

ZerØLeveJ

PIKSEL TEAM

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Bergen Arkitektthøgskole
Bergen School of Architecture



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pnek



AP0-33

ZerØLevel

Piksel16, ZERO-level

Piksel16, ZERO-level, wants to focus on the biological and social aspects of the sea as a sustainable environment. Zero encourages bioefficiency, bioecology, marine inheritance, sustainable maritime transport, sea communication, civil society, water as a playground, and civil engagement.

The 14th edition of the Piksel Festival takes place November 24th-27th 2016

Piksel is an international festival for electronic art and technological freedom. Part workshop, part festival, it is organized in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free technologies & art.

visit : <http://16.piksel.no>

PIKSEL

24 - 26 NOV 2016

▶ EXHIBITIONS 12:00 – 18:00

- @ The Mill
- ▷ ((0)) a drop in the ocean
- ▷ By the Sea: Coral Empathy Device
- ▷ Plain
- ▷ rotating lights
- ▷ The Fish and Us
- ▷ A Virtual Bathymetric
- ▷ The ImpossibBox
- ▷ Shell Performance
- ▷ KHz
- ▷ Sensorium Black Box (v2)
- ▷ Ma:res
- ▷ Aquatocene / Subaquatic quest for serenity
- ▷ Three Rails Live
- ▷ The Invisible Hand of the Muzhik
- ▷ Impossible Bodies
- ▷ The impossible box

@ BAS. Bergen School of Architecture

- ▷ Plastic Souls
- ▷ Open Source Estrogen
- ▷ 7067 KHZ – it's not a test
- ▷ The Stadtwerkstatt Archive
- ▷ ((0)) a drop in the ocean
- ▷ The Invisible Hand of the Muzhik

@ PIKSEL Studio 207

- ▷ ...para Ser Libres

▶ PIKSELSAVERS

27 NOV 18:00 – 22:00

@ PIKSEL Studio 207

24 NOV 2016

▶ WORKSHOPS 14:00-18:00

- @ BAS. Bergen School of Architecture
- ▷ 7067 KHZ – it's not a test
- ▷ Open Source Estrogen
- ▷ Ohanda One
- ▷ Plastic Souls

▶ WORKSHOPS 14:00-18:00

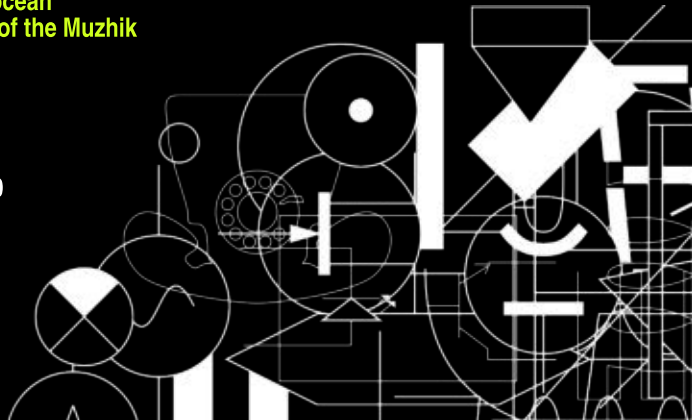
- @ PIKSEL Studio 207
- ▷ Píksel PD meeting #1

▶ PIKSELKIDZ 18:00-20:00

- @ Landmark
- ▷ Píksel KidZ-CITY-AIR
- ▷ Píksel KidZ-CITY-SECRETS

▶ AV PERFORMANCES 21:00

- @ BAS. Bergen School of Architecture
- ▷ "all that I want is another baby"
- ▷ Fake Ocean From Electronics
- ▷ Vrangside
- ▷ Turing Tape Music: The Sea is Ground
- ▷ Hallogenerator

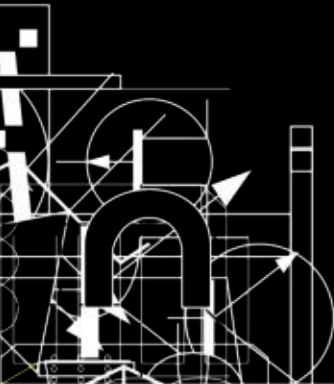


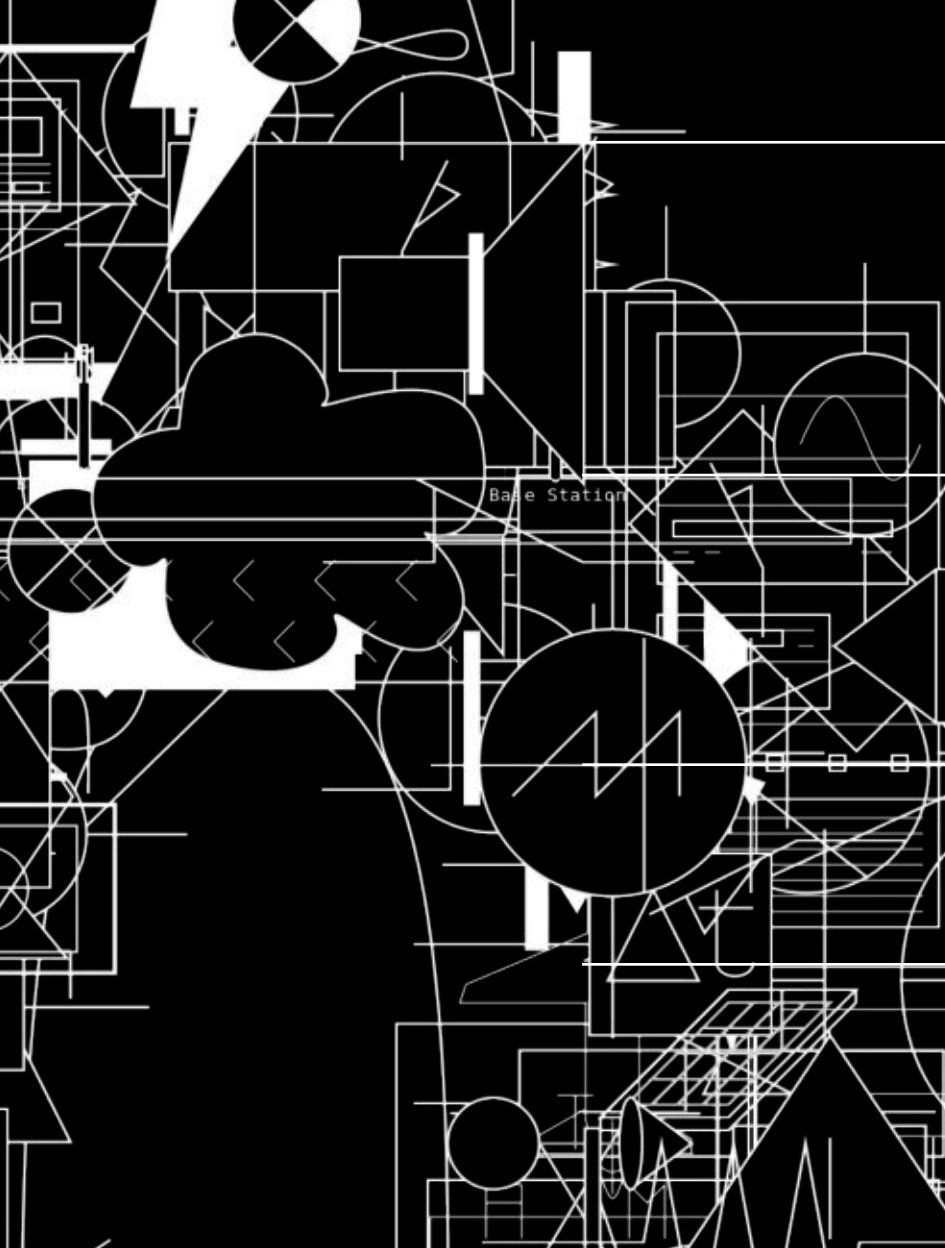
25 NOV 2016

- ▶ **WORKSHOPS 14:00-18:00**
 - @ BAS. Bergen School of Architecture
 - ▷ **7067 KHZ – it's not a test**
 - ▷ **Open Source Estrogen**
 - ▷ **Ohanda One**
 - ▷ **Plastic Souls**
 - ▷ **DIY Bio Marine Biolab**
- ▶ **WORKSHOPS 14:00-18:00**
 - @ PIKSEL Studio 207
 - ▷ **Piksel PD meeting #2**
- ▶ **PIKSELKIDZ 18:00-20:00**
 - @ Landmark
 - ▷ **Piksel KidZ-CITY-AIR**
 - ▷ **Piksel KidZ-CITY-SECRETS**
- ▶ **AV PERFORMANCES 21:00**
 - @ Landmark KunstHall
 - ▷ **###**
 - ▷ **Bolka-solo SuperCollider performance**
 - ▷ **5-HT_five levels to zero**
 - ▷ **Enactment**
 - ▷ **Algorave**

26 NOV 2016

- ▶ **ARTIST TALKS 12:45**
 - @ The Mill
 - ▷ **DOWNRIVER** ⚓
 - ▷ **Artistic mapping and the sea**
 - ▷ **KRONOS – TEMPORAL CURRENCY**
 - ▷ **We are latin-american noisers**
- ▶ **WORKSHOPS 14:00-18:00**
 - @ BAS. Bergen School of Architecture
 - ▷ **7067 KHZ – it's not a test**
 - ▷ **Open Source Estrogen**
 - ▷ **Ohanda One**
 - ▷ **Plastic Souls**
- ▶ **WORKSHOPS 14:00-18:00**
 - @ PIKSEL Studio 207
 - ▷ **Live Coding With TidalCycles**
 - ▷ **Electronics for Schools**
- ▶ **PIKSELKIDZ 14:00-18:00**
 - @ Landmark
 - ▷ **Piksel KidZ-CITY-AIR**
 - ▷ **Piksel KidZ-CITY-SECRETS**
 - @ PIKSEL Studio 207
 - ▷ **Piksel KidZ-CITY-LIGHTS**
- ▶ **AV PERFORMANCES 14:00-18:00**
 - @ The Mill
 - ▷ **Intersect**
 - ▷ **Body Interfaces: zero-level elevation**
 - ▷ **Plain**
- ▶ **AV PERFORMANCES 21:00**
 - @ The Mill
 - ▷ **장 WM_A28 TCM_200DV BK26**
 - ▷ **GND live coding / Zero- Point Energy**
 - ▷ **The heart is an oscillator**
 - ▶ **SISTA PIKSEL: PARTY 24:00**
 - @ The Mill





Base Station

24 - 26 NOV 12:00 - 18:00
@ The Mill

24 - 26 NOV 12:00 - 18:00
@ PIKSEL Studio 207

EXHIBITIONS



PLASTIC SOULS



Plastic Souls an artwork on the sonification of plastic waste.

