

SURREY ART GALLERY

in partnership with INTERACTIVE FUTURES '09 STEREO presents

E-MIXER

2009.11.19 7:00-9:30PM

**an evening of performance, exhibitions
and mixing with friends and colleagues**

surrey
art gallery

surrey arts centre

13750 88 Avenue
Surrey, BC V3W 3L1
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www.arts.surrey.ca
www.surreytechlab.ca





Celebrating digital media, art and artists in Metro Vancouver, *E-MIXER* is a party and networking event with performances by sound artists and installations and presentations by emerging digital media artists. The emerging artists are graduate students from Emily Carr University of Art + Design, the School of Interactive Arts and Technology at Simon Fraser University, and the Department of Art History, Visual Art and Theory at the University of British Columbia.

E-MIXER will include *Acoustic Illusions*, a series of sound works that experiment with sensory illusion of the aural field. *Acoustic Illusions* is part of *Interactive Futures '09: Stereo* and the performers are Martin Gotfrit, Peter Bowles and Yota Kobayashi with Mark McGregor.

E-MIXER is presented in conjunction with *Interactive Futures '09: Stereo* and Intersections Digital Studios at Emily Carr University of Art + Design.

Acoustic Illusions

Martin Gotfrit
Wake, 2009, 12'00"

The way you experience the city is not about the city itself but the way you move through it. - Nigel Taylor



Wake is the score for a multi-disciplinary work by Robert Kitsos presented in full September 11, 2009 at the Scotiabank Dance Centre. Through an interaction with Vancouver's architecture, streets and human traffic, *Wake* is a full evening interdisciplinary contemporary dance work with six professional dancers. The title refers to the region of turbulence immediately following a body caused by the flow of air or water around it.

Choreography and direction by Rob Kitsos with Emily Molnar as a featured performer, lighting design by James Proudfoot, text by Tanya Marquardt, sound/music by Martin Gotfrit and video projections by Rob Groeneboer.

For *Acoustic Illusions*, Gotfrit will perform a portion of the score for *Wake*.

Bio

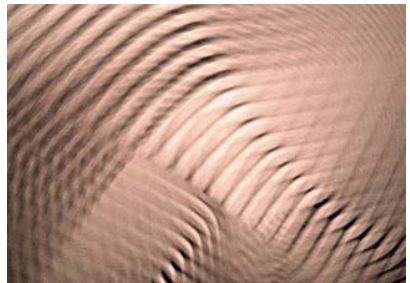
As a composer, Gotfrit's work includes electroacoustic and acoustic scores for feature and documentary film, video, theatre, dance and the concert stage. As a sound designer he has worked as a practitioner, consultant and teacher. As a performer and improviser, he has been a founding member of several ensembles since the early 1970s. Actively engaged in computational art for many years, Gotfrit was one of the founders of the federally funded Centre for Image and Sound Research (1988 - 1992). The designer and curator of the Music Machines show (B.C. Science World, 1989), he was also the facilitator of the "Computed Art" Summer Intensives at SFU in the 1990s. He has been on faculty at the School for the Contemporary Arts, Simon Fraser University since 1981, where he currently holds the position of Director. He recently completed a three year SSHRC Fine Arts Grant for a multidisciplinary project called "Computational Poetics" – this research centres upon installations, performance interfaces and algorithmic composition systems.

Peter Bowles
Rhythmicacy, 2008, 06'50"

Rhythmicacy is an exploration of rhythm with emphasis on how it affects all elements of sound – timbre, pitch, spatial sense, and even rhythm itself. In *Rhythmicacy*, with help from our friend (and enemy), the computer, sounds are given free rein to do anything – instead of being limited by the virtuosity of a performer they are only limited by imagination.

Bio

Peter Bowles likes to dabble into all things music. He is a recent graduate of the School of Contemporary Arts at Simon Fraser University in Vancouver, BC, where he studied acoustic and electroacoustic music composition under Owen Underhill and Barry Truax respectively. He also has a keen interest in film music and live, interactive electroacoustic music performance both of which have been enjoyed in performances and festivals by the community. Finally, he is an interactive art programmer, specializing in helping people make their wildest artistic dreams come to life. His most recent venture was an interactive piece featuring live painting, film, and electroacoustic music, where the canvas becomes a musical instrument capable of transforming its own image on the screen.



