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unsorted, SonicActsX

Many new art forms have emerged in recent years (from business art to genomic art and from computer art to neo-conceptualism) which in form and content are rooted in the information society: the information arts. These information arts defy several paradigms on which traditional art forms are based.

The information arts are the theme of unsorted, SonicActsX. The festival takes place from **Thursday 23rd** until **Saturday September 25th** at Paradiso, Amsterdam. It consists of three consecutive afternoons and nights of live performances, a film programme, a two-day conference, and an exhibition.

unsorted   am/pm

doors open ....from 20:00–04:00

MIMEO ....**SPECIALS** ......**M** 20:30–00:15

The Story of Computer Graphics ....**FILM** ....**S** 20.30–22:00

Meta ....**LIVE CINEMA** ....**S** 22.45–23.30

GAS DVD Night *part 1* ....**FILM** ....**S** 23.30–00:00

mise-en-trôpes ....**LIVE CINEMA** ....**S** 00:00–00:45

Radian & Jade ....**LIVE CINEMA** ....**M** 00:15–01:00

GAS DVD Night *part 2* ....**FILM** ....**S** 00:45–01:15

Battery Operated ....**LIVE CINEMA** ....**S** 01:15–02:00

GAS DVD Night *part 3* ....**FILM** ....**S** 02:00–04:00

S=*small,* **M**=*main hall*

THURSDAY

                                                                            am/pm

tobias c. van Veen ....**CONFERENCE** ...**S** 16:00–16:45

CM von Hausswolff ....**CONFERENCE** ...**S** 16:45–17:30

Jon Wozencroft ....**CONFERENCE** ...**S** 17:30–18:15

Tom Betts & Joe Gilmore ....**CONFERENCE** ...**S** 18:15–19:00

Abstract Cinema ....**FILM** ....**S** 20:30–21:30

CM von Hausswolff ....**RASTER-NOTON** ..**M** 21:00–21:45

Pixel ....**RASTER-NOTON** ..**M** 21:45–22:30

Codespace ....**LIVE CINEMA** ....**S** 22:15–23:00

Byetone ....**RASTER-NOTON** ..**M** 22:30–23:15

Audio Visionen 2 part 1 ....**FILM** ....**S** 23:00–23:30

Komet ....**RASTER-NOTON** ..**M** 23:15–00:00

Noizebleed ....**LIVE CINEMA** ....**S** 23:30–00:15

COH ....**RASTER-NOTON** ..**M** 00:00–00:45

Audio Visionen 2 part 2 ....**FILM** ....**S** 00:15–00:45

DJ /rupture ....**BREAKCORE** ....**M** 00:45–01:30

Solu ....**BREAKCORE** ....**M** 00:45–01:30

Jan Jelinek & Karl Kliem ....**LIVE CINEMA** ....**S** 00:45–01:30

Venetian Snares ....**BREAKCORE** ....**M** 01:30–02:30

Videotroopers ....**BREAKCORE** ....**M** 01:30–02:30

Errorsmith & visomat inc. ....**LIVE CINEMA** ....**S** 02:00–02:45

Bong-Ra ....**BREAKCORE** ....**M** 02:30–03:15

Sickboy ....**BREAKCORE** ....**M** 03:15–04:00

S=*small,* **M**=*main hall*

FRIDAY

unsorted   *am/pm*

Rutger Wolfson	CONFERENCE	S	16:00–16:35
Casey Reas	CONFERENCE	S	16:35–17:10
Arthur Elsenaar & Remko Scha	CONFERENCE	S	17:10–17:45
André Platteel	CONFERENCE	S	17:45–18:20
Driessens & Verstappen	CONFERENCE	S	18:20–18:55
John Whitney Sr. Documentary	FILM	S	20:30–21:00
Vanderbeekiana!	FILM	S	21:00–21:30
Chris Watson	TOUCH	M	21:00–21:45
BJNilsen / Hazard	TOUCH	M	21:45–22:30
Dyad	LIVE CINEMA	S	22:15–23:00
Philip Jeck	TOUCH	M	22:30–23:15
Input part 1	FILM	S	23:00–23:30
Fennesz	TOUCH	M	23:15–00:00
Jon Wozencroft	TOUCH	M	23:15–00:00
Optical Machines	LIVE CINEMA	S	23:30–00:15
Skoltz_kolgen	LIVE CINEMA	M	00:00–00:45
Input part 2	FILM	S	00:15–00:45
JODI	LIVE CINEMA	S	00:45–01:30
Speedy J	SPECIALS	M	00:45–04:00
PureDeKam	LIVE CINEMA	S	02:00–02:45

S=*small*, M=*main hall*

SATURDAY

Performances From Thursday evening till early Sunday morning the main hall and the small hall of Paradiso will be filled with performances that combine sound with video visuals, DJ's with VJ's, computer generated music with algorithmic images. Special emphasis is given to artist from the labels Raster-Noton and Touch and to the breakcore-scene. Impossible to categorize are two long sets of respectively MIMEO and Speedy J.

