>>| Explorations on Sound and New Media Art Conference

Book of Abstracts

9 – 11 November 2023

Porto

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Conference Opening Statement

New media art expands the possibilities of artistic expression by harnessing the power of technology, intertwining sound, visuals, and interactivity into a seamless experience. It challenges our perceptions, blurs the boundaries between mediums, and invites us to explore the ever-evolving landscape of digital creativity.

>>| aims to dive deep into the realm of exploration in sound and new media art. Gathering artists, musicians, performers, scholars, and technologists, the event invites participants to embark on a thought-provoking journey, pushing the boundaries of sonic expression and multimedia experimentation.

In this inaugural edition we aim to celebrate the convergence of sound, new media and artistic expression, exploring a diverse range of innovative practices, theories, and approaches. Our goal is to foster meaningful discussions that critically examine traditional notions of art and push the boundaries of creativity.

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WORKSHOP

Preservation on New Media Art

Gaby Wijers

Gaby Wijers is the founder and director of LIMA (Living Media Art Foundation). Previously she was coordinator of collection, preservation and related research at Montevideo/TBA/NIMk, Amsterdam; she has a background in information management, theatre and informatics. She initiated, advised and participated in multiple national and international projects dealing with the documentation, preservation and access of immaterial and interactive art, specialisation (new) media art and performance, a.o. ArtHost, UNFOLD, NACCA, Transformation Digital Art, Preservation of Media art Collections in the Netherlands, Inside Installations, Inside Movement Knowledge, Obsolete Equipment, Digitizing Contemporary Art, Digitalcanon?!, Documenting Digital Art. She participates in national and international networks such as the Foundation for the Conservation of Contemporary Art (SBMK), Dutch Digital Heritage Network (NDE) and Network Archives Design and Digitale Culture, is a guest lecturer at Amsterdam University and honourable research fellow at Exeter University.

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KEYNOTE

Beyond resolution.
Building a practice a from compromises in new media.
Rosa Menkman

Rosa Menkman is a Dutch artist and researcher. Her work focuses on noise artifacts that result from accidents in both analogue and digital media. These artifacts can offer precious insights into the otherwise obscure alchemy of standardisation and resolution setting. As a compendium to this research, she published the Glitch Moment/um (inc, 2011), a little book on the exploitation and popularization of glitch artifacts.

Menkman developed and highlighted the politics of resolution setting further in a second book titled Beyond Resolution (i.R.D., 2020). In this book, she describes how the standardization of resolutions is a process that generally promotes efficiency, order and functionality in our technologies. But how as a side effect, the setting of resolutions also compromises and obfuscates alternative possibilities. In 2019 Menkman won the Collide, Arts at CERN Barcelona award, which inspired her recent research into im/possible images. In this new research she aims to find new ways to understand, use and perceive through and with our technologies.

PERFORMANCE | TALK

Salomé Voegelin

Salomé Voegelin is a writer, researcher, and practitioner engaged in listening as a socio-political practice. She works from the relational logic of sound to focus on the in-between and the liminal, where different disciplines meet in the contemporary crises of climate and public health, and where feminist, decolonial, and postanthropocentric demands can engender different and plural knowledge possibilities. She published numerous articles and papers, texts and text-scores for performance and publication. And is the author of Listening to Noise and Silence (2010), Sonic Possible Worlds (2014/21), and The Political Possibility of Sound (2018). Her most recent publication Uncurating Sound: Knowledge with Voice and Hands, Bloomsbury 2023, moves curation through the double negative of not not to 'uncuration': untethering knowledge from the expectations of reference and a canonical frame, and reconsidering art as political not in its message or aim, but by the way it confronts the institution.

Voegelin's practice engages in participatory, collective and communal approaches: since 2008 she collaborates with David Mollin (Mollin+Voegelin) in a practice that reconsiders socio-political, architectural and aesthetic actualities and sites from the blindspots of a leaky vision, and the possibilities of sound, things, voices and texts. Between 2014-2022 she co-convened PoL, Points of Listening, with Mark Peter Wright. A monthly series of events which engaged communal listening and sound making in relation to current issues such as hearing diversity, sonic pedagogy, care, ecology, gender and technology. It is regenerated, Post-COVID, as a collective and applied design project: Designing a Sonic Planet, taking the invisible and relational as a starting point to employ musical and sonic competencies and knowledge to re-imagine the world.

