



# Welcome

to the 2007 Visual Music Marathon! The Marathon received over 300 works from 34 countries for its open call, and we are excited to be able to present the very best of those today. We are also screening works chosen by our two principal guest curators, Bruce Wands of the School of Visual Arts and New York Digital Salon, and Larry Cuba of the Iota Center, plus several “historic” works on 16 mm film. These will be complemented by other pieces from a number of invited guest artists and by live video performances by Brian Knoth and Jeff Mission.

The works on the Marathon represent a vast range of approaches to “visual music,” from pieces in which the images and music are directly tied by the sharing of parameters, to those in which the images “interpret” the music (or vice versa), to works where the visuals are edited in tight synchrony with cues in the music. (In her excellent article found elsewhere in this booklet, Maura McDonnell of Trinity College, Dublin, explores the background of visual music in great detail.) All of these approaches can result in interesting and compelling compositions, and we hope that you will find many works of interest among the 120 pieces presented today.

This event would not have been possible without the efforts of a number of people. I would like to thank Professors Ann Steuernagel and Isabel Meirelles of Northeastern University for assisting in the selection of works from the open call. Thanks also to Sung-Joo Kim, director and programmer of Animpact, Korea, for his programming suggestions. I would also like to thank Cindy Keefer of the Center for Visual Music for her expert advice on the planning and production of the event.

Thanks also to Maureen Ton, who designed all online and print materials for the event, and Arthur Rishi, who provided enormous help with the promotion and production of the show. I would also like to thank Andrew Scott for setting up and maintaining all IT systems for the Marathon and Anthony DeRitis, Chair of the Music Department at Northeastern, for his early and invaluable support. Finally, a nod to Eric Chasalow of Brandeis University, who conceived the original “marathon” concept in conjunction with a music program for the 2000 Cyberarts festival.

With best wishes,  
Dennis Miller, Artistic Director  
2007 Visual Music Marathon

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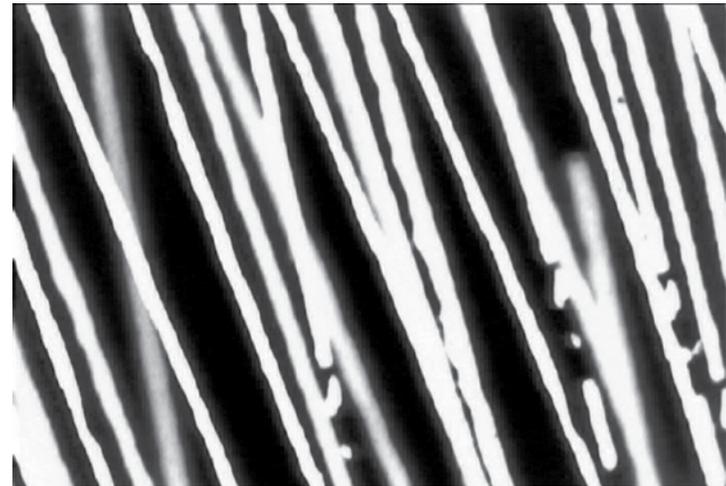
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- <sup>32</sup> In conversation with John Whitney Jr., March 6, 2007.
- <sup>33</sup> Ibid., Brougher, Kerry (ed.), et al., 2005.
- <sup>34</sup> For a discussion of computational periodics, see Whitney, John, "Computational Periodics," originally published in *Artist and Computer*, 1976.
- <sup>35</sup> Ibid., Whitney, John Sr., 1994.
- <sup>36</sup> Whitney Sr., John. "Fifty Years of Composing Computer Music and Graphics: How Time's New Solid-State Tractability Has Changed Audio-Visual Perspectives," *Leonardo*, Vol. 24, No. 5, 1991, 597.
- <sup>37</sup> See Collopy, Fred. "Lumia and Instruments for Creating Them," <http://rhythmiclight.com/archives/bibliography.html>
- <sup>38</sup> Peacock, Kenneth. "Instruments to Perform Color-Music: Two Centuries of Technological Experimentation." *Leonardo*, Vol. 21, No. 4, 1988, 398.
- <sup>39</sup> Title from Ibid.
- <sup>40</sup> Ibid., 399
- <sup>41</sup> Bishop, Bainbridge. *A Souvenir of the Color Organ, with some suggestions in regard to The Soul Of The Rainbow and The Harmony of Light*, Essex County, N.Y.: New Russia, 1893, online at, <http://www.rhythmiclight.com/books/HarmonyOfLight.pdf>
- <sup>42</sup> Wells, Alan. "Music and Visual Color: A Proposed Correlation," *Leonardo*, Vol. 13, 1980, 104; Collopy, Fred. "Color, Form, and Motion Dimensions of a Musical Art of Light," *Leonardo*, Vol. 33, No. 5, 2000, 355-360; Color Spaces, <http://home.wanadoo.nl/paulschils/o8.oo.html>; Collopy, Fred. <http://www.rhythmiclight.com/archives/timeline.html>
- <sup>43</sup> Franssen, Maarten. *The Ocular Harpsichord of Louis-Bertrand Castel—The Science and Aesthetics of an Eighteenth-Century Cause Célèbre*. Department of Philosophy, Universiteit van Amsterdam, Nieuwe Doelenstraat 15 1012 CP Amsterdam, The Netherlands.
- <sup>44</sup> Moritz, William. "The Dream of Color Music, and Machines That Made It Possible," *Animation World Magazine*, Issue 2.1, April 1997.
- <sup>45</sup> Conrad, Daniel. Quoting Castel in "The Dichromaccord Reinventing the Elusive Color Organ," *Leonardo*, Vol. 32, No. 5, 393, 1999.
- <sup>46</sup> Ibid., Bishop, Bainbridge, 1893.
- <sup>47</sup> Ibid.
- <sup>48</sup> For a description of his color organ, see Ibid.
- <sup>49</sup> Ibid.
- <sup>50</sup> Ibid.
- <sup>51</sup> Ibid., Peacock, Kenneth, 1988.
- <sup>52</sup> Available at [http://www.lumen.nu/rekvelld/wp/?page\\_id=185](http://www.lumen.nu/rekvelld/wp/?page_id=185)
- <sup>53</sup> Rimington, Wallace, A. *Colour-Music: The Art of Mobile Colour*, London: Hutchinson, 1911.
- <sup>54</sup> Ibid., Peacock, Kenneth, 1988.
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- <sup>58</sup> For discussion of the three groups on the Clavilux, see Collopy, Fred. "Color, Form, and Motion: Dimensions of a Musical Art of Light," *Leonardo*, Vol. 33, No. 5, 2000, 355-360.
- <sup>59</sup> Ibid.
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- <sup>62</sup> Moritz, William. "Oskar Fischinger: Artist of the Century," reprinted in *Animac* magazine, 2001 (Lleida, Spain), [http://www.animac.info/ANIMAC\\_2001/VERSIO\\_02/ENG/mag\\_ing.html](http://www.animac.info/ANIMAC_2001/VERSIO_02/ENG/mag_ing.html)

## Abstraction | Animation | Music

iota

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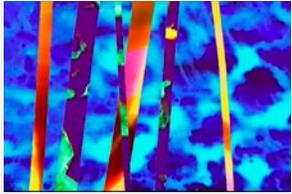
The work of Stephanie Maxwell

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We welcome submissions for exhibition and distribution.  
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**Time Streams, 2003**

5:34


**Stephanie Maxwell, images**  
**Allan Schindler**

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 www.rit.edu/~sampph

*Time Streams* is a collaborative work by the animator (Stephanie Maxwell) and the composer (Allan Schindler), from concept through realization. The spiral-like structure and unbroken momentum of this film/music composition are somewhat suggestive to the artists of intersecting streams (or 'ribbons') of time. The concept is not simply the familiar (although perhaps illusory) forward, linear, march of clock time, but rather a nexus in which backwards time (e.g., dreams, recollections and déjà vu), parallel temporalities, and the non-continuous splicing together of segments of time are equally prominent. The visuals are animations and manipulations of hand-painted 35mm motion picture film, small objects, copier art, and liquid mixtures that are extensively interwoven and layered in digital post production. The principal sound sources of the music are generic samples (digitized recordings of instrumental and vocal tones and of environmental sounds such as ice cubes and ping pong balls). However, in resynthesis the spectral structures (tone colors) of these sounds often have been retooled and their attack and decay articulations have been altered.

**add.value 5 more, 2006**

5:29, World Premiere


**Gerhard Daurer**

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add.value is a performance instrument that allows the creation of dynamic imagery and sound in realtime. The sonification and visualisation are triggered by a physical model that is manipulated by the performer. Consequently every single change in the visual domain is also reflected in the aural domain, and vice versa. The visualisation is no simple illustration of the sounds – the visual and the aural are entwined from the outset as they originate from the same source. The aim is to present a system that generates audiovisual output that appears somehow 'alive' in its very own abstract world.

**Navigating The Pearl System, 2006**

:43, World Premiere

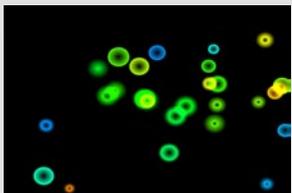

**Fran Hartnett**

 Ireland  
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This work explores a variety of relations between an abstract electronic soundtrack and a sequence of imaginary landscapes. The music and the visual elements in this piece were developed in parallel - a method which led to an interesting dynamic where sometimes the visual movements inspire the music, whereas at other times the musical content is the element that controls the visual motion. I am interested in developing this relationship between music and moving image that sees a blurring of the boundaries between sight and sound, into a state where the communication between visual object and musical form is perceived to run both ways.

**Dissonant Particles, 2005**

7:03


**Gordon Monro**

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*Dissonant Particles* is an abstract animation. Psychoacoustic experiments have indicated that when two pure sine tones are played simultaneously, they will sound most dissonant when they are around a semitone apart in pitch. In *Dissonant Particles*, each particle emits a sine tone. The dissonance between particles acts as a repulsive force which pushes them apart, both in position and in pitch. There is also a long-range ("cosmological") attractive force which prevents the particles from flying off to infinity. The particles pulsate and slowly evaporate; both of these processes affect the way they "feel" the forces

**I Haven't Read a Book in at Least Five Years, 2007**

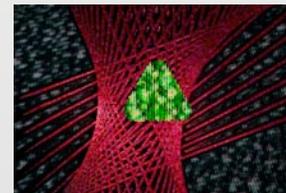
2:51, World Premiere


**undulation, 2006**

3:47, World Premiere


**Static Cling, 1999/2000**

7:41


**Afterlife, 2006**

2:40



acting on them. The colour of a particle indicates pitch: red for low pitches, green for intermediate, and blue for high. The camera tracks one particle, which is always shown in the centre of the screen.

**donebestdone**

 USA  
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This piece was originally composed for the Minneapolis Public Library, which recently opened a gallery space at their brand new building. This piece was composed entirely from pictures of the library itself. Hundreds of photographs were taken of the building and its contents. Interesting shapes and objects were then cut out, animated, and fit to original sounds and music. Every individual visual element has its own audio equivalent. And in case you were wondering...the library rejected our submission!

**Harvey Goldman, images**  
**James Bohn**

 USA  
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 harveygoldman.com

*Undulation* is a study of cadence, meter, oscillation, palpitation, pressure, and pulsation. The piece represents an attempt to amalgamate, provoke and energize abstract imagery with abstract sound.

**Bill Alves**

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 www2.hmc.edu/~alves/

I have been interested in the resonant patterns that emerge from the chaos of our world, in the same way in which you can start to see interesting patterns and shapes in the static screens of interstation tuning. In this piece, I have used a computer to transform the sounds of the nightly ritual chaos of local news broadcasts into abstract timbres and static images into patterns of visual resonance (inspired by my association with computer animation pioneer John Whitney, Sr.). In both cases, the patterns are based on harmonic proportions, known in musical tuning as just intonation. The computer allows me to create tunings which are not fixed, but vary according to the musical context. With this "free style" just intonation, I was able to create various tunings based on the harmonic and sub-harmonic series, contrasted in ways that reflect the transformation of the images. *Static Cling* was created on the Macintosh with Csound computer music language and POVray computer animation language. The music and images were composed in tandem.