Raster-Noton On Friday night Sonic Acts focusses on the label Raster-Noton: CM von Hauswolff, Pixel, Byetone, Komet and COH will perform in the main hall. Rastermusic/Noton is a label co-operation for electronic music based in Germany. In 1999 the labels Rastermusic and Noton – archiv für ton und nichtton – merged, uniting sound and art design with strong attention to scientific sequences. CM von Hausswolff will also be interviewed by Jan Hiddink at the conference. The exhibition will show a range of artwork and publications Raster-Noton realised over the last 8 years.

Touch On Saturday night Sonic Acts features artists from the British label Touch: Chris Watson, BJ Nilsen/Hazard, Philip Jeck and Fennesz. Since its first release in 1982, Touch has created sonic and visual productions that combine innovation with a level of care and attention that has made it the most enduring of any independent music company of its time. Touch has been at the forefront of the changes of the past two decades: from analogue to digital, from camera-ready artwork to broadband file-sharing and from 1/4" masters to website downloads. John Wozencroft, who directs Touch, will be interviewed in the conference, and artwork of Jon Wozencroft and others will be shown in the exhibition.

Breakcore On Friday night and early Saturday morning the chaotic and exciting sounds of Breakcore will rule the main hall of Paradiso.

Specials Impossible to categorise are the two special concerts. On Thursday evening the renowned ensemble MIMEO, that gathers some of the best European improvisation musicians, plays a set of improvised electronic music. On Saturday night star producer Speedy J presents a brand new audio-visual set.

Live Cinema Live Cinema is a form of performance art in which a human performer manipulates sound and image in synergy through movement, for an audience. In the rapidly advancing field of Live Cinema there are a number of distinct movements, e.g. abstract synthetic cinema, graphic cinema and camera-based cinema. In three packed evenings Sonic Acts presents renowned performers from these areas in the small hall at the Paradiso.

Films Every evening a film and video programme intermingles with the programme in the small hall, showing the history and use of computer graphics in film.

Conference A mix of presentations, interviews and lectures will give an insight into the art of algorithmic sounds and images. The conference deals with the emergence of the information arts, and the consequences thereof for the arts in general.

Exhibition The exhibition in the basement of Paradiso brings together different art works, from different backgrounds. Autonomous art, interactive works and algorithmic images. File under: information arts. Open from the beginning till the end of the festival.

Publication The book *Unsorted, Thoughts on the Information Arts, an AtoZ for SonicActsX,* accompanies the festival. It is for sale at a reduced price during Sonic Acts X, and will be available in bookshops. Edited by Arie Altena the book gathers interviews and articles pertinent to this years theme. The introduction is written by Taco Stolk. Published by SonicActs Press / The Balie.

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EVENING

MIMEO AT / FR / UK / NL / PT
20:30–00:15 **SPECIALS MAIN HALL**
Mimeo stands for 'Music in move-ment electronic orchestra'. This eleven-man international Euro-pean ensemble was brought togeth-er almost eight years ago by the British guitarist and improviser, Keith Rowe. The members of MIMEO are, without exception, amongst the most interesting inter-preters of electronic and impro-vised music. During Sonic Acts MIMEO will do a four hour per-formance. The ensemble consists of Phil Durrant UK – violin/elec-tronics; Christian Fennesz AT – lap-top; Cor Fuhler NL – piano, analogue electronics; Kaffe Matthews UK – laptop; Jérôme Noetinger FR –

electro- acoustic equipment; Gert-Jan Prins NL – electronics/radio /TV; Peter Rehberg AT – laptop; Marcus Schmickler GE – comput-er/synthesizer; Rafael Toral PT – guitar/electronics.

Computer Graphics is a cure for no known disease

Carl Machover, 1973

The Story of Computer Graphics
US *20:30–22:00* **FILM SMALL HALL**
From the first discoveries in a highly obscure field of research to a gener-ally accepted means of communi-cation. *The Story of Computer Graphics* aims to provide some insight into the development of computer graphics and documents them. In this film a group of artists, scientists and visionaries all have a 'human' tale to tell about the revolution behind modern visual communica-tion. Interviews with: Robert Abel, John Whitney, Lillian Schwartz, Dennis Muren, George Lucas and others.

Meta US *22:45–23:30* **LIVE CINEMA SMALL HALL** Meta is an American artist working with the digital manipulation and synthesis of audio-visual data.

GAS DVD Night JP *Part 1*
23:30–00:00 **FILM SMALL HALL**
GAS is a Japanese publisher of books and DVD's. They put out work from artists from such as Tomato. Their DVD series provides a platform for designers to release their works on DVD in the same way as musicians releasing their works on CD albums. A selection from the *D-Fuse DVD Retrospective* will be shown alongside the work of Richard Fendwick, Power Graphics, Tomato, Light Surgeons and others.
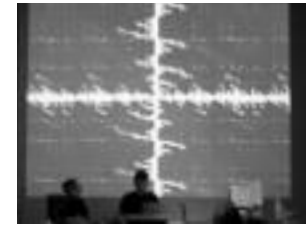
mise-en-trôpes BE *00:00–00:45* **LIVE CINEMA SMALL HALL** The proj-ect of mise-en-trôpes are a fusion of software and performance. They deal with feedback: image and sound are produced in unison by a network of audio-visual datas-treams. The system behaves as an instrument which can be played in a completely intuitive manner. Everything you hear and see is gen-erated live on stage. There is no pre-recorded material, only live video which is injected into the network.

