



AVPhD “SOUND!” Tyne and Wear

A Symposium presented by
The Centre for Research in Media and Cultural Studies, University of Sunderland
Supported by the AVPhD Network

Friday July 4th 2008
Friday 4th July 2008 9.30am – 5.00pm
University of Sunderland, Media Centre Cinema,
Sir Tom Cowie at St Peter's Campus,
Sunderland SR6 0DD

With a specific emphasis in showcasing practice-led research work, this one day symposium will concentrate on Sound based work in particular as well as acting as a forum for engagement of North East based researchers, students undertaking practice led PhDs and supervisors with the AVPhD agendas. We hope the day will help foster a network of practice based researchers and supervisors, both in the region and nationally, crossing boundaries and encouraging exchange across differing contexts.

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Keynote Lectures

Larry Sider (School of Sound, Symposium)

By its very nature sound ties together the whys and hows of media arts practice. Its subjective, shifting character continually asks the artist and practitioner, as well as the audience, to interpret what they see. In audio-visual creation it is the sound that mediates the relationship between the images' content and technique. To paraphrase the director, Akira Kurosawa, sound does not just change the image, it multiplies it. Larry Sider discusses the role of sound in media practice through his work as an editor and sound designer on a range of filmmaking including the avant garde and experimental (working with Peter Wollen and Laura Mulvey), animation (the Quay Brothers) and documentary (Patrick Keiller); as Head of Editing, Sound and Music at the National Film and Television School; and as Director of the School of Sound symposium.

Larry Sider is the Director of the School of Sound Symposium and was formerly Head of Post-Production at the National Film and Television School (UK) until 2006. Larry has elevated the profile of sound in screen production through the School of Sound symposium, an international forum exploring the use of sound in the arts and entertainment. Speakers have included Walter Murch, Carter Burwell, Simon Fisher Turner, Michael Nyman, David Toop, Heiner Goebbels, Mike Figgis, Mani Kaul, avant garde filmmaker Peter Kubelka, and academics Peter Wollen and Laura Mulvey. From these meetings came the book, "Soundscape: The School of Sound Lectures 1998-2001." He is also co-editor of "The Soundtrack", a new journal dedicated to the study of sound and music in screen productions.

<http://www.schoolofsound.co.uk/>

“The Soundtrack Journal”:

<http://www.intellectbooks.co.uk/journals.php?issn=17514193>

Jamie Allen (Culture Lab @ Newcastle University)

Jamie Allen makes interactive art and sound makers with his head and hands. He believes technology can allow us to circumvent and reinvent traditional, commercial and hierarchical relationships to art and performance. His work in digital design, music, performance and public art creates physical relationships between people and with media.

<http://heavyside.net/>

Originally from Canada, Jamie recently accepted the post of Lecturer in Digital Media at the University of Newcastle. Prior to this, he worked with experience design company Edwin Schlossberg Incorporated in New York City, designing interactive systems and interfaces for exhibitions. He has had teaching engagements in interactive art and robotics at the Pratt Institute, musical interface and performance at NYU's Interactive Telecommunications Department, and electronic music performance at the Music Technology Department at NYU. Jamie's art and performance work is regularly exhibited internationally.

Jamie has worked with and had work supported by a host of international arts organizations and institutions, including: Eyebeam.org (NYC), The Canada Council for the Arts (CND), Barishnikov Dance Foundation (NYC), Joyce Soho (NYC), The Lower Manhattan Cultural Council (NYC), Exit Art (NYC), Harvestworks (NYC), La Société des arts technologiques (MTL), Washington State University (USA), The University of British Columbia (CND), The Tisch School of the Arts (NYC), The Tank (NYC), Tonic (NYC), Vertexlist (NYC), Chelsea Art Museum (NYC), Mushroom Arts (NYC), Medianoche (NYC) The Bent Festival (NYC), The Edinburgh Festival (UK), The Glasgow School of Art (UK).

Newcastle University's Culture Lab is a unique research infrastructure providing an environment for academics and practitioners working beyond traditional disciplinary boundaries, promoting socially and economically valuable synergies with artists, creative industries, and cultural and scientific institutions, and the development of innovative research with digital tools.