**John Banks, images**  
**Fritz Heede**

 USA  
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 artekimages.com

*Afterlife* is from the Computer Animated DVD "Illuminated Manuscripts." *Afterlife* is a progression into spirit sites deep in the woods, using the music as the key to the unfolding changes. The visuals were designed to give body to the wonderful piece of music by Fritz Heede. John S. Banks (Visuals) and Fritz Heede (Music) have been working on projects together for nearly ten years.

**Graveshift**, 2004  
 4:55



**Arie Stavchansky, images**  
**Per Bloland**  
 USA  
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Through a rain-streaked café window, surveillance of a street scene is digitally transformed into a fluid chaos comprised of paranoia, ghostly figures, and alterations of reality. Echoes of a forgotten song float above the milieu, now gaining, now losing coherence. It is an image plagued by distortion, but this distortion emerges from quietness and recedes once again into the same. *Graveshift* was conceived as a cross-discipline collaboration including video, and live dance.

**Haikin**, 2006  
 4:53



**Shinichi Sugii**  
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I made both visual and sound of this work by myself. The title of this work, *Haikin* means “bending the knee to gold” in Japanese. But what I want to mean is not negative meaning, like greed, but positive meaning, like beauty of gold that can captivate people. By this work, I intended to express a kind of fantasy to trance viewers. I took this pictures at some temples in Shanghai and Taiwan a few years ago. Then I animated them by Adobe After Effects. An editing soft is Final Cut Pro. The sound is created by AKAI professional MPC 2000 XL, micro KORG, Roland JP-8000, etc...

**Seek Assistance**, 2005  
 3:03



**Vishal Shah, images**  
**Adam Stansbie**  
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*Seek Assistance* is an aesthetically dark myth projected as noise and interference which intensifies with intrigue and mystery. The delicate investigation of micro materials is echoed by intricate lighting effects that appear to print the subject upon one's eye. This micro interplay between sight and sound firstly illuminates the subject yet hints at macro forms that exist past the light, beyond any sound, and ultimately transcend the physical frame. *Seek Assistance* takes us to the starting point of a tube journey when our valid ticket is rejected. The system refuses to allow our passage. This is a work composed out of sharp and exact editing, distinct configurations of abstract light, form and image within the suggestion of a narrative collision. Visually there are strong hints of early modernist cinema and photography, Man Ray, Rodchenko and Moholy Nagy appear as reference meeting visual forms that derive from a fast world of commercial video. We are left in a state of an in-between of passage, combined with interruption and detour. This is the place that a subject might either be composed or undone.

**After you were gone**, 2005  
 4:19



**Freya**  
 England  
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 http://freya.atspace.com/

*After you were gone* was created using the famous Fisher Price pxl 2000 camera! Dancing granular fragments of light. The hidden things are revealed. Light and darkness.

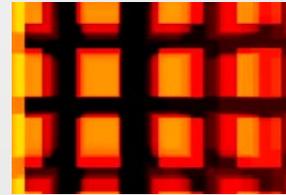
**KAKANIA**, 1989  
 4:00



**Karen Aqua, images**  
**Karlo Takki**  
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A striking blend of music and image, contrasting the tension and chaos of modern urban life with the ritualized order of tribal societies. “A jubilant animated short filled with primitive tribal motifs and spiky, witty suggestions of conflict and strife,” Janet Maslin, *New York Times*

**Quadrangle**, 2006  
 2:38



**Philip Sanderson**  
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 www.psouper.co.uk

A square dance in which random musical sequences auto-choreograph the movements of a white square, causing it to contract, expand, rotate and generally cavort around the screen.

**Clicks & Tones**, 2006  
 2:57



**Barry Moon**  
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*Clicks & Tones* is a meditation on the nature of the audio click. According to Fourier analysis, the single-sample click contains the entire audio spectrum. How can something so simple be, at the same time, so complex? The video also comes from very simple origins: a single-pixel-wide line across the center of the screen. Both the click and line were transformed in real-time using the QWERTY keyboard and a Wacom tablet.

**Rupture**, 2005



**Jean Detheux, images**  
**Jean Derome**  
 Belgium - Canada  
 jeand2@mac.com

This short abstract film, full of dark undertones, comes like a fleeting dream, where forms appear and disappear like ghosts in the midst of nocturnal chaos. It was created with an inventive use of digital technology and grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome. The result is a rare meeting of images and music. Along with *Liaisons*, the film which precedes it, it constitutes a sort of diptych.

**Poesia Opus 42 (Poetry Opus 42), 2002**  
3:52, World Premiere



**Alexandre Milagres, Adilson Silvestre, Odon Vascon, images Felipe Rossi** Brazil  
alexandrebh@yahoo.com

Concrete poetry, discrete in your folds. This Poetry tries to write between the lines what is so far.

**Discord: metal and meat, 2006**  
5:08



**Stephan Larson** USA  
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art.nmu.edu/larson/diversions

*Discord: metal and meat* is an abstracted story about conflict between forces, whether they are literally metal and meat or more symbolically perceived as man and nature. In such an uncomfortable conflict, one force can overwhelm another for a time, but inevitably the opposing force will regroup, coalesce, and renew the fight.

**Rain, 2005**  
3:34



**Rebecca Ruige Xu, images YanJun Hua** USA  
RebeccaXu@MissouriState.edu  
<http://art-design.missouristate.edu/xu/rain/>

In *rain*, I intend to reveal the tension underneath the seemingly peaceful and harmonic surface of rain, a common phenomenon everyone is familiar with. The music I chose is called Da Lang Tao Sha (*Great Waves Washing Away the Sand*), a Chinese classic composed by YanJun Hua (1893-1950) who was a legendary blind musician. The instrument is Pipa, a fretted lute with four strings, known for its frenetic and dramatic style and often used to depict battles in history vividly. The visual style of *rain* is inspired by Chinese watercolors; computer programming (C + OpenGL) generated animation is used to interpret the motion of falling rain. Raindrops are reduced to simple geometric forms, in the hope of forcing the viewers to pay attention to the building up and releasing of the immense tension within the raining process.

**I've got a guy running, 2006**  
7:12



**Jonathon Kirk** USA  
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*I've got a guy running* uses a source video from military combat footage of the Iraq war released by the U.S. Department of Defense. Made from digitally processed video and audio, the piece explores the contention that war is becoming a purely visual phenomenon. Simulation, media distortions, simultaneity, and the emergence of high-speed, ephemeral technologies have permanently changed the experience of the horrors of war except, of course, for those wounded or killed.

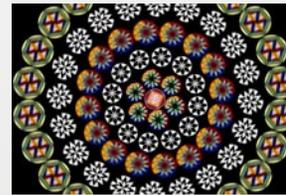
**Current Events, 2002**  
4:00



**David Ehrlich, images Laurie Spiegel** USA

A meditative study on the growth of linear form with music created by Laurie Spiegel.

**Arirang, 2000**  
4:00



**Jun Won Kang, images Duk-soo Kim** Korea  
batcat@paran.com

Accompanied by the song *Arirang*, traditional Korean patterns appear and disappear.

**Petals Scream, 2006**  
7:55



**Brigid Burke** Australia  
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The concept of the composition was to transform the rose petal, breath, acoustic clarinet and percussive sounds into another timbral plane of texturalambience, colours and exploration. The sounds and transformations came from images based on a series of graphics I created from the rose petal. The aim of the transformation of the sounds is to match timbres to give off a rich canvas of sonorities around similar pitches, particularly in the last section of the piece. In the graphics I chose series of red shades side by side with the combination of computer transparencies of images emerging within the work. The objective was to make these images grow in and out of the work to create depth with combinations of definition and confusion but as a whole to create unity. The opening images of sound make a clean yet rough statement as to what is to come through dynamic and pulse alterations. This is broken down quite soon with many 'peaks' and subtle layers, the piece emerges into transformed breath sounds moving into complex paths and high overtones as if speaking to each other with occasional hoarse interruptions of rhythmic frequencies.

**Whirlitzer, 2006**  
1:00



**Margaret Schedel Nick Fox-Gieg** USA  
gem@schedel.net  
www.schedel.net

This short video is a collaboration between Margaret Schedel and Nick Fox Gieg, inspired by the motion and sound of the earliest automatic music machines: player pianos and music boxes. The piece was shot at the Musée Mécanique in San Francisco, one of the world's largest privately owned collections of mechanically operated musical instruments. Fox-Gieg compressed twenty minutes of footage into a single minute of animation, using a modern version of an old optical trick called "slit-scanning." Schedel's sound took the opposite approach, creating one minute of music using a feedback algorithm applied to a single three-second recording of a music box. Schedel and Fox-Gieg have previously worked together on the installation *Les Soeurs de Mélasse*, which

took first place in the Sound with Eyes Open competition at the 2004 IDEAS Festival, and on *Eye of the Sibyl*, a song cycle with interactive sound and video which premiered in New York City in 2005.

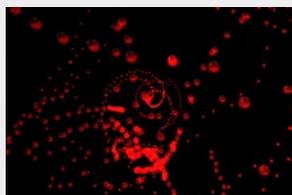
**Color Dream No. 246**, 2006  
2:46



**Michael Theodore** USA  
michael.theodore@colorado.edu  
<http://spot.colorado.edu/~theodorm/>

*Color Dream No. 246* is an attempt to share a recurring (and usually nocturnal) reverie, in which I often imagine myself adrift in an enveloping sea of colors--a timeless realm where hues are constantly in motion in a cascade of continuously transforming texture and shape.

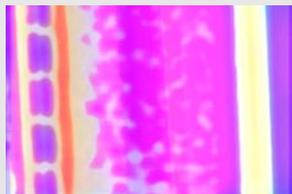
**O (Circle of Life)**, 2004  
6:00



**Keum-Taek Jung, images** USA  
**Christopher Brakel** keumtaek.jung@northern.edu

*O, Circle of Life*, is an experimental animation and music composition that combines geometric shape and form based on the concepts of the Buddhist Circle of Life philosophy and the Taoist philosophy of Nature existing within the human mind. The imagery and its transformations and interactions are interwoven and balanced with a musical/sound computer-generated score. The images of symbols and their meanings are explored through color and changing patterns, movements, and metamorphoses. The dynamic unions of these symbols in a spatial context of lightness and darkness create unexpected and unique visual and aural expressions that traverse time and space.

**La Zarabanda**, 2003  
3:21



**Justin Rubin** USA  
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<http://www.d.umn.edu/~jrubin1>

Working simultaneously as a musician and painter, I was interested in finding a means of fusing my two artistic endeavors. I began to make brief documentary videos and soon realized that this medium could be the solution. The immediate inspiration behind my first experiment in video painting had been my interest in the 'zip' paintings of Barnett Newman that are composed of bold vertical stripes on a monochromatic plane. My intention was to create a non-objective moving image that had similar consistency in form while employing very reduced visual subject matter. In this work all of the images are created through layering altered footage of metal hinges. Its coherence rests entirely on the succession and integration of colors and textures, supported by the dramatically subdued score. The experience of working with this sequence of images felt more like composing music. In terms of scoring, I realized the need to draw a parallel with the video regarding uniformity, temperament, and pace. As such I chose to rework a piano piece that I composed earlier that was in a single mode (like a monochromatic field) and had a simple descending scalar melody (like a 'zip') that cuts through progressively altered triadic materials.