Radian & Jade AT *00:15–01:00* **LIVE CINEMA MAIN HALL** The Austrian band Radian comprises keyboard player Stefan Nemeth, bass player John Norman and drummer/

unsorted

keyboard player Martin Brandl-mayr. Radian has made spine-tingling instrumentals in which electronic and acoustic instruments are used separately and together, to create a compelling and captivating sound. Radian will be performing with supporting images from jade.

GAS DVD Night JP *part 2*
00:45–01:15 **FILM SMALL HALL**

Battery Operated UK *01:15–02:00*
LIVE CINEMA SMALL HALL Battery Operated consist of three people, two doing sound and one doing video. Working together since 2000, they have put out four albums with sound and video. Their next sound and video project – re.CORD will be released in late 2004.

GAS DVD Night JP *part 3*
02:00–04:00 **FILM SMALL HALL**
END

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CONFERENCE small hall

tobias c. van Veen CA
16:00–16:45 tobias c. van Veen describes himself as a renegade theorist & pirate with strong addictions to techno-turntablism and absynthe martinis. He creates as a concept engineer for La Société des arts et technologiques (SAT) and thinks as a doctoral student at McGill University (Philosophy and Communication). He keeps a blog at quadrantcrossing.org /blog and performs as a DJ, turntablist and lecturer. The title for his lecture at Sonic Acts is *The Reverb Engine: Echoes of Futurism in the 21C.*

CM von Hausswolff SE
16:45–17:30 The Swedish musician / artist Carl Michael von Hausswolff makes audio-visual installations and appears as a performer. His conceptually designed work is characterised by an idiosyncratic approach, in which the music is stripped down to basic phenomena such as electricity and frequencies. Von Hausswolff has worked with sound since the 1970s. His audio-visual work was also presented at *Documenta X* in Kassel, where he worked with the German label Raster-Noton, that later released his CD *Ström*. He will be interviewed by Jan Hiddink.

Jon Wozencroft UK *17:30–18:15*
The British graphic designer and

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photographer Jon Wozencroft set up the London label Touch together with the historian Mike Harding. Since the early 1980s, Touch has provided a solid basis for groundbreaking music. Jon Wozencroft is also author of *The Graphic Language of Neville Brody*, a tribute to the most influential British graphic designer in the 1980s. Wozencroft is one of the most outspoken critics of contemporary digital information arts. He will be interviewed by Jan Hiddink.

Tom Betts & Joe Gilmore UK *18:15–19:00* Tom Betts, a.k.a. Nullpointer, is an artist, programmer, composer and performer. He works with digital media on many different levels, deconstructing systems by modifying software as well as writing new software to create audio-visual tools and environments. **Joe Gilmore**, also known as Jozepf Plank, is a sound artist and graphic

designer currently living in the UK. Their collaborative project is *rand()%*, a generative net.radio station. It is an entirely automated radio station, where every programme transmitted is composed in real-time by a computer.

EVENING

Abstract Cinema UK *20:30–21:30* **FILM SMALL HALL** *Abstract Cinema* is a unique document about a film genre developing independently throughout the history of film. Abstract cinema is not just a movement in which the medium of film is continually tested, but also a vital genre which has been revived by modern digital video artists and made part of the contemporary VJ and Live Cinema culture. Interviews with: Len Lye, Oskar Fischinger, Larry Cuba, John Whitney and Stan Brakhage.

CM von Hausswolff SE *21:00–21:45* **RASTER-NOTON MAIN HALL** This Swedish musician /

artist makes audio-visual installations and appears as a performer. His conceptually designed work is characterised by an idiosyncratic approach, in which the music is stripped down to basic phenomena such as electricity and frequencies. Von Hauswolff has worked with sound since the 1970s. His audiovisual work was also presented at *Documenta X* in Kassel, where he worked with the German label Raster-Noton, that later released his CD *Ström*.

Pixel DK *21:45–22:30* **RASTER-NOTON MAIN HALL** Jon Egeskov, a.k.a. Pixel, started making electronic music three years ago and last year released his debut *Display* on Raster-Noton. In his music Pixel uses complex polyrhythmical structures that don't sound complex. At times *Display* is like a refinement of the brilliant rhythmic intensity in such essential Raster-Noton releases as Nicolai and Ikeda's *Cyclo*.

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Codespace CH *22:15–23:00* **LIVE CINEMA SMALL HALL** Codespace is a double-bass player, composer and digital artist active in the fields of electronic and improvised music, performance art, jazz and contemporary music. He focusses on works that combine digital sound and images, abstract graphics and live improvisation.

Byetone DE *22:30–23:15* **RASTER-NOTON MAIN HALL** Olaf Bender, a.k.a. Byetone, founded Rastermusic together with Frank Bretschneider. Byetone assembles sine tones to generate complex sound fabrics. Digital clicks and effect plug-ins are essential for him to create rhythms. Abstract animations support his abstract pieces of music. Byetone controls these animations in real-time.

Audio Visionen 2 AT *part 1 23:00–23:30* **FILM SMALL HALL** *Audio Visionen 2* is a fine collection of Austrian digital video art. The blending of graphic design and video art and the connection between image and sound are typical. *Audio-Visionen 2* is a true spectacle of contemporary minimalist and high quality graphic work.