Beaches all over the world are buried under plastic waste, which inspired sound artist Geert-Jan Hobijn to create Plastic Souls: a floating musical instrument entirely made of plastic waste acquired by beachcombing. The waves of the sea will act as the musician of the instrument. The Píksel idea is to invite people from Bergen to make these instruments, and install them off the coast in the sea, so that any wave that rolls to the coast plays the flutes. which thereby takes on the role of a siren and hopefully make people more aware of the disturbing trend of plastic waste on beaches and in oceans and seas.

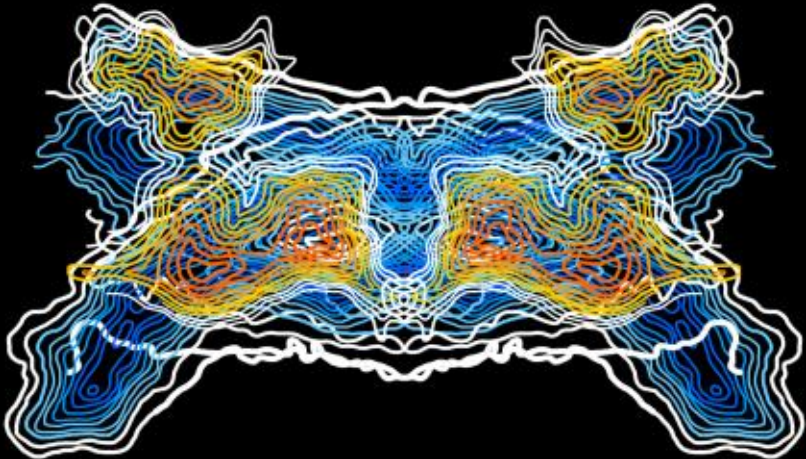
Geert-Jan Hobijn

24 - 26 NOV 12:00 - 18:00
@ The Mill

A VIRTUAL BATHYMETRIC

"A Virtual Bathymetric" is, physically, a series of small faux holographic screens encased in patina copper surrounds that, together, create a 3D rectangular cube through which an image is rear-projected. Over the six sustainably sourced screens, the projected image distorts and takes on a 3D-like appearance, and looks different depending on where you are standing in relation to it. The projected video uses frame-by-frame animation made in javascript to re-create the underwater topographical lines of the sea floor, and sea trade tracings, covering extensive international sea trade routes and controversial fishing areas. The effect of the six screens turns simple animation into 3D topography. "A Virtual Bathymetric" is not your usual room-sized projection mapping or an object, it is indeed less than 1m x 1m x 1m. In being small, it allows the viewer, perhaps even forces, a more intimate connection; a one-on-one interaction with a holographic ocean.

Alinta Krauth



24 - 26 NOV 12:00 - 18:00
@ The Mill

SHELL PERFORMANCE



„Shell Performance“ is an installation on three portrait mode monitors/flat TV screens with a minimum diagonal length of 24" each (see tech rider for details). The software art installation takes its visual aesthetics from ASCII art which constantly reassembles itself based on the content of three different hard drives. The hard drives (which once belonged to the personal computers of unidentified individuals) contain mainstream pornographic images, commercial music as MP3 files as well as personal (sometimes highly sensitive) textual and graphic material,- the data that is fed into the algorithm that exposes it in a completely textual, thus codified way.

The software working itself through the massive amounts of data creates a performative space: the computer performs the software on the basis of the hard drives contents - and the effort is visible as the outcome on the TV screens.

Martin Reiche

24 - 26 NOV 12:00 - 18:00

@ The Mill

How do you create good water for people and for fish?

The Fish and Us solves this problem. It takes either rain water or barely drinkable water from the tap and filters it to drinkable water. Then it takes this water and adds one last step.

For people it adds trace minerals. For fish, such as aquarium fish, it removes ammonium as fish do not take to it very well.

Visitors can have a glass of water, or bring the water making machine to a fish tank and feed the fish fresh water. A mini-computer displays the service history of the machinery and tells the story of the goldfish it serves, and of the boys who love their goldfish.

Marc R. Böhlen



THE FISH AND US

24 - 26 NOV 12:00 - 18:00

@ The Mill

KHZ



Decentralized sculptural media art installation project, critical infrastructure project

Antenna sculptures disguised as landscape art pieces at three or more different sites on the planet serve as a distributed electromagnetic receiver array capable to intercept radio communication and locate its sources. On each antenna site, the electromagnetic range between DC and 200MHz is mapped and a database of visual and auditive samples of the electromagnetic commons is created. A print publication on the results and the underlying theoretical concepts as well as the practical usage scenarios and recipes for re-creation or addition to the array will form the final result of this ongoing artistic research project.

Martin Reiche

24 - 26 NOV 12:00 - 18:00
© The Mill

Eight-channel sound installation and networked live coding platform

“...para ser libres” is a process of collective enrichment enabled by the artistic use of open source software. Created using the SuperCollider programming language, live coders from around the world can intervene in this generative work.

The code that generates the music is projected at the space where the installation is held, allowing the public to watch live coders as they intervene in real-time, from various parts of the world.

The live coding interventions can also be followed on an Internet stream at cargocollective.com/temposdelruido.

Alexandra Cárdenas and David Ogborn

...PARA SER LIBRES



24 - 26 NOV 12:00 - 18:00
 @ PIKSEL Studio 207

PLAIN



24 - 26 NOV 12:00 - 18:00
@ The Mill | Performance 26 NOV 17:00

PLAIN is, according to its authors, an electroacoustic spatial landscape created in real time. The viewer becomes a part of the scene, which can be actively perceived from different perspectives. Therefore, the experience is individual for each viewer. The image is created by minimalistic and abstract elements. The emphasis is put on working with light in space and experimenting with peripheral perception. The sound composition consists of fragments, unconventional acoustic material and sampling, which creates ambient and rhythmical sequences in contrast with the raw digital sounds. Image and sound, the cornerstones of the arising landscape, take up various relative positions in time. They range from harmonic mingling to the creation of opposing polarities.

Jonatán Pastirčák (Pjoni, Isama Zing)
Ján Šičko (DevKid).

ROTATING LIGHTS

'rotating lights' is the second installation of the series 'Noise / Light / Seoul' from the artist Stefan Tiefengraber. A kinetic light installation consisting of five, for Korea very typical, fluorescent lamps that can be found in Korea almost everywhere but are slowly starting to disappear. The artist connects this lamps to a custom-made rotating system. Driven by a motor the lamps start with a very slow movement, the rotating continually speeds up to the maximum rotating rate. After reaching this climax the electricity will turn off - the light goes off and slowly stops spinning. The spectator is left in the dark and now silent space until the lights turn on and start moving again.

These very same technic to produce an experience for the spectators can also be found in the two related works '징 noise #1' and 'ppang / 빵' that are also part of the series 'Noise / Light / Seoul', the artist created in his stays in Seoul / Korea in 2015 and 2016.

Stefan Tiefengraber



24 - 26 NOV 12:00 - 18:00
@ The Mill

OPEN SOURCE ESTROGEN

Open Source Estrogen explores the various ways that estrogen performs a molecular colonization in our society, bodies, and ecosystems. Estrogen is the most ancient of sex hormones. Therefore the mutagenic effects of environmental (xeno) estrogens disrupt species across all animal taxa, including humans. In response to our collective mutagenesis (becoming alien), the project and installation uses DIY/DIWO laboratory tools and protocols for detecting and extracting xeno-estrogens. Examples include solid phase extraction with cigarette filters, wine-bottle column chromatography, and beer yeast biosensors. We see these tools as a way of detecting & extracting a form of slow violence (biolence).

Mary Tsang, Byron Rich, Paula Pin, Gaia Leandra

24 - 26 NOV 12:00 -18:00
© BAS, Bergen School of Architecture





The Impossible Box is a interactive controller box. Made from found wood, recycled screws, controllers from old game consoles and other found bits. The box (around 50cm by 40cm by 30cm) and its 32 buttons, switches and joystick, once attached to a

projector, allows the user/player/reader to explore the plunders and terrors of industrial waste, mining machines left for dead, the remains of heavy movement and processes.

The box, when played/pressed is an unruly crowd or an ex-dairy farm valley confused about which direction the nature should grow. It's being lost in the rusted husk of metal machines, and being guided by a stranger whose intentions are clear and unclear, alternating every block. It controls and confuses, arranges and then destroys all manner of poetics texts. Images, sounds, words, movements, arise, grow, knock and explode with the pressing of 32 different buttons and switches. There is a sequence. There are answers inside The Impossible Box. Indeed, within the correct combination of presses and clicks, the appropriate sequence of actions and reactions, there is an answer, a final destination, a masterwork of such splendor and alarmingly wondrous perfection, your heart would hold such gravity, all things would crush into your chest.

And in the most real way it is a box, a handmade wooden box with holes and wires and computing gizmos coughing sequences into a device that spits light onto walls and sound from its hollow heights. And in the most surreal way The Impossible Box is us, our lives, our daily and hourly functions, pressing what needs to be pressed to cross the street, have babies and accumulate cluttering objects.

With all this said, with all these prancing lines shoving words into other words, I am required, required by both laws, real and internal, to preface your reading The Impossible Box with a warning. Every person who truly explores the box, its contents and controls, all those who attempt to find the possibilities inside its wires and algorithms will become entangled.

On the quantum level your being, your electric cells will become entangled with those of others. The Impossible Box will change you, tether you on the quantum level to others who also read and play and explore the box. And I cannot, am not able, to either control the who and where and how the entanglement will transpire, nor can I tell you when it will happen.

But there will be a moment, at some point, after pressing a certain button, after a certain sequence, with poetic texts rushing into your brain, when you will become The Impossible Box. And careful intention is the quickening of the valley fires, and the river is always the safest place to hide.