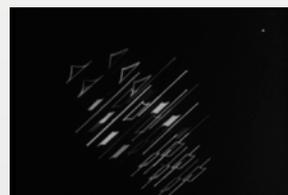
**Rhythm 21**, 1921  
3:30

**Rhythm 23**, 1923  
2:30

**Han Richter** (1888–1976) Germany

Han Richter began his career as a painter and member of the Dada movement. Following World War I, he, along with Walter Ruttmann and Viking Eggeling, became involved with experimental film and incorporated techniques such as painting directly on stock. Richter was particularly interested in using principles drawn from music composition in his work, and his silent films, time is often organized according to schemes that could be derived from musical rhythmic patterns. He also spoke of visual "instruments" and "orchestration" when describing his formal practices.  
—Dennis Miller

**Rhythm in Light**, 1934  
6:00



**Mary Ellen Bute** (1904–1983) USA  
[www.unseen-cinema.com](http://www.unseen-cinema.com)

Bute used Webber's experience with making cardboard models and with photographing in soft-focus and through prisms to produce multiple refractions and reflections. In addition, she used cellophane, ping-pong balls, sparklers, eggbeaters, and bracelets to create a work that, while pushing towards abstraction, does not completely leave the objective world behind.--R. Bruce Elder RHYTHM IN LIGHT courtesy of "Unseen Cinema: Early American Avant-Garde Film 1894-1941," a collaborative film preservation project between Anthology Film Archives, New York, and Deutsches Filmmuseum, Frankfurt-am-Main, and underwritten by Cineric, Inc.

**Motion Painting I**, 1947  
11:00

**Oskar Fischinger** (1900–1967) Germany

Fischinger's *Motion Painting No. 1*, with the music of Bach's *Brandenburg Concerto No. 3*, was created using a stop-motion technique in which the artist filmed individual brushstrokes painted on plexiglas. In his article Oskar Fischinger, "The Films of Oskar Fischinger," (*Film Culture* 58-59-60, 1974), scholar William Moritz notes that Fischinger first had the idea of "making a grand and glorious film to be accompanied by Bach music" in 1934. Moritz adds: "Fischinger painted every day for over five months without being able to see how it was coming out on film, since he wanted to keep all the conditions, including film stock, absolutely consistent in order to avoid unexpected variations in quality of image." Fischinger received support from Baroness Hilla Rebay, then curator of the Guggenheim Foundation. According to Moritz, Rebay was not at all happy with the film, and Fischinger subsequently received no further support from the Foundation.  
—Dennis Miller

*Oskar Fischinger with panels from Motion Painting No. 1 (c) Fischinger Trust, courtesy Center for Visual Music*

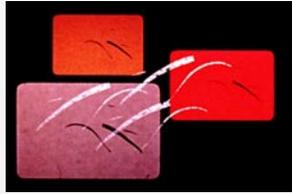
**Begone, Dull Care**, 1949  
9:00

**Norman McLaren** (1914–1987) Scotland

Norman McLaren was born in Scotland and immigrated to Canada in 1941 after spending 2 years in the US. His early works, such as *Love on the Wing* (1937), incorporate the technique of drawing directly on film which he, like Len Lye, used throughout his career. In 1941, he was invited by the National Film Board of Canada to establish an animation program, which he directed until 1983. *Begone Dull, Care* uses the direct-to-film technique and is set to the music of the Oscar Peterson Trio. In his online article ([www.nfb.ca](http://www.nfb.ca)) Marcel Jean notes "... images and music interact through a network of associative connotations that reveal their essence, their rich texture, patterns and energy."  
—Dennis Miller

**Chasse des Touches, 1959**

6:00



Courtesy of the iotacenter and Angelina Pike

Hy Hirsh (1911–1961)

USA

As with many of his films, *Chasse des Touches* uses a jazz soundtrack—here the music of Thelonius Monk. The film presents multilayered visual riffs that often correspond to riffs in the music.

**Blazes, 1961**

6:00

Robert Breer (b. 1926)

USA

Robert Breer attended Stanford University and from 1949 to 1959 lived in Paris, where he worked primarily as a painter. Upon his return to the US, he moved to New York and became associated with members of the Pop Art movement and the Fluxus group. His work as a filmmaker spans nearly 50 years. —Dennis Miller

**Arabesque, 1975**

7:00

John Whitney (1917–1995)

USA

“Above all, I want to demonstrate that electronic music and electronic color-in-action combine to make an inseparable whole that is much greater than its parts.” -John Whitney Sr.

John Whitney Sr. has often been called “the father of computer graphics” and developed a number of new technologies, at first analog, then later, digital, for generating images. In 1966 he became the first IBM “artist in residence.” *Arabesque*, which is considered by many to be his masterpiece, incorporates computer software by Larry Cuba and sound by Manoochehr Sadeghi.

**Particles in Space, 1966**

3:00

Len Lye (1901–1980)

New Zealand

**Tal Farlow, 1980 (completed posthumously)**

3:00

Len Lye worked both with direct film techniques and kinetic sculptor and was influenced by the indigenous peoples of Pacific Island culture, in particular the Maori of New Zealand and Australian Aborigines. He moved to London in 1926, where he produced his first direct film, *A Colour Box*, in 1935. among the tools he used to manipulate film stock were dyes, stencils, air-brushes, felt tip pens, stamps, combs and surgical instruments. The soundtrack for *Particles in Space* includes sounds generated by his kinetic sculptors and Yoruban drum music. *Tal Farlow* uses a recording of the song “Rock ‘n’ Rye” by guitar legend Tal Farlow as its soundtrack.

—Dennis Miller

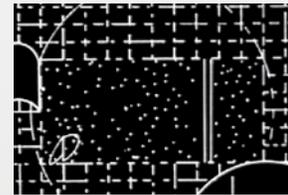
**The Rice Song, 2006**

3:00, World Premiere



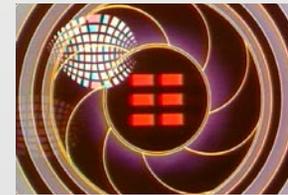
**Five Improvisations, 1979**

3:30



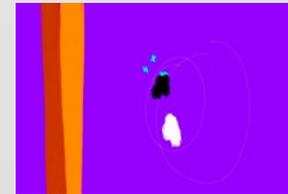
**Feng Huang, 1986**

10:00



**Djizzazzy, 2004**

4:53, World Premiere



Chris Casady

USA

ccasa@mac.com  
www.naptime.com

Quirky animated elements bring the traditional Koren food song to life from the viewpoint of a petulant hungry baby.

Paul Glabicki

USA

The diagrammatic space first entered in *DIAGRAM FILM* becomes the stage for temporal, rhythmic, informational and spatial play with a single diagram (a 144-drawing cycle) that refers to the film and animation process, animation history, specific filmmakers and other encoded data. The arrangement of the drawings for each of the five sequences was improvised on the animation during the act of shooting, creating five variations and possible readings of the animated composition. “The film does not only diagram the film frame, it fills it with movement and ultimately explodes it. Homages to Windsor McCay and Georges Melies are justified by the film’s humor and dynamism.” —*Chicago Reader*

Robert Darroll

Germany

rrdarroll@hotmail.com  
<http://www.iotacenter.org/visualmusic/profiles/darrollrobertfolder>

The film is based on a linear composition in which forms and form groups undergo a continuous process of transformation. In the process, form elements occasionally arise which are related to naturalistic forms, i.e. forms that have a recognisable function in conventional reality. Their arisal is however, merely transitory as they return either as form or non-form into the stream of change. The composition indicates the intimate relationship between form (matter) and non-form (field) and the continuous flowing exchange that takes place between these two poles.

Oerd van Cuijlenborg

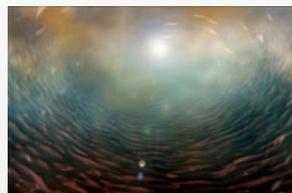
Europe

oerd@free.fr  
<http://perso.orange.fr/oerd>

“Oerd van Cuijlenborg’s *Djizzazzy* exuded classic panache. Whenever a work matches designs to a pre-existing, popular, and highly structured musical recording, there is a risk that the visual track would be judged as being merely illustrative of or even subordinate to the soundtrack. Not so *Djizzazzy*. Like Norman McLaren’s *Be Gone Dull Care*, Cuijlenborg’s film poised itself between the twin senses of hearing and sight, enhancing our sensitivity to both through mimicry and counterpoint. To Dizzy Gillespie Big Band’s Birks Works, black zags zigged across a field of saturated mustard while schools of periwinkle stars jived through lipstick red streaks. *Djizzazzy*’s dapper palette and elegant transitions heightened the score’s casual cosmopolitanism; the film felt as intoxicating as a perfect gin and tonic. Indeed, there was something nostalgic to the splendor of this tightly synchronized rhapsody in color and form- a kind of sophistication that evoked modernist ideals that are no less potent for being dated.” — Victoria Meng

**Wicked Paths, Cruel Deserts, 1999, 2001**

10:00



*Caminos Terribles, Desiertos Cruels (Wicked Paths, Cruel Deserts)* is a media work for mezzo-soprano, Yamaha Disklavier and computer-generated sound. The music was composed by Jeffrey Stolet and computer animation was created by Ying Tan. The work emerged from personal contemplations about what it means to cross borders and to arrive in new lands. The texts, based on poems by the Spanish writer Gustavo Becquer, describe the dangers and treacherousness awaiting those that penetrate or challenge the border's authority. The translations of the text for parts two, three and four are provided below. My life is a barren land; at my touch the flower drops its petals; for on my ill-fated path, someone has planted evil for me to harvest. Like a swarm of angry bees from a dark recess in my memory visions of past hours emerge to haunt me. I want to drive them away. Useless effort! They surround me, they pursue me. and one after another they come to drive into me that sharp stinger that inflames the soul. First the dawn comes, tremulous and vague, a ray of restless light that slices the sea; then it sparkles and grows and extends into a firey burst of splendor. The brilliant light is joy itself, the trembling shadow, sorrow: Oh! in the dark night of my soul, when will it ever dawn?

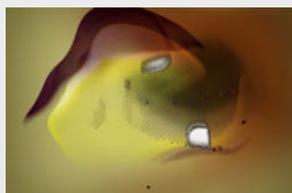
**Jeffers Egan, images**  
**Jake Mandel**

USA  
tanying@uoregon.edu  
www.uoregon.edu/~tanying

Audio released as a track on *Slither* DVD, 2000 K2o Records, Berlin, Germany

**Bati Dominance, 2002**

3:22



**Mondi**

USA  
mondi@dyskinetic.com  
www.dyskinetic.com

*Zeus* is the sixth in a ten-part series of short films based on the harmony of the spheres. Mondy explains, "Utilizing data mainly from the planet Jupiter, I created custom software to generate the bulk of the imagery, which was finally composited with a short, stop-motion series of photographs. The soundtrack was generated similarly." Born and raised in Kenya, Mondy came to the U.S. in 1998 to attend CalArts, where he received a BFA and MFA in Experimental Animation and Integrated Media. Since then, he has been working as a computer graphics programmer in Marina Del Rey.

**Zeus, 2005**

4:00



**Brett Battey**

USA  
bathatmedia.com

Continuing an approach started with my work *cMatrix10* (2004), I produced the visuals for *Autarkeia Aggregetum* through the massed animation of individual points. There are no splices or cuts in the video; it unfolds from beginning to end through the continuous movement and transformation of over 11,000 points. Similarly, the audio emphasizes ebb and flow between different states, minimizing hard edges and events.

**Autarkeia Aggregatum, 2005**

9:30



**Calculated Movements, 1985**

6:00



**Larry Cuba, images**  
**Larry Simon, Craig Harris, Rand Weatherwax**

USA  
cuba@iotacenter.org  
www.well.com/user/cuba/

A choreographed sequence of graphic events constructed from simple elements repeated and combined in a hierarchical structure. The simplest element is a linear ribbon-like figure, that appears, follows a path across the screen and then disappears. The next level up in the hierarchy is an animating geometric form composed of multiple copies of the ribbon figure shifted in time and space. At this level the copies are spread out into a two-dimensional symmetry pattern or shifted out of phase in a follow-the-leader type structure, or a combination of the two. The highest level is the sequential arrangement of these graphic events into a score that describes the composition from beginning to end.