Komet DE *23:15–00:00* **RASTER-NOTON MAIN HALL** Komet a.k.a. Frank Bretschneider, one of the co-founders of Rastermusik, has been making electronic music for over twenty years now. Bretschneider has created and perfected a wonderfully minimal dance groove aesthetic that relies on sharp snaps, subtle basslines, and red-hot breaks. Bretschneider has always been interested in the interaction between graphics and music.

Noizebleed NL *23:30–00:15* **LIVE CINEMA SMALL HALL** Noizebleed are Ference Teglas and Renzo van Steenbergen. Ference Teglas is an electronic music composer, heads the cyberfarts record label, and was founder and active member of projects like Hoi Lul!, Poopa and Scattor Minox. Renzo van Steenbergen has been investigating the relationship between sound and image according to the rules of improvised electronic experimental music. Since 2001 he has been a member of Rec/Play and Feedbacksociety.

COH SE *23:45–00:30* **RASTER-NOTON MAIN HALL** COH is the name under which the Russian musician Ivan Pavlov issues his digital electronic music. Pavlov studied mathematics and physics with a specialisation in acoustics at the University of Gorki in Russia. He lives in Sweden where he works as a software programmer. Pavlov makes both abstract sound art as well as playful, melodious compositions which provide a blueprint for digital pop music.
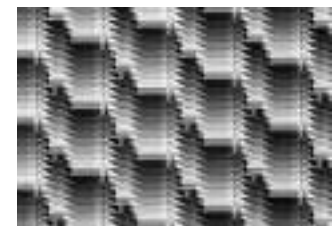
Audio Visionen 2 AT *part 2 00:15–00:45* **FILM SMALL HALL**

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DJ /rupture ES *00:45–01:30* **BREAKCORE MAIN HALL** DJ /rupture (real name: Jace Clayton) is a producer and DJ born in America and based in Barcelona, Spain. Rupture is best known for technically flawless, endlessly creative 3-turntable mixing that the British magazine NME described as a 'dynamic bootytronic mix n' mash session... high-minded confrontations between hiphop, Afrobeat, noise, ragga, digitals and chart R&B'.

Solu FI *00:45–01:30* **BREAKCORE MAIN HALL** Solu's experimental music videos have been widely exhibited in festivals around the world. Her style ranges from minimal abstractions and strongly processed material to multilayered ambient landscapes. She organises events and workshops about audio-visual and hacker culture. Recently she launched dorkbot.org in Barcelona.

Jan Jelinek & Karl Kliem DE *00:45–01:30* **LIVE CINEMA SMALL HALL** Jan Jelinek still sees technology as a simple means to an end: his music cites the sampling source, not the production platform employed. Whether as Gramm, Farben or under his own name, he always blends fresh approaches and sources into a distinctly new, very personal sound.
Karl Kliem is a founding member of Frankfurt based media lab MESO. He develops realtime audio and video systems. He is also a member of Involving-Systems and founder of the label Dienststelle.

Venetian Snares CA *01:30–02:30* **BREAKCORE MAIN HALL** Aaron Funk (a.k.a. Venetian Snares) comes from Winnipeg in Canada. He has risen out of the drill'n'bass/breakcore mire to become one of the most astonishing (and popular) musicians working in the experimental electronic sphere. He never repeats what's done before.

Videotroopers NL *01:30–02:30* **BREAKCORE MAIN HALL** Experimental livesets. Errorised and modulated imagery. Realtime manipulated electronic incoherence. Videotroopers have previously worked with artists like Arovane, Gescom, Nanospeed, Andy Vaz, Legowelt, Funckarma and Twine.

Errorsmith & visomat inc. DE *02:00–02:45* **LIVE CINEMA SMALL HALL** Errorsmith is deeply rooted in club orientated electronic music. His work is also very much based on research into new forms of digital sound synthesis. Errorsmith builds his own instruments using a modular software synthesizer. Not positioning itself in a specific genre, Errorsmith's music has its own unique characteristics and is located somewhere in the no man's land between so called serious and popular music.
visomat inc. was formed in the mid-1990s as a part of the typically Berlin crossover of media art and club culture; its aim: to visualise music. visomat inc. also design ambient interiors, and thus add analysis and commentary to the time and place of their performance: reality remixed.

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Bong-Ra NL *02:30–03:15* **BREAK-CORE MAIN HALL** Bong-Ra started producing and DJ-ing in 1997. Around 2001 Bong-Ra was seen as one of the leaders in the rapidly emerging breakcore-scene which evolved out of jungle and digital hardcore. His John Peel Session paved the pathway for a total of 15 releases in 2 years between 2002 and 2004.

Sickboy BE *03:15–04:00* **BREAK-CORE MAIN HALL** Sickboy has more than upped the ante of in-your-face breakcore with his hairsplitting slab of digitized breakestral chaos. Never suggesting melodies or functional rhythms, it juggles without remorse on the dividing line between acceptability and grimy flavoured cynism. Gonna clear rooms quicker than a megaton fire alert , and sure to leave the patriotic-minded behind with a hammer smashed face. Music that'll stir up any god-forsaken industrial pigeonhole with a whirlwind.

