

AV TRIPLE BILL

# ***As Nature***

**KMRU (KE/DE)**

Sat 30 September 2023  
@ Tramway  
sonic-a.co.uk

In a physical world, every space and place sounds and resounds, a sonic effect resulting from the interaction of source and sound. Some of these sounds are enacted due to human interaction with objects, while others are consciously reproduced through the acoustic transmission of mutual interaction of magnetic fields. These fields are increasingly present in the environment due to the active development of wireless technology, emission of electronic waste, and constant connectivity in our environments.

Focusing on the attention to these environmental, psychological, and social implications of electromagnetic waves, an auditory derivé through silent and noisy spaces in Nairobi are recorded. This constant flux of invisible, silent waves of open cables, electronic dump sites, and homes are sequenced and fused into an unseen sonic impression of these amplified sound waves. *As Nature* brings field recordings and electromagnetic sounds from Nairobi to the foreground, reflecting upon the effects of these noises on the inhabitants of the place.

## **What inspired you to create this work?**

*“The work was inspired during a period of reflection on unseen field recordings, exploring electromagnetic waves as the focus.”* **KMRU**

## **Markus Heckman: Visuals**

**Joseph Kamaru**, aka KMRU, is a sound artist and experimental ambient musician, raised in Nairobi, Kenya, and currently based in Berlin where he is a Masters’ student in Sound Studies and Sonic Arts at the Universität der Künste.

His works deals with the discourses of field recording, improvisation, noise, ambient, machine learning, radio art and expansive hypnotic drones. He has earned international acclaim from his performances in far-flung locales as well as his ambient recordings, including the 2020 album *Peel* released on Editions Mego.

**Kindly supported by the Goethe Institut, Glasgow.**

# Re-Solarization

Tatsuru Arai (UK/DE)

Berlin-based composer **Tatsuru Arai** sees parallels between the development of music and natural science over the last century, and looks ahead to the next stages of both. As science leads us into a deeper understanding of ever more complex natural systems, so too the story of music over the last hundred years has been one of deepening complexities. Once avant-garde innovations such as twelve-tone and serial composition are now familiar, even clichéd, and Tatsuru's work posits a new kind of complexity: the accelerating, far denser detail of what he calls hyperserial music. *Re-Solarization's* hyperserial soundtrack, by turns judderingly challenging and swooningly sublime, seems to operate at a level beyond anything we've heard before; in accompanying visuals, algorithmically dense digital flowers bloom and blossom, twist and disintegrate in the dark.

## What inspired you to create this work?

*"Post-pandemic, inflation, energy crises and wars have highlighted the risks of energy vulnerability and contrary to the environmental goals of the developed global north, we are now scraping coal, oil, natural gas from the developing economies of the global south. Some might say this crisis was caused by the pursuit of wrong political and security policies. However, we should not change our long-term ambitions to peacefully coexist with the natural world. In my work, I'd like to reveal a part of this long history through the flowers that bloom around us."*

**Tatsuru Arai**

**Tatsuru Arai** studied composition with **Akira Nishimura**, **Toshio Hosokawa** and **Sunao Isaji** at Tokyo College of Music and with **Bernhard Lang** at Implus, Graz before studying his Masters in Composition, Computer Programming and Multimedia Art with **Wolfgang Heiniger** at the Academy of Music in Berlin. His innovative contemporary opera *Vitruvian*, integrating classical music and new technology, was performed in Berlin and London.

His work, which he describes as Trans Ages Music, aims to present the fundamental physical nature of the universe as a perceptual experience. He takes our perception of sound, a physical phenomenon, and its influences upon human beings to create a geometric structure that allows us to understand the true nature of the universe; a way to experience even a part of the nature of the universe through sound.

# SCANAUDIENCE

SCHNITT (DE) and Gianluca Sibaldi (IT)

SCANAUDIENCE is a unique audio/video performance based on the realtime scanning of its audience. The project uses a specially developed electronic device; a scanner able to 'read' any object, architecture or living being, translating the object's outer and inner dimension in sound and video images.

A bar of light passes over the audience in several sequences, each analyzing their characteristics such as body shape and height, clothing colour and material. Each person processed by the scanner generates its own individual sound and video images with the audience itself becoming the protagonist of the show. As the audience sees itself reflected, and understands that they can change their audiovisual signature through their individual movements, the performance builds a collaborative feedback between artist and performer.

## What inspired you to create this work?

*"The initial idea was to create an instrument that could generate sounds and visuals by using video projection on any given surface or object. We developed an electronic device, a sort of scanner, a tool for exploring and reading reality. It extracts features that are usually undetectable through a cross-contamination between visual elements that generate sound and sound elements that have visual correspondences.*

*The performance came from the study of the human figure and the idea of reversing the roles of performance. The people are the subject of the scan and thus directly determining the audio and video result. For us, every time we represent SCANAUDIENCE it is a new experience, a direct contact with people of different nationalities, cultures and lifestyle. A sensory exchange that through the scanner contributes to the utopian ideal of a universal sound. Each individual person finds a space in a collective expression."*

**Marco Monfardini, Amelie Duchow and Gianluca Sibaldi**

**SCHNITT** is a collaboration between German experimental musician **Amelie Duchow** and Italian media artist **Marco Monfardini**. The duo works at the intersection between music, art and technology, with a strong focus on the cohesiveness linking audio and video. Custom-made, innovative software and electronic devices allow SCHNITT to develop complex A/V installations and site-specific live performances adapted to various venues. Their use of abstract media elements, combined with their respective perceptions toward technology, creates an equilibrium between their work's form and concept.

Italian media artist **Gianluca Sibaldi**, has spent several decades composing scores for film and television, producing albums and crafting sound artefacts and multimedia performances for events and installations. Furthermore, he has been exploring creative uses of computers and software since the early days of mass market computers. **Sibaldi** develops applications for real-time interaction between gesture, sound and image in the context of multimedia dance-theatre performances, modern art installations and autonomous interactive exhibitions for various venues. He also owns Stage Studio, the recording studio he founded in his hometown of Pistoia.

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Sonica is produced by Cryptic, Scotland's internationally renowned home of audiovisual art and experimentation. Based in Glasgow but with a global reach, Cryptic presents and promotes the most dynamic talents of today and tomorrow as they explore new dimensions in live music, visual and sonic arts and performance, and the weird and wild areas where these disciplines intersect and cross over.

In 2024, Cryptic will celebrate 30 years of *'ravishing the senses'*

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