**Kitsch In Synch, 1975**

4:45



**Adam Beckett (1950–1979)**

info@iotacenter.org  
www.iotacenter.org/projects/beckett

Finished in 1975, *Kitsch in Synch* resulted from collaboration between two classes at CalArts, directed by Adam Beckett. This amazing film is based on cut-out paper animated under the camera, with color and optical effects added via the optical printer. If you look closely you will see live action footage and representational images in the brilliant cacophony. As noted in a review when it was released, *Kitsch in Synch* is a visual stew, a jumble of disordered shapes and colors bouncing irrepressibly to an infectious track. Like other Beckett films, it is minimal in its imagery and musical in its structure, but here Beckett's sense of funk predominates." Definitely not minimal by today's standards, this film's award-winning sound and astounding color make it memorable and completely enjoyable. This is Beckett's last completed art film before going on to work as head of animation and rotoscoping on the first Star Wars movie.

**Retz/distrans, 2006**

4:33



**Pierce Warnecke**

USA  
piercwar@gmail.com  
www.nthsynthesis.com

*Retz\distrans* is the third piece in Pierce's ongoing series exploring video manipulation of filmed light sources. This particular piece is made entirely from two short video clips of lamps. One is a green lava lamp, the other is a spiral shaped electric lamp with a continuous chaotic electric bolt in it. Pierce is an American visual artist and electronic music producer who has spent the last ten years living in France. He is a senior at the Berklee College of Music. Music and Video by Pierce Warnecke.

**Seven Cartoons, 2000**

9:30



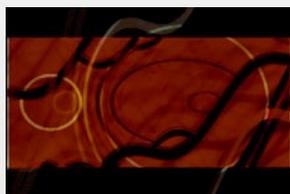
**Maurice Wright**

USA  
wright@temple.edu  
www.mauricewright.org

Music critic Bill Bennett writes: "7 *Cartoons* goes boldly where no chamber music has gone before, moving from abstractions of music notation and the iconic keyboard to a broader set of symbols drawn from popular culture.... These images often allude to the process of composition: one can see...the transformations Wright coaxes out of his work – retrograde inversion was never so clear. The evocation of the everyday electrical source reveals that even a well-grounded outlet can experience moments of existential angst in the search for its dada ("Oh, no!"). This Munchkin face is then hung on a virtual diva, while a "real" (not really) performer and his deerstalkered doppelganger contend for the privilege of accompanying her. At this point, a ... responsible (real) annotator might simply urge listeners to relax and enjoy the show."

**Dark Star, 2007**

3:58



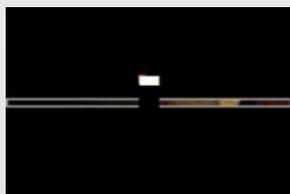
**Benton-C Bainbridge, images  
Bobby Previte**

USA  
bcb@benton-c.com  
www.bobbyprevite.com/dialedin.html

Dark Energy exchanges between unseen folded dimensions. From the upcoming DVD "Dialed In" by Bobby Previte and Benton-C Bainbridge, a trigger-happy dialog between sight and sound. Drum legend Previte's music is arguably the world's first live solo electronic drum work of its kind—14 movements performed in real time, with no loops, no laptops, and no overdubbing—a drummer let loose in an electronic candy store. VJ veteran Benton-C responds by painting with light, freely grabbing from personal archives of video obscura, altering them beyond recognition, then recomposing them in a real-time process much like Previte's kit-triggered music. Each using obsolete and forgotten technology scavenged from the tech dump, Benton-C warps video into strange shapes not seen since Electric Company, while Previte elevates raw sound into music you can actually listen to more than once.

**SCORE, 2006**

3:30



**Fried Daehn**

Germany  
fdaehn@friedstyle.com  
www.friedstyle.com

*SCORE* follows a simple rule: you hear what you see or you see what you hear. Every visual is connected with its individual sound. The audio-visual material is structured musically: Pulse, break, dynamics, counterpoint and repetition.

**Patterns, 2006**

6:26



**Pedro Guajardo**

Spain  
eklektik@teleline.es

The ethereal and the abstract unite invoking the power of nature in its multiple forms and expressions.

**My Companions, 2006**

1:00



**Son et Lumières, 2006**

7:21



**Wenhua Shi, images  
Wang Changcun**

China  
Wenhua.shi@gmail.com  
www.shiwenhua.net

**Nick Cope, images  
Tim Howle**

UK  
nick.cope@sunderland.ac.uk  
www.digitaldrift.net

Video - 16mm single frame animation, in camera double exposure, video post-production effects (Sony digital vision mixer) and Final Cut Pro non-linear digital editing software. Sound - GRMTools, Composers Desktop Project, Grainmill, Logic, Cool Edit Pro Using visual techniques analogous to methods of electro acoustic composition, *Son et Lumières* builds on the successful collaboration between composer Tim Howle and film maker Nick Cope. Filming the Fawley Oil Refinery at night on the banks of Southampton Water, England, the footage is manipulated both in camera, through single frame shooting and exposure manipulation as well as double exposing the film, before further manipulation and treatment of the footage is carried out in post production. In this collaboration the footage was then edited and multi layered to the already composed composition, in contrast to and mirroring the collaborative methods employed in our previous work - *Open Circuits*. Nick Cope is Senior Lecturer in Media Production at the University of Sunderland and has worked freelance in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O Yuki Conjugate and Electric 101 amongst others. More recent work has included projection work for public arts projects and installation collaborations, and has had work screened throughout the US, the EU and China. Tim Howle: Currently lectures in Electroacoustic music at the University of Hull. Before this he was director of the Electronic Music Studios at Oxford Brookes University. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work centers on electroacoustic music including pieces for tape, performer and live electronics and pieces involving visual media. His work has been performed throughout the US and the EU.

**Walking Tune, 2006**

3:29, World Premiere



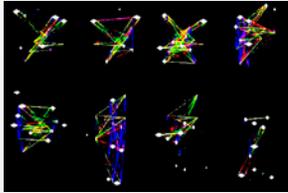
**Leonard Ellis**

USA  
vmmarathoner@artkitchen.com  
www.artkitchen.com

Leonard Ellis, composer, pianist, painter, poet, storyteller, filmmaker, designer and scientist, is a graduate of California Institute of the Arts. He has released four recordings of his compositions, *Circle of Dreams*, *The Bear Behind and Winter Waltz*, *Starlight Sonata* and *The Earthquake Album*. In addition to his animated films *Walking Tune* and *Boobs A Lot*, he has also utilized film in his multimedia performance pieces *The Second Art Project* and *Natural Dreams*. For more information on his music, films, paintings and poetry, check out his web site at <http://www.artkitchen.com>.

*Walking Tune* is the first in a series of animations that I have begun in an attempt to create visual accompaniments to all the tunes on my album *Starlight Sonata*. Start WALKING because this film will run CIRCLES around you until you find yourself back at SQUARE one. Then you should TRY a different ANGLE to stay in SHAPE and toe the LINE.

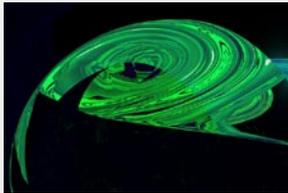
**VARIATIONS 4**, 2006  
5:00, World Premiere



**Liana Alexandra**  
Romania  
lianaalexandra@gmail.com  
www.geocities.com/lianaalexandra/  
classic\_blue.html

Computer Music with MAM software visualisations.

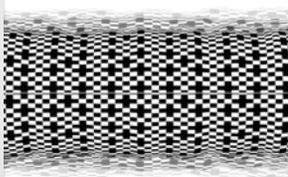
**Ocean**, 2005  
2:00



**Geer DuBois**  
USA  
geerdubois@gmail.com  
http://geerdubois.com

In waking life my mind processes thought patterns before I can articulate my ideas through speech. Often times, my thoughts lose some of their meaning when I describe them with words. When I have dreams my mind generates thought patterns that have no verbal translation. Because dreams are entirely within my own mind, I can never misrepresent them to myself with words. So what do my dreamscapes look like? The environment in this film is not a representation of my dreams. The piece is an allusion to the far-reaching experiences of the sleeping mind.

**1/3 (one over three) vol.1**,  
2006  
7:12, World Premiere



**chiaki watanabe, images**  
**Tristan Perich and Sylvia Mincewicz**  
USA/Japan  
chiaki@vusik.net  
www.vusik.net/

concept and visuals: chiaki watanabe sound: tristan perich & sylvia mincewicz  
*1/3* is an audiovisual ensemble with lo-fi and minimalist aesthetics. The ensemble experiments with one-bit as an art expression based on one-bit technology. The emphasis is on using a single bit of information such as one-bit color, one-bit code and a one-bit note. In the title, 1 stands for one bit, 3 stands for the number of audio and visual inputs (one video from a laptop and two sound sources from custom-made electronics and electronic violin effects). *1/3* explores the essence of simplicity as the art of complexity with human-machine interactions. The piece takes live audiovisual media to new limits of depth, dimensions and scale with one-bit expression. *1/3* was premiered in NY June 2006 with support from Experimental TV Center Presentation Fund, the New York State Council on the Arts and media The Foundation.

**Another Kind of Blues**, 2005  
5:05



**Immersions**  
**with Emile Tobenfeld**  
USA  
emile@foryourhead.com  
www.foryourhead.com

The Immersions Ensemble is an improvising ensemble which balances visuals and music. The musicians perform facing the screen so they can respond to the projected images while the video artist (Emile Tobenfeld -- performing under the stage name Doctor T) responds to the music. Doctor T prepares a large amount of visual material on DVD, and improvises with 4 DVD players, 3 video mixers and a percussion controller. The performances are free improvisations for visualist and musicians. *Another Kind of Blues* is an excerpt from an Immersions performance that took place on Dec. 17, 2005, at Artists At Large Gallery in Hyde Park, MA. The musicians for this performance were Dean Stiglitz, electro flute; Romana Herboldsheimer, hammered dulcimer; Bob McCloskey, reeds and percussion; and Glynnis (Dragon Woman) Loman, cello. Immersions 2005 is an hour long DVD-R excerpted from three Immersions performances, and available for \$15 (ppd. in USA), payment by PayPal.

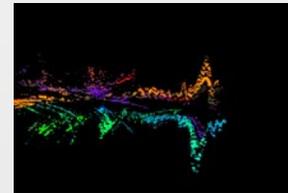
**Sunspot**, 2005  
2:20



**George Stadnik**  
USA  
stadnik@erols.com  
www.photonlightguitars.com

*Sunspot* is a digital lumia composition that evokes and expands upon Liquid lens and laser Lumia experiments I conducted in the 1970's.

**Erev Shel Shoshanim / Kate & Rose's**, 2007  
5:25, World Premiere



**Nathaniel Resnikoff**  
USA  
ned@resnikoff.com  
ned.resnikoff.com

Two traditional melodies are arranged and performed by Heathen Creek. The visualization reveals much of the fine structure of the violin solos.

**Tunnel Vision**, 2006  
4:00



**Janene Higgins, images**  
**Elliott Sharp**  
USA  
myrakoob@echonyc.com  
www.echonyc.com/~myrakoob

A rhythmic reverie between the stations.

**Well (live)**, 2006  
7:58

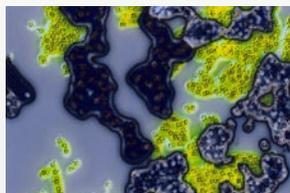


**Michael Carter, images**  
**Upside Down Umbrella**  
USA  
michael@sunshine.tc  
http://michael.sunshine.tc

A sound can't be grasped in the hand; a note can't be held between the fingers. But it cannot be disputed that both are real. Music has no substance or material, yet it exists. So convincing is the existence of music that it extends beyond the performer, creating environments and coloring space; Music "sets the tone" and "sets the mood." *Well (live)* came into existence as the result of a performance/collaboration with Upside Down Umbrella. It is the visualization of one characteristic of music; It is the result of one take. Here, video of the room in which a performance of *Well* is taking place is captured and manipulated. The result is the "mood of the room" made visible - The invisible visualized.