END

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CONFERENCE small hall

Rutger Wolfson NL *16:00–16:35* Director of the Vleeshal in Middelburg (museum and exhibition centre). Last year he edited the book *Kunst in Crisis* (*Art in Crisis*) in which he raised the question: 'What is the state of contemporary art?' Is the blurring of boundaries the future of art, or will it be its demise? How should museums respond to this new development?

Casey Reas US *16:35–17:10* Artist and educator exploring abstract kinetic systems through diverse digital media including software, animation, and digital prints. He is co-initiator of the programming-project Processing. Reas has exhibited and lectured in Europe, Asia, and the United States. He is currently a Visiting Assistant Professor in UCLA's Design | Media Arts Department. The title of his presentation is {*Software*} *Structures*.

Arthur Elsenaar & Remko Scha NL *17:10–17:45* Arthur Elsenaar is a Dutch artist. His most recent projects are the video installation *The Varieties of Human Facial Expression. (12 bit version)* and *BuBL-Space*. At the IAAA, the The Institute of Artificial Art, he is involved with the Department of Artifacial Expressions.
Remko Scha is well-known for his research into the area of artificial art. He runs the IAAA, an 'independent organisation consisting of machines, computers,

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algorithms and human persons, who work together toward the complete automatization of art production'. Scha also teaches at the Institute for Logic, Language and Computation of the University of Amsterdam. The conference features *Huge Harry (president), Remko Scha and Arthur Elsenaar (human collaborators) on the Institute of Artificial Art Amsterdam.*

André Platteel NL *17:45–18:20* André Platteel is the author of *Margeting: Inventing a Different Marketing Language.* He is the founder of Somanydynamos, a company that advises on the emerging culture and its consumer behaviour, media use and brands.

Driessens & Verstappen NL *17:45–18:20* Erwin Driessens and Maria Verstappen investigate the relationship between art, technology and science. This has resulted in a wide range of projects, varying

from innovative inventions to generative art projects. *Natural Processes and Artificial Procedures* is the title of their presentation.

EVENING
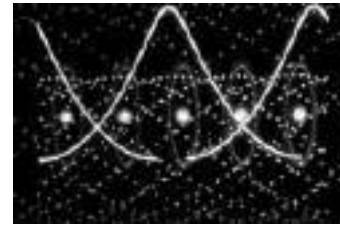
John Whitney Sr. Documentary US *20:30–21:00* **FILM SMALL HALL** John Whitney can certainly be described as a pioneer in the field of computer technology and its influence on cinema. His work could be seen in many films and his theories about the use of the computer as a machine for the simultaneous generation of image and sound still appeal to today's young computer artists. This documentary from 1975 was recorded at Whitney's home in California and includes several clips from various films he made.

The computer does not make man obsolete. It makes him fail-safe. The computer does not replace man. It liberates him from specialization. The transition from a culture that considers leisure a "problem" to a culture that demands leisure as a prerequisite of civilized behavior is a metamorphosis of the first magnitude. And it has begun. The computer is the arbiter of radical evolution: it changes the meaning of life. It makes us children. We must learn how to live all over again.

Vanderbeekiana!: Stan Vanderbeek's Vision US *21:00–21:30* **FILM SMALL HALL** film-maker, video-artist and inventor: much can

be said about Stan Vanderbeek. In this documentary piece Vanderbeek discusses a wide range of topics: his films, found-footage, toys, inventions, et cetera. Also included are clips from several films like: *Will, See Saw Seams*, *Image after Image after Image* and *Poemfield #1*.

Chris Watson UK *21:00–21:45* **TOUCH MAIN HALL** Up until the mid-'80s Chris Watson was part of experimental groups such as Cabaret Voltaire and the Hafler Trio. After this he concentrated on his skills as a sound recordist and became an expert in making field recordings. Watson concentrated on wildlife recordings and locations with special meteorological conditions, including storms and melting glacier ice. Watson presents a new piece entitled *The Ghost Train*.

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BJ Nilsen / Hazard SE *21:45– 22:30* **TOUCH MAIN HALL** Benny Jonas Nilsen – lives and works in Stockholm, Sweden – began Hazard eight years ago. Nilsen is mainly interested in how a soundscape runs away with our sense of time and space, as he demonstrates in his captivating live performances.

DYAD US *22:15–23:00* **LIVE CINEMA SMALL HALL** With their project DYAD, jasch and deKam explore the symbiotic relationship between sound and image in a live, improvisational context. Their sonic and visual expressions are based on a unified logical structure, their processes influencing each other as a pair of vectors juxtaposed.

Philip Jeck UK *22:30–23:15* **TOUCH MAIN HALL** Philip Jeck is best known for his highly subversive work *Vinyl Requiem* (1993) with Lol Sargent: a performance for 180 dansette record players, 12 slide-projectors and 2 movie-projectors. Many of the samples, loops and scratches that Jeck works with nowadays are taken from old vinyl records. Against nostalgia, Jeck shows the vast potential in analogue recording processes. Utilising seemingly outmoded sources, he also proves that you don't need a 24 track digital console and an enormous hard disk to make music that is both innovative and involving.
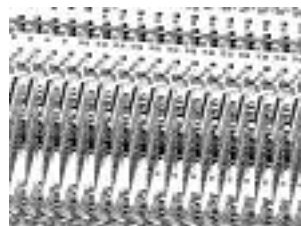
Input VA *part 1 23:00–23:30* **FILM SMALL HALL** The work and influence of John Whitney and Stan Vanderbeek is wrapped up in every facet of the video arts. Not just the technological discoveries and the application of new techniques in the area of audio-visual developments, but also the visual language and insight which this brought are inescapably bound up with them both. *Input* shows a variety of short videos which all make reference to the work of Whitney & Vanderbeek.