Yota Kobayashi

Tensho, 2008, 11'18"

Tensho is written for electroacoustic tape and flute. "Tensho" is a Japanese word meaning roughly "rebirth through regression"; this piece in many ways represents the desire to return to the ultimate solitude and serenity of the mother's womb. The work begins with the most basic, primordial sound of the in-utero state: the beating heart. From there, the flute acts as an acoustic guide through the varied electronic soundscapes, and at one point is even propelled by forces beyond its control (accentuated by sounds of urban transit and train whistles). The final stage of the flute's journey sees a rejection of chaos, and a return to the sanctuary of the womb, recapitulating a soundworld of beating hearts and gentle breathing.

Bio

Acoustic and electroacoustic composer Yota Kobayashi was born in Nagoya, Japan, in 1980. He moved to Vancouver in Canada in 2000 and studied music composition at Simon Fraser University with Barry Truax and Owen Underhill. He is currently based in Vancouver, where he works actively with film, dance, and theater productions, while he teaches electronic music at Langara College and sound designing at Stylus College of Music and Technology. In 2006, his composition *Reminiscence* was awarded third prize at the Prix Jue de Temp/ Times Play electroacoustic competition held by Canadian Electroacoustic Community. In 2008, his composition *Tensho* was awarded first prize in the international competition for electroacoustic music Musica Nova organized by the Society for Electroacoustic Music in the Czech Republic.

Mark Takeshi McGregor



Lauded by the press as a "mind-blowing flautist" for performances that "verged on the superhuman," McGregor is quickly becoming recognized as one of Canada's premiere interpreters of new music. McGregor has performed with many of BC's premiere music institutions, including the Vancouver Symphony and Opera Orchestras, Vancouver New Music Society, and Turning Point Ensemble, and his performances have been broadcast on radio and television throughout Canada, Europe, Israel and Australia. In 2008 Mark performed as concerto soloist with the Victoria Symphony Orchestra for the premiere performance of Anna Höstman's *Trace the Gold Sun*. He is presently principal flute of the Victoria-based Aventa Ensemble, and one half of *Tiresias*, his duo with pianist Rachel Kiyo Iwaasa.

Bio

An outspoken advocate of new music, McGregor has given dozens of local, national and world premieres, including works written especially for him by composers such as Jocelyn Morlock, Rodney Sharman, Yota Kobayashi and Anders Nordentoft. His discography includes *le Sign de Lion* with Aventa, *Delicate Fires* with *Tiresias*, which was nominated for a 2008 Western Canadian Music Award, and the newly released *Different Stones: Canadian Music for Multiple Flutes*.

For *Acoustic Illusions*, Mark Takeshi McGregor will perform the flute for *Tensho* by Yota Kobayashi.

Installations and presentations by emerging Metro Vancouver-based digital media artists

Scott Billings

Saccadic Marginalia, 2009

digital projector, DMX intelligent lighting, computer, custom software

Scott Billings' practice explores the mimetic relationship between the technological apparatus and corporeal mobility. Often employing his own body and figures of animals, he makes moving images and moving objects which reside somewhere between cinema and automata. Irreducible to laws of motion, the represented body and the machine which drives the spectral body seeks to evince the spurious dualisms and thresholds of man/animal, body/mind, animate/inanimate. By illuminating the animality of the cinematic apparatus, his work attempts to register an embodied active spectatorship: one which prompts an interrogation of the device – the source of the moving illusion – while presenting the viewer's body within the space.



Scott Billings is a candidate for the Master of Fine Arts degree in the Department of Art History, Visual Art and Theory at The University of British Columbia and will graduate this fall.

Arefe Dalvandi and Pooya Amini

Persian Rug Design, 2009

custom software and computer screens



Looking at the art of Persian rug design as a computation creative design problem, with a vast domain space of possible design solutions that have aesthetic, cultural and historical considerations, we describe our dual stage genetic algorithm system for designing basic patterns of a specific type of Persian rugs. Our approach uses hard and soft design rules that we have gleaned from the passed down traditions of Shah Abbas Persian rug design. We break down the rug generation into two phases. In the first phase, the rug (a collection of connected spirals as a core structure) is generated exploiting the available genetic operators. An evaluation mechanism based on the most straightforward soft design rules ranks each generated genotype in the first phase. In the second phase, the highly ranked genotypes are presented to the user to select the most aesthetically acceptable rugs for the next evolution. We situate this process within general creative evolutionary design and report on early results.