<http://www.ncl.ac.uk/culturelab/>

Speaker Biographies and Abstracts

Dr Paul Wilson (University of Leeds)

Towards typographies of sound and space: the point of centre and sound-text

The Point of Centre is a project that aims to record environments-in-transition. It makes use of participatory and inclusive methodologies to build relationships between designers, stakeholders and communities whose lives and jobs have been effected by changes occurring in Northampton (UK) between 2006 and 2008.

A key component of the project is a series of audio studies made in and around Northampton at a number of significant sites. These studies form a major element of the project and are documented on a CD release (together with a DVD and publication) by the Northampton-based community arts organisation Liquidiser.

This presentation will explore two sets of sound studies whose connection is the type of place they record and, most importantly, their use of techniques and processes more associated with typography and forms of writing than with traditional audio production.

These principles form part of an ongoing research project whose focus is a conceptual and critical reorientation of design and visual communications towards other contexts, outcomes and media. Key within this process are notions of transformation, reconfiguration and translation and, in particular, the idea of 'everything-as-alphabet'. Here objects, images and sound are reconfigured into and through alphabetic and typographic form. These 'alphabets' are processed as sound in the formation of audio narratives, where grammatical and linguistic rules control aspects of their composition, arrangement and presentation.

The two studies discussed in the presentation are:

'The wants of the working man' (sound-as-text): Paul Wilson

The working-men's club movement is pressured by prevailing societal, political and cultural change. Membership of the Club and Institute Union (CIU) is falling and individual clubs struggle to maintain financial viability. Within this project, these sites of situated class experience are recorded and reconstituted as acts of both appropriation and celebration. The unique qualities of the sounds generated by these spaces become both historical document and a form of sound-poetry.

'Clicker, closer, maker, finisher' (writing-sound): James Smith

From the mid-17th century, Northampton's boot and shoe industry shaped the town employing up to two-fifths of its men by the end of the 19th century. The steady decline of the shoe industry has resulted in termination and relocation, with particular spaces emptied of people, their tools and their sounds. This project aims to self-reflexively record and broadcast the sounds of a shoe factory, making use of a range of materials generated by the spaces themselves.

Both projects will be discussed in terms of their own attempts to create typographies of sound and space, where sites in slow decay - in the process of being repurposed - are filtered through a number of typographic / alphabetic / linguistic methodologies, creating unique 'sound-texts'.

Paul Wilson is a Lecturer in the School of Design at the University of Leeds. His main research interests centre upon a conceptual reorientation of typographic process and practice, exploring the relationships between typography, writing and elements of everyday life. Recent projects have included representing a year's worth of magazine covers as a 'typography of sound' for Wire magazine (UK) and the production of a live, online 'typography of space' for Bristol-based net-art platform Furthernoise. His current practice-based research investigates the representation of narratives of community and place. In particular it focuses on sites of class experience and situated knowledge at points of change or transition. He is a partner in the Northampton-based community arts organisation Liquidiser.

www.theliquidiser.co.uk

Adinda van't Klooster (University of Sunderland)

Translating sound into image and image into sound.

Adinda van 't Klooster works with a wide range of media such as video and sound installation, animation, sculpture, and computer generated performance. She explores the areas where art & science, and art & music/sound overlap. Adinda van 't Klooster did her Fine Art degree at the Utrecht School of the Arts, and the Glasgow School of Art followed by a Master of Science at the University of Dundee in 2000.

Since then, Van 't Klooster has completed several public art commissions including a light and sound installation for the Victoria Tunnel in Newcastle, and many (inter)national exhibitions and residencies, including the prestigious one year Gloucester Cathedral fellowship.

She is currently involved in doctoral research at Sunderland University where she is doing practice based PhD in responsive audiovisual installations.

<http://www.axisweb.org/seCVPG.aspx?ARTISTID=8405>

Kenneth Brown (University of Sunderland)

The design of the WiiPainter application for expressive, interactive audio-visual environments.

This presentation describes the design of the “WiiPainter” system, which allows users to express themselves both visually and sonically within an interactive audio-visual and tactile (multisensory) environment. The system uses the hand-held Nintendo Wii remote controller (wiimote) to provide movement and control parameters which can be mapped to multisensory outputs, using custom and off-the-shelf software tools. The implementation has progressed in stages, from conceptual testing, through interfaces to existing software, to the current Max/MSP/Jitter-based prototype. It has recently started to be evaluated by students and participants on the Sound and Visual Therapies in Practice module here at Sunderland University. I will demonstrate various stages of the design, accompanied by pictures, sound and video clips.