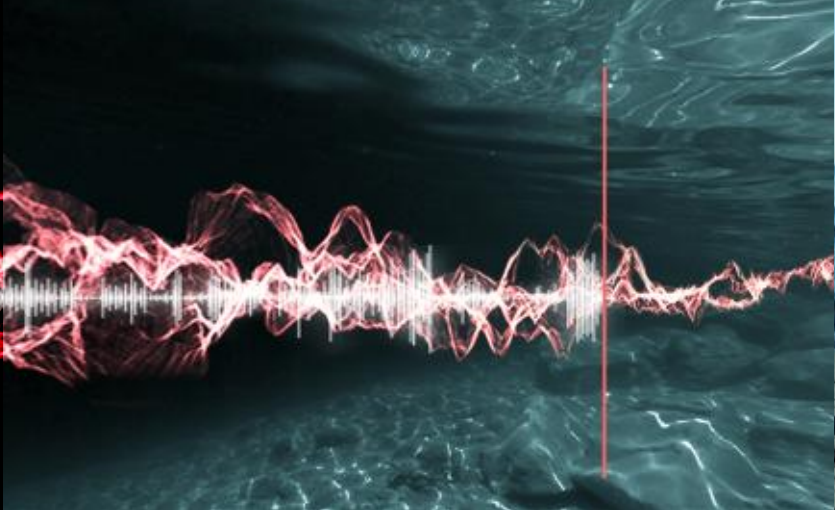
Jason Nelson

THE IMPOSSIBLE BOX

24 - 26 NOV 12:00 - 18:00
@ The Mill

AQUATOCENE-SUBAQUATIC QUEST FOR SERENITY

24 - 26 NOV 12:00 -18:00
© The Mill



Sound installation OR AV performance with vinyls
»Aquatocene / Subaquatic quest for serenity«
investigates the phenomenon of underwater noise
pollution created by humankind in the seas and
oceans. Over the last few years Robertina has
produced a number of recordings using hydrophones.
Underwater noise effects a great number of marine
life forms who depend on the sub-aquatic sonic
environment to survive. The audio compositions of the
subaquatic soundscape encourages reflection upon the
human impact on the underwater habitat, as well as
on establishing or maintaining safe sound
environments for animals living in the seas, lakes
and rivers.

Robertina Šebjanič

A photograph of a globe lying on its side on a sandy beach. The globe is tilted, and its dark interior is visible. The background shows the ocean with gentle waves and a clear blue sky. A wooden pier extends into the water in the distance.

BY THE SEA: CORAL EMPATHY DEVICE

In this journey to the sea, listen in on the conversations between coral and human. The Coral Empathy Device translates corals' experience of human effects on the sea into something human understandable. Liquid to air, coral to human, the Coral Empathy Device is an experiment in interspecies empathy, into subjectivity, into borders, into decentralisation, into the self and the other and the flows in between. Melding bodies, made by the sea.

<https://katausten.wordpress.com/the-coral-empathy-device/>

Kat F. Austen

24 - 26 NOV 12:00 - 18:00
@ The Mill

24 NOV 21:00

@ BAS. Bergen School of Architecture

25 NOV 21:00

@ Landmark KunstHall

26 NOV 15:00

@ The Mill

26 NOV 16:00

@ The Mill

26 NOV 17:00

@ The Mill

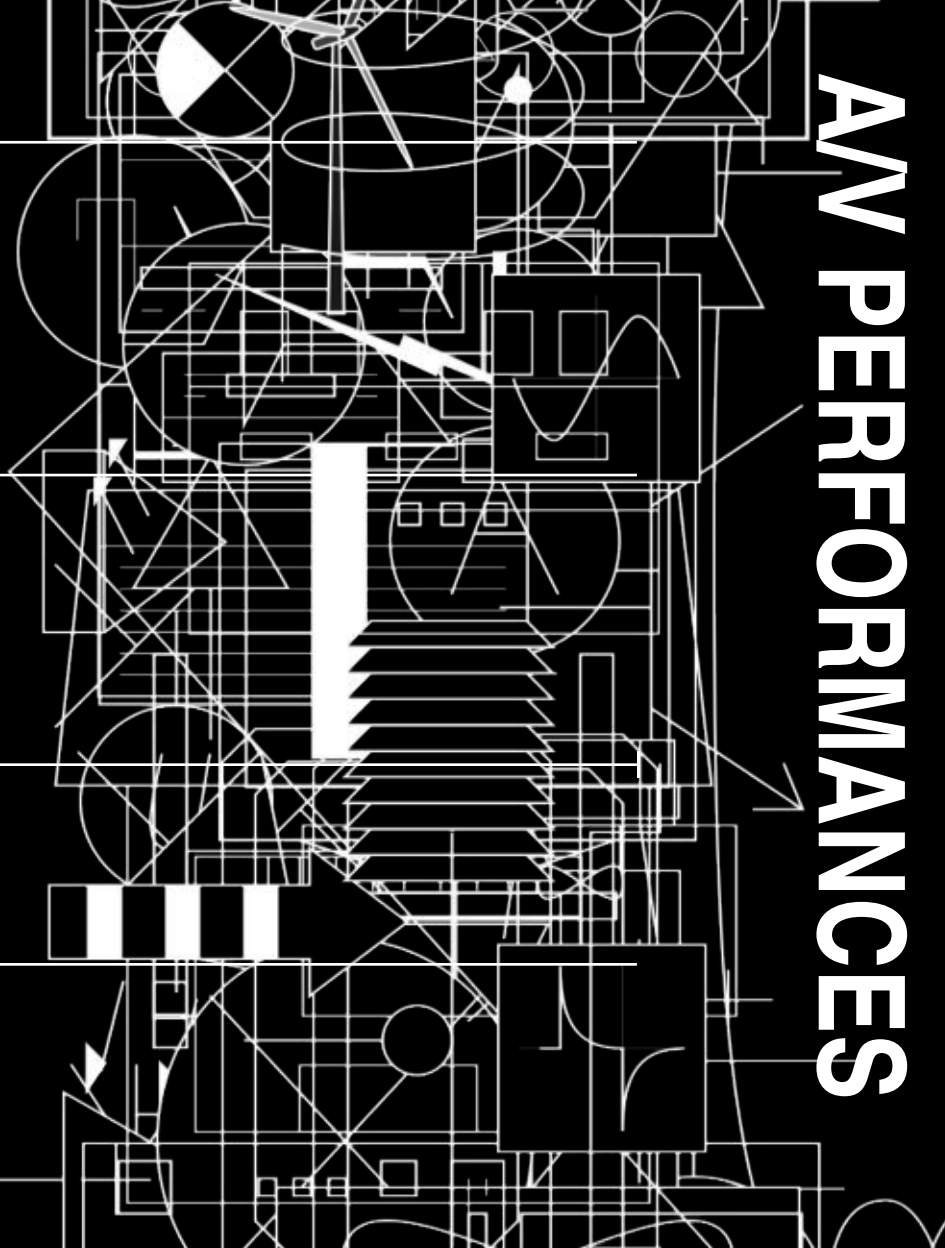
26 NOV 21:00

@ The Mill

26 NOV 24:00

Sista Píksel: party @ The Mill

AV PERFORMANCES



ALL THAT I WANT IS ANOTHER BABY



Performance for augmented accordions and live coding

Found accordions once belonging to enthusiastic part-takers in the accordion clubs, spread around Germany, pop up from time to time as a hidden trash.

These instruments are rarely being played. Severally out of tune, they lay around in large amounts and dust into junk. In "all that i want is another baby", we turn these instruments inside out, giving access to a sound concealed inside the retro mechanics that normally covers up the instruments holes and reeds. Letting air into these sounding parts, we find ways of playing the instruments bypassing the human hand. Letting the trashy instruments sound out by preparing them to play chords and clusters that lay outside the instrument's idiomatic base.

Camilla Vatne Barratt-Due and Alexandra Cárdenas


24 NOV 21:00

@ BAS. Bergen School of Architecture

FAKE OCEAN FROM ELECTRONICS

@BAS. Bergen School of Architecture

24 NOV 21:00



Fake Ocean From Electronics is an audio performance between 20 and 30 minutes where Chloé is taking electronic sounds from daily technologies (such as cellphone, coffeemachine, digital clock, lamp, etc...) and send this sound on Arthur's puredata modular system.

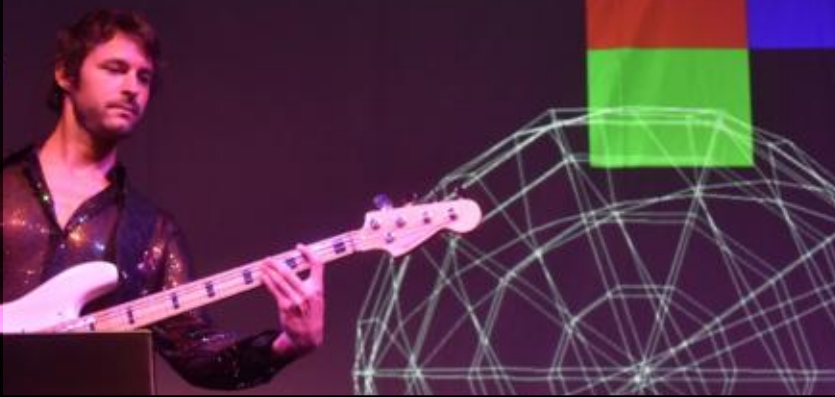
People doesn't really understand the importance and the potential of electronic wastes thrown during their life. Our process is to create a big space of sound (like an ocean) from zero instruments, just using those wastes as oscilators in a DIY audio workstation.

Therefore we want to present the potential of those wastes, prove that their energy is still functional and useful and show that via open-source knowledge you can have your own way of thinking techonological tools and a reduced consumption.

We're presenting noise-music and poetry from dead machines and trying to resurrect their energy flux.

Chloé Malaise and Arthur Hureau

HALLOGENERATOR



Hallogenerator is a multimedia electro saga of fortuneless party robot from the future. His software, assigned for eliminating humans, has been corrupted by the virus mutants during the transport. The robot has been successfully booted but only in a party mode.

Hallogenegator is displaying the contrast between the digital world of computers and biomorphic world of human where both parties are failing and winning at the same time in a dark atmosphere of the unpredictable context.

Performance sets up the mirror to producers, DJs and pop singers, who want to enhance their vocal digitally. But the performance brings to the stage the essence of entertainment and intellectual content in musical form at the same time. It also peacefully attacks the technological literacy of the nation, the jazz police, and computer reliability. Performance wonders whether the custom experimental hardware and software belong on the stage, and it points the importance of their usage in a wider context.

Old evergreens clad in the sound era of the 8-bit computers ignite the flame in every heart. You either love him or hate him. He guides you in the form of oddly functioning technique.