Fennesz AT *23:15–00:00* **TOUCH MAIN HALL** The Austrian musician Christian Fennesz gained unexpected renown two years ago with the issue of his third CD *Endless Summer*. The instrumental, digitally created compositions on the CD are full of melodious allusions. This has, in an entirely unprecedented manner, popularised Fennesz's music.

Jon Wozencroft UK *23:15–00:00* **TOUCH MAIN HALL** The British graphic designer, photographer Jon Wozencroft set up the London label Touch together with the historian Mike Harding. Since the early '80s, Touch has provided a solid basis for ground-breaking music. Wozencroft is one of the most outspoken critics of contemporary digital information arts. His visual work will be shown during the set of Fennesz.

Optical Machines NL *23:30–00:15* **LIVE CINEMA SMALL HALL** Optical Machines are Rikkert Brok (projections) and Maarten Halmans (sound). They work with self-made projectors, especially designed for playing loops. The different image-rolls are mixed together while the

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image material and lightsources are manipulated live on stage. The built-in sensors control an array of analogue synthesizers to manipulate the sound in real-time.

Skoltz_kolgen CA *00:00–00:45* **LIVE CINEMA MAIN HALL** Skoltz_kolgen is a plurimedia work cell based in Montreal, comprising Dominique t Skoltz and Herman W Kolgen. Rigorous and raucous creators, their artistic pursuits plumb the integral linkages between sound and image. Their works include installations, performances, kinetic pieces and photographic, pictorial and sound objects.

Input VA *part 2 23:00–23:30* **FILM SMALL HALL**

JODI NL/BE *00:45–01:30* **LIVE CINEMA SMALL HALL** JODI consists of Joan Heemskerk and Dirk Paesmans. They make anarcho-computer art. By manipulating the computer code of various electronic media (e.g. websites, games, operating systems), they expose the normally invisible workings of computer systems in a playful but at the same time thought-provoking manner. This method of working also generates poetic forms, texts and sounds. JODI has developed a performance for Sonic Acts with *%20Desktop*.

Speedy J NL *00:45–04:00* **SPECIALS MAIN HALL** Rotterdam-based Jochem Paap, who makes music as Speedy J, is considered to be among the international vanguard of electronic dance music.

On the brink of the acid house explosion, Paap had a worldwide hit with *Pullover*. He chose, nevertheless, not to become a pop chart artist and in the latter half of the '90s brought out some ground-breaking, experimental CDs. At SonicActsX he presents a brand new audio-visual set.

PureDeKam AT **LIVE CINEMA SMALL HALL** *02:00–02:45* Johnny deKam is a video artist based in upstate New York. He is a member of DYAD, the critically acclaimed live project with Swiss artist jasch. He frequently performs both solo and as a VJ for major acts and is the principal architect behind the video software of VIDVOX. **Pure** is currently living in Vienna. Besides caring for his own label dOc, he has released works on several other labels like Mego, Staalplaat and Praxis.

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EXHIBITION

Benjamin Gaulon **RES (Recycling Entertainment System)**

BEN™, Benjamin Gaulon FR
French artist and designer, now studying at the Frank Mohr Institute IME in Groningen, who deals with the issues of trash and recycling. On the website digitalrecycling.com he recycles and shares free digital trash. Sonic Acts shows his strangely addictive *RES*, short for *Recycling Entertainment System*: up to six players can make music together playing with obsolete Nintendo controllers.
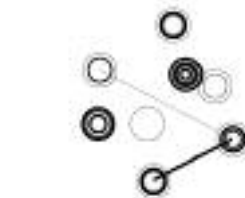
Dextro NL active as an audio-visual programmer for almost a decade. The websites dextro.org and turux.org (a cooperation with Lia) serve as his main channel of distribution. Last year he released *Dextro: A/turux-b* an interactive CD-rom, containing 110 animations that generate pictures, movements and sounds.


Driessens & Verstappen NL
Erwin Driessens and Maria Verstappen investigate the relationship between art, technology and science. This has resulted in a wide range of projects, varying from innovative inventions to generative art projects.

