ARTZELECTRO

An intermedia workshop/concert of performances and installations combining elements of computer input, graphics, moving images, sound and real-time interactive technologies by students working across traditional and experimental media.

DATE: Friday 7 October 2016
TIME: 7pm
LOCATION: Playhouse Theatre, Gallagher Academy of Performing Arts
FREE ENTRY

ARTS & SOCIAL SCIENCES
TE KURA KETE ARONUI

WHERE THE WORLD IS GOING

THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

ARTZELECTRO 2016

ArtzElectro aims to encourage interdisciplinary collaboration between new and traditional methods of artistic production through real-time performance/rendering, and to showcase experimental art forms combining different electronic media.

This workshop/concert is of mainly students' work. It includes contributions from the Creative Technologies and Creative Practice (CRPC301) class of the BMCT degree. A feature is that their works are largely first programmed and then played in real-time through a variety of controllers to trigger visuals and sounds, while computers are also used to generate variations of parts of the works differently with each rendition. Expanding the concert are two new works from the Music Programme, two experimental films from the Screen and Media Programme, and a selection of recent experimental films/works from AUT and WINTEC.

Ian Whalley. Director

PERFORMANCES AND FILMS

Stellar (5'00)
Chennay Pascoe, Lauren Wimmers, Benjamin Liu, Jeanette Gordula

Stellar is an interactive performance inspired by 'other worldly experiences' and 'emotional movement'. It explores how a young woman metaphorically finds her way through the abyss of outer space. The choreography reflects self-discovery and acceptance, matched to an original song combining acoustic and synthesized elements. The dancer's performance is motion tracked using an Xbox 360 Kinect to a Max7 patch with visual glitch and echo effects. An iPad is used to alter graphic elements such as pixilation, contrast and saturation in the Kinect output. Hall lighting is altered to change colour effects on the main screen.

Body/Data/Sequence (5'39)
Experimental Films from AUT's Art and Design Motion Capture Students
Fleeting (1'35) **Enclosure** ('35) Glass ('45) **Lost and Found** ('46) **Saved** (1'00) **Linger** (1'12)

After mastering conventional methods, MoCap students explore experimental approaches to the representation of the moving body using 3D particle effects, digital simulation and dynamic systems. 3D data of live performers is first recorded and then used as a basis for investigating visualisation possibilities through an iterative creative approach using Autodesk's Maya. The filmmakers draw on a range of historical and contemporary influences, including the sequential photographic studies of the human body by Muybridge and Marey, pioneer experimental animators Len Lye and Norman McLaren, painting and sculpture studies of motion by the Futurists, and more recent digital artists such as Matt Pyke's *Universal Everything.*

Mobile Synthesis (4'00)
Wairehu Grant

This audio/visual performance/installation is built around a system that I used in a recent theatre production as a stage musician. An iPad is connected to a Max7 patch and routed through several guitar effects pedals. The result is a range of smooth washes of synthesized tones through to harsh dissonant sonic spikes, which were employed in the theatre to establish mood and add to the emotive progression of the performance. The accompanying projected visuals offer a digital interpretation of traditional analogue VJ techniques using vSynth modules. A non-narrative display of garbled video input is mixed with other elements that are affected and controlled by the accompanying soundscape.

Somnium: What you see is not what you see (4'34)
Film 1 from AUT's School of Art and Design (Cinematic Arts) Year 3 Students
Su Guo

Having first experimented with sound design, 16mm filming, processing, editing, and preproduction in the two years leading into this last paper, students are encouraged to use their conceptual and technical skills, whether through analogue or digital filming, lighting, sound recording and design, through to post-production and editing, to produce their own concept. The diversity of final productions reflects their own trajectory to determine how their ideas find expression in cinematic languages, visually, temporally and aurally. An experimental environment supports creative outcomes with understanding of technical resolve and a thoughtful relationship between research and film output.

Reverse Experience (6'00)
Kiriana Eparaima-Hautapu, Daniel Clarke, Lydia Gao

Reverse Experience explores the relationship between a performer and their audience. It uses elements of sound and vision to represent the influence an audience has on performers' experience, such as paranoia, adrenaline and nervousness. All of the aural and visual effects are created using Max7 and are realised by an iPad for external control and the computer generation content. The poem entitled 'Te kapakapa o te manawa' is performed in Te Reo Māori, enhancing the visuals and emotional range needed to communicate the central theme. The performers work interactively to render the work, altering both sounds and visuals in real-time.

L.O.Q.Shun (4'00)
Jeremy Mayall (Music), Dan Inglis (Video) Julia Booth/Jeremy Mayall (Vocals). WINTEC

This piece was originally premiered in an audio-only work on Radio New Zealand in November 2014. It is built from recordings of layered voices (with some reverb) but no other digital effects. The text is based on the Principles of Elocution by Alexander Melville Bell from 1878*. L.O.Q.Shun* features on the album *They Will Be The Colour* released August 2015. This rendition is an audio/visual adaptation of the work.

Woven Song (5'00)
Nicolas Aw, Mohannad Alsaad, Annan O'Dea

Woven Song transforms vocal sounds and aural effects into a visual tapestry of colour, lights and shape on the screen. It is an adaptation of *The Raggle Taggle Gypsy* – a traditional Irish song about a wealthy lady who escapes her comfortable and constrained life by running away with the gypsies. Realised in Max7, it results from a dialogue between singer and digital performers who also manipulate sound effects, audio samples, and graphics. At times, the singer takes the lead, but at other times responds. The work allows the audience to experience a new take on a traditional song.