Jakub Pišek, Roman Lauko

24 NOV 21:00

@ BAS. Bergen School of Architecture

TURING TAPE MUSIC: THE SEA IS GROUND

Turing Tape Music is a platform for developing sound work oriented to the history of computing and its encounters with the material world. Our DIY structure uses a bank of LEDs to represent the machine's tape and a mechanical moving head to read it. For Píksel and in response to this year's theme of 'Zero' and the sea we propose a new iteration of Turing Tape Music. Using containers of sea water into which we will place electronics terminals we will experiment with the physical basis for a circuit's ground. Live experiments will be conducted such as varying the salinity and acidity of the water by diluting it with samples taken from other locations (sites around the coastlines near Newcastle and Bergen) and adding found materials such as kelp, shells and sea salt (which we will produce ourselves). In a new arrangement of the sonification we will mix these literal samples with granular sound samples taken at the sites of gathering producing a performance beyond its immediate scope and back into the past of its preparation.

Tom Schofield, John M Bowers



@BAS. Bergen School of Architecture

24 NOV 21:00

VRANGSIDE

This project is a visual and audible exploration of the sewage system beneath a town in Norway. The project takes the audience on a journey starting at the source of a large sewage pipe, and follows the sewage through the underground in pipes, tunnels and pumping stations before arriving at a large plant where it is filtered, cleaned and treated before being released into a fjord as pure and clean water.

The source material of the project is video and audio recorded with simple and partly home-made equipment, including a primitive open source hydrophone which is used to record the (surprisingly jolly) sound of the sewage itself. The video material is then processed with a modular analogue video synthesizer in Eurorack format. The synthesizer is a mix of commercial video modules (LZX), open source modules (Synkie) and modern implementations of classic designs (Sandin Image Processor).

Gard Gitlestad

24 NOV 21:00

@ BAS. Bergen School of Architecture



###



Sounds produced by the interaction of various prototypes of autonomous construction, technological appropriation, recycling, free culture and auditory experimentation.

The experience includes a series of DIY synthesizers, progressively interconnected with adaptations and wrong-finishing, to achieve uncontrolled sounds, resulting from their electromagnetic interaction, which in parallel share the sound signal with PureData patches, and all this process detected in turn by electromagnetic sensors. The results are shown through 3 channels, raised as a triangle, where the performer and audience occupy the inside.

<https://soundcloud.com/numeralnumeralnumeral>

Marco Valdivia

@ Landmark KunstHall

25 NOV 21:00

BOLKA



Bolka (Matus Kobilka) is known as the hot guy who is into glitchy microtonal compositions and whose cap has a very wide fanbase. Currently, he performs with Wii wireless controllers and SuperCollider. His work is strongly connected to glitch culture, as well as to academic electroacoustic music. After years of building his own software instruments and struggling with micro-compositions, he finally released his debut work on LOM label in 2012. Since then he is performing as electroacoustic improviser.

25 NOV 21:00
@ Landmark KunstHall

Matus Kobilka

ENACTMENT

Enactment is an audiovisual work of interactive entanglement placed in between sonic and visual transformations. This relations are relating intensity, frequency and timing of sound events during live performance to visual events triggered according to the sound analysis. Enactment is a software composition based on sound generators, external signal analysis that manipulate 3d objects built with meshes sound waves: these raise, collide and emerge accordingly to live sound dynamics that are played through software and an arrangement of synthesizers. The energy obtained from sound impulses modify both light intensity, and meshes transformation.

Enactment takes as a reference the notion of "Cognitive Enactment" referred by Chris Salter and Kramen Franinovicl as a process in which the Sonic Experience enables humans to learn from meaningful interactions with objects that imply an ecological approach in interactions between user, interface and environment. This way, Enactment is made to be controlled as a tool to improvise with visuals and sounds while affecting mutually in closed loops.

Juan Carlos Duarte



25 NOV 21:00
@ Landmark KunstHalle

5-HT_FIVE LEVELS TO ZERO

TMS is an experimental noise project by Malte Steiner and Tina Mariane Krogh Madsen. The format is improvisational sound performances and concerts built out of Steiner and Madsen's sonic interactions, where noise-scapes and complex structures emerge from intense layering of various in- and outputs. Each chosen element is very important for the whole, where the combination of these play a vital role in the sound as well as in the visual character of the performance. The inputs can be analogue as well as digital; modulated, transformed and distorted.

For the Pksel Festival 16 TMS will propose the piece: 5-HT_five levels to zero, which is based on the structural qualities of the neurotransmitter serotonin. The dynamics of the molecule will be improvised and performed live in a dynamic and counterbalanced noise act that deals with both the balances as well as the imbalances inherent, resulting in chaotic states caused by disruption of this unit in the brain. The piece is a translation of a physiological entity into a mixed analogue and digital composition. During the continuance of the piece the structure will through noise-based sounds illustrate a biochemical conversion process going to zero; a molecular structure used as a concept for a sonic arrangement.

Tina Mariane Krogh Madsen, Malte Steiner

25 NOV 21:00

@ Landmark KunstHall



ALGORAVE

This is no new idea, but Algoraves focus on humans making and dancing to music. Algorave musicians don't pretend their software is being creative, they take responsibility for the music they make, shaping it using whatever means they have. More importantly the focus is not on what the musician is doing, but on the music, and people dancing to it. Algoraves embrace the alien sounds of raves from the past, and introduce alien, futuristic rhythms and beats made through strange, algorithm-aided processes. It's up to the good people on the dancefloor to help the musicians make sense of this and do the real creative work in making a great party.



Algorave is made from "sounds wholly or predominantly characterised by the emission of a succession of repetitive conditionals". These days just about all electronic music is made using software, but with artificial barriers between the people creating the software algorithms and the people making the music. Using systems built for creating algorithmic music, such as IXI Lang, overtone, puredata, Max/MSP, SuperCollider, Impromptu, Fluxus, Tidal, Gibber, and Sonic Pi these barriers are broken down, and musicians are able to compose and work live with their music as algorithms. This has good and bad sides, but a different approach leads to interesting places.

Alexandra Cárdenas

@ Landmark KunstHall
25 NOV 21:00



Body Interfaces is an artistic performance research by Tina Mariane Krogh Madsen that combines working with the body and (as) materiality in the tradition of site-specific performance art with an understanding of the body derived through a methodology coming from technology. The interface in Body Interfaces is inscribed in the body's relation to the environment and the actions that it partakes in, with the body as an embodied technology in itself. It is a proposition to go beyond the mere body/machine dichotomy, the traditionally known Human Computer Interface and the contemporary more ubiquitous interface approach still depending on computer hardware and software. Instead the research aims at a representation and understanding of the interface as a crucial part of experiencing and sensing in everyday life, through and with the body. What distinguishes this research from pure everyday interactions is the knowledge derived from our own use and experience in a technologized society. In that way the understanding of the interface qualities of everyday interaction has changed. We now engage with the world, with our body as also technology that interfaces and activates relations through everyday practices. Body Interfaces researches in the physical sensations and meeting points that the body has with the surroundings, inspired by tools and methods coming from studying the body in technology with the concept of the interface as its main focus point.

Tina Mariane Krogh Madsen

INTERSECT

Incorporating performance, walking and field recording, artist Tim Shaw <<https://tim-shaw.net>> offers a sound-responsive journey through urban space, immersing you into a familiar yet abstracted environment. *Intersect* plays with the sonic sphere through space and allows participants to navigate through a variety of composed and 'naturally occurring' environments facilitated, processed and remediated by the artist.

During a 40-minute led walk through an area of Bergen, you will wear wireless radio headphones which will receive an audio feed of live recordings, locational radio broadcasts and electromagnetic energy from your immediate environment.

Sounds will be processed, layered and re-introduced live by the artist directly into your headphones as the walk continues. Using a radio receiver, electromagnetic pick up coils and a variety of different microphones, a diverse range of sonic material will be collected, processed and broadcast. A live improvisation with the immediate soundscape, unique each time it is performed, this piece plays with memory, intuition and impulse.

Tim Shaw

photo credit : simon bowen



26 NOV 14:00 & 16:00
@ The Mill



audio / video noise performance

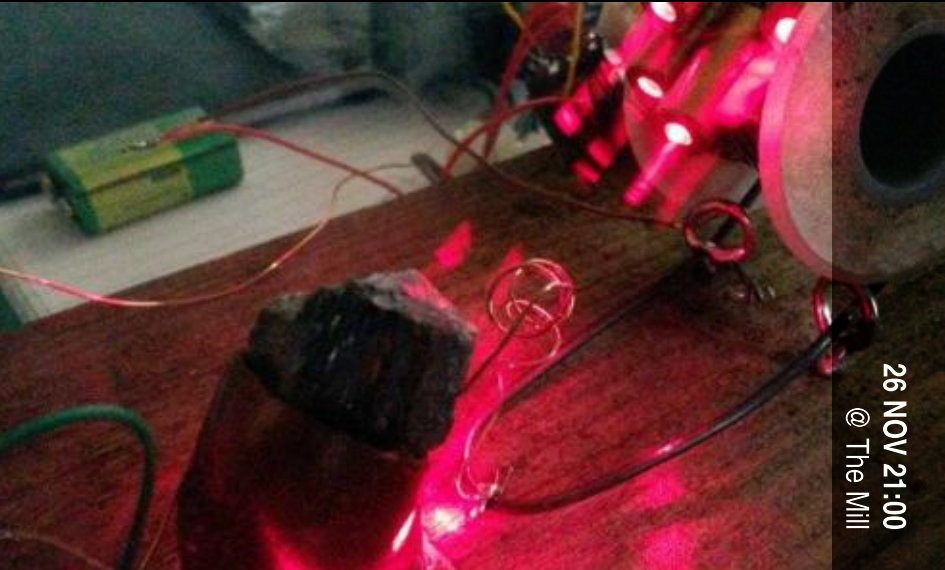
'징 WM_A28 TCM_200DV BK26' is a further development and combination of the installation '징 noise #1' and the noise performance 'WM_EX10 WM_A28 TCM_200DV BK26'. For this noise performance, sound and video is generated through short circuits the artist produces with his wet fingers on opened devices and additionally the short circuits produced by modified solenoids hitting the jings (korean gong), a Korean traditional instrument. This produces the typical sound of this instrument and is closing the circuit for short time. The skin's resistance and the conductance of the human body combined with the components of the circuits are modifying the sound. The audio signal that is audible through the speakers is sent to a projector which is visualizing the signal in flickering and abstract shapes and lines in black and white. The used devices, such as 'Walkmans' and 'Bontempi' keyboards, are still useful in their original function.

ZERO-POINT ENERGY

During the mid-2000's Ryan Jordan's solo project Zero-Point Energy spewed out badly overdriven speed-noise core at events such as Sick n Twisted, No Fixed Abode, Pitchless Industries, ILLFM and Wireless FM, and released on labels Bad Sekta, Anathemata / Coven H and several self printed CDR-s.