Voegelin is a Professor of Sound at the London College of Communication, University of the Arts London. She is the PI (Principle Investigator) of the UK research council funded project the Sounding Knowledge Network.

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PANEL SESSIONS I

GhostDance: the material and the immaterial body

Rui Filipe Antunes, Cecília de Lima, Pedro Guilherme, Ana Paula Cláudio and Maria Beatriz Carmo

Keywords: Avatar; Embodiment; Performance; Laban Movement Analysis; Virtual Reality.

Abstract:
This presentation will delve into the problematics, the working process and some contemplations driven by the research project called GhostDance.
The GhostDance research project aims to study how a dancer perceives his sense of embodiment when interacting with a virtual body. How does the dancer's sensoriomotor perception shift while interacting with a virtual body? What transformations occur in the dancer's awareness of their kinesphere, the tactile experience, the perception of weight and effort when their material body become penetrated by an immaterial entity in motion? What implications might this altered bodily perception have on the relationship with the environment?
This project integrates a live performance wherein two dancers are confronted with the differentiations between dancing with a "real material partner" and dancing with a virtual reality partner. Such performance provides the audience with a laboratory set-up which plays with the idea of phantasmagoria by elaborating a dialogue between human and virtual bodies that complement and confuse each other. In this article we will present the work-in-progress of this performance and we will discuss its visualisation components.
After dancing with a "real material partner", one of the dancers performs the same choreography with a virtual partner. The virtual environment in which the dancer is immersed is reactive to his movements. Such reactive environment is developed using Machine Learning techniques, which employ an algorithm that recognizes the movements of the dancer on stage according to some of the characterization features from the Laban Movement Analysis. Thus, the shapes, dimensions and colours of the virtual space that composes the dancer's visual reality transform in accordance with the quality of their movements.
The audience gains insight into the dancer's perspective through a video projector that captures the dancer's point of view. This shared view enables the audience to observe both the virtual partner and the reactive environment. Meanwhile, a second projector displays an avatar of the on-stage dancer. The image of this avatar appears altered, visualized as a translucid body.

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LOOM · ROOM · HARP

Firat Erdim, Paula Matthusen and Olivia Valentine

Keywords: Installation Art; Performance Art; Sound Art; Architecture.

Abstract:
A loom hums while weaving inside, a harp vibrates walking outside, and a room resonates between them in our recent multi-media project LOOM · ROOM · HARP at the Anderson Gallery at Drake University in Des Moines, Iowa, USA. The project utilized a series of shared and overlapping sound technologies to create perforations between enacted boundaries, and to challenge notions of interior and exterior, near and far, past and present, and individual and collective.
Starting in the 1960's, Drake University initiated a modernist campus expansion, taking advantage of the surrounding neighborhood economically disadvantaged by racially motivated "redlining" policies that had been in place for decades. The fine arts building that currently houses the Anderson Gallery was built as a part of that expansion, besieging neighbors who refused to give in to pressure from the university. When the university eventually acquired and demolished the remaining houses, it created the gallery by filling in the open colonnade at street level.
LOOM · ROOM · HARP used sets of analog and digital instruments inside and outside this gallery to perforate its walls and collapse distance through drawing, performance, and a series of accumulated sonic and visual artifacts. The project had three main components: The ROOM of the gallery, a weaving LOOM and textile built into the room, and an aeolian HARP that was housed in the room but roamed outside during periodic performances. The design of the sound for LOOM · ROOM · HARP engaged ideas of the past and present commingling, inside and outside leaking into one another, bridging the sounds produced by the loom and the harp, as well as contingent environmental sounds and other contributors joining from elsewhere.
We used an unconventional range of sound processing, streaming, and spatialization techniques to forge intersecting layers and trajectories of audio throughout the room. All of it was live. And, by live, we mean that the loom sang quietly even when not occupied. Echoes of the harp and its peripatetic path punctuated the space, and the room listened to it all. The sound drew on our excitement for exploring the bounds of installation, performance, and improvisation, looking for their edges and the non-normative relationships they invite.
In this presentation we will discuss our strategies for perforating the space through a range of invented instruments, repurposed technologies, streaming capabilities, and idiosyncratic diffusion techniques to encourage the leakiness of sound and engagement of performance.

Bio: https://firaterdim.net/

A moving-image installation as a living environments and filming as caressing

Belén Cerezo

Keywords: Moving-image installation; Environments; Haptic-visuality.

