

Musical Instruments in the 21st Century

Identities

Configurations

Practices

10:15 Identity Issues by Sarah Hardjowirogo
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The musical instruments of the 21st century and those of earlier times differ in many respects. And as they have changed, so too have our understandings of what a musical instrument is. The incompatibility of the current notion of the instrument with contemporary instrumental forms is a consequence of a techno cultural process that raises fundamental questions about the identity of the musical instrument: When (and why) is something a musical instrument—and when (and why) is it not? In order to grasp the slight differences between the yet-to-be-defined instrumental and the assumed other, it seems reasonable to speak of instrumentality when denoting this particular specificity that instruments are supposed to feature. The talk seeks to prepare the ground for a reflective discussion on the concept of instrumentality and the underlying theoretical problem by considering not only the differences, but also the similarities between traditional and electronic musical instruments.

Sarah-Indriyati Hardjowirogo is a Research Associate with the 3DMIN project at the Technical University, Berlin. Her main interests are in the areas of music and technoculture, audio media and musical instruments as well as the conceptual history of culture. She is a PhD candidate at the ((audio)) division of the Institute of Culture and Aesthetics of Digital Media at Leuphana University Lüneburg, working on a dissertation entitled “Cult Objects, Sound Generators, Body Technologies. The Musical Instrument in Flux”, which explores the musical instrument as a cultural concept and its transformation through changing media.

11:00 Post-DMI musical Instruments by Amelie Hinrichsen and Till Bovermann
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What are the particularities of developing contemporary instruments? This talk points out how the authors observed both a focal shift and persisting elements in the design of contemporary DMIs. Based on observations around selected instrument prototypes that were developed by students as well as 3DMIN researchers, four constituent aspects of the development process of so called Post-DMI Instruments emerged: corporeality – the role of the body, materiality – the role of material, sound – the instrument’s sonic appearance, and control – its behavior.

Amelie Hinrichsen currently is a Research Associate in the Einstein research project 3DMIN (Design, Development and Dissemination of New Musical Instruments) at the Berlin University of the Arts. After accomplishing an apprenticeship as a carpenter she completed her studies in Product Design at the Berlin University of the Arts in 2012. With her final project aus(sen)atmen she won the DMY Young Talents Jury Award in 2013. During her studies she was an intern at Jerzsy Seymour and after working as a freelancer for Friedrich von Borries she joined the 3DMIN Team in 2013. Amelies work ranges from film over product- to interface design. It reflects her interest in combining theoretical research with a practical approach.

11:30 The Endangered Guitar - A Hybrid Interactive Instrument by Hans Tammen
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School of Visual Arts (SVA)

The author describes his 15-year development of the hybrid interactive instrument “Endangered Guitar”, and how it grew out of an already decade long practice of sonic performances on guitar, followed his aesthetic interests through hundreds of concerts, and influenced these interests in turn. The Endangered Guitar is an instrument is made to facilitate live sound processing. The software “listens” to the guitar input, to then determine the parameters of the electronic processing of the same sounds, responding in a flexible way. The instrument is interactive, in that it does not react in a fully predictable way to the input of the performer. The author makes a case that in order to truly improvise with electronics one has to program “uncertainties” into the machine. He uses weighted random functions, feedback strategies, and the fuzzy behavior of pitch tracking devices when presented with overtone-rich sounds, which the performer draws from the guitar with a variety of tools.

Hans Tammen currently teaches Interactive Programming at School of Visual Arts (SVA) in New York. He likes to set things in motion, and then sitting back to watch the movements unfold. His music flows like clockwork, whether traditionally notated material for his Third Eye Chamber Orchestra, graphically notated elements for the all-electronic Dark Circuits Orchestra, or the richly processed guitar sounds from his hybrid interactive guitar/software instrument Endangered Guitar. Signal To Noise called his guitar performances “...a killer tour de force of post-everything guitar damage”.

12:00 Instrumented Bodies: Designing “Prosthetic” Instruments for Interactive Performance of Music and Dance by Joseph Maloch
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Faculty of Computer Science, Dalhousie University

In this talk I will explore the conception and development of a family of wearable musical instruments designed in the Input Devices and Music Interaction Laboratory at McGill University. While interesting in themselves, the creation of these instruments was enabled by approaches, tools, and technologies for supporting collaborative design of digital musical instruments that we have developed over the last ten years. The instruments will be presented in this context – not only as usable, tourable instruments, but also as testing and validation of certain tools and approaches. Every step of their development will be addressed, including initial conception, design iteration and prototyping, sensing, electronics, materials and fabrication, mapping design, and their use in workshops and public performances.