**Dr. Woohoo & Bit Shifter:  
Activation Theme, 2006**

2:45



**Dr. Woohoo! images  
Bit Shifter**

USA  
drew@drwoohoo.com  
www.drwoohoo.com

Dr. Woohoo (<http://www.drwoohoo.com>) is in the process of teaching his brush strokes to listen and then dance to the music of Bit Shifter ([http:// bit.shifter.net/](http://bit.shifter.net/)). Bit Shifter explores low-bit, high- energy music composed and performed on a Nintendo Game Boy. In *Activation Theme*, Woohoo uses several audio analysis algorithms to break the music down into multiple frequency ranges and amplitudes over time. This data then drives the direction of the brush stroke in a custom application called brushes.paints.stencils. that Woohoo developed. The end result is like watching kids at a high school dance – it’s outrageous!

**Birdcalls, 2006**

5:00



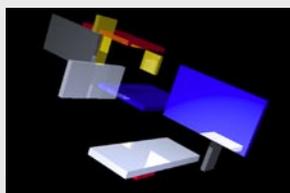
**Malcolm Sutherland**

Canada  
animalcolm@yahoo.ca  
www.oneiropod.com

The written languages of birds come to life.

**1921>1989, 1989**

6:30



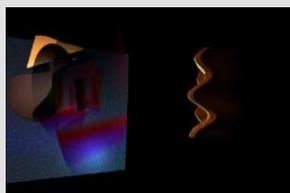
**Michael Scroggins, images  
Barry Schrader**

USA  
aka@emsh.calarts.edu  
<http://emsh.calarts.edu/~aka/>

The title derives from the syntax of the UNIX operating system used in the creation of the work. It indicates, “1921 read into 1989”. In starting work in 3D CG, I discovered Cartesian coordinate space was intrinsic. This orthogonal matrix suggested exploring tenets of Neoplasticism as articulated by Theo Van Doesburg in a 1921 issue of the journal “De Stijl”. While I found it stimulating to work within the discipline of Van Doesburg’s theories, I could not do so with the full strength of conviction possible to an artist of that era. It is impossible for any of us to ignore all that has passed in the intervening decades, and it should be noted that the doctrines that Van Doesburg postulated in 1921 were modified by 1922. By 1926, he found it necessary to create yet a new ‘ism’, stating, “Elementarism is to be regarded, therefore, as the synthesis of the new plastic consciousness of the age. The ‘isms’ of the last decades have mostly perished, either because of their one-sided, dogmatic limitations, or because of compromise or chauvinistic tendencies. They no longer have any force or value for renewal.” A delightful take on the ephemeral nature of intellectual fashion.

**Stillpoint, 2007**

7:56, World Premiere



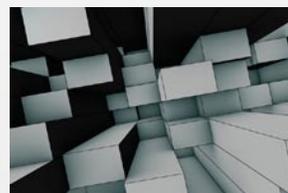
**Douglas Durant**

USA  
durantenge@rcn.com

*Stillpoint* begins as a meditative piano solo, with alternating cycles of extrovert electronic commentary and introvert piano returns. Eventually the two elements fuse and release into a broad flowing section. A distorted return to the opening material shifts toward a more violent undercurrent whose remainder is an entirely new stillness, as provisional as the original piano solo. While the images which accompany and counterpoint the music are abstract, I hope the viewer senses that the shifting camera eye is not a neutral observer, but instead, a kind of personal and separate awareness... linked in some way to

**Dans l’ombres de soi-  
même, 2005**

6:09



**Mark Zaki**

USA  
MZ@MarkZaki.com  
www.MarkZaki.com

*Dans l’ombres de soi-même* is part of a video trilogy that grew out of a commission by dancer and choreographer Annie Loui for the exhibition *Bits and Pieces* at the UC-Riverside Museum of Photography. Inspired by a poem about the Orpheus Legend by Rilke, the piece uses a dancer’s movement to explore the relationship between motion and sound in a virtual dance. In certain cases, links between the audio and video were reinforced using the audio signal as a modulating source to control aspects of corresponding visual effects. *Dans l’ombres* was filmed at the University of California in Irvine, with camera work by Jerome Thomas. It was subsequently realized in the composer’s personal studio using a combination of software applications including Final Cut Pro, After Effects and Max/MSP/Jitter.

**Computer 69, 2006**

2:30



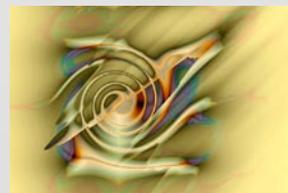
**Marjan Moghaddam, images  
Adam Caine**

USA  
marjan@marjan.com  
caineguitar@yahoo.com  
www.marjan.com; www.caine.tv

*Computer 69* is a collaboration between New York City based digital artist/ animator Marjan Moghaddam and guitarist/composer Adam Caine. The animation consists of a computer-generated 3d environment that uses a sound file... to keyframing. The result is a combination of both automatic movement rooted in emergent Vjing techniques alongside traditional keyframed animation. Referencing the emergent media language of digital art alongside cinematic concepts, this piece explores dissonance, movement, synaesthesia and visual narratives as an animated abstract/cubist painting. The triggered and choreographed movement of the cubes explores some of the sexual tension and dynamics inherent in visualized technological space. The music was composed separately over the course of a 6 month period, prior to the animation. Exploring the relationship between sound and form, this animation has been exhibited in various festivals and venues in the last year such as the DCTV 24 Hour Festival, Dallas Video Festival, Art Basel (Miami), and Scopefair Hamptons.

**Pipilo, 2007**

2:15



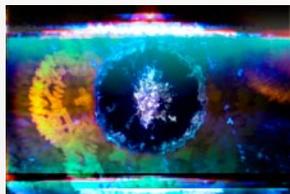
**Brian Evans**

USA  
brian.evans@ua.edu  
www.ghostartists.com

Everything reduces to data mapping and information design. The only hard question is why we do either. I never got past a fascination with numbers, a desire to write songs, a desire to make pictures. All is number in the computer. I take numeric models and see what songs and pictures they will make. How can I map numbers to the senses—turn numbers into a tangible experience? Then I wonder how the senses map to each other. I map the maps. Sound to image—a visualization. Image to sound—a sonification. In mapping numbers into sensory experience, aesthetic decisions are made. What palette of colors to use? What set of pitches? How long? How big? The artist chooses. In a digital world the mapping itself is a choice. Beyond arithmetic there are no rules. I make simple rules. You have to start somewhere. One loop (now it’s a narrative). Two minutes (don’t blink). The sound should be seen, the image audible. Other than that, make music. It’s jazz in 4D. Hear the colors. Listen with your eyes.

**Cortex, 2005**

9:15



**Mike Almond, images**  
**Mathew Adkins**

England  
m.adkins@hud.ac.uk  
mathewadkins.co.uk

In *Cortex* we first hear the disembodied voice of a 'cyber-innocent' experiencing the rush of entering cyberspace for the first time followed by an initial burst of rhythmic excitement. At this stage the vocal samples are almost unadulterated. As the piece progresses, the 'cyber-innocent' accumulates information, viruses, and other digital detritus floating around cyberspace. This is reflected in the vocal samples becoming more and more distorted. By the end of the piece virtually all sonic traces of the original 'cyber-innocent' have vanished replaced by a newly constructed digital personality...an avatar... and so to the second part of the trilogy. *Cortex* was commissioned by the GRM for the Présences Électronique Festival February 2005.

**Destellos, 2001**

5:37



**Elsa Justel**

Argentina/France  
ejustel@club-internet.fr

*Destellos* (Sparkle) (5'37) (2001) "As in a reverie, the objects separate from their sense to become poetry". The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility and transparency. The music plays the same notions by using recorded sounds of the same materials. In fact, the discourse is lead by the music which guides the development and underlines the sense of colour.

**Liaisons, 2005**



**Jean Detheux, images**  
**Jean Derome**

Belgium/Canada  
jeand2@mac.com  
www.vudici.net

This abstract film, full of rich colours and textures, was created thanks to an inventive use of digital technology. It grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome. The result is a rare meeting of images and music. What we get is an intense meditation on a world in constant renewal, where every form that emerges is immediately engulfed by the next one. It constitutes a sort of diptych with the film *Rupture*, which follows.

**whisper, 1997**



**Jim Ellis, images**  
**Aksak Maboul**

USA  
resonateperception@hotmail.com  
www.emsh.calarts.edu/~jim

search bright blinding try to speak apologies thanks ashamed proud one word of many to loved ones to strangers this whisper

**Release!, 2007**

10:13, World Premiere



**Sylvia Pengilly, images**  
**Michael Rhoades**

USA  
spengilly@charter.net  
mrhoades@perceptionfactory.com  
webpages.charter.net/spengilly  
www.perceptionfactory.com

When Michael Rhoades sent me a .wav file of *Release!* I loved it immediately. It is a joyous rollercoaster ride through an exciting landscape of violently contrasting timbres, dynamics and rhythms with surprises around every corner. I was also highly intrigued by the visual beauty of the composite waveform, which contained shapes I had never seen before, including lines and dots, in addition to the regular spiky shapes. The video was created by extracting segments of the waveform, processing and animating them visually, then synchronizing them with the music they represent. It is, therefore, a very tangible manifestation of "Visual Music."

**INFINITE SONG, 2006**

14:40, World Premiere



**Serban Nichifor**

Romania  
serbannichifor@gmail.com  
www.geocities.com/serbannichifor/  
classic\_blue.html

Music: Serban NICHIFOR (Romania)  
Visualizations with "MilkDrop\_104" plug\_ins : Ryan GEISS (USA) -  
Email: guava@geisswerks.com ;  
URL: <http://www.geisswerks.com/>

**Anima, 2006**

3:45



**Jim Grafsgaard, images**  
**PJ Tracy**

USA  
jimgrafsgaard@gmail.com  
www.mnartists.org/jim\_grafsgaard\_  
pj\_tracy

A short journey through an imaginary microbial sea. Visuals adapted from a painting by Jim Grafsgaard, composed to music written and performed by P.J. Tracy.

**Kyoto Bells, 2006**

10:52, World Premiere



**Wilfried Jentzsch**

Germany  
wilfried.jentzsch@t-online.de

This piece is structured by the processed sounds of a small Japanese bell Furin. It begins with a single tone which leads the musical structure more and more dense and finally reaches the noise. The various stages of processed sounds between the single tone and the noise bridge the two components. A square shape which is colored with blue and white structures the visual part geometrically. The energy and the spectra of the sound modify the shape and the lightness of color to transform the square object generating in real time.

**165 Star Oasis**, 2005  
5:43



*165 Star Oasis* functions as a visualization. Although the sound does not relate to the image directly, repetitions of visual and musical motifs are synchronized with one another and promote a sense of temporal narrative development, which begins, builds and concludes.

**Scott Draves** USA  
[www.scottdraves.com](http://www.scottdraves.com)

**\_grau**, 2004  
10:00



*\_grau* is a highly dramatic work made in response to a personal experience of the artist. In this piece, the visual imagery is not a translation of the music; rather the image and sound evolve in tandem with each other, as separate but related expressions of a common event, which are treated in a similar way. For instance, both the music and the visualization contain references to corporeal experience—the shape of a hand or the sound of a motor—but only as a suggestion that this abstract realm might be connected to the material world.

**Robert Seidel** Germany  
<http://www.grau1001.de>

**Boceto**, 2005  
4:25



Constructed of three independent but related movements, *Boceto* seeks to synthesize music and image into a single expressive form. Musical transitions are accompanied by visual transformations, thus binding the two media within a shared time frame.

**Isabel Moyano** Spain  
**Cristobal Barragan**

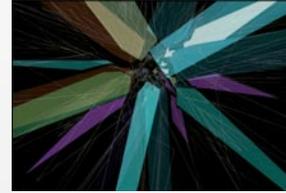
**The Plain Silvery Side of This Disc**, 2006  
1:17



*The Plain Silvery Side of This Disc* is an exploration of the relationship between the transmission of a virtual medium and how that medium actually looks and feels. As the music purposely skips and repeats itself, the imagery, which emulates the dynamic color and texture of a disc, shifts and stutters accordingly, effectively linking the aural experience to the visual.