Abstract:
Is it possible to film as if caressing? How would it be 'to film with the body'? How would it be to film in a life-affirming way and with such close attention to the textures of the everyday and as the writer Clarice Lispector did? These were some of the initial questions of the enquiry-as-exploration that this paper presents through discussing my work Viviendo el día (Living the Day), 2018. Importantly, this exploration of what might mean to affirm life over death and power in all its forms nowadays through the moving image has been a central ongoing concern.
Viviendo el día is an immersive moving-image installation composed of five videos of a walk with a group of dogs, the footage has been recorded by humans and also by the dogs. The videos are projected on various screens and on the floor in a fragmented manner disabling the possibility of a single privileged view. This installation multiplies and combines the images of the walk to create an environment (Ingold, 2000), a network of relationships between humans and non-humans and invites the viewer to participate and engage with living environments that only exist in the here and now of the exhibition.
This paper will unfold how my work explores a gaze that is not detached from the body, but sees with and through the body, as if becoming the senses of sight and touch and therefore connecting with the notion of 'haptic visuality' (Marks, 2000) and 'touching visions' (Puig de la Bellacasa, 2017). Further, it will touch on how, in this piece, through the artistic and technical materials and procedures used, there is a marked interest in repairing our bonds with the world.

Bio: https://belencerezo.net/

From Poetry to Images: Impressions on AI-generated Art in June 2023

Gaia Kriscak

Keywords: AI-generated Art; Human-AI Collaboration; Poetry; Text-to-Image Translation; Symbolism.

Abstract:
This essay delves into the emergent field of AI-generated art, focusing on its intersection with poetic language and visual representation. This was done in light of the profound cognitive resonance of poetry and the human psyche, through which spontaneous mental imagery is created. How would poetic constructs look when translated into visual representations by artificial intelligence? That's the central question of this work.
The experimental framework centers on Gencraft, a user-accessible AI system renowned for its textual-to-visual translation capabilities. Employing two selected works (The Night Owl and The Lightning) by the Italian poet Giovanni Pascoli, this research focuses on the current ability of AI to encapsulate the complex and multi-sensorial dimensions of poetic discourse. Through a series of attempts, this paper provides the results of a poetic text, translated into images by Artificial Intelligence. By documenting the current state of user-accessible AI at a specific moment in time (June 2023) the author aims to merge experimental research with human and machine collaboration. This serves as a piece of evidence of the current state of things, contextualized in the evergrowing field of technology and more specifically artificial intelligence.
This paper offers a thought-provoking documentation of an experiment, in line with the most current debates in the field of human and machine collaboration. How can we improve the way we communicate with AI? What is the role of complex poetic discourse, if not intelligible by artificial intelligence? Instead of answering these questions directly, this paper aims to provide the right space for further research and raise debates on the matter.

Bio: Gaia Kriscak (B518-BD62-369E) | CIÊNCIAVITAE (cienciavitae.pt)

The Model House. Speculations on the evolution of the narrative of homes as models and ideals through virtual reality

Tana Garrido

Keywords: Virtual reality; Model house; Domestic space.

Abstract:
In 1851, architect Henry Roberts introduced the first model of housing for the working class at the Universal Exhibition in London, known as the "Model Houses for Families." This marked a shift from the previous open communal living to divided spaces and specialized functions within homes, emphasizing hygiene and control. These changes aimed to establish a single way of living in privacy, serving the functional objectives of capital.
Architect and theorist Pilar Cos, influenced by Foucault, argued that these separations concealed a system of moral and physical control within the private space, leading to a division of life into productive and reproductive spheres.
From these concepts emerged the project "The Model House," an audiovisual installation exploring how domestic architecture influenced the moralization of working-class individuals and its implications for contemporary issues of class and gender. The installation includes virtual reality, video, screen prints, and research materials.
The virtual reality piece comprises three environments, each challenging the experience of dwelling in domestic spaces. The first environment recreates Roberts' "Model House for Families," which served to address the housing crisis of the time and moralize the working class. The second environment explores contemporary housing ideals through testimonials. The third presents real-life housing experiences, contrasting the idealized image of a home.
The project aims to highlight the persistence of socio-economic control systems in society while speculating on reimagining these spaces based on a modern collective concept, not just productivity.
Virtual reality serves as a tool that helps confront the unconscious structures influencing our conception of housing and to build alternatives through collaborative thinking and the reflective and sovereign use of technology within contemporary art.