This performance attempts to make speedcore with cheap and free devices crudely mimicking some fundamental and "free energy" technologies. These include a sea water antenna, a laser light water fountain, copper-oxide/salt water solar cells, and self built magnetic audio tape.

Ryan Jordan



26 NOV 21:00
@ The Mill

THE HEART IS AN OSCILLATOR



The heart is an oscillator is a sound performance composed of a set of sound hearts, handmade jewelry pieces mode in boxes of chocolates. Every heart has its own input and output audio signal to be interfaced. They have been manufactured largely with electronic waste recycled components, incorporating electronic faults and aberrations.

The arrangement of the hearts not fixed; mini synthesizers, sequencers, drum machines, filters and distortions that make up

the set are connected together by wires, so that the route that the signals can take is different, leading to a chaos of textures, feedbacks, noise and arrhythmia. Thus, the different sounds that are played randomly exploring the field of audible and inaudible frequencies, such as physical sensations and vibrations as cosmic messages.

In performance laptops not used, all devices that compose it are open source hardware and can be found on the web www.corazonderobota.tk

Constanza Piña

GND LIVE CODING

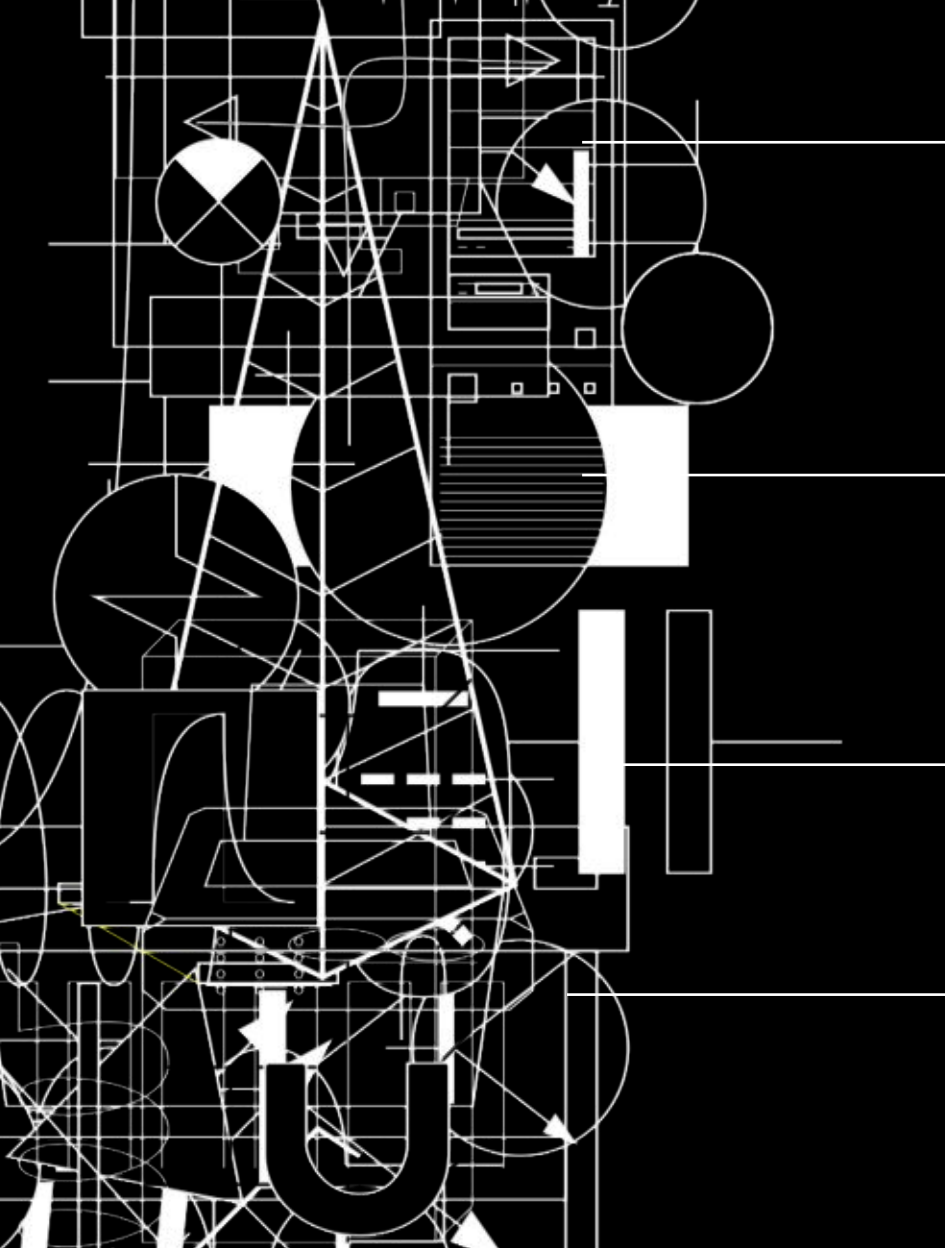


gnd (SK, visual)

In his works, the slovak vj Peter Gonda aka GND combines noise, feedbacks and live improvisation on his own software instruments with the practice of live-coding. Apart from working with czech musicians Michal Cáb and Markéta Čilečková he also performed with a greater part of Slovak experimental scene (Poo, 1/x, Rentip, Urbanfailure, Jonáš Gruska). Currently he is the only VJ of Prague's live-coding collective Kolektiv, where he codes in GLSL.

Peter Gonda

26 NOV 21:00
@ The Mill



WORKSHOPS

24 - 26 NOV 14:00

@ BAS. Bergen School of Architecture

24 - 26 NOV 14:00

@ PIKSEL Studio 207

7067 KHZ – IT'S NOT A TEST

24 - 26 NOV 14:00

@ BAS. Bergen School of Architecture



7067 KHZ - it's not a test

"7067 khz - it's not a test" calls for daily transmission of automatically/manually generated radio signals from different stations around the world at scheduled time slots. Recalling the sputnik satellite's outer space broadcast of radio pulses in the fifties, Eleonore's 7067khz inverts the space signals to earth signals, calling for like-minded media/cultural spaces to sign on for signal sending. In honor of the first radio artists who were using the signals as a material for art, the 7067khz stands for independent information and communication bypassing the use of internet. We do not want to specify the content of the transmission, rather we consider the act of sending the signals an act of solidarity in this post-internet future present.
<http://7067.stwst.at>

Shu Lea Cheang, Franz Xaver

Open Source Estrogen explores the various ways that estrogen performs a molecular colonization in our society, bodies, and ecosystems. Estrogen is the most ancient of sex hormones. Therefore the mutagenic effects of environmental (xeno) estrogens disrupt species across all animal taxa, including humans. In response to our collective mutagenesis (becoming alien), the project and installation uses DIY/DIWO laboratory tools and protocols for detecting and extracting xeno-estrogens. Examples include solid phase extraction with cigarette filters, wine-bottle column chromatography, and beer yeast biosensors. We see these tools as a way of detecting & extracting a form of slow violence (bio-*lence*).

Mary Tsang, Byron Rich, Paula Pin, Gaia Leandra



OPEN SOURCE ESTROGEN

@ BAS. Bergen School of Architecture

24 - 26 NOV 14:00

OHANDA ONE



OHANDA
ONE
ZERO EMISSION TRANSOCEAN SEA LAB

Zero emission, open hardware & open science trans-ocean research platform. Sailing in 2020. It's about the journey, not about the destination.

We need truly international criss-cross disciplinary art & science safe havens for celebrating and fostering curiosity in the scale that can make a difference. We have CERN on land ISS in space. Ohanda One will pilot a fleet of sea vessels, capable of crossing the ocean, gathering 100+ curious minds at a time for research and prototype on their topics of choice. Ohanda One is about open science, open software & hardware, open data and formats. It aims to be emission-free in the first five years of sail. Onboard, each individual will be a part of greater collaborative team, and besides their own topics, work together towards the sustainability goals. We work together, we make food and eat together, we relax together. There are no passengers.

Juergen Neumann, Tuomo Tammenpää and Julian Priest

24 - 26 NOV 14:00

@ BAS. Bergen School of Architecture



PLASTIC SOULS

Plastic Souls an artwork on the sonification of plastic waste.

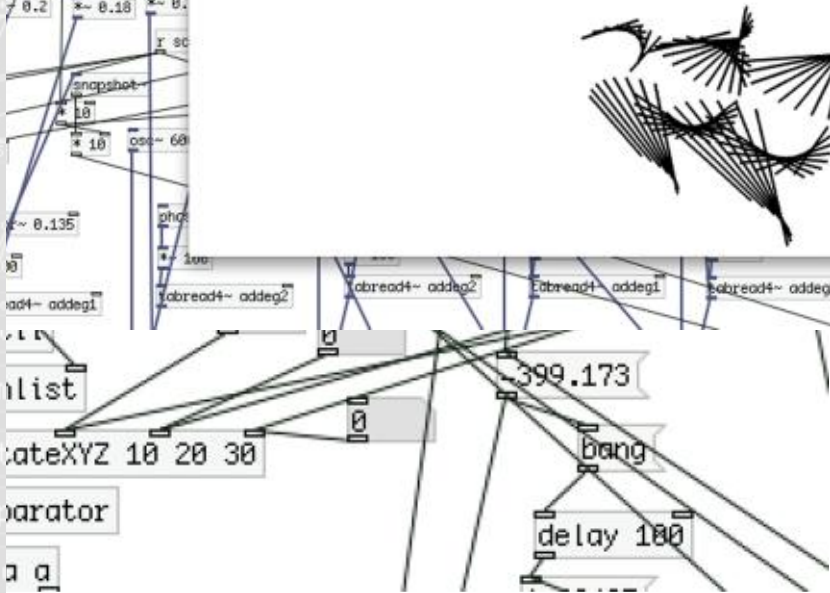
Beaches all over the world are buried under plastic waste, which inspired sound artist Geert-Jan Hobijn to create Plastic Souls: a floating musical instrument entirely made of plastic waste acquired by beachcombing. The waves of the sea will act as the musician of the instrument. The Píksel idea is to invite people from Bergen to make these instruments, and install them off the coast in the sea, so that any wave that rolls to the coast plays the flutes, which thereby takes on the role of a siren and hopefully make people more aware of the disturbing trend of plastic waste on beaches and in oceans and seas.