The Experimental Process (6'08)
Experimental films from Screen & Media Studies SMST212-16B: Video Production 2
The Hunter (2.03) Finn Agnew, Jane Petersen-Foret, Daniel Franks, Brayden Lissington.
Dreams Less Sweet (2'47) Zixin Jiang, Ruijiang Zhang, Zhenyu Shi, Benjamin Newton,
Tyler Handcock, James Ratana, Jamen Moss.

These are two works in progress, where the aim of the group is to develop creative tools through the use of imposed 'obstructions', following on from the Lars Von Trier documentary 'The Five Obstructions'. A different film was made each week using 'obstructions' to challenge students to think outside of their usual filmmaking habits, creating a series of increasingly experimental works reflecting process rather than a finished product. The audience is requested to view the films as a by-product of an actively engaged learning environment, whereby the real 'product' is the students and their development of creative filmmaking combining creativity, theory and technical abilities.

Cajole (4'00)
Zachery Stokes

Cajole is an interactive work/installation created in Max7 that uses real-time drawings combined using artificial intelligence (AI) and then translated continuously into generative music. New drawings that are added influence the system, and the work explores the conversation between the drawer and the AI system. This AI implementation can react positively or negatively to the input provided. For example if the drawing differs too much from what the AI currently likes, the music reflects this, or rapid inputs might excite the AI system, increasing the intensity and the textures of the music. The person drawing the input must then cajole the AI system into doing what they want.

***Whisper Film* (**6'25)
Film 2 from AUT's School of Art and Design (Cinematic Arts) Year 3 Students
Gillian Green

Having first experimented with sound design, 16mm filming, processing, editing, and preproduction in the two years leading into this last paper, students are encouraged to use their conceptual and technical skills, whether through analogue or digital filming, lighting, sound recording and design, through to post-production and editing, to produce their own concept. The diversity of final productions reflects their own trajectory to determine how their ideas find expression in cinematic languages, visually, temporally and aurally. An experimental and exploratory learning environment supports creative outcomes underpinned with a strong understanding of technical resolve, and a thoughtful relationship between research and film output.

INSTALLATIONS

World Peace?
Xintong Yu, Brayden Lissington, Lahi Hapugaskumbura

World Peace? starts from a simple fighting game and extends to reflect contemporary political conflicts. It provides an opportunity to look at serious political dialogues in another way. Debates range from the US presidential election, to the relationship between Russia and US, to the racial divide in Zimbabwe. The audience interacts with the work by playing *Dragon Ball* through the two controllers provided. Data from the controllers is captured and streamed into Max7, then used to make an alternative rendition by triggering movement and sounds of people's heads, exploring our central theme.

Let's Play
Jesper Mansson, Josh Martinac and Nikki Kennedy

Drawing inspiration from sports, games and graphics, *Let's Play* takes football as a metaphor and makes it extraordinary by incorporating colour, sound and graphics projection. Participants interact with the installation by playing the game with their hands on the table provided. Colour tracking traces the ball as it rolls. Through this, participants create different coloured lines on the table which brings sound and colour to the game. The project was realised using Max7, webcams and a projector. We hope to captivate, challenge and engage our audience in a work that is fun for people of different ages and backgrounds.

Cosmic Calamity
Bridie McPherson, Lucas Rendell & Michael Christodolides

Taking inspiration from 1980s classic games such as Space Invaders and Asteroids, the aim of our immersive walk-up work is to provide an entertaining experience reminiscent of old arcade games, but with a modern and unique twist. With nostalgia as our guide, we have created an experience that will appeal to fans of old and new games in the shoot 'em up genre. This interactive work is realised in Unreal Development Kit and Maya.

VOISE
Hazel Villaranda, Erin Wang, Matt Ennor

Through contemporary media, we are bombarded with messages that often drown each other out and we sometimes only hear the loudest voices. *VOISE* (voice and noise) explores the balance between clear messages and conflicting opinions. It examines what media would be like if voices were the only medium of communication. Here, different cultures and languages express their views that contrast between clarity and confusion. Participants are invited to add their own voice to the noise by recording themselves speaking into the camera. These recordings are added to the work, reflecting how we add views and opinions to others via the online media.

Patupaiarehe
Kylie Mills, Thurston Salt, Vaineritua Koteka

Patupaiarehe is an interactive exploration of a Maori legend from the Waikato region. It brings to life the spirit beings of a different time through the use of visual effects and sound. If you are brave enough, call the spirits by playing the flute. However, be aware the spirits are not always friendly. To realise the work three computers render different video and sound information, programmed in Max7. The videos were prepared in After Effects, and are projected onto screens together with the sounds of flutes playing. An iPad is used to allow the audience to call the *Patupaiarehe* rendered as holograms. The work brings to life a part of local culture through digital means.

Oblivion Map
Oliver Stewart

Oblivion Map is a video collage using footage from previous projects, creating new visual conclusions that stray far away from the original material. Source material was taken from advertisement and short film work I created under project 'Glass Shards'. The current work is in three parts. The first shows several different video feeds playing simultaneously that flicker in and out of the field of vision. The second reduces content to a single field of colour that bursts onto the screen, with the light fading into a heart beating, suspended in a void. It then transitions into the third part that shows a hypnotic, pulsing halo.