**Sean Capone** USA  
[www.positrongraphic.com](http://www.positrongraphic.com)

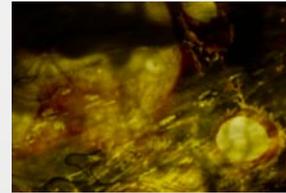
**phase\_trans #3**, 2006  
3:00



**Rumi Humphrey** Puerto Rico  
[www.refresh.vu](http://www.refresh.vu)

*Phase\_\_trans #3* brings together digitally produced imagery and sound through real time improvisation. The effect is a harmonious collaboration of aural and visual elements, which work in sync or complement each other to dissolve the sensory boundaries that limit the expressive qualities of either media working on its own.

**Flow**, 2005  
4:50



**Scott Nygeres** USA  
[www.nyerges.com](http://www.nyerges.com)

*Flow* is not lead by sound or by image, but rather, the two exist in parallel, alternatively complementing and contrasting with one another. In the absence of direct correspondence between music and imagery, cohesion is obtained from the continuously changing, but evenly toned aural and visual texture of the piece.

**Chalazae**, 2005  
4:30



**Samantha Krukowski, images** USA  
**Bruce Pennycook** [bpennycook@mail.utexas.edu](mailto:bpennycook@mail.utexas.edu)  
[www.penntech-records.com](http://www.penntech-records.com)  
[www.rasa.net](http://www.rasa.net)

Eggs shot on glass from below and above are the primary image material for *Chalazae*. I am particularly interested in the cellular and cosmic forms that appear, and in the microscopic and macroscopic worlds that are evoked (Samantha Krukowski). Inspired by the dramatic image transformations in *Chalazae* I sought a kind of other worldly dramatic sonic domain for this piece. I made contrasting recordings of African hand drums and electric guitar and subjected these to various types of signal treatments. (Bruce Pennycook)

**"i" the being**, 2005  
4:03

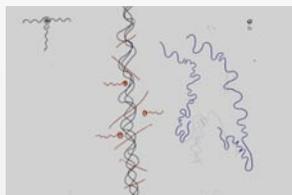


**Purva Mande** USA  
[www.purvamande.com](http://www.purvamande.com)

In Purva Mande's piece and image interact and respond with one another, creating an audiovisual performance of color, shape and sound. Shapes spin and collide with a swooshing clang and colors flicker in time with a diegetic beat, as though the sounds themselves are animated.

**Four Plays, 2005**

2:21



*Four Plays* is a clear examples of a specific musical composition translated into a visual language. Set to a piece of classical music, the artist uses different visual signs to represent the rhythm and themes of the music. As musical motifs recur and fade away, the visual forms repeat themselves, establishing complex patterns that linger and dissolve like an illustration of the aural impressions experienced by the viewer.

**Vivek Patel**

USA  
[www.vivekpatel.com](http://www.vivekpatel.com)

**What Might Have Been, 2005**

2:33



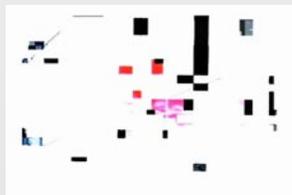
*What Might Have Been* is a systematic visualization created by assigning colors to tones of sound in order to test the artist's theory that pure colors presented in sequence affects the human psyche in the same way as music. Based in the artist's work with fabric, this piece is a simple, digitally produced visual translation of sound.

**Nancy Herman**

Germany  
[www.nancyherman.com](http://www.nancyherman.com)

**Pixelsound, 2003**

1:00



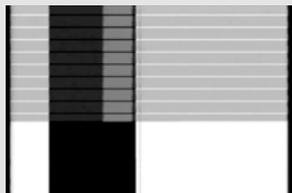
Marco Di Noia achieves abstraction through minimalism. Reducing footage of his dog to animated "pixels" of color and formatting the imagery to fit to the length of the music, the artist allows the relationship between picture and sound to occur within a set of simple temporal parameters.

**Marco Di Noia**

Italy  
[www.ackurat.net](http://www.ackurat.net)

**Sound Studies, 2005**

3:46



*Sound Studies* is interactive software that translates sound into simple imagery. Unlike most of the work in this collection, *Sound Studies* is completely in black and white and virtually ignores the elements of shape and form in favor of frequency. The vibrating movements of sound are visualized on the screen as an extension of the aural experience, which intensifies the viewer's perception of the sound. Where other works of visual music might seem to allow the audience to listen with their eyes, this piece permits them to see with their ears.

**Andrew Goncalves**

Portugal  
[www.ctrl.tk](http://www.ctrl.tk)

**Modal Drawing Toy, 2006**

2:00



**Joe Tekippe**

USA  
[www.josephtekippe.com](http://www.josephtekippe.com)

This video records an improvisation created using the *Modal Drawing Toy*. The piece itself is an instrument which correlates audio and visual output to produce works of abstract visual music in real time. Manipulating the image by affecting color, line, and location simultaneously generates an accompaniment of sounds varying in scale, pitch and duration.

**META\_EPICS, Module 2, 2005**

4:50



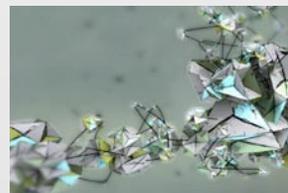
**Telcosystems: David Kiers, Gideon Kiers and Lucas van der Velden**

Germany  
[www.telcosystems.net](http://www.telcosystems.net)

Meant to be viewed as an installation on a large screen with surround sound, this video captures a performance of images and sounds that were created in virtual spatial environments in real time. Representative of a large body of contemporary visualizations, *META\_EPICS* uses algorithms to determine the form of digital images and sounds and the relationship between them. Divorced from a more traditional concept of music composition, it is this interaction that places *META\_EPICS* within the realm of so-called Visual Music.

**200 Nanowebbers, 2005**

3:15



**Semiconductor: Ruth Jarman & Joseph Gerhardt**

UK  
[www.semiconductorfilms.com](http://www.semiconductorfilms.com)

Composed of sonically driven visuals, *200 Nanowebbers* is loosely narrative. Essentially the work documents the organic lifecycle of an abstract form in space as it blooms, develops, then shorts out and "dies." Because the imagery is so closely associated with the sound, visually mimicking as it does, the pulsing, irregular rhythms and beeps, the story of the imagery becomes the form of the music.

**Dreamscape, 2005**

19:30



**Vibeke Sorensen, images Rand Steiger**

USA  
[vsorensen@gmail.com](mailto:vsorensen@gmail.com)  
<http://vibeke.info>

A dream of flight and light, *Dreamscape* is a 'visual-music' work inspired by 'dreamtime' concepts of Aboriginal Australians, and is an homage to Nativeamerican sandpainting of the Southwest United States where traditionally its role has been to help put human beings into greater harmony with nature and the universe. It evokes dreamstates by employing several contemporary concepts, including Rapid Eye Movement (REM) and patterned rhythmic structures. Original materials were recorded in several locations around the world during native Solstice celebrations and other celestial events, including in Bolivia, Brazil, China, France, and the US Southwest.

**Etude, 1994**  
2:21



**David Ehrlich, images**  
**Tom Farrell** USA  
<http://asifa.net/+/ehrlich/>

An animated clay-painting in homage to Abstract Expressionism with music created by Tom Farrell.

**thereabouts, 2006**  
5:20



**Peter Byrne, images**  
**Ethan Borshansky** USA  
[pjbfaa@rit.edu](mailto:pjbfaa@rit.edu)  
[byrnestudio.net](http://byrnestudio.net)

*Thereabouts* is a collaborative work by Peter Byrne, Carole Woodlock, and Ethan Borshansky. It is a reflection on landscape and memory. In this work the artists create a layered visual journey. The sound weaves through the imagery, presenting an intimate encounter that punctuates and shifts one's sense of balance. An inquiry into the physical presence of the screen and gesture, this work uses erasure and color to evoke reflection and contemplation on memory and space. Biographies Peter Byrne is an interdisciplinary artist whose work involves an enquiry into notions of abstraction and sense of place. His work includes video, experimental digital projects, paintings, and drawings. Peter currently teaches at the Rochester Institute of Technology. Carole Woodlock is an artist who investigates visual culture through drawing, painting, digital media, and writing. Carole has exhibited her work regionally and internationally, as well as presented at numerous national and international conferences. She currently teaches in the School of Art at the Rochester Institute of Technology. Ethan Borshansky received his Bachelor of Music in Composition at the Eastman School of Music where he studied with Robert Morris. Ethan's work tends to be highly varied in aesthetic, medium and purpose.

**¿Te Acuerdas Hijo? (Do You Remember Son?), 2006**  
16:38



**Rajmil Fischman** Peru/Israel/UK  
[r.a.fischman@keele.ac.uk](mailto:r.a.fischman@keele.ac.uk)  
[www.keele.ac.uk/depts/mu/staff/rajmil.htm](http://www.keele.ac.uk/depts/mu/staff/rajmil.htm)

*¿Te Acuerdas Hijo?* is dedicated to the memory of my father, Alberto Fischman (1920-1983). The text appearing in the video is taken from the beginning of the Medieval Spanish poem *Coplas on the Death of My Father*, by Jorge Manrique (1440-1479), translated by Henry Wadsworth Longfellow: O let the soul her slumbers break, Let thought be quickened, and awake; Awake to see How soon this life is past and gone, And death comes softly stealing on, How silently! The words spoken at ca. 9:00 translate as follows: Do you remember son? Here I also see you ...

**IV.6, 2006**  
3:38



**Mike Winkelmann** USA  
[winkelmm@gmail.com](mailto:winkelmm@gmail.com)  
[www.beeple.com](http://www.beeple.com)

The sixth instrumental video. (animate everything)

**Trevor, 2000**



**Steina** Iceland  
[www.vasulka.org/](http://www.vasulka.org/)

The software is Image/ine, the amplitude of his voice decides the speed of the clip, the singer is Trevor Wishart.

HOUR 10  
7pm - 8pm

**Blurry Vision, 2007**  
15:00, World Premiere



## LIVE VIDEO PERFORMANCES

**Jeff Mission** USA  
[mission@beatfix.com](mailto:mission@beatfix.com)  
[beatfix.com](http://beatfix.com)

In a culture whose moving images are dominated by the passive experiences of television and movie viewing, live video mixing is a conceptual revolution. The image is no longer a product to be passively received; it is a living canvas. Visual Jockeys, or VJs, combine, deconstruct, and recontextualize images in real time, creating art that is ephemeral and unique. As a co-founder of Boston's Glitch VJ collective, Jeff Mission has been painting with pixels since 2001.

**Accent Structures #1, 2007**  
15:00, World Premiere



**Brian Knoth** USA  
[brian\\_knoth@brown.edu](mailto:brian_knoth@brown.edu)  
[www.thetastate.tv](http://www.thetastate.tv)

Brian Knoth is a multimedia artist/researcher specializing in the use of organized sound, moving image and new interfaces. His work explores cross-sensory perceptual dynamics and computer mediated interaction. This work is ultimately realized in several formats including installation, multi-channel visual music, and live performance. Brian's interactive technology design also finds function in the medical field. Through collaboration with Amir Lahav and Harvard Medical School's Music and Neuroimaging Laboratory, he is leading software development on an interactive music therapy program using computer vision based motion sensing for improving motor functions in patients with physical disabilities. *Accent Structures #1* is a real-time sound/image performance exploring compositional structure through the temporal fusion and disassociation of sound and image objects. In this version, selected writings by Kandinsky are used to create a conceptual arc. This real-time art is generated with a custom audio-visual performance environment developed in Max/MSP/Jitter utilizing concomitant control processes and analysis/re-synthesis techniques. Sonic analysis of the real-time generated electronic music creates control parameters for the creation and transformation of Open GL based 3D computer graphics. Cross-sensory mappings are based on cognitive science research, physical modeling, film theory and the work of select Visual Music artists.

