

the global composition 2018

conference on sound, ecology, and media culture

4-7 October 2018 | Media Campus Dieburg
Darmstadt University of Applied Sciences

4-7 OCTOBER 2018

ARTISTIC CONTRIBUTIONS AT MEDIA CAMPUS

ART WORK	DATE/TIME	VENUE
<p>Migration patterns. Saltwater by Leah Barclay</p> <p>8 channel installation</p> <p>An immersive sound installation that explores the fragility and complexity of marine life, drawing on a large database of hydrophone (underwater) recordings from the coastline of Queensland. The art work traces sonic migration patterns and shifting ecologies from the smallest micro crustaceans to the largest marine mammals on the planet.</p>	04-07.10.2018	F18.004
<p>The sound of EARth by Timo Soriano Eupen</p> <p>soundscape performance</p> <p>A participatory performance which questions how we influence, and are influenced by the sound of our environment. What are passengers expecting from such a situation and how do we handle these expectations? How do we define our auditory consciousness and how do we think about acoustic ecology? How do we form our composition – how much control do we have?</p>	04.10.2018 18.30–20.00	F15.007
<p>Walking in Lightness by Amanda Gutierrez</p> <p>film</p> <p>An essay film departs from the deep listening experience of the artist's subjectivity as a woman of color in New York. The soundscapes and photographs taken during her soundwalks are used as the pivotal medium for offering subtle observations of a woman's cultural identity, recording her interactions and tracing a psychogeographic path as she navigates the neighborhood of Sunset Park, Brooklyn.</p>	04-07.10.2018	In front of F14.016 (corridor)

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Looking at Gravel

by Peter Kiefer

04-07.10.2018

F18.001

sound installation

In November 2017 scientists from different scientific fields from a German University were asked to go into an unfamiliar situation and spontaneously comment on what they see. The chosen place was the terrace of the wellness area of a hotel situated in between historic walls. The scientists were asked to look at the gravel and comment on it from their own scientific perspective. Each individual statement gives an authentic view on reality, and although all of the statements are true in themselves, they differ from one another. The situation in itself is simple, nevertheless different views on reality result from it. The sound composition interweaves the voices in chains of associations and invites the observer to experience different individual views on reality.

Aeolian

by Annie Mahtani

05-07.10.2018

F15.102

multichannel audio

An artwork that crosses the genres of electroacoustic and soundscape music. Composed in response to a specific location, it uses field recordings exclusively as source material. The piece encourages deep listening and aims to develop a deeper awareness of our ecological surroundings.

Birdsongs

by Diane Moser

06.10.2018

F14.011

14.30-15.45

artist talk/workshop

Sometimes we forget the far reaching and powerful effect music has on listeners and performers, and how attending a public concert can evoke memories, not just of other music, but of environmental listening experiences. It can open the door to dialogues about those experiences and stimulate interest to learn more about the surrounding environment, and environmental activism. The performance/workshop will show the many ways we can communicate, through music, the concepts and the importance of Acoustic Ecology and Ecological Awareness for educational institutions and the general public.

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The daily noise

by Cornelia Friederike Müller

06.10.2018
16.00–16.30

F15 Kino

audio-visual performance

The piece deals with noises of transport vehicles, which shape the daily sonic routine of its users. Onshore, at water and in the air humans transport goods and themselves en route with cars, ships, trains and aircraft. These transports are the origin of noise and sounds, which from the outside often get perceived as excessive or at least obnoxious.

Creating and staging a post-futuristic noise choir concert

by Kai Niggemann, Ruth Schultz

04.10.2018
17.00–18.15

F14.011

lecture performance

A music theater piece based on the ideas of futurist Luigi Russolo and his manifesto "The Art of Noise". It uses the human body to re-appropriate the soundscape through the choir, and to emphasize the acoustical/musical character of labor.

Crashing, rustling, buzzing, crinkling, rattling, pawing, – The Noise Choir *sings* the sounds of the modern world. Without any electronics, together with a conductor and a protagonist, the choir follows the sounds through today's workspace.

No tree is untouched by the wind

by George Rahi

05-07.10.2018

Over the whole
campus

sound installation

The piece inspired by R Murray Schafer's idea of the 'soniferous garden', integrates artistic practices from kinetic sound sculpture, new media technology, and acoustic instrument making. The installation is conceived as a feature of an acoustically-designed park, where sounds are crafted to create conditions for heightened states of questioning, sensing, and listening to 'place'.