Joseph Malloch is a researcher and instrument designer based in Paris, where he works with the ExSitu research team at Inria Saclay/Université Paris-Sud. He holds a Ph.D. in music technology from McGill University, focused on the design of new interfaces for live music performance and tools for supporting collaborative design of interactive media systems. His instruments have been performed around the world, including wearable, hand-held, and tabletop interfaces, augmented acoustic instruments, and “prosthetic” interactive instruments for dancers.

14:30 Interplay between composition, instrument design and performance by Marije Baalman
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nescivi

With electronics and code as an essential part of new musical instruments, the boundaries between composition, instrument design and performance are blurring. With code that can be changed and compiled on the fly, the design of an instrument becomes a fluid process, which can even be a performance in itself. Starting with an example from my own artistic practice, the piece “Wezen – Gewording”, I explore the concepts of composition, instrument and performance and what role the design of electronics and software plays in these. What influences design decisions when developing instrument? How does the materiality of electronics and code inform these decisions? How do the knowledge and skills of the makers play their role in this?

Marije Baalman is an artist and researcher/developer working in the field of interactive sound art. Her interest is in designing processes that develop in realtime based on sensor inputs over various timescales, and aspects of embodiment in performance and coding. She has background in Applied Physics, Acoustics, Electronic Music, Computation Arts and Interactive Technologies. She spends time at various universities (TU Delft, TU Berlin, Concordia) and Sonology and STEIM. She is an expert on the use of wireless networks for live performance, installations and interactive environments.

15:00 The Body as Musical Instrument by Atau Tanaka
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Goldsmiths, University of London

The talk considers the human body as musical instrument. To do so, we look at the use of physiological signals, notably the electromyogram, as a way to capture the gestural intention and effort of the performer. The use of biomedical technologies as computer interfaces, however, do not automatically comprise a musical instrument. To imagine a system that affords expressive musical performance, we will think about the notion of the “instrument”, and contrast it with concepts of the “tool” predominant in our technoculture. We will also consider the word, “performance” and its various artistic, technical, and social meanings. Through this extended vision of musical instruments, we will consider how biosignals provide a virtual instrument, or perhaps even turn performer into instrument.

Atau Tanaka studied electronic music with Ivan Tcherepnin at Harvard University where he met John Cage during his Norton Lectures. He did his doctorate with John Chowning at Stanford University’s CCRMA. There he began working with electromyogram muscle signals as a musical interface, using the BioMuse. He has conducted research at IRCAM, formed Sensorband with Zbigniew Karkowski and Edwin van der Heide and then worked in Japan, performing with Merzbow, Otomo, and KK Null and others. He has since been researcher at Sony Computer Science Laboratory Paris and Artistic Co-Director of STEIM. He is Professor of Media Computing at Goldsmiths, University of London.

15:30 What if Your Instrument is Invisible?: issues with live sound processing of sound in improvised music by Dafna Naphtali
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unaffiliated artist, Brooklyn NY, USA

As an electronic musician, I am interested in capturing and manipulation of the sound of instruments being played by other musicians. Also a singer, I discovered both of my instruments are often perceived as being “invisible”. Experimenting over years, I found ways to “play” real-time sound manipulations in musically reactive ways, and how to maintain a separate sound identity in performance, by controlling the live-processing the same way as one might control a traditional instrument’s parameters and physicality. This talk centers on problems encountered with explaining to musicians, audience, and audio engineers what it is I do, technically and musically, and further ideas regarding sonic identity, and development of an audio-processing “instrument”, rather than just a pile of audio effects. Also discussed will be specifics about a sound-processing instrument, current projects, and the importance of the involvement of the body in playing electronic music.

Dafna Naphtali composes & performs experimental, interactive electro-acoustic music using her custom Max/MSP programming for live sound processing of voice and other instruments, and works for multi-channel audio and musical robots. She draws on her musical background in jazz, classical, rock and near-eastern music, and interprets Cage, Stockhausen and contemporary composers, in projects with well-regarded musicians around the world, and grants/fellowships/residencies. CD “What is it Like to be a Bat?” digital punk trio w/Kitty Brazelton (Tzadik), and several CDs forthcoming in 2017.

