Loopigkeit--------................finite returns –

in lines--------

..... in sound

featuring..

Sin Plexus - Feedback Performance – (Daren Pickles) – sound trajectories explore themselves

S5 – in the drivers cab of history (im fuehrestand der Zeitzone)

- nine-in-one soundscreen installation (Wolfram Spyra, Adrian Palka)

– sound journeys through Berlin Time

Saturday February 1st 2014 ...7pm-10pm

Institut fuer Alles Mögliche, Abteilung für Alles Andere

Ackerstrasse 18, Berlin-Mitte

Refreshments provided

Launching a collaboration between the Institut für Alles Mögliche and Coventry University (UK) this event show cases the work of Adrian Palka (UK), Wolfram Spyra(Berlin) and Daren Pickles (UK) in short performance pieces and installations following lines in sound.

S 5 - is an interactive film installation, played by the public, which visually adapts and “sonorises” found drivers eye footage of the S Bahn journey S5, Strausberg Nord-Charlottenberg.

 Originally shot by trainspotter and railwayman Thomas Justus on a snowy day not long after the fall of the Berlin Wall the film reveals the city in a muted phase of its millennial transition from division to troubled unity.

The piece is an attempt to emotionally enter into the eerie familiarity of the unfolding cityscape, through sonic/musical responses and visual manipulation.

Nine stretches of the journey are projected simultaneously as individual looped videos with soundtrack.

The public is invited to explore combinations of sound and image with a fader unit at the front of the installation.

The soundtracks to each looped film were commissioned from the following musicians and sound artists from the UK, Germany and South Africa.

Lol Coxhill (sax)

Rolf Gehlhaar (electronics)

Thilo Krygar (cello)

Hallam Lewis(guitar)

Frank Moon (oud)

Valeri Schjarstanoi (voice)

Michael Vorfeld (electronics)

Sin Plexus

A live feedback loop is generated in an environmental space, creating sine like tones, which are recorded and reflected in a network of DSP feedback processes. The resultant audio signal is self-generating and self-sustaining but elements of the flux may be altered in real time to reconfigure the plexus. The work considers the process of ex-nihilo creation and what ‘the ethereal void of the electronic world’ may present. The visual element is an interactive representation of the audio process and utilizes sine and cosine waves that ‘fold back on themselves’ and evolve in virtual 3D space. The work assumes organic richness and complexity through the interactions of simple harmonic motion(s) and the most basic of initial control criteria. The work adheres to Cybernetic principals and is a negotiation between the composers/performers, technology, spectators and the environment. It is also ephemeral; the outcome of each iteration is different and unpredictable.