streaming audio software conceived by Julien Ottavi. He's presenting this software during the 2011 Piksel festival.
<http://www.apo33.org/>

Ryan Jordan (UK)

Ryan Jordan (born Ipswich, 1983) is a UK based electronic artist working with self made instruments and tools for live interactive performance. His work is focused on movement and physicality in live electronic performance, noise and underground music, hypnotic trance states, and D.i.Y culture. He has performed and presented his work internationally in a wide range of venues from art and academic institutions to derelict warehouses and squats. In 2006 he started noise=noise, a sporadic experimental performance event, which has showcased many artists, academics, hackers, dancers, and performers ranging from the internationally acclaimed to the underground lurker. Ryan studied BA Sonic Arts at Middlesex University (2007) and MFA Computational Studio Arts at Goldsmiths (2009). He is currently undertaking a PhD at the Music Technology and Innovation Research Centre at De Montfort University and runs noise=noise / nnnnn.org.uk promoting live events and workshops based around DIY electronics, open source software, and noise.
<http://nnnnn.org.uk>

Sébastien Bourdeauducq (FR)

Sébastien Bourdeauducq is an inventor who is passionate about science, electronics and open source. After working for several small companies - which included developing the Wi-Fi driver infrastructure for the Nabaztag/tag - he founded Milkymist in the summer of 2007. The project combined his interest for the world of music with the desire to learn about and open up system-on-chip design, and it has now grown into a full-fledged open source project and commercial venture. Since 2011, he has also been providing electronics engineering services for the CERN's open hardware repository. Sébastien holds an engineering degree from Supélec and an MSc in SoC design from KTH. His hobbies include traveling, urbex and hackerspaces.

Sergio Manuel Galán Nieto (es)

Sergio Galán Nieto was born in Jaén (Andalucía, Spain) in 1984. He has a degree in Telecommunication engineering from Carlos III University in Madrid (Spain) and nearly has a master in interaction Design fom Malmö University (Sweden) He has work experience as a system administrator, as a researcher on e-learning technologies and as an interface Designer. Currently his interests are focused on user experience design and collaborative interactions on public spaces.
<http://sergio.electico.net>

victor manuel díaz barrales (es)

Victor Diaz has a Masters Degree in Cognitive Systems and Interactive Media from Pompeu Fabra University in Barcelona. In recent years he has been living between Japan, Spain and Switzerland. He has been involved in several projects in medialab-prado, took part in the Bacarobo 2010 competition and will be the artist in residence at Kitchen Budapest next fall.

His main interests are new ways of interaction and the connections between HCI and emotions. .

<http://victordiaz.github.com>

wayne clements (uk)

Wayne CLEMENTS is a visual artist and a writer. His artworks have been shown in many festivals and exhibitions of electronic art. un_wiki received the Award of Distinction, Net Vision, Prix Ars Electronica (2006), and appeared in Connecting Worlds, ICC Gallery Tokyo (2006), in a specially commissioned Japanese language version. His artworks have been exhibited more recently in Madrid, Barcelona, and Athens; notably also in Valencia where logo_wiki was part of the curated presentation 'antisocial networking'.

He completed a practice-based Ph.D. in Fine Art at Chelsea College of Art and Design (2005) which investigated the relationship between art and computers.

<http://www.in-vacua.com/NorwaySecurityInfo.html>

wendy ann mansilla (no)

Wendy Ann Mansilla works on the interdisciplinary field of digital media, experimental art and science. Her research interests and art productions explore the psychology of visual illusion, synthetic reality, social media and the aesthetics of failure. She has presented several academic works on international conferences and festivals including her master thesis on acousmetre for synthetic environments at the Europrix Multimedia Awards 2005. She has been an academic reviewer for scholarly papers and exhibitions, and a lecturer on new media theory, creative technologies, and augmented reality. Some of her latest works were presented and exhibited at Píksel Bergen, STRP Technology Festival Eindhoven, ACM Multimedia, Siggraph Asia, Campus Party Brazil, and Factory of Art and Design Copenhagen. She has also won some artistic grants on collaborative digital media and contemporary art research. She is currently a Ph.D candidate with the Center of Quantifiable Quality of Service at Norwegian University of Science and Technology (NTNU)

<http://transnoise.tumblr.com>

organizing team

Director :

Gisle Frøysland

Coordinator :

Anna Borcharding

Curators:

Gisle Frøysland

Malin Barth (Galeri 3,14)

Festival Design :

Jenny Pickett

Julien Poidevin

Festival desk :

Yngve Landro

Sponsors

Norwegian Art Council

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PNEK

KORO

Producer

Hillevi Munthe

Adriana Alves

Technical Team

Jonas Skarmark

Rasmus Hugnes

Eirik Gjære

Hans Kristian Senneseth

Press contacts

Anders Gogstad

Anna Borcharding

Video/streaming crew

Eirik Schwenke

Carlo Prelz

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