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PAINEL SESSIONS II

Lo-Fi A.I.

Filipe Lopes and Luís Kasprzykowski

Keywords: Artificial Intelligence; Computer Art; Media Art; Text Generation; Artistic Practices.

Abstract:
In the age of artificial intelligence's exponential growth, the ubiquity of its use and usability veils both its origin and how it functions. Whilst most of the theory involving A.I. isn't new, the modern-day computation capabilities have made it into a very powerful tool with many new applications, especially in the field of imaging and other highly technical tools for creative and productive usage.
At the epicenter of this explosion of A.I. and its mainstream availability through mobile applications, websites, and open-source software in many fields, is the interaction based on the use of natural language. This is very positive, as it makes the technology available for everyone - from young children to people with no computer background - but in the process, it might cause some dissociation between the technical and the human, as we now begin using technology in a more naturally intrinsic way when compared to, for example, the requirement of less friendly interfaces like a keyboard or a mouse. This dissociation brings a new problem to light as it blurs the line between digital and physical world particularly as we continue to humanize computers.
This is something that has been addressed since the early days of A.I. and computation by its pioneers, from Alan Turing to Joseph Wizenbaum. It is particularly important for artists as computers are now, in one form or another, beginning to output creative content themselves. Starting from the early works of computation and computer art, mixed with the artistic practice of text generation by the cut-up technique used by William S. Burroughs and Brion Gysin and by deconstructing artificial intelligence itself, reducing it to its most simple forms (hence the lo-fi in the title), this article describes our endeavors at creating art apparatus embedded with simple (i.e. prone to error) intelligent processes that make technology's guts visible and audible.

all YIN no YANG: Automating Language-guided Diffusion Systems in Search of Abstraction

Luís Arandas, Iulia Ionescu, Murad Khan, Mick Grierson and Miguel Carvalhais

Keywords: Language-guided diffusion; Deep generative models; Video translation; Visual abstraction; Oil paintings; Philosophy of Individuation.

Abstract:
Image diffusion systems are a class of deep generative models which allow the development of video sequences through language guidance. Following a reconstruction process, neural networks learn a process of reversing to a desirable distribution specifically defined by natural language. With this research we document a sequencing methodology which allows formal control of visual aesthetics in inferential settings, by coupling a separate vision system which through textual description enforces what is supposedly a structural transfer from an original image frame to a reconstructed one. Building upon existing practice we document the process in the context of video-to-video literature and artificial intelligence design, establishing a discussion with new possible futures of image-making through abstractive and visual divergence. As a case study we document our practice, where we use a set of custom oil paintings as condition to develop video sequences built around the human figure, and establish a discussion where we sketch the ways in which our practice can be seen as a material exploration of Gilbert Simondon's philosophy of individuation, to further articulate the co-creative potential of machine learning models as part of a computational arts practice.

Bio: https://luisarandas.com/

432Hz: Perpetual Tuning of AI Systems in Artistic Performance

Johnny Diblasi

Keywords: Sound Art Performance; Artificial Neural Network; Creative Artificial Intelligence; Generative and Algorithmic Art; Art and Technology

Abstract:
432Hz is a live, generative soundscape performance that utilizes the act of training neural networks on transcoded numerical expressions to generate various soundwaves that evolve over time and fluctuate between the harmonic and the discordant. The piece explores the aesthetics of sound and movement expressed as perpetual data in order to create an experience of this information into generative imagery and computer-generated sound waves. In the past, tuning pitches tended to vary widely before tuning was standardized and based on the 440 Hz frequency. Be-fore this standardization, this pitch was expressed in lower frequencies, and for a time, composers promoted a scientific pitch based on 256 Hz or 432 Hz. 432Hz is an exploration of these tuning frequencies and how sound is expressed through these numerical relationships. The multimedia performance consists of generative imagery that evolves over time and mapped to computer generated sound waves. Various soundwaves or oscillators ex-pressed by the computer through assignment of these numerical values, are layered and altered throughout the performance by a custom digital synthesizer created by the artist. The synthesizer is also a custom-built neural network that the performer trains throughout the performance to learn to generate a combination of various sine wave frequencies. In this artwork, the AI model used serves as a model or framework for thinking about the aesthetics and structures of creative processes through the act of training or neuroevolution. The aim is to dis-cuss factors which affect approaches to the creative process in general and how these influence the relationships between creators, technologies, and the resulting works. This paper and artwork is an inquiry into how AI has altered our theoretical framework in the arts as well as to explore the properties or the language of creative AI as a collaborator or co-composer in the creation of aesthetic experiences. I use theories of embodied cognition to provide a foundation for creative practice as the creation of enacted, embodied meaning or aesthetic experience through collaboration with mathematical expressions/algorithms, the AI agent, the audience, and the audience as exemplified in the performance piece 432Hz. Through this piece, my practice, and the making of aesthetic experiences, numbers are expressed through sound frequencies and are then 'tuned' by the machine (AI) over time by way of playing or performing the machine.