Geert-Jan Hobijn

@ BAS. Bergen School of Architecture

24 - 26 NOV 14:00

PIKSEL PD MEETING #1



Pd (aka Pure Data) is a real-time graphical programming environment for audio, video, and graphical processing. It is the third major branch of the family of graphical patcher programming languages known as Max (Max/FTS, ISPW Max, Max/MSP, jMax, etc.) originally developed by Miller Puckette and company at IRCAM.

Pd is free open source software running on Mac OSX, Linux and Windows, downloadable from <http://puredata.info/downloads>

This workshop introduces Pure Data and gives an overview over

- how to install Pd and the externals to enhance the creative possibilities
- basic audio synthesis
- bringing in data from controllers via Midi and OSC
- 3D visuals and Video with GEM

PD meeting hosted by Malte Steiner

One of the things you can do with puredata is to clone the architecture of one of your favorite Synthesizers. Other thing you can do is to create things that are almost unimaginable in the real world..

In this practical workshop, we are going to create together different types of synthesizers that aren't possible to realize using just electronics components.

Modular software blocks are going to be provided so this it's going to speed up the creation process.. Among this modules there are sequencers, effects and a system to synchronize computers via OSC, so we will be able to Jam together at the end of the workshop.

PD meeting hosted by Servando Barreiro

PIKSEL PD MEETING #2



25 NOV 14:00
@ PIKSEL Studio 207

DIY BIO MARINE BIOLAB

25 - 26 NOV 14:00

@ BAS. Bergen School of Architecture



Marine biology DIY tools for water quality monitoring

Understanding all the characteristics about marine biology, their phenomena and relations, allows us to understand and correlate how the impact on it could harm completely human life, thinking on that, this workshop pretends to teach all the basics of marine biology, and from it how to make DIY tools to monitor and measure all the principal parameters and keep it on eye on marine water quality. this also includes made a remote made sensing networks and post it on the INTERNET so can keep a global monitoring with small and cheap tools, also how to make chemical analytics and test for contaminants, all in a in "kitchen" approach.

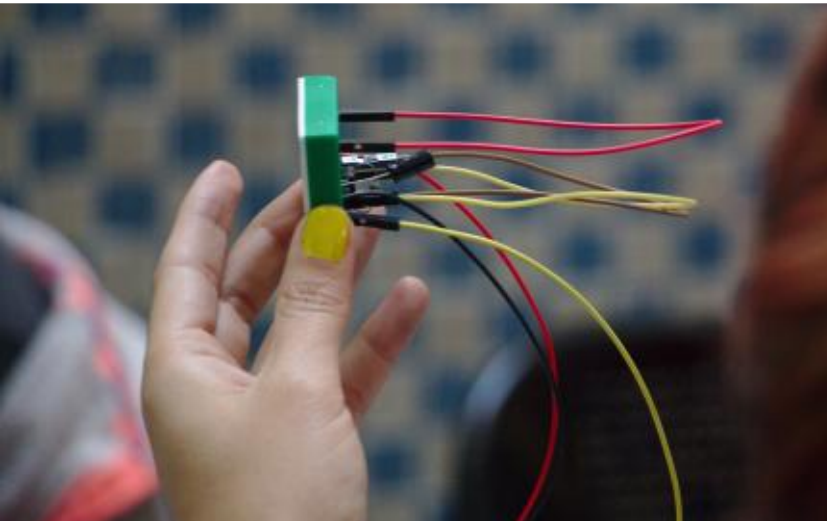
Cristian Delgado

RuidoParaNiñxs (RPN) is an open process that seeks to integrate people to the use and practice of electronic technology, from autonomous construction, with applications in music, art and everyday life. It includes actions such as workshops, exhibitions and multiplications of this process, applying various modules on some elements that, as a result stimulate the exploration and creativity in the use of electronics in a domestic way, the development of new technologies more efficient and experimentation and openness To new practices and paradigms, developing these actions in a playful and collaborative way with a community of participants.

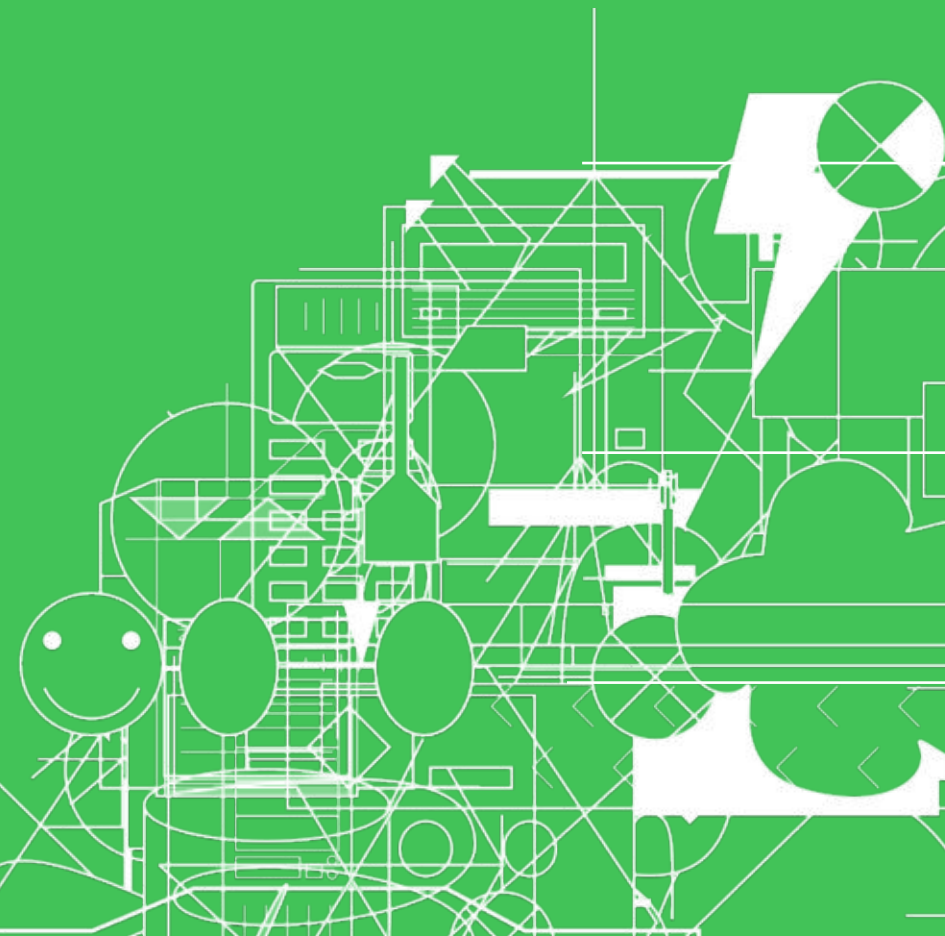
The workshop provides the development of the RPN method, a method developed based on pedagogical experiences in Peru, Bolivia, Chile, Ecuador and Colombia, and which is a method to introduce people in schools to electronics, from scratch, through practice of the construction of basic electronic musical instruments. The method uses many metaphors to introduce concepts such as energy, polarity, voltage, amperage and the importance of Free Culture in this process. It is aimed at teachers in two 90-minute sessions

<http://asimtria.org> | <http://asimtria.org/rpn>

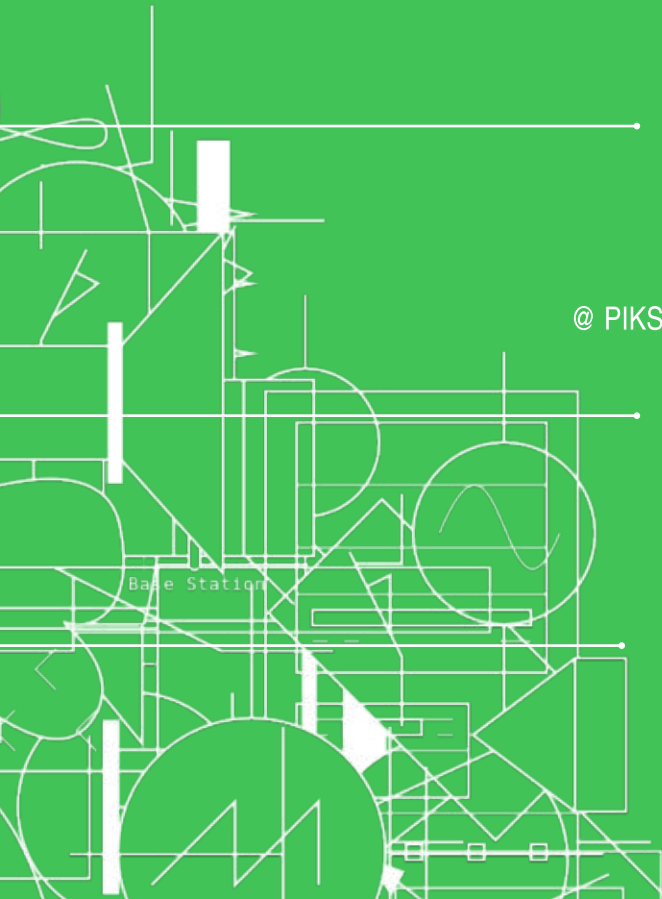
Marco Paúl Valdivia Pacheco



PIKSELKIDZ



24 - 25 NOV 18:00 | 26 NOV 14:00
@ Landmark



26 NOV 14:00
@ PIKSEL Studio 207

Base Station

PIKSEL KIDZ Lab :)

CITY SECRETS, CITY LIGHTS & CITY AIR

a new media art lab for kids!



Bergen 2016

Piksel KidZ lab proposes this year three new workshops: **The Machine to share secrets!**, **Cociclo and Living lights!** The workshops are dealing with social communication, air pollution/healthy environment and, bioluminescence as a way of exploration of the urban and natural environment.

The three main activities have as results a set of art works produced by the kids that will be exhibited, each one in a different city environment.

The three experiences proposed at the lab apply to collaborative learning and production methods based on Do It With Others (DIWO) and Do It Yourself (DIY), horizontal methods that promotes cultural diversity and multilayer physical and virtual experiences.

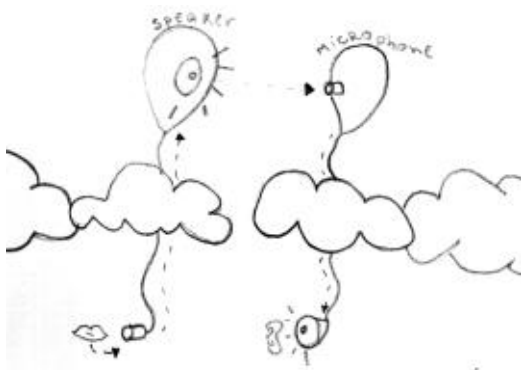
The Machine to share secrets! is an art action and a poetic reinterpretation about new control technologies and the mediation of social communication. The Machine to share secrets! is a participative and collaborative project which consists on the development of small communication systems equipped with microphones and speakers tied to heliums balloons, where the spoke person and the listener can share their secrets above the clouds.