JODI NL/BE consists of Joan Heemskerk and Dirk Paesmans. JODI make anarcho-computer art. By manipulating the computer code of various electronic media (e.g. websites, games, operating systems), they expose the normally invisible workings of computer systems in a playful but at the same time thought-provoking manner. This method of working also generates poetic forms, texts and sounds. In the exhibition their work *AllWrongsReversed* will be shown.
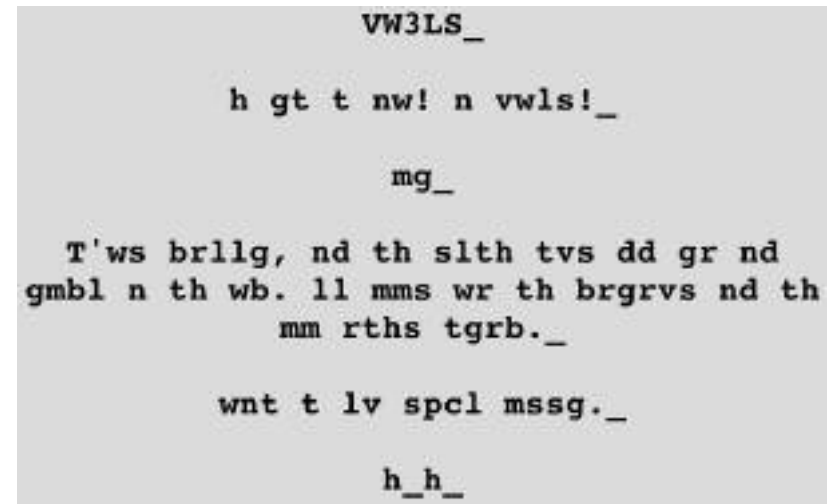
JODI **AllWrongsReversed**

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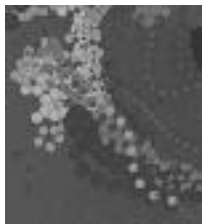
Lia AT graphic designer and maker of interactive applets for the web and for live performances. She has a very pure and organic style. Recently Lia did visuals for Ryuichi Sakamoto at Sónar 2004.

Meta US American artist working with digital manipulation and synthesis of audio-visual data. In the exhibition Meta shows his work *Panorama*, an application which uses webcam feeds from all over the world as input.

Geert Mul NL Mul uses self-designed software to store and retrieve audiovisual material, and to generate structures underlying the expression and the meaning of the work. In his extensive installations the process of structuring imagery and the creation of compositions is automated. During Sonic Acts Mul shows *Match of the Day,* which is part of the project *Split Representation*. Television images are recorded at random from satellite television and compared with each other. Some 1000 billion equations are computed daily.

rand()% UK a generative net.radio station, a collaborative project of Tom Betts, a.k.a. Nullpointer, and Joe Gilmore, also known as Jozepf Plank. It is a radio station that is entirely automated, where every programme transmitted is composed in real-time by a computer.

rand()% **image fromrand()%,** www.r4nd.org


Raster-Noton DE

Rastermusic/Noton is a label cooperation for electronic music based in Germany. In 1999 the labels Rastermusic and Noton - archiv für ton und nichtton, merged, uniting sound and art design with strong attention to scientific sequences. Raster-Noton

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will exhibit a range of artwork and publications they realized over the last eight years.

Tomato UK London based art- and design collective that became world famous with their campagnes for companies like MTV, Nike and Adidas; titles for the feature film *Trainspotting* and their videoclips for *Underworld*. Less known are their books, CD-roms and exhibitions. Sonic Acts presents a new work by Tomato: WORDIMAGESOUNDPLAY (WISP), a collection of experiences for the PS2 console.
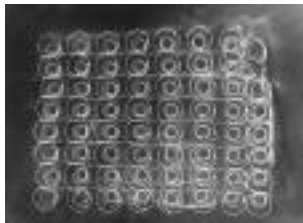
Touch UK Since its first release in 1982, Touch has created sonic and visual productions that combine innovation with a level of

care and attention that has made it the most enduring of any independent music company of its time. The transitions from analogue to digital, from camera-ready artwork to broadband file-sharing and from 1/4" masters to website downloads are only the surface manifestations of the great changes that have taken place in recorded music over the last twenty years. Touch has always been at the forefront of these changes.

Jon Wozencroft UK The British graphic designer and photographer Jon Wozencroft set up the London label Touch together with the historian Mike Harding. He is also author of *The Graphic Language of Neville Brody*, a tribute to the most influential British graphic designer in the 1980s. Wozencroft, one of the most outspoken critics of contemporary digital information art, will exhibit a selection of works from the *Listening Eye* project.

PUBLICATION

The book *Unsorted, Thoughts on the Information Arts, An A to Z for SonicActsX,* accompanies the festival. It is for sale at a reduced price during Sonic ActsX, and will be available in bookshops. Edited by Arie Altena the book gathers interviews and articles pertinent to this year's theme: the information arts. The introduction is written by Taco Stolk. Published by Sonic Acts Press / The Balie, ISBN 90 6617 313 0

> **The myth** of the artist in his studio is being transformed into that of the artist at the hub of a network. What is changing is the importance that is attached to collaboration, the mobilization of the contacts.

Arie Altena NL editor of SonicActs X. He writes about new media and art for various magazines, including *Mediamatic* and *Metropolis M*. Until recently he was final editor of *Metropolis M*, the Dutch magazine for contemporary arts. He teaches at the Interactive Media and Environments department of the Frank Mohr Institute in Groningen.

MV We were busy developing things mathematically, of some things you could say, with hindsight, that perhaps it was a generative system, but they weren't genetic algorithms.
ED In the beginning it was just fiddling about. We were mainly trying

Driessens & Verstappen NL Erwin Driessens and Maria Verstappen investigate the relationship between art, technology and science. This has resulted in a wide range of projects, varying from innovative inventions to generative art projects. They were interviewed by Arie Altena.