Arefe Dalvandi and Pooya Amini are graduate students in the School of Interactive Arts + Technology at Simon Fraser University, Surrey.

Lois Klassen

Garden Gnomad, 2009

public intervention; solar-powered computer, camera, printer housed in mobile cart; photo-based post cards printed on site

The *Garden Gnomad* project is a dialogic and documentary work about current forms of community-based urban agriculture. During the growing season of 2009, Lois Klassen travelled with the *Garden Gnomad* to meet and have conversations with gardeners in their sites of food production. The solar-powered, recycled *Garden Gnomad* equipment (a laptop running open-source software including a Gnome desktop; a portable printer and camera surplused by a local photographer; a small audio recorder) was used to gather source material about the conditions and emotional attachment to urban food production. During the visits, it produced composite photo-postcards that aligned various gardens from the growing database of images.

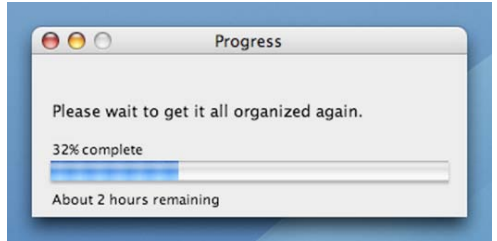


Lois Klassen is currently a graduate student in the Master of Applied Arts (Visual Art) program at Emily Carr University of Art + Design.

Julio López
***Progress Bar*, 2009**

Processing 1.0, Twitter search API; dimensions: 326 px x 155 px

Progress Bar explores how the act of waiting has been transformed by digital technologies. The piece resembles the ubiquitous form of a progress bar commonly associated with the many time-intensive tasks related to computer usage such as downloading files from the internet, installing software or copying large amounts of data. However, unlike any standard progress bar, the piece displays messages beginning with the words "Please wait" and followed by public status updates related to waiting found on Twitter. As the piece itself waits for the progress bar to complete its slow journey, it posts the modified status updates back to twitter and can be followed on its own Twitter feed at http://twitter.com/progress_bar/



Julio López is a candidate for the Master of Fine Arts degree in the Department of Art History, Visual Art and Theory at The University of British Columbia and will graduate this fall.

Diego Maranan and Angelo Vermeulen
***Biomodd [LBA2]*, 2009**

second hand computers, algae, fish, tropical plants, recycled wood, glass, plexiglass, Arduino boards, environmental sensors



Biomodd [LBA2] is an interactive and collaborative art project that integrates nature and technology built and exhibited in the cities of Los Baños and Manila, Philippines. It is part of the Biomodd cycle, an international collaboration consisting of different versions of the installation being set up in different countries. The first version of Biomodd was made in Athens, Ohio in 2007. One of aims of the project is to create an art installation in which different forms of plant life coexist with a fully functioning computer system. This system is built almost entirely from recycled computers, and plant growth is stimulated by the excess heat of the working electronics. Visitors can interact with the art installation by playing a multiplayer computer game that runs on this hybrid system.

Acknowledgements – Project leads: Angelo Vermeulen and Diego Maranan; The *Biomodd [LBA2]* Team: Lai del Rosario, Nex Benas, Carlos Celdran, Al Francis Librero, Vanessa Liwanag, Catherine Young, Aleta Villanueva, Kent Saga, Tomas Leonor, Ding Navasero, Leo Olavides, Anne Loreen Lim, Julius Advincula, Habs Cervantes Jr, Jervis Tabangay, Melanie Trani, Jeryl Estopace, Julius Cebreros, Nico Cardona, Trish Corpuz, Kit Gomez, Nicky Banca, Alex Ezequiel, Miam Aquino, Joel Aldor, Ayeen Karunungan, Eisa Jocson, Ken Nillas, PJ Lanot, Christina Mantaring, Dave Albao, Blaise Gomez, Dennise Allan Castro, Edmundo David

Diego Maranan is a graduate student in the School of Interactive Arts + Technology at Simon Fraser University, Surrey and Angelo Vermeulen is a visiting artist and scientist from Belgium.