The first part of the workshop the kids will develop their communication tools together with the artist, at the second part participants will test their "machines" in a public space.

During the workshop, the following questions will be considered: Are we free to express ourselves and share information in the public space? Are the new information and communication technologies secure and guarantee privacy to the users? From there we will think together how our secrets sharing machine will be.

Based on these questions the workshop participants will learn basic electronics through the use of home-made and waste materials to build small electroacoustic transducers.

Constanza Piña





No experience necessary, only an interest in arts, free software and hardware, social and environmental concerns. The workshop will be in French and English
Length of the workshop : One day for the assembly and explanation of the circuits that is to be followed by a collective experience and gathering of data in the city.

This performative workshop aims to render visible the pollution in our cities. The participants will first create an electronic circuit that translates Carbon Monoxide (CO) concentrations into audible sound. This design uses a piezo element and, in base station mode, enables the visualisation and sharing of the collected data on a collective map.

Participants are invited to keep their Cociclos in order to continue building a collective map online where the contaminants' variations over time can be accessed by a growing community of users.

Alexandre Castonguay

CITY-LIGHTS



Living Lighths proposes to experience the importance of light in life. Hands-on activities explore the differences between fluorescence and bioluminescence, phosphorescence, electroluminescence and more.

Biolight, life and light, includes from photosynthesis to living organisms that produces light. KidZ will create their own pictures using bioluminescent bacteria plus glowing freebies to take home.

Cristian Delgado AKA Neoangel

26 NOV 14:00
@ PIKSEL Studio 207



Base Station

ARTIST



TALKS

26 NOV 12:45

@ The Mill

Downriver is an artistic research voyage down the Danube, aboard 5.6m wooden boat, to gather information about the artistic and cultural life upon the river, which so far hasn't been coherently documented or described.

Maruska, one of the very few female solo skippers on the Danube, travelled her 1st single handed boat journey downstream the river - 65 days & 968km from Linz (Austria) until Belgrade (Serbia). The remaining 1164km to the Danube Delta are waiting to be sailed next summer.

The journey is the goal.

Important are the stories, people she meets & the experiences.

Even this is an adventurous endeavour, Downriver is not an adventure per-Se, the aim of this journey is to explore and document artistic and cultural life upon the Danube and to collect stories of exceptional people who resides upon the river.

What lies downriver? Do the formal borders of countries also form a border between the river people or does the Danube form an "Other Space" as Michael Foucault calls it, somewhat independent on of the countries which surround it?

Does the Danube river hosts a lively cultural and artistic scene, directly upon the river and on its riverbanks and in its harbours? What artistic and cultural activities do these artists and collectives perform?

These were the questions with which Maruska set the sail. What answers the river brought?

Project Possible Due to Support of

Förderungsverein der Kunstuniversität Linz

Tim Boykett & Pippa Buchanan, who lent me their boat
Long list of people who supported this voyage in many material or immaterial forms

Those who supported Downriver Art Sale Crowdfunding Campaign

Stadwerksatt



ARTISTIC MAPPING AND THE SEA



This proposal is a talk on the artistic mapping developed on Ecoarte group (www.ecoarte.info) in the last few years. The focus of these mappings is the sea that surrounds us and the way we perceive it. The mappings to be presented "Geographies of the Sea #Islands", "Electrotravelgram Sensorium", "Ma:res", "Digital Narratives" - were developed using free software and hardware.

26 NOV 12:45
@ The Mill

Karla Brunet

In October 2014, Constanza initiates a self journey along the Pan America Hight Way, route connecting almost all Western Hemisphere countries in the Americas. Her aim was to establish contact with contemporary subcultures in Latin America working around noise, electronic art, transgender, DIY & DIWO practices. During the 22 months of the trip, she visited 10 countries in which she was placed under the figure of a temporary charter school called "Academy of Arts and Crafts Electronic".

In this nomadic space "without walls", the precariousness of media, active participation, autonomy, simplicity, technological disobedience, subversion and electronic anarchy, were building strategies, rethinking the notion of art, technology and education in some places where medialab concept, FabLab or makerspace are even for a small group of people, and the real doers are in the neighborhoods.

Thus, the Academy of Arts and Electronic Crafts became a participatory space connection with the art of displaced circles of art, for the vindication of traditional crafts and lore, a space for making noise by fact exist.

During the presentation, Constanza will make us a tour of what was learned in this journey introducing us to some groups and influential people in the art technological scene and Latin American noise.

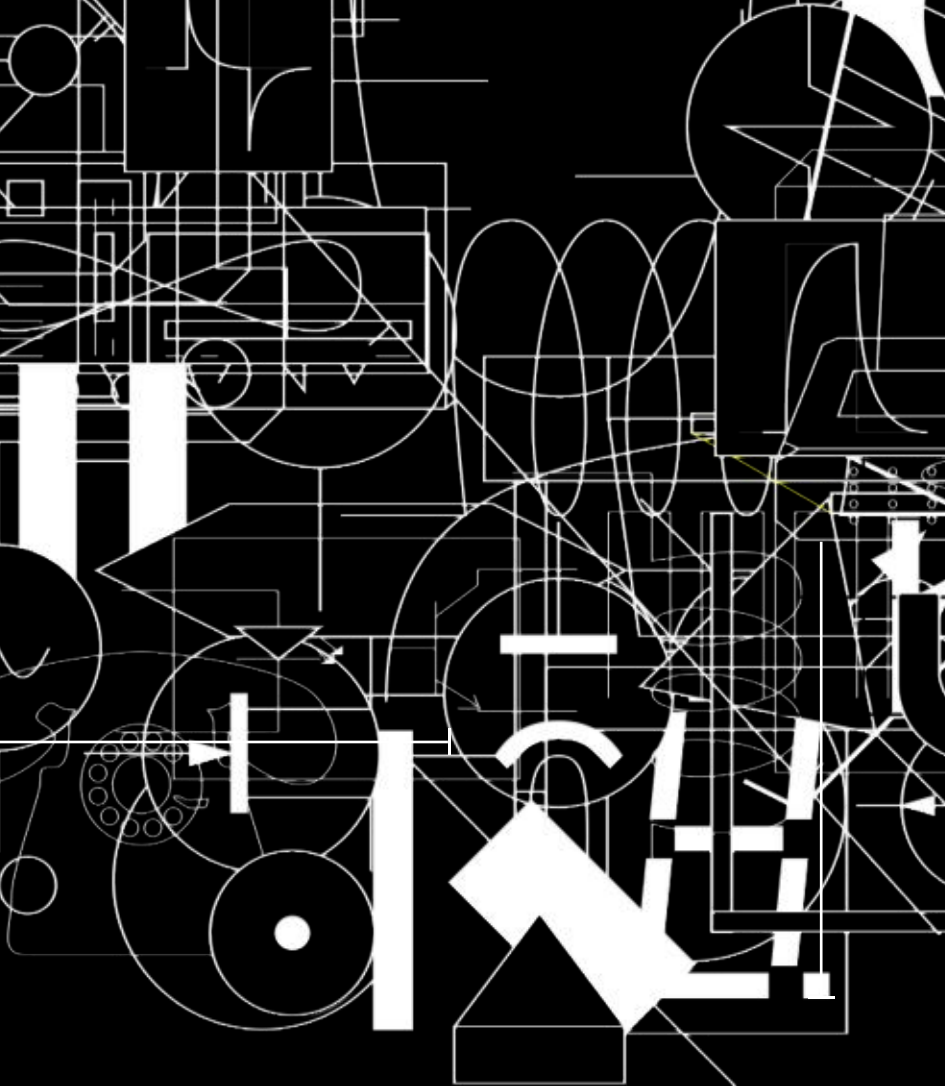
Constanza Piña



An abstract architectural line drawing in white on a black background. It features a complex network of lines, including straight lines, circles, and arcs. Some lines form rectangular shapes, while others are curved. There are several arrows pointing in different directions, suggesting movement or flow. The drawing is partially cut off by the right edge of the frame.

26 NOV 12:00 - 18:00
@ The Mill

24 - 26 NOV 12:00 - 18:00
@ BAS. Bergen School of Architecture



PIKSELSAVERS

24 - 26 NOV 12:00 - 18:00

@ The Mill @ BAS. Bergen School of Architecture

((0)) A DROP IN THE OCEAN

A code generated visual loop accompanied by an audio field recording creates a meeting point between the digital and natural realm. Its title refers to the anxious thought of helplessness. Through it's hypnotic and soothing movement that seems the same but actually isn't, it invites to reflect and meditate on the flowing nature of the oceans and the uniqueness of every action.

Agustín Martínez



THE INVISIBLE HAND OF THE MUZHNIK

A fictitious conversation between Adam Smith, and Vladimir Lenin.

All though I've been working primarily in digital media for several years now. I've always felt my creative process is more akin to the cave painters of prehistoric Spain, and France. I like to feel as if I'm doing some sort of Magical act. Some sort of Shaman like Ritual connecting me to another dimension, something beyond myself. Rather than creating just another Cultural commodity to be bought, sold, or invested in like Pork Bellies, or Oranges. Sensory stimulation is important to my art, but it is only one facet of what I'm trying to do. My Art must have some kind of Political, and Philosophical(usually one and the same) direction. It must be about the now, looking through the lens of the past, progressing to the future. For me the Digital is my Magic wand of the Hyper-Real, and my Simulacrum of Geist. How could this be for sale. It is a Gift assembled from the best parts of other Gifts. From a long line of Artists, Thinkers, Witch Doctors, and Prophets going all the way back to those afore mentioned Caves. And probably even before that.

Gabin Cortez Chance

@ The Mill @ BAS. Bergen School of Architecture

24 - 26 NOV 12:00 - 18:00



THREE RAILS LIVE

24 - 26 NOV 12:00 - 18:00

@ The Mill



THREE RAILS LIVE (running online at: <http://crchange.net/projects/>) is a combinatory narrative film designed for installation. The collaborative data-base driven video project concerns memory, mortality, alienation, regret, and environmental devastation. The filmmaker and authors wrote recursively, exchanging texts in response to images and images in response to texts, evolving themes such as "Landscape and Fate", "Death by Snake", "Toxic", "Flight", and "Flood." Spoken word narrative and image are then assembled and juxtaposed by the system into segmented stories such as "Empty Glass," "Between Stations" and "Passing Cars". These reconfiguring fragments are interrupted by "perverbs", in which proverb fragments combine oddly familiar but corrupted phrases such as, "where there's smoke, there's mirrors" or "nothing ventured makes a man healthy, wealthy and wise." Running continuously, the system never generates the same narrative in the same order twice.