**Daydream Mechanics V Sketch 3**, 2006  
12:10, World Premiere



Jean Detheux, images  
Michael Oesterle

Belgium/Canada  
jeand2@mac.com  
www.vudici.net

*Daydream Mechanics V Sketch 3* started by accident. While working on the final editing of "Liaisons" with its music composer, Jean Derome (at the NFB studios in Montréal), Jean invited me to a concert by the Quatuor Bozzini (its cellist, Isabelle Bozzini, participated in the recording of the music of *Liaisons*). One of the pieces they performed that evening was *Daydream Mechanics V*, composed by Michael Oesterle. That music hit me like a ton of bricks, I immediately bought the CD and went home, determined to "play with it" and see what kind of images it would bring up. Little did I know what I was getting into: starting with a couple of frames pulled from *Liaisons* (they do come back as leitmotiv throughout the piece), I ended up making 12 minutes of animation in less than three weeks. I barely slept, this music possessed me. Sure, the animation was (very) rough, and it took many more months to bring it to where it is today, but the thrust was set right from the very beginning so much was (does!) that music speak to me. In many ways, *Daydream Mechanics V Sketch 3* is a relative of both *Liaisons* and *Rupture*. Not only because it was started from images pulled from *Liaisons* (and *Rupture* itself is all made from leftovers from *Liaisons*) but also, without my working on *Liaisons* in Montréal, I probably never would have heard Michael Oesterle's beautiful music.

**Untitled**, 2007  
7:00, World Premiere



Kasumi

kasumifilms@gmail.com  
www.kasumifilms.com

A bizarre legion of ever-evolving characters culled from hundreds of found footage sources move with heart-pounding, eye-popping precision to intense beats while kaleidoscopic arrays of colors explode like digital mescaline. This Warhol meets Escher hybrid film+animation unfolds in a surrealistic, multi-dimensional vortex that gives "rock the body" a new meaning. Every element of each image: movement, gesture, color, tempo, etc., is reanimated and synchronized to specific sounds in the music, creating layered and hypnotic psychotropic rhythms which in a normal state of consciousness would go otherwise unnoticed. Objects and characters are placed in unexpected contexts and tiers revealing entirely new structural formations, penetrating meanings and subliminal interpretations. "Like a Tool video on acid."

**Passage**, 2002  
8:03



Barbel Neubauer

Austria/ Germany  
baerbel-neu@t-online.de  
www.spiralsmorphs.de

Metamorphoses of patterns and basic geometrical forms that were scratched on 35mm black film directly. The patterns of image and sound/music change their position in space and their meaning. *Passage* means the passages between the borders of time and space. *Passage* also was my passage from analogue to digital work. Music: various drums and trumpet. Animation, director, composer, editing and sound engineering, production: Baerbel Neubauer

**Pipe Dream**, 2001  
3:25



animusic

USA  
info@animusic.com  
www.animusic.com

*Pipe Dream* is the highly imaginative "hit single" from the first Animusic DVD. It features a room full of percussion instruments that are struck by balls shot from a maze of pipes. This widely popular piece has been voted one of the 50 greatest animation projects ever (by 3D World magazine).

**White Noise**, 2007  
9:45, World Premiere



Dennis H. Miller

USA  
dhmiller@comcast.net  
www.dennismiller.neu.edu

*White Noise* is a fast-paced work in which the flow of events is constantly disrupted. The title stems both from the use of noise as a means to generate the visual and musical elements, as well as to identify the color palette in the central section of the piece. With its constantly shifting perspectives and abrupt juxtaposition of elements, *White Noise* is intended to provide the viewer with an unsettling, though ultimately, satisfactory, aesthetic experience.

**Sports and Diversions**,  
2005/6  
4:00



Bum Lee, images  
Erik Satie

Korea  
bumbarian@gmail.com  
www.bumlee.com

*Sports and Diversions* is a series of black and white animations inspired by *Sports et divertissements*, a collection of piano compositions written by Erik Satie in 1914. These animations take the themes of Satie's compositions as points of entry, and then leap into their own varied interpretations of the music.

**[tides]**, 2006  
5:55

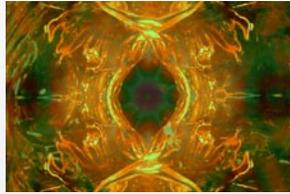


Matt Costanza; images  
Missy Pfohl Smith, dance  
Abby Aresty

USA  
mattcostanza@gmail.com  
mattcostanza.com

A video meditation on human movement, on water, and on our bodies. If surf were people, how would it move? The image was modified using a time-based effect developed and programmed by Matt Costanza, choreography and dance by SUNY Brockport Professor Missy Pfohl Smith, and music by Eastman composer Abby Aresty.

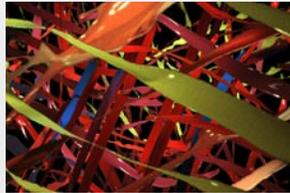
**Nebula**, 2007  
9:45, World Premiere



**Suzie Silver, images**  
**Suzie Silver and Hilary Harp**  
USA  
suziesilver@cmu.edu  
www.harpsilver.com

*Nebula* is a hallucinogenically immersive spectacle: a complex audio-visual composition that pays playful homage to science fiction fantasies. Captured for video by means of stop-motion photography, objects made of glass, glitter and tulle, are nestled within a kaleidoscopic flow of computer-generated imagery. Drawing from Thomas Wilfred's Clavilux color organs as well as experimental abstract filmmakers such as Mary Ellen Bute, and James and John Whitney, *Nebula* also recalls liquid light shows and the marvelous sightings of the Hubble Space Telescope. By enveloping the viewer in a multisensory experience absolutely other than our daily materiality, *Nebula* mines the wonder and pleasure at the root of both cosmology and camp.

**Cinepainting**, 2007  
8:15



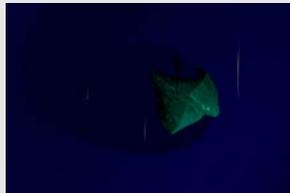
**Simon Goulet, images**  
**Sandro Forte and Simon Bellefleu**  
Canada  
info@oiofilm.com  
www.oiofilm.com

The film needed eleven years to be completed. *Cinepainting* is an experience bringing together abstract painting and the cinematographic form into a moveable work of art: a "cinepainting". The movement of the liquid paint in flight is so fleeting that it is barely perceptible. Using film and computers, this movement can be observed and lets us discover the harmony within the chaos as it is being organized. It is a painting without a canvas where the liquid paint freely comes out of thin air. *Cinepainting : Experience OïO* is an experience made with the image of *OïO* with soundtrack by Sandro Forte and Simon Bellefleu. The perception of the film change and we can see how the cinepainting can show a total different universe for each of us.

**Adriano Abbado**  
Italy  
adriano@abbado.com

*variazioni* features three-dimensional objects and stereo sounds set in relation to each other.

**variazioni**, 2001  
3:18



**Scott Pagano, images**  
**BT**  
USA  
scott@neither-field.com  
www.neither-field.com

*1.618* is a graphic short film exploring a world of lush mathematically inspired animations that convey both the mood of the dramatic musical composition and the pure beauty that can be constructed through the logic and structure of numbers. From epic landscape cinematography studying the patterns of the desert to complex procedural organic 3D animation, this piece works to create a dynamically powerful yet seemingly effortless blend of sound and image. The music for *1.618* was composed by BT for his DVD album *This Binary Universe*.

**1.618**, 2006  
11:43



**Towards One**, 1998  
8:00



**Maura McDonnell**  
Ireland  
mmdonn@gmail.com  
www.soundingvisual.com

*Towards One* is a visual music work that explores in a single fixed media video art work the synthesis of the mediums of sound and image. The intent was to craft a very close relation between visual and aural elements. To do this, the concept of harmony became the thematic focus for the project. Harmony both as an intention for the synthesis of the visual and music and also as a concept for the creation of the visual and music elements became the building blocks for crafting the electroacoustic composition and the visual composition. The concept of harmony drew inspiration from the system of mathematical musical ratios devised by Pythagoras that explained the most harmonious musical intervals. These mathematical ratios were explored in the music composition, both in the sound design and in the music composition, where at times, simple intervals are used. They were also explored in the visual composition, both thematically, such as linking ideas about number with ideas about the universe and the music of the spheres, and also in crafting harmonious visual structures and forms of musical harmony. For example, the organ pipes and the Tetractys section are visual forms created and worked with in the piece, that directly represent in geometric form, the basic harmony laws of proportion. The piece aims to create a mathematical beauty in both music and image.

**All the Possible Braiddings**,  
2006  
3:25, World Premiere



**Betsy Kopmar, images**  
**Jami Sieber**  
USA  
betsy@eyefusion.net  
www.eyefusion.net

In my work I try to find a common point of connection between painting, dance and animation.

**A Sudden Change in the Consistency of Snow**, 2006  
8:00



**Peter V. Swendsen**  
USA  
swendsen@virginia.edu  
www.swendsen.net

*a sudden change in the consistency of snow* is an interpretation of that kind of early-winter snow that is almost sleet or hail, changing all the time, sometimes softening enough to bestow the lovely winter quiet that exists when everything is covered and dampened with snow, but other times quite hard and sharp and percussive as it bounces on frozen surfaces. As air and surface temperatures fluctuate, the falling water sometimes vacillates between textures in short spurts and sometimes slowly modulates in extended gestures. It can pound on your hood and resonate inside your head and then subdue its intensity to reveal a unique sonic spaciousness. Each element of the piece— saxophone, electronics, and video—traverses these continua of temperament, texture, precision, and expansiveness. As is the case with snow itself, stillness is rare and momentary up close, but very much present on the whole. The piece was composed during the winter of 2005-06. Special thanks to Michael Straus, for whom the piece was composed, and who premiered it in March of 2006.

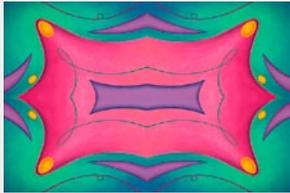
**Lajka's Memory**, 2004  
4:30



**Eva M. Toth, images**  
**Gyorgy Kurtag Sr. & Gyorgy Kurtag Jr.**  
Hungary  
pannonia@mail.datanet.hu

Animation improvization inspired by the music of Gyorgy Kurtag Sr. and Gyorgy Kurtag Jr.

**SENSORIUM**, 2007  
5:00



**Karen Aqua, images**  
**Ken Field**  
USA  
ken@kenfield.org  
kenfield.org

A hand-drawn experimental animation exploring the relationship between music and image. The film presents a vocabulary of abstract visual gestures, each tied to a specific musical motif, arranged in increasingly complex combinations to create a visual "score." Inspired by dance gestures and movements found in nature (water, tide pools), the film is a study of sound/motion synthesis. Directed/Produced by Karen Aqua & Ken Field Animation: Karen Aqua Music Composed by: Ken Field Post-Production: Francois Berelowitch Recording Engineer: Andy Pinkham Musicians: Mimi Rabson, 5-string violin Leslie Moye, cello Carol Namkoong, piano Phil Neighbors, drums

**PIKA`PIKA**, 2006  
4:00

**Takeshi Nagata**  
Japan  
<http://tochka.jp/pikapika/>

We took a photo of each image using long exposures and put them together to make them look like one animation. To work on this project, we went out to various places in Japan; parks, under the train track, the Tokyo Bay, school hallways, and so on. We got all sorts of friends in different fields together to work on this project. During the process, they got to know each other and discover new things. This is also about "communication." People can meet new friends as they create a piece of art very easy which brings everyone happiness. We spend a very enjoyable evening at the workshop and the party through this animation.