Bio: http://johnnydiblasi.com/

From information abundance to memory scarcity. Contemporary art preservation in the digital age

Andreia Nogueira

Keywords: NFTs; New Media Art; Electroacoustic Music; Preservation.

Abstract:
Despite the believe that in the digital age everything may endure forever, the fact remains that digital heritage is prone to early loss because of its reliance on always-changing and evolving digital technologies, which pose a clear risk of obsolescence. Digital materials and content are generally vulnerable to the loss of bits, information, and access, and yet most heritage professionals tend to resort to that same digital world to preserve digital heritage. Several digital databases, to name but one example, were and still are created for preservation purposes. The problem with this procedure is that it does not prevent loss in the long-term. Actually, heritage professionals have not been able to keep pace with developing timely and informed strategies for long-term preservation. This means that the loss of the digital heritage is more rapid and inevitable than ever. It has even already affected the 'newborn' crypto art world – non-fungible tokens (NFTs) in particular -, with several cases of loss being reported, as will be demonstrated. Other cases of loss will also be presented and analysed not only from the realm of the visual arts (e.g., installation art, new media art, etc.), but also from the music realm (e.g., electroacoustic music, computer music, etc.). By doing so, the aim of this paper is to make the point that a new, cross-disciplinary and creative conservation ecology is needed. This happens because more and more we live in a world of information abundance but memory scarcity. How to overcome this reality is the biggest challenge for the years to come and the motto for the present reflection.

NOTES

One last film for the end of times: how to teach a computer what sacrality is using evo-devo speculation, diffusion models and fiction

Andrés Isaza-Giraldo

Keywords: Diffusion models; Computer vision; Evo-devo; Media art; Animation.

Abstract:
Would it be possible for a machine to simulate the sacred experience of being a living being? In non-european philosophies and belief systems such as those of different amazonian cultures there exists a notion that through dreams and hallucinations it is possible to connect with ancestors. What do dreams have to do with one's own historic path? It is speculated that dreams are an essential part of development, and that they guide the formation of the body while also being a product of the process of the body forming itself. Following the logic of Ernst Haeckel's Recapitulation Theory there would be a sequential correlation between the development of one's body (ontogenesis) and the development of the species (phylogenesis), therefore concluding that body-development and evolutionary-history are somehow correspondent. So if dream visions have anything to do with our bodies, they would therefore also have to do with the very remote history of our species. Because it is impossible for a machine to inherit this body-history compound without a body-history of its own, this hallucination of development could only be simulated through computer algorithms and fiction. In this case we took advantage of newly improved diffusion models to create an animation that simulates both evolutionary history and development. This was done through a list of natural language prompts that were imputed to the DiscoDiffusion script. The objective was to tell all the history of life on the planet while also imitating the sensory phenomena of the body in early stages of development and taking into account the temporal dissonance between ontogenesis and phylogenesis. Although it is a fictionalized process, it envisions to raise questions of the spiritual sense of machines, their capabilities to understand existence and the possibility for computers to inherit our own ancestral connection.

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Sound as Memory: A case for sound art to reclaim cultural history

Bianca Mońa

Keywords: Sound Art; Art History; Sonic Expressions; New Media.

Abstract:
This listening session takes a dive into the soundwork "SunBorn Lullabies and Battle Cries" By Memory Biwa. Through tracing the subject matter of this artwork, I aim to demonstrate how new media initiatives can expand art history and cultural identity knowledges. Historian Memory Biwa combines memory, the sonic, and archival theory to reconstitute Black Diasporic history. Her piece, which is conceived as an 'aural procession', of a lullaby sung at dawn, battle cries, chants, ululations, bow-playing, and landscapes trace narratives of colonial violence and re-enactments of resistance in Namibia. Artists Emeka Ogboh (Nigeria) and Janine Jembere (Germany) use similar methods and thus this inquiry outlines parallel approaches to documenting a more equitable and inclusive nation and art histories.