16:15 Instrumentality in a Sonic Intervention Wilderness by Till Bovermann
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UdK Berlin

In 2015, a group of six sound practitioners came together for ‘Sonic Wild Code’ and engaged in a series of sonic wilderness interventions with portable electronic instruments. We investigated notions of coexistence, communication and potential for interaction in the hybrid ecology surrounding the lake and settlement of Kilpisjärvi, located close to the three-nation border of Finland, Sweden and Norway. By immersing ourselves into the vast and raw landscape of the Samiland, we researched and tested musical conversations between us and the site which we found sounding, vibrating, and speaking for itself. This talk gives inside into the discussions arising around instrumentality in the context of such sonic wilderness interventions.

Till Bovermann received his PhD in Computer Science for his work on Tangible Auditory Interfaces at Bielefeld University, Germany. He worked as a researcher at various institutes of Bielefeld University and the Media Lab of Aalto University in Finland. Since 2014, Till is the principal investigator (UdK Berlin) of the joint project “Design, Development and Dissemination of New Musical Instruments” (3DMIN)

PROGRAM FRIDAY 14.10

16:45 Trio Brachiale by Alberto de Campo, Dominik Hildebrand Marques Lopes & Hannes Hölzl
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Can one improvise with computers and electronics in lively, expressive, complex ways, change directions instantly, and communicate within a common flow? Trio Brachiale thinks: yes! We have had several more than promising goes at that, though some risk remains... We play with hybrid setups consisting of self written software instruments, a wide mix of controllers, from basic HID to self-designed multi-sensor wireless controllers, and a variety of electronic sources.

Alberto de Campo is musician, composer and professor. He is specialised in experimental art with electronic and computing media. De Campo is also part of artistic ensembles like Trio Brachiale, powerbooks_unplugged and Kairos Theory. He has collaborated with artists such as Marcus Schmickler, Florian Hecker or Mario de Vega, among many others. Since 2009, De Campo is professor of Digital and Generative Arts at UdK Berlin, where he creates installations inspired by cybernetics together with his students and coordinates 3DMIN.

Hannes Hoelzl is an experimental musician and sound artist, researcher in hybrid music systems and academic teacher. He is interested in languages as transformative bodies, media archives, and in the ways contemporary humans deal with overwhelming masses of information. He is an active performer on self-devised music systems and builds audio installations for galleries and museums. After studying in Graz and Utrecht, he worked at STEIM and KHM Cologne, and was a lecturer at IMM Düsseldorf and HfK Bremen. Currently, he is assistant professor at the Berlin UdK.

Dominik Hildebrand Marques Lopes has a degree in audio and video engineering from the Institute for Music and Media Düsseldorf. Furthermore he studied Arts and Media at the University of the Arts (UdK) Berlin, focusing on multichannel sound installations, improvised electronic music, building kinetic / cybernetic (sound-)objects, musical recording, and live-coding. He also holds a Meisterschüler (distinguished graduate) degree in Arts and Media. Currently he is working as a researcher at UdK Berlin (»Design, Development and Dissemination of New Musical Instruments«). As a computer musician, his main focus is on developing and performing with physical musical interfaces whose constraints and functionality are chosen to exhibit unique behavior (or life of their own) arguably equally rich as many acoustic instruments. This approach leads to very direct bodily control of computational processes which hopefully can also be experienced as such by the audience.

18:00 Guided Exhibition Tour [en]
18:30 Guided Exhibition Tour [de]

PERFORMATIVE-INTERVENTION DURING THE EXHIBITION TIMES
Self-portrait of an absence (2016)
 By Graziele Lautenschläger

13.10.2016 19:00-21:00
 14.10.2016 16:30-18:00
 15.10.2016 15:00-17:15

EXHIBITED PROTOTYPES:

MikroKontrolleur (2016)
 Katharina Hauke, Dominik Hildebrand Marques Lopes

Half-Closed Loop (2015/2016)
 Till Bovermann

Impro Instruments (2015/2016)
 Amelie Hinrichsen, in collaboration with Lea Danzeisen, Tobias Purfürst, Josh Rutter and Till Bovermann