Keywords:

WiiPainter, Wiimote, GlovePIE, Interactive, Multi-sensory, Max/MSP/Jitter, Mappings.

Kenneth Brown joined the iMUSE team in 2006 as a Research Assistant in the School of Arts, Design, Media and Culture, University of Sunderland, England. He specialises in Music Technology, having gained an MA with Distinction in the subject at the Sonic Arts Research Centre in Belfast, 2004. Before that he worked as a software and hardware developer in the electronics industry for many years. Previous work includes a Max/MSP/Jitter sound spatialisation system using hand-held light-emitting 'pens', and collaboration on the 'sonics' for a short film which won an RTS highly-commended award for the NE and Border regions, 2006. He also specialises in accessible website design, and is currently working on the addition of accessible user interfaces to interactive audio-visual and tactile software systems.

<http://my.sunderland.ac.uk/web/projects/imuse/ahome>

Nick Cope (University of Sunderland)

Confessions of an AVPhD Tourist:

an individual journey through the AVPhD Network workshops.

Reflections on the AVPhD agenda following attendance at a number of the Network events staged over the past three years. As part of this presentation I will screen two short clips from a body of work, shot in China over the past three summers, and currently largely unedited, which has been in the background thinking of my engagement with AVPhD.

See also: www.avphd.ac.uk

Nick Cope is Senior Lecturer in Media Production at the University of Sunderland. He is a practicing film-maker and has had work screened nationally and internationally. The first of a series of experimental short film collaborations with electroacoustic composer Dr Tim Howle of the University of Hull has been published on DVD by the Computer Music Journal (Volume 29, Number 4, 'Visual Music' Edition, MIT Press, Winter 2005), and as part of the Screen Work DVD project for publishing practice based research (<http://www.bristol.ac.uk/drama/screenwork/>)

A selection of past and current projects are online at www.vimeo.com/nickcope

Edward Price (Masters Design Research Student, University of Sunderland)

'Painting With Sound'

'Painting With Sound' explores my Masters methodology work and will showcase examples of sound based media ranging from, visual sound associations through graphic design and art, Software Oriented Real-time Interaction theory and synced sounds/audio visuals through to programmed imagery reacting in realtime with an electric guitar using Processing.

Edward Price is currently completing a Masters in Design, Multimedia and Graphics at the University of Sunderland's Design Centre, and looking to develop this work further.

Matthew Barnard (University of Hull)

Poster Presentation and Listening Station:

Closely Observed Trains 2007, 18:48

Comprising of reconstructed and transformed soundscape material, derived entirely from journeys I have undertaken on the train and underground networks of England, Closely Observed Trains is a comprehensive study of the sonic environments experienced.

In-ear binaural microphones were used to record all of the materials, providing a unique window on the sonority of public transport spaces and a peculiar perspective of the sonic environments. Aesthetically, the train is observed from various angles of interest; trajectory, mass, material, mechanics, rhythm and the wider, poetic and symbolising characteristics.

No Nazi munitions trains were sabotaged during the making of this piece.

Matthew Barnard is currently studying towards a PhD in Composition at the University of Hull, under the supervision of Joseph Anderson. Research interests revolve around binaural method of recording and reproduction; its aesthetic implications, advantages and employment in the composition process.

General Notes

The day's events will be hosted in the University of Sunderland's Media Centre Cinema, with Registration, Lunch and Tea Breaks held in the Ground Floor Reception area of the Media Centre.

There are two fire exits from the Cinema; via the lower entrance at the front of the cinema on the media centre's second floor, and a rear exit at the back of the cinema on the third floor level.

Toilets are located on all floors of the media centre, just off the main staircase.

There is a lift in the main reception giving access to all floors.

The event has been organised by:

The Centre of Research in Media and Cultural Studies,
Sir Tom Cowie Campus at St Peter's, University of Sunderland
<http://seacoast.sunderland.ac.uk/~as1sth/>

contact: nick.cope@sunderland.ac.uk

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AVPhD is the AHRC funded training and support network for all those doing, supervising and examining audio-visual practice based doctorates. The practice research projects we cover centre on audio-visual time based media, inclusive but not restricted to documentary, fiction, narrative/non-narrative film, and non-linear/new media.



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