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Memory, Embodiment and Sound Reenactment Practices

Federico Dinis

Keywords: Memory, sound, representation, embodiment, site-specific.

Abstract:
The work of memory has been the object of inquiry by scholars who seek to understand how we process our experience and how we perceive its role in the configuration of individual and collective identities. Concepts of collective memory (Halbwachs, 1925), memory theatres (Banu, 1987), memory-habit (Connerton, 1989), places of memory (Nora, 1984-1994), incorporated memory (Taylor, 2003), post-memory (Hirsh, 2008), memory linked to places (Taylor, 2011,) and memory reenactment (Agnew et al., 2019) have helped to describe complex relations between past and present. This paper explores the sound and memory relationship that confronts a sense of place with a "repertoire in intermedial mode" (Bénichou, 2020). Assuming that memory is a continuous performative act (Schneider, 2011), the role of memory is examined through the sound context by discussing: (i) the process of embodiment and its relationship with the memory work, (ii) memory as a sound re-signification and appropriation (codes, mediums, texts, images, and narratives) through artistic-research, (iii) new sound forms of representation of place as a resource for social and artistic research.
This paper also relates these possibilities of re-signification of sound performance through a dual path of reflection and artistic representation that resulted from a previous project developed under an art-based research regime and throughout several processes of reenactment in Portugal.
In one of the sound reenactment practices, the process of de-industrialization (Kaldor, 1979) of the "city-factory" of Covilhã was analysed, through a practice-as-research project entitled "transient boundaries" (2021) that represented sounds, soundscapes, noise and human utterings as part of the urban experience past and present. In this reenactment, the past was not rescued as an explanation for the present or the opposite, but as a meeting between the past and the contemporary, in the sense of a temporal relativisation through a process of embodiment.

Creating Generative Art through the Combination of Traditional Patterns and Algorithmic Methods

Selcuk Artut

Keywords: Generative arts; Geometric patterns; Algorithms; Creative coding; Art and technology.

Abstract:
Throughout history, various cultures have utilized geometric patterns in their art, architecture, and design. From the intricate tile work in Islamic architecture to the symmetrically balanced designs of ancient Greek pottery, geometric patterns have served as a visual language to convey spiritual beliefs, social values, and aesthetic principles. Furthermore, these patterns not only showcase the creativity and ingenuity of past civilizations but also demonstrate the universality of mathematical concepts that transcend time and cultural boundaries. This paper argues that traditional geometric patterns continue to inspire various forms of contemporary generative art. Artists and designers continue to draw inspiration from historical patterns, adapting them to modern digital tools and technologies to create innovative and visually stunning works across various media forms. In addition, employing algorithmic approaches to traditional patterns, the paper explains how using geometric patterns facilitates a balance between tradition and contemporary, bridging the gap between the past and the present. Artists can infuse traditional geometric patterns with new and innovative elements by incorporating algorithmic approaches, resulting in a fusion of ancient wisdom and modern techniques. Not only does this allow for the preservation of cultural heritage, but it also encourages the evolution and adaptation of these patterns to meet the needs and aesthetics of modern society. Using geometric patterns in generative art exemplifies the timeless beauty and relevance of mathematical concepts across eras and cultures.

Bio: Selcuk Artut – Artworks

Video 360 and Cinematic Virtual Reality as New Approach in Media Art Content Narrative Research. Exploring the Components of Immersive Videos in CVR

Jose Luis Rubio Tamayo, Mario Rajas Fernández, Alberto Sánchez Acedo and Manuel Gertrudix Barrio

Keywords: Virtual reality; Cinematic virtual reality; 360 video; Immersive technologies; New media.

Abstract:
Cinematic virtual reality and 360 video have, over the last decade, become an emerging medium with enormous potential when it comes to developing content. The medium of 360 video and cinematic virtual reality has integrated a large part of the languages and narrative constructs of the conventional audiovisual medium, which has been evolving for more than a century, although it has also been developing its own features in terms of narrative construction of the story or expression. This includes formats such as cinema, video art or media art, which within the context of the virtual reality medium and, in this case, cinematic virtual reality, the possibilities for content development increase exponentially, taking into account the experimental nature of the medium, in which the user is immersed in a virtual environment and has a certain freedom when viewing the content - what is commonly known as three degrees of freedom or 3doF.
This publication explores and analyses the particular features of this medium on the basis of experimental creation, taking into account factors such as diegetic and extradiegetic aspects, the components of the environment and the narrative, the differences in the narrative construct with respect to other media, and the visual expression for the creation of the components and the setting of the environment, as well as the terminology used to define aspects that a priori were not revealed in other media. The dimensions and characteristics of a virtual environment in CVR thus acquire particular features that will contribute to generate new theoretical and analytical dimensions in areas such as film and documentary production, music videos, new media art and video art, integrating new methods of production and narrative construction, as well as visual and sound.