Definierte Lastbedingung

by Clemens von Reusner

05-07.10.2018

F15.102

immersive audio

"Definierte Lastbedingung" (Engl. defined load condition) is based upon the hidden sounds of electromagnetic fields as they arise when using electric devices. Numerous recordings of electromagnetic landscapes were made at the "Institute for Electrical Machines, Traction and Drives" (IMAB) at the Technical University of Braunschweig (Germany) with a custom-build microphone. These were explored, reshaped and musically dramatized by the means of the electronic studio.

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<p>Anemoi. Aeolian music and unpredictable noise worlds by Lasse Marc Riek</p> <p>multichannel installation</p> <p>A radiophonic work examining the acoustic diversity of wind phenomena in vibrating constructs such as telephone lines, fences, wires, wind harps, and in natural flora and fauna such as grasses, treetops and rock crevices.</p>	04-07.10.2018	F14.029
<p>Winter Diary by R. Murray Schafer and Claude Schryer</p> <p>soundscape composition and electro-acoustic work</p> <p>A sound diary made by Canadian composer, broadcaster and soundscape recorder Murray Schafer, as he crossed Manitoba in the winter of 1997.</p>	04.10.2018	F15 Kino
<p>Paddabolela by Nikki Sheth</p> <p>soundscape composition</p> <p>The piece takes the listener on a journey through different sound worlds of the South African terrain. Using a combination of natural sounds and sounds that have been abstracted to bring out an alternative sonic reality, it creates an all-encompassing listening experience of the soundscape.</p>	05-07.10.2018	F18.004
<p>De Leuze by Johannes S. Sistermanns</p> <p>5 channel composition</p> <p>We are living inside. Surrounded by walls, windows, ceiling, floor. Inside is us, living. Outside is nature, city, village, space, we go there. Every room has its own frequencies, standing waves. These room tones [standing waves] that we never listen to, resonate with us continuously. Outside we are forced to hear everything, to survive and get orientated. Through projecting sounds from the inside onto 5 window surfaces a vibrant soundscape runs through the borders of inner spaces, and will be heard outside at the same time: the ongoing social live in a street, passage. This becomes a place of communication, immediacy, exchange and leads immediately into the social dimension of sound.</p>	04-07.10.2018	In front of F16.019 (in the corridor)

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The Continuous Noise
by Aleksandar Vejinovic

04-07.10.2018

F15 Stairs

[4 channel composition, fixed media](#)

The Continuous Noise represents the acoustic status quo we are living in. The sound of the crash into the New York's World Trade Center on September 11, 2001 by the second plane has a duration of approximately four seconds. As we were all witnesses, this moment changed the whole world and its chain of causality by the social and political actions is perceptible in society till today. The sound of the crash is stretched over several hours, hours of brutality, fear, grief and noise which can feel like an eternity.

Listening to the past in the ancient Akarnania

by Andromachi Vrakatseli

04-07.10.2018

F18.019

[soundscape composition](#)

The piece investigates archaeology as an exploration of pure sound and the senses, reconsidering history, identity and human's relation to the past. By using contact microphones, hydrophones and recording technology, it explores the sonic materialities and vibrations of abandoned archaeological sites in remote places of Western Greece. These sounds exist there since ancient times and do not interact with the rhythms and sounds of contemporary culture. The sites are located in Acarnania region, one of the most underdeveloped regions of modern Greece.

Hidden Encounters. Seeking unpredictable yet responsive interactivity

by Ann Warde

04-07.10.2018

In front of
F15.007
(in the
corridor)

[interactive sound installation](#)

What made that sound? Where is it coming from? How and why is it changing? Gently surprised by unexpected, unusual, and responsive voices, listeners encounter an opportunity to engage with the very different perceptual worlds occupied by the animals that are their sources.

Sampling Identity

by Mine Wenzel

04-07.10.2018

F15.115

[installation](#)

The artistic project focuses on the matter of bodies and gender in electronic music. The artist understands her body, male-assigned at birth, like a sonic object. In case of transitioning, she tries to dismantle the social repression, that her male-assigned body has to fit in, reducing it to be a malleable object.