Organum Vivum (2015)
 Paul Seidler, Aliisa Talja

Surface^2 (2014)
 François-Xavier Loucheur, Maximilian Buske, Ludwig Voigt, Wolfgang Kick, Gabriel Treindl

PushPull (2013-15)
 Till Bovermann, Dominik Hildebrand Marques Lopes, Amelie Hinrichsen

SUM 0.2 (2015)
 Nikolas Lefort, Jonas Hummel

Euclidomat (2015)
 Maximilian Buske, Gabriel Treindl, Ruben Layer

S/A/S/A (Stone Age Space Age) (2014-15)
 Julius Fischötter

The LOOP Ensemble (2016)
 Marten Seedorf, Christof Martin Schultz

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10:00 Interactivity of Digital Musical Instruments: Implications of Classifying Musical Instruments on Basic Music Research by Jin Hyun Kim & Uwe Seifert
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Institute for Musicology, Universität zu Köln

The introduction of the computer as musical instrument and the development of interactive musical instruments have led to completely new purposes and questions for music research; as a result, it no longer seems adequate to rely on the traditional classification of musical instruments, which is based on the purpose of instrument design and presentation of instruments in public or private exhibition. Based on insights from the philosophy of science, this paper suggests pursuing another purpose of and approach to instrument classification appropriate for basic music research. We argue that (digital) computing systems, to some extent, have the potential to act as autonomous and artificial social agents. This argument is based on the conceptualization of machines as (abstract) automata. In addition, we exploit concepts from dynamic systems theory in a metaphorical manner to find a more appropriate point of view to develop new research questions. Discussing interactivity, for which embodiment and situatedness are prerequisites, we suggest taking interactivity, agency, and autonomy into account to develop an appropriate classification system of musical instruments and at the same time to rethink the traditional concept of musical instrument.

Jin Hyun Kim, PhD, is an assistant professor of Systematic Musicology at Humboldt University of Berlin. She studied Musicology at Seoul National University and at University of Hamburg and completed her PhD with a German doctoral thesis on embodiment in interactive music and media performances – taking perspectives from media theory and cognitive science into account. She was Researcher at the Collaborative Research Centre “Media and Cultural Communication” at University of Cologne and at the German cluster of excellence „Languages of Emotion“ (FU Berlin) and Junior Fellow in Neurosciences and Cognitive Sciences at the Hanse Institute for Advanced Study, among others.

Uwe Seifert is professor of systematic/cognitive musicology at the University of Cologne. He has been a member of the Collaborative Research Centre Media and Cultural Communication, in which he has been leader of the research projects *Electronic Music Transformation since 1950 – Transcriptive Interaction*, and *Artistic Interactivity in Hybrid Networks*. He has been partner of the International Summer School in Systematic Musicology funded by the European Union and a member of the program advisory committee of the Ernst-Strüngmann Forum Language, music, and the brain: A mysterious relationship. Integrating methods and findings from cognitive science he is an advocate of musicology as a science of mind.

11:00 Instrumentality as Distributed, Interpersonal and Self-Agential by Deniz Peters
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Institute for Musical Aesthetics, University of Music Graz

Based on P. Alperson’s understanding of instruments and the instrumentality of music, the talk discusses a genuine instrumental discovery. During an improvisatory extension of the piano as part of a trio exploration, an unintended feedback loop formed, resulting in an additional voice. Analysing the situation of the discovery and its aesthetic implications, I offer a contribution to Alperson’s notion of instrumentality in two respects: performers may together form a single voice, i.e., their instrumentality might join; and an installation may acquire its own instrumental agency and identity.

Dr. phil. **Deniz Peters** is an artistic and scholarly researcher at the Institute for Musical Aesthetics and senior scientist at the Doctoral School for Artistic Research, University of Music and Performing Arts Graz. He is currently reconceptualising the idea of musical expression, approaching the concept simultaneously from a practical artistic and a philosophical/music analytical angle in two Austrian Science Fund FWF projects. His latest publications concern the listening experience, musical empathy, rhythm, and the concept of artistic research

11:45 Panel Discussion: What counts as “success” in musical instrument design? with Alberto de Campo (UdK Berlin), Stefan Weinzierl (TU Berlin), Mark Zadel (Ableton), Florian Grote (Native Instruments), Atau Tanaka (Goldsmith’s London) and Jin Hyun Kim (Humboldt-Universität zu Berlin)

Musical instrument design concerns issues originating in many disciplines, each introducing a different point of view. This panel aims to engage a discussion bridging these disciplines, and find new insights emerging from between the common academic, artistic, scientific, theoretical, practical and pop-cultural view-points.