Morgan Rauscher
Zeugen V2, 2009

display duino creative electronics, servos, light emitting diodes, copper wire, polystyrene, electricity, webcam, machine vision computer and software interface (based on Open Frameworks), acrylics, steel, plywood and various fasteners



Zeugen is a robotic (cybernetic) artwork controlling 32 motion-tracking human cast faces that have moving eyes for watching and tracking patrons' movements in the gallery space. When we move past the rows of faces and their eyes follow us, witnessing us, what do we feel? I question who owns the 'visual' experience in this gallery space. What is the spectacle and 'who' is the spectator? Do we passively witness or are we also witnesses of ourselves by the act of witnessing? A power

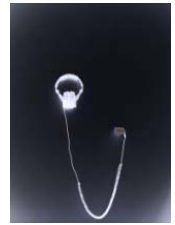
struggle is revealed causing tension between the witnessing and the witnessed in a moment of reflexivity. In the broader context of my art practice, *Zeugen* is a part of my exploration of fabricating specific perceptual conditions by effecting the human sensory apparatus using interactive new media art machines.

Morgan Rauscher is a graduate student in the Master of Applied Arts program at Emily Carr University of Art + Design.

Miles Thorogood
Outskirts, 2009

sound synthesis, software; interactive software/ headphone installation

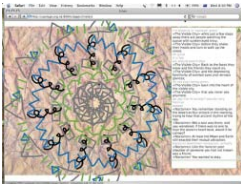
Does peripheral sound influence our perception of space? Moreover what is peripheral sound? *Outskirts* aims to demonstrate that additional sound which is present but not the primary auditory focus, has an effect on the listeners perceived size of space. This additional sound is manifest through one or more psychoacoustic properties in relationship to other sounds. *Outskirts* facilitates a play with peripheral sound, where a listener can move sounds (and themselves), in a simulated 2D space through a simple graphic interface.



Miles Thorogood is a graduate student in the Master of Applied Arts program at Emily Carr University of Art + Design.

Benjamin Unterman and Daniel Silverman
Lines, 2009

screen-based performance



Lines is a meditation on city spaces and the lines that we draw / create / notice around us which serve both to separate and bind together communities. The script is an adaptation of a series of poems by local author Daniel Silverman.

In producing this work, we wanted to play with the idea of agency, making the way people interacted with the work very unusual. To this end, the script is mostly written in the second person, describing to the audience what they are doing, seeing, feeling (etc). In this way, we wanted to take our script and literally give it to them as their own expression.

In the graphical interface, we provided a drawing tool (programmed by SIAT undergrad Don Masakayan), where audience members can create their own images which reflect their experience of the event. But at certain points in the performance, we perform modifications of their drawings, appropriating what they thought was theirs to mirror the process that is ongoing with the text. The lines (both poetic and visual) in the production force the audience to compromise their agency, much as the lines of our everyday lives do.

Benjamin Unterman is a PhD candidate in the School of Interactive Arts + Technology at Simon Fraser University, Surrey, along with Daniel Silverman.

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TIMETABLE

7:00 **PARTY & VIEWING OF INSTALLATIONS & PRESENTATIONS**

Featuring graduate student projects by Morgan Rauscher, Miles Thorogood, and Lois Klassen from Emily Carr University of Art + Design; Arefe Dalvandi, Diego Maranan, and Benjamin Unterman from the School of Interactive Art and Technology, Simon Fraser University, Surrey; along with Scott Billings and Julio López from the University of British Columbia Department of Art History, Fine Art and Theory.

8:00 **OPENING REMARKS**

Liane Davison, Director, Surrey Art Gallery
Jordan Strom, Curator of Exhibitions & Collections, Surrey Art Gallery
Julie Andreyev, Artistic Director, Interactive Futures '09: Stereo

8:15 **Acoustic Illusions**
SOUND PERFORMANCES

Martin Gotfrit, *Wake*, 2009 (12)
Peter Bowles, *Rhythmicacy*, 2008 (6.50)
Yota Kobayashi with Mark Takeshi McGregor, *Tensho*, 2008 (11.18)

9:00 **MIX & MINGLE**

9:30 Bus returns to IDS, ECU in Granville Island.
Complimentary Transportation to Surrey Central Skytrain station.

The Gallery wishes to thank the ongoing support of its funders:



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