> a tree created by Mondriaan between 1908 and 1914. Mondriaan starts with a detailed realistic image of a tree. By the time he has finished his remarkable compression operation, only the essence, the idea, the law, the genotype of a tree is left.

Lev Manovich RU / US associate professor in the Visuals Arts Department, University of San Diego, where he teaches courses in new media art and theory. He is the author of *The Language of New Media*, (MIT Press, Cambridge, Mass. 2001), and of *Tekstura: Russian Essays on Visual Culture*, (Chicago University Press, 1993) as well as many articles. He is currently working on a

new book *Info-Aesthetics*, which will published in 2005. *Unsorted, Thoughts on the Information Arts* publishes his essay 'Abstraction and Complexity'.

> ronment. In my work I create abstractions of the systems of the natural world, rather than the appearance of the natural world. The fact that people see recognizable forms in my work is symptomatic of how our brains work, but is inconsequential in understanding the work. The works *Tissue* and

Casey Reas US artist and educator exploring abstract kinetic systems through diverse digital media including software, animation, and digital prints. He is co-initiator of the programming-project Processing. Reas has exhibited and lectured in Europe, Asia, and the United States. He is currently a Visiting Assistant Professor in UCLA's Design | Media Arts Department. He was interviewed by Bert Balcaen.

> **Once we conclude** that the traditional distinction between visual arts, music, et cetera does not work effectively for the information arts, we have to pose the question if there are any other categorisation models thinkable to provide us with a deeper and wider insight in the field of the newest arts. The discus-

Taco Stolk NL conceptual researcher and editor of SonicActs X. Since 1993 he is formulating WLFR, which can be described as the abstraction of an artist. He is also head of the ExtraFaculty of the Royal Academy of Arts in The Hague.

> The laptop performer's apparent lack of the face, and thus performative stage presence, has been cause for intriguing debate as to the validity (as well as value) of the 'live' in electronic music performance.[10]

tobias c. van Veen CA describes himself as a renegade theorist & pirate with strong addictions to techno-turntablism and absynthe martinis. He creates as a concept engineer for La Société des arts et technologiques (SAT) and thinks as a doctoral student at McGill University (Philosophy and Communication). He keeps a blog at quadrantcrossing.org/blog and performs as a DJ, turntablist and lecturer. 'The Reverb Engine' is his contribution to the publication.

> Data bending is a form of anti-content – especially considering its tendencies to self-referentiality (using audio applications and plugins as sound sources). It makes a (doomed) attempt to resist the production of yet more arbitrary media content, and instead reveal what is 'true' (about itself). This raw data

Mitchell Whitelaw AU author of *Metacreation, Art and Artificial Life*, (MIT Press, Cambridge Mass., 2004), a detailed and critical account of the creative practice of a-life art and science. He teaches new media at the University of Canberra. 'Hearing Pure Data: Aesthetics and Ideals of Data-Sound' is his contribution to Sonic Acts.

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Will UK Amsterdam-based graphic designer and artist, responsible for the graphic design of SonicActsX. As Will Stuart, Will and Stuart Bailey design *Metropolis M*, the Dutch contemporary art magazine. In August 2004 Will Stuart directed and produced *Franny and Zooey*, a theatre piece and exhibition after

the novel of J. D. Salinger, at De Appel, Amsterdam.

> **The arts are perplexed** about what to do in response to the growing importance of scientific and technological research in shaping culture. One response positions

Stephen Wilson US professor of conceptual design at San Francisco State University, and author of the influential *Information Arts, Intersections of Art, Science, and Technology* (MIT Press, Cambridge Mass., 2002). His article 'The Cultural Importance of Scientific Research & Technology Development' is re-published in *Unsorted, Thoughts on the Information Arts* .

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SonicActsX

23–25 September 2004
Paradiso
Weteringschans 6–8
1017 SG Amsterdam
the Netherlands

www.sonicacts.com
www.paradiso.nl
info@sonicacts.com

Tickets
Day ticket: €12,50
(valid for the conference,
performances, exhibition & films).
Evening ticket: €12,50
(valid for the conference,
performances, exhibition & films).
Passepartout 3 days: € 22,50
(valid for the conference,
performances, exhibition & films).

SonicActsX is kindly supported by:

 Mondriaan Stichting

 VSBfonds

 Fonds voor Podiumprogrammering en Marketing

Fonds voor Amateurkunst en Podiumkunsten

 Prins Bernhard / Cultuurfonds

P Paradiso Amsterdam

 Quentin Hotels is official hotel partner of Sonic Acts

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SonicActsX was produced in association with Paradiso, GAS AS I/F, <tag> and livecinema.org.

The conference book *Unsorted,* THOUGHTS ON THE INFORMATION ARTS, An A to Z for SonicActsX is published by Sonic Acts Press in association with de Balie.

The SonicActsX team consists of Arie Altena, Martijn van Boven, Jan Hiddink, Gideon Kiers, Taco Stolk and Lucas van der Velden, with additional support of Hans Beekmans, Maarten Callebert, Shusaku Hariya, Will, Arthur Ivens, Akira Natsume, Denis Oudendijk and the Paradiso crew. Advisors: Pierre Ballings, Jan Dietvorst, Arthur Elsenaar and Rutger Wolfson.