Stefan Weinzierl is physician and musicologist and holds the chair of the Audio Communication Group at the TU Berlin. He is initiator of and one of the coordinators of the 3DMIN project.

Florian Grote works as Senior Product Designer at Native Instruments in Berlin. He studied Cultural Sciences at the University of Lüneburg, with majors in music and computer sciences, and holds a doctorate from Zeppelin University, Friedrichshafen. Projects in electronic music and media art, as well as lectures at Hochschule der Künste Bern (HKB), STEIM, Amsterdam, Zeppelin University, and Leuphana University. Research in the field of cultural sociology and sociocybernetics.

Mark Zadel is an Application Developer at Ableton in Berlin. He holds a Ph.D. in Music Technology from McGill University in Montreal, Canada, where he was a member of the Input Devices and Music Interaction Laboratory (IDMIL) and the Computational Acoustic Modeling Laboratory (CAML). His research focuses on interaction design, graphical software for live music performance, and sensor-based hardware instruments. He is the developer of the Different Strokes performance environment, which he has presented internationally.

For the biography of the rest of the participants please refer to the previous talks’ descriptions

14:15 Gesture-Sound Causality from the Audience’s Perspective: Investigating the Influence of Mapping Perceptibility on the Reception of New Digital Musical Instruments by Gina Emerson

In contrast to their traditional, acoustic counterparts, digital musical instruments (DMIs) rarely feature a clear, causal relationship between the performer’s actions and the sounds produced. They often function simply as systems for controlling digital sound synthesis, triggering sounds that are or have been synthesised elsewhere. While there has been much consideration of the creative and expressive potential of DMIs and of different mapping strategies from the perspective of the performer and/or instrument designer, there has been little focus on audiences’ experiences of DMIs. How do spectators respond to the perceptual challenge DMIs present them? Drawing on existing work from the areas of audiovisual music perception research and new musical instrument design, this paper will present the results of a two-part empirical study conducted within the 3DMIN project with the aim of investigating how the level of perceived causality of instrument designs impacts audience members’ reception of new DMIs. The implications of the results for DMI practice will be discussed.

Gina Emerson is a Research Associate with the 3DMIN project at the Technical University, Berlin. She completed her Master’s degree in Musicology at the Humboldt University, Berlin in December 2015. Her thesis explored the reception of new digital musical instruments and was conducted as part of the 3DMIN project. Other interest areas include audience development for new music and empirical aesthetics. She received her undergraduate degree in Music from the University of Oxford.

14:45 Characteristics of an instrument in foreground – what we can learn from traditional instruments by Song Hui Chonn
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Department of Electrical, Computer, and Telecommunications Engineering Technology (ECTET), Rochester Institute of Technology (RIT)

Music often consists of multiple instruments and parts. Some serve a more foreground role (such as carrying a melody) whereas others offer background support (namely, as accompaniment). Musical solos are probably the clearest example of the foreground usage. What factors then make a specific instrument attractive for performing a solo function? In this talk, we examine the popularity of an instrument to play a solo role using four factors: pitch, loudness, timbre, and performer pool size. We focus on the concerto repertoire in Western classical music, since the titles bear a clear designation of the solo instrument(s). Results show that an instrument is more likely to serve in a solo role when it has a higher median pitch, a highly salient timbre, and there are a larger number of trained musicians. These findings could be applicable to the development of new instruments, especially when they are expected to serve in a foreground role.

Song Hui is currently a visiting professor at the Rochester Institute of Technology. She received her Ph.D. in music technology from the McGill University in 2013. She spent the next three years at the Ohio State University as a postdoctoral fellow in music cognition. She has an Engineer’s degree in Electrical Engineering from Stanford University, a Master’s degree in Electrical Engineering from the University of Washington and a Bachelor’s degree in Computer Engineering from Chonbuk National University in Korea. Her research interest is timbre perception and auditory attention.