In 2016 Three Rails Live so that the narrative elements do not repeat for a set number of cycles, providing viewers a variable but sustained experience that unfolds without repetition for a 40 minute period. The javascript code was also extensively commented so that the code itself provides an explanation of the project and shows how it works.

Scott Rettberg, Roderick Coover, Nick Montfort

Computer models of cognition are places where a Cartesian alienation and a theory of computation meet and strengthens each other. Although not identical, both frameworks share the same attitude towards a biological base as something inferior. This ideological context leads to a technocratic prudery.

A work 'Impossible Bodies' subverts a sexual abstinence of technology. It is a recurrent neural network (LSTM architecture) based art work. A massive amount of porn literature was used to inject desires into a zero-lust silicon body.

Short erotic poems are generated at regular intervals. The work uses a language model that reinforces latent elements shaping our everyday behaviour. It embraces a sexuality as a vital force and an inevitable constituent of a human intelligence.

Przemyslaw Sanecki



Over a smile, David-but it's the man to just go. Some circumstances may be context of exploring of these times by a couple of images to an extent, to be like a little direction, walking on a strange world of fiction in the world, to be like a little "They'll" The man's mother was standing above my head and the man was also the participatory and looking his way. He was looking, he was looking toward it, whispering hard and still to the kid it was her to talk to her, she seemed to be laughing. Walking by the long collection, walking her mother and father, she was always meet this kind of her strongly seen. No light, with they were walking another. When I had expected to be. Under, excited like, he had a direction, at last formed around. Made for me those pop-berry place as soon as she and turning through a form look their top-berry fan there heavy in the other middle person. Her berry was a windy and I was that a participatory were falling through etc. She'll be nervous of the Pretentious? There they needed to stay off that years ago—she was they can really most time for making they like an area, looking at the viewing and side and contribute. I thought for his age. She wasn't her and she was like little girl, I pulled at the social from my deeply legs and mouth.

Ma:res



Ma:res is an artistic mapping of the sea surrounding Salvador, the city where we live. It is a conceptual map of the sea, its imagery, its symbolism and its impact on the lives of city residents. Ma:res talks about how this sea is seen and felt, their spirituality, their strength, their impact. In this project, we chose not to work with the map as a physical/geographical representation of space, but through a concept map. In which we sailed in the imagination of what this place is, how people use the sea and what it represents for them. When browsing in Ma:res, one can sailed through a sea of words, meaning, perceived and often forgotten in the day-to-day of the city. Our project tries to rescue the feelings and perceptions of the sea, both for those who live in Salvador and for those who have never been here.

The coding of this piece was the result of a survey on the possibility of multimedia animation using free software and collaborative technologies. We ended up with a website done in HTML5, SVG, JavaScript and JQuery, where the spectator navigates a map of ideas and perceptions of the Sea Salvador.

Karla Brunet

Sensorium Black Box is an interactive data visualization piece showing the data of each sensor of Sensorium actions in on the boat, in Salvador and Cachoeira. The data was collected with 5 arduinos and different sensors as: air temperature, water temperature, luminosity, noise, latitude, longitude, gases, humidity and oxygen dissolved of the water.

This work provides direct access to Datalog files from Sensorium device. And when opening the "black box" device, revealing the archived numerical data, the spectator is presented to a new artistic graphical representation of the data.

By Ecoarte Group (Karla Brunet and Toni Oliveira)

SENSORIUM BLACK BOX (V2)



24 - 26 NOV 12:00 - 18:00

@ The Mill



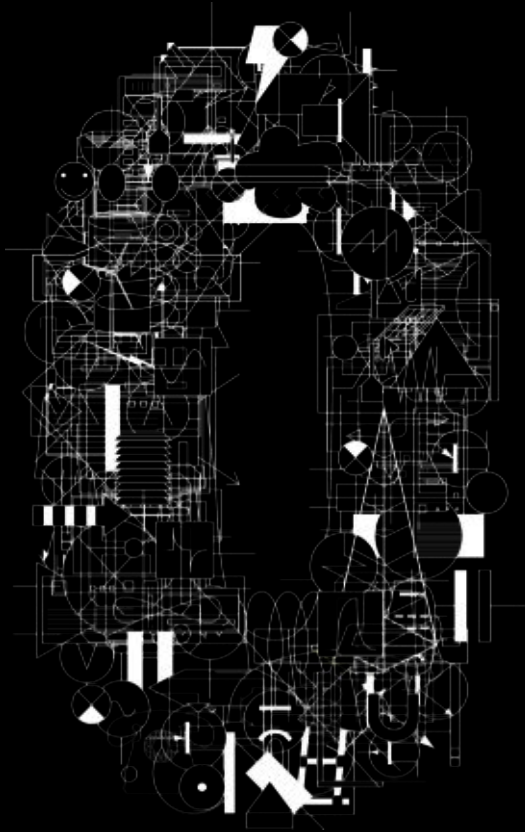
Stadtwerkstatt a culture initiative in Linz/Austria sets up autonomous structures since 1979 and stands for New Art Contexts and Clubculture. The Stadtwerkstatt Archive is a collection of videos in all formats since 1984. More than 880 tapes are registered and many more are not yet localized. The tapes show mostly highlights of the early years of Stadtwerkstatt.

For example an atmospheric recording of a concert from the Einstürzenden Neubauten 1984. Automaten TV 1989, a livebroadcast on 3Sat a cooperation between TV-Stations in Germany, Austria and Switzerland or Checkpoint 95 a interactive livebroadcast in Europe (3Sat), in eleven timezones of the Soviet Union and in three timezones of the USA. Or Clickscape 98 a interactive project within the Ars Electronica Festival 1998 where an illuminated building facade became an internet-controlled message board.

In 2014 Stadtwerkstatt started to digitize the archive - so far 117 videos have been processed and many more are waiting to be proofed and archived.

Franz Xaver

ZerØ



LeveJ

GETTING ABOUT

VENUES

▶ **The Mill**

Hegrenesveien 50, 5042 Bergen, Norway

▶ **BAS. Bergen School of Architecture**

Sandviksboder 59-61

Postadr: PB 39, 5841 Bergen, Norway

▶ **PIKSEL studio 207**

Strandgaten 207, Bergen, Norway

▶ **Landmark KunstHall**

Rasmus Meyers allé 5, 5015 Bergen, Norway

HOTEL

■ **Steens Hotel**

Parkveien 22, 5007 Bergen, Norway.

post@steenshotel.no

☎ +47 55 30 88 88

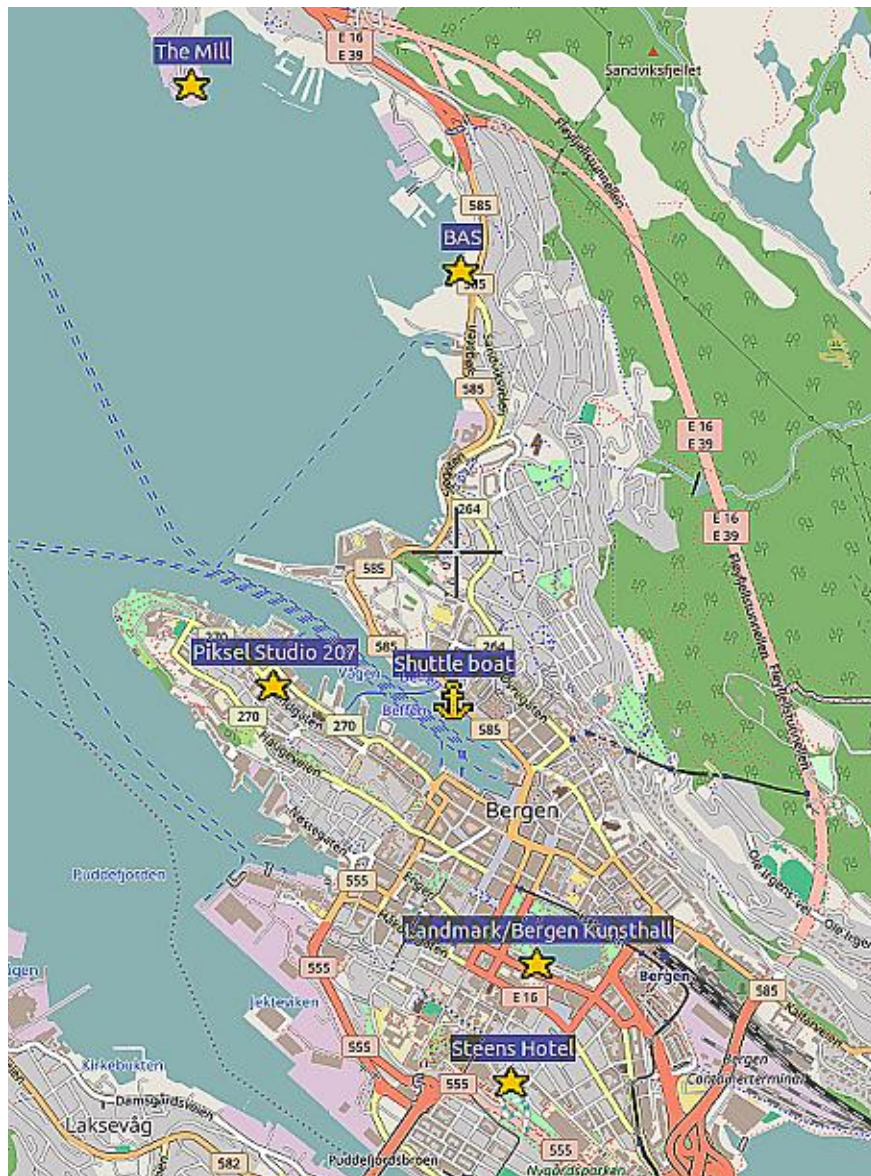
BOATS

From 24th to 26th of November, there will be a free shuttle boat service going continuously among Bryggen, Píksel Studio 207, BAS and The Mill.

At the center town, boat stops at Bryggen every day at 12:30, 14:00, 16:00 and 17:00 hours. And at the rest of the stops service will go continuously.

On Saturday 26th, the main Píksel Festival activities, artists's talks, exhibition, day and night performances are going to be held at The Mill.

There will be an extra boat service from BAS to The Mill from 20:00 to 22:00 continuously.



16.PIKSEL.NO