**All That Remains**, 2006  
5:54



**Stephanie Maxwell, images**  
**Michaela Eremiasova**  
USA  
sampph@rit.edu  
[www.rit.edu/~sampph](http://www.rit.edu/~sampph)

*All That Remains* is a collaborative work by the animator (Stephanie Maxwell) and the composer (Michaela Eremiasova), from concept through realization. It is an intricate mosaic of sequences of animated abstract images and musical passages that create a chaotic yet coherent and tightly choreographed portrayal of figurative matter in perpetual decomposition. The sound consists of dynamic and evolving patterns of music textures and phrases. Dense masses of granular particles often converge to create progressive patterns of movement, which alternate with recurring looped vocal passages. The animated imagery was created through a multitude of experimental processes, including video 'rephotography' of direct-on-35mm-film animated sequences (painting and etching imagery direct on 35mm clear and black film stocks), object animation, handmade animated mattes, and 'animated rephotography' of live action sequences. The imagery was composited and edited in digital post production.

## NEW YORK DIGITAL SALON

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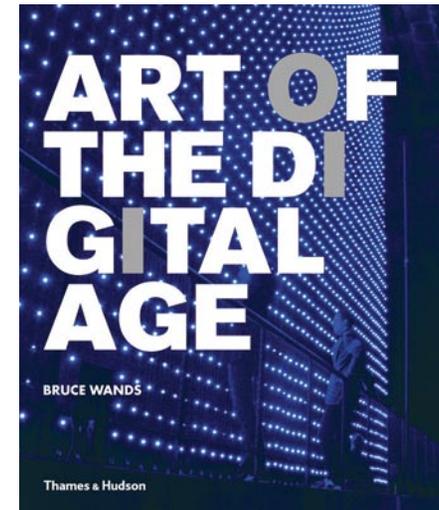
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## Guest Curators

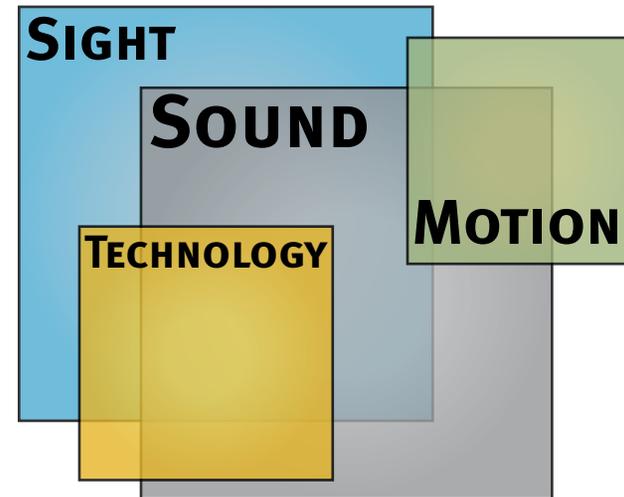
**Larry Cuba**, a pioneer in computer art, produced his first computer-animated film in 1974. The following year, Cuba collaborated with John Whitney, Sr. programming the film, *Arabesque*.

Cuba's subsequent computer-animated films, *3/78 (Objects and Transformations)*, *Two Space*, and *Calculated Movements*, have been shown at film festivals in cities throughout the world—including Los Angeles, Hiroshima, Zagreb and Bangkok—and have won numerous awards. Cuba's been invited to present his work at conferences on computer graphics and art (such as Siggraph, ISEA, Ars Electronica, Art and Math Moscow, etc.) His films have been included in exhibitions at New York's Museum of Modern Art, The Whitney Museum, The Hirshhorn Museum, The San Francisco Museum of Modern Art, The Art Institute of Chicago, Theamsterdam Filmmuseum and The Pompidou Center, Paris.

Cuba received fellowship grants from the American Film Institute and The National Endowment for the Arts, and was awarded a residency at the Center for Art and Media Technology Karlsruhe (ZKM). He has served on the juries for the SIGGRAPH Electronic Theater, the Montpellier Festival of Abstract Film, The Ann Arbor Film Festival, and Ars Electronica.

In 1994, he founded The IotaCenter, a non-profit organization dedicated to the art of visual music and abstract animation. More information can be found at [www.iotacenter.org](http://www.iotacenter.org) and [www.well.com/user/cuba](http://www.well.com/user/cuba).

**Bruce Wands** has been working in digital media and music for more than thirty years as an artist, writer, and curator. His new book, *Art of the Digital Age*, was recently published by Thames & Hudson. He has lectured, performed, and exhibited his creative work internationally, including Europe, Japan, Korea, Hong Kong and Beijing, China. Recent lectures and exhibitions include *Electronics Alive IV*, *CHART 2006*, *SIGGRAPH 2006*, *BUDI 2005* in Pusan, Korea, the *First Beijing International New Media Arts Exhibition*, and the *SIGGRAPH 2003 Art Gallery and Traveling Art Show*. *Time Out New York* named Bruce as one of the "99 People to Watch in 1999." He is the Chair of the MFA Computer Art Department and the Director of Computer Education at the School of Visual Arts in New York. He is the Director of the New York Digital Salon, an international digital art organization that celebrated its 10th anniversary in 2003 ([www.nydigitalsalon.org](http://www.nydigitalsalon.org)). His web site is [www.brucewands.com](http://www.brucewands.com).



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**DIGITAL MEDIA**

Artist(s)	Composition
<b>HOURL 1 (10am - 11am)</b>	
Stephanie Maxwell, Allan Schindler Gerhard Daurer Fran Hartnett Gordon Monro donebestdone	Time Streams add.value 5 more Navigating the Pearl System Dissonant particles Haven't Read a Book in at Least Five Years
Harvey Goldman, James Bohn Bill Alves John Banks, Fritz Heede Arie Stavchansky, Per Bloland Shinichi Sugii Vishal Shah, Adam Stansbie Freya Karen Aqua, Karlo Takki	undulation Static Cling Afterlife Graveshift Haikin Seek Assistance After you were gone KAKANIA

<b>HOURL 2 (11am - 12pm)</b>	
Philip Sanderson Barry Moon Jean Detheux, Jean Derome Alexandre Milagres, Adilson Silvestre, Odon Vascon, Felipe Rossi Stephan Larson Rebecca Ruige Xu, YanJun Hua Jonathon Kirk David Ehrlich, Laurie Spiegel Jun Won Kang, Duk-soo Kim Brigid Burke Margaret Schedel, Nick Fox-Gieg Michael Theodore Keum-Taek Jung, Christopher Brakel Justin Rubin	Quadrangle Clicks & Tones Rupture Poesia Opus 42 (Poetry Opus 42)  Discord: metal and meat rain I've got a guy running Current Events Arirang Petals Scream Whirlitzer Color Dream No. 246 O (Circle of Life) La Zarabanda

<b>HOURL 3 (12pm - 1pm): HISTORIC WORKS</b>	
Hans Richter Hans Richter Mary Ellen Bute Oskar Fischinger Norman McLaren Hy Hirsh Robert Breer John Whitney Len Lye Len Lye	Rhythm 21 (1921) Rhythm 23 (1923) Rhythm in Light (1934) Motion Painting I (1947) Begone, Dull Care (1949) Chasse des Touches (1959) Blazes (1961) Arabesque (1975) Particles in Space (1966) Tal Farlow (completed posthumously, 1980)

<b>HOURL 4 (1pm - 2pm ): VISUAL MUSIC FROM THE IotaCENTER</b>	
This hour was curated by Larry Cuba	
Chris Casady Paul Glabicki Robert Darroll Oerd van Cuijlenborg Ying Tan, Jeffrey Stolet Jeffers Egan, Jake Mandel Mondi Brett Battey Larry Cuba, Larry Simon, Craig Harris, Rand Weatherwax Adam Beckett	Rice Song Five Improvisations Feng Huang Djizzazzy Wicked Paths, Cruel Deserts Bati Dominance Zeus Autarkeia Aggregatum Calculated Movements  Kitsch In Synch

Artist(s)	Composition
<b>HOURL 5 (2pm - 3pm)</b>	
Pierce Warnecke Maurice Wright Benton-C Bainbridge, Bobby Previte Fried Daehn Pedro Guajardo Wenhua Shi, Wang Changcun Nick Cope, Tim Howle Leonard Ellis Liana Alexandra Geer DuBois chiaki watanabe, Tristan Perich, Sylvia Mincewicz Immersions with Emile Tobenfeld George Stadnik	Retz/distrans Seven Cartoons Dark Star SCORE Patterns My Companions Son et Lumières Walking Tune VARIATIONS 4 Ocean 1/3 (one over three) vol.1  Another Kind of Blues Sunspot

<b>HOURL 6 (3pm - 4pm )</b>	
Nathaniel Resnikoff  Janene Higgins, Elliott Sharp Michael Carter, Upside Down Umbrella Dr. Woohoo!, Bit Shifter  Malcolm Sutherland Michael Scroggins, Barry Schrader Doug Durant Mark Zaki Marjan Moghaddam, Adam Caine Brian Evans Mike Almond, Mathew Adkins	Erev Shel Shoshanim / Kate & Rose's Tunnel Vision Well Dr. Woohoo & Bit Shifter: Activation Theme Birdcalls 1921:1989 Stage Dans l'ombres de soi-même Computer 69 Pipilo Cortex

<b>HOURL 7 (4pm - 5pm )</b>	
Serban NICHIFOR Jim Grafsgaard, PJ Tracy Wilfried Jentzsch Elsa Justel Jean Detheux, Jean Derome Jim Ellis, Aksak Maboul Sylvia Pengilly, Michael Rhoades	INFINITE SONG Anima Kyoto Bells Destellos Liaisons whisper Release!

<b>HOURL 8 (5pm - 6pm): Abstract Visual Music from the New York Digital Salon and the School of Visual Arts MFA Computer Art Department This hour was curated by Bruce Wands</b>	
Scott Draves Robert Seidel Isabel Moyano, Cristobal Barragan Sean Capone Rumi Humphrey Scott Nygeres Samantha Krukowski, Bruce Pennycook Purva Mande Vivek Patel Nancy Herman Marco DiNoia Andrew Goncalves Joe Kecippe Telcosystems: David Kiers, Gideon Kiers, Lucas van der Velden	165 Star Oasis _grau Boceto The Plain Silvery Side of This Disc phase_trans #3 Flow Chalazae "i" the being Four Plays What Might Have Been PixelSound Sound Studies Modal Drawing Toy META_EPICS, Module 2

Artist(s)	Composition
<b>HOURL 9 (6pm - 7pm)</b>	
Semiconductor: Ruth Jarman, Joseph Gerhardt  Vibeke Sorensen, Rand Steiger David Ehrlich, Tom Farrell Peter Byrne, Ethan Borshansky Rajmil Fischman  Mike Winkelmann Steina	200 Nanowebbers  Dreamscape Etude thereabouts ¿Te Acuercas Hijo? (Do You Remember Son?) IV.6 Trevor (2000)
<b>HOURL 10 (7pm - 8pm): LIVE VIDEO</b>	
Jeff Mission Brian Knoth	Blurry Vision New Work TBA

<b>HOURL 11 (8pm - 9pm)</b>	
Jean Detheux, Michael Oesterle Kasumi Barbel Neubauer animusic Dennis H. Miller Bum Lee, Erik Satie Matt Costanza;images;Missy Pfohl Smith, dance; Abby Aresty Suzie Silver, Suzie Silver and Hilary Harp	Daydream Mechanics V Sketch 3 Untitled Passage Pipe Dream White Noise Sports and Diversions [tides] Nebula

<b>HOURL 12 (9pm - 10pm)</b>	
Simon Goulet, Sandro Forte and Simon Bellefleu Adriano Abbado Scott Pagano, BT Maura McDonnell Betsy Kopmar, Jami Sieber Peter V. Swendsen  Eva M. Toth, Gyorgy Kurtag Sr. and Gyorgy Kurtag Jr. Karen Aqua, Ken Field Takeshi Nagata Stephanie Maxwell, Michaela Eremiasova	Cinepainting  variazioni 1.618 Towards One All the Possible Braidings a sudden change in the consistency of snow Lajka's Memory SENSORIUM PIKA`PIKA All That Remains



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