15:15 Instruments unheard of: Familiarity and sound source categories in timbre perception by Kai Siedenburg
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Signal Processing Group, Department of Medical Physics and Acoustics
Carl von Ossietzky University Oldenburg

Traditionally, musical timbre has been treated as a sensory phenomenon, that is, as a surface feature that resides in the moment. The role of familiarity with sound source categories and instrument families has remained unexplored. This talk takes a dedicatedly cognitive view on timbre and argues that long-term familiarity and knowledge about instrument categories affect even such a supposedly low-level task as dissimilarity ratings. Experiments on the role of sound source categories in timbre dissimilarity ratings and short-term recognition are going to be discussed in detail. It will be argued that timbre perception is characterized by an intrinsic interplay of sensory and categorical representations, reflecting acoustic facets and learned sound source and instrument categories of musical instruments. Implications for the design of novel digital musical instrument design are outlined.

Kai Siedenburg studied Mathematics and Musicology at Humboldt University Berlin and as a Fulbright visiting student at the University of California, Berkeley. After some time at the Austrian Research Institute for Artificial Intelligence in Vienna, he obtained his PhD in Music Technology from McGill University in 2016. At present, he is a postdoctoral fellow at the University of Oldenburg. His research has been recognized by governmental and private institutions and is published in an array of journals spanning the domains of signal processing, psychology, and music.

15:45 Intervening the Space: Instruments of Spatial Sound Control in Real Time Music Performances by Andreas Pysiewicz
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Audio Communication Group, TU Berlin

The spatialisation of sound, i.e. the systematic projection of sound in space through a loudspeaker system, is widely considered as one important compositional design category of Western art music and acoustic media art in the 20th century. A lot of attention has been paid to the artistic concepts and the compositional process of sound in space. However, there is still a lack of systematic discourse of spatial sound projection as performance practice focusing the tools for spatialisation. In order to address this shortcoming, this contribution compiles an inventory of controllers for the real time spatialisation as part of musical performances, and offers a systematic classification. Considering the existing theory and practice of digital musical instruments (DMIs) and aspects of virtuosity, instrumentality and liveness, we face conceptual issues and technical challenges, which require new design strategies to contribute to a more consistent spatialisation practice.

Andreas Pysiewicz is a sound/media engineer specialising in the production of electro-acoustic music and experimental sound and media art. He manages the Electronic Music Studio of the Technical University Berlin and has been responsible for the majority of the experimental studio productions there in the last five years. As a research associate at the TU Audio Communication Group he focuses on spatial audio systems and the enactment of sound in space as part of the artistic performance practice.

20:00 - 22:30 Concert Evening with Alberto de Campo, Alexander Peterhaensel, Amelie Hinrichsen, Atau Tanaka, Dafna Naphtali, Dominik Hildebrand Marques Lopes, Hannes Hoetzl, Hans Tammen, hans w. koch, Jan Yun, Katharina Hauke, Marije Baalman and Till Bovermann

Alexander Peterhaensel is an interdisciplinary audiovisual media artist, performer, composer and researcher. He teaches video and post production processes as well as CGI as a trans-disciplinary visualization tool at the University of the Arts Berlin. He is especially interested in immersive architectures, visual music and systems engineering as an artistic field. He has performed and exhibited at various international festivals and has released several records. Currently he is part of the artistic research ensemble Kairos Theory and a member of the Research Group for Convergence between Art, Science and Technology (GIIP) at the UNESP, São Paulo.

hans w. koch is active as a composer, performer and sound artist. He considers art sculpting thoughts in different materials and personally favours conceptual approaches: more thought, less material. His works have been commissioned by and presented at numerous festivals and occasions both nationally and internationally. In 2008 his piece “the benchmark consort” won an award of distinction at the ars electronica festival. Currently, he is professor of sound at the academy for media arts in cologne.

Jan Jun, musician and poet based in Beijing, currently lives in Berlin for artist residency (DAAD). He is working on improvised music, experimental music, field recording, organizing and writing. Alongside of at venues, he goes to audience’s home to play with the environment and what else available in the room (Living Room Tour project). He is doing noise hypnotizing at any place for small amount of audiences, also amplifying body movements or other performative elements in a simple manner. He is founder of the guerrilla label Sub Jam.

Katharina Hauke is a Berlin based audio and visual artist. She studied Philosophy at Rheinische Friedrich Wilhelms University in Bonn, Germany and continued her studies at University of Applied Sciences in Düsseldorf, Germany.

For the biography of the rest of the participants please refer to the previous talks’ descriptions