Memorial Contours

João Polido

Keywords: Spectralism; Cultural memory; Listening; Tradition.

Abstract:
In this paper I intend to outline a technological exploration on the capacity of listening to an archive, specifically the revolutionary ethnomusicology project done across Portugal during the 1960s and 70s by Michel Giacometti. In resistance to the Politics of the Spirit at the time (Política do Espírito - Estado Novo's cultural policy), Giacometti's recordings and methodologies remain relevant in providing evidence of the past reality of a country under fascist law. 50 years later, a capitalist framework for culture today bears traces of Estado Novo, via the commodification and authentication of cultural practices for tourism and nationalist identity (recognition). This framework introduces artificial realities and necessities that are later assimilated and reproduced under different guises, as was the case in the production of folklore.
In an attempt to escape a desire for recognition, or to renegotiate one, caused by such symbolic capture, I'll introduce Ann Rigney's concept of a social-constructivist memory model whereby reiteration and mediation are taken as generative instruments in the production of cultural memory, in parallel to Stuart Hall's "Encoding/Decoding" communication model.
I aim to show how either concepts are helpful in navigating questions of representation/identification and in conjunction, offer connections to audio technologies that may enhance, or shift the tonal center of a recording by Giacometti. I will focus on the listening effects of source separation algorithms, applied to Giacometti's recording archive. The categorisation and removal of musical elements from a single recording done by specifically-made algorithms or audio restoration software, aside from producing their own particular artifacts in the process, are an interesting creative and analysis tool that may open other angles of the sonic experience. This process exposes the categorical limitations of the algorithms in place, while simultaneously aiding our listening attention to particular sound events.
Source separation operates at a spectral level, by stratification, and the removal of a single layer from a compound bears marks on both. By removing the voice from an a cappella recording, what remains becomes essentially a field recording. However, the extraction is rarely traceless. The volume dynamic of the now-absent voice, modulates the redacted recording. This produced cavity allows the hearing of an absence, a negative space. By this, my proposition rests on an approach to listening to the songs present in these archives not only as music, but as sounds.

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Why Listen with Animals? Straining for an Environmental Resonance

Nuno da Luz

Keywords: Technology arts and ethics; Field recording; Ecology; Vibrational attention; Critical audition.

Abstract:
This paper summons John Berger's essay 'Why Look at Animals?' (1980) reframing its analysis about human-animal relations in Modernity and its emphasis on gaze and observation 'at' a distance, by replacing it with the entangled reflexivities of listening together 'with' more-than-humans others. For Berger 'the zoo to which people go to meet animals, to observe them, to see them, is, in fact, a monument to the impossibility of such encounters'. I argue that the historical practice of field recording concurs in the exact same impossibility, only aurally. Equally indebted to ethnographic representations of alterity, it has perpetuated divisive ideas of nature and place that only recently have been acknowledged and questioned within contemporary ecological sound arts practice. The growing human anxiety in the face of the sixth mass extinction, and the massive disappearance of species that could actually render springs silent, as anticipated in Rachel Carson's book 'Silent Spring' (1962), attests to Berger's argument that 'in zoos', animals 'constitute the living monument to their own disappearance'; to which I add that recordings of their voices will enshrine their extinction. I intend to stress the significance of 'rexisting' more-than-human vibrations and sounds as transformative zones of contact, especially in increasingly impoverished urban biomes, and the necessity of expanding a vibrational attention to such social-environmental contexts. To re-situate listening within its co-productive relations with the world at large entails re-assessing 'ways of listening – how we sense, feel and locate sonic events', or 'in their broadest definition as sensing, attuning, and noticing' – as eco-sensible methodologies that understand both humans and nature as technological, and technology as part of an integrated ecology. For this, I will mobilise critiques of listening by researcher and artist Mark Peter Wright, and geographer and sound artist AM Kanngieser, as well as ethologist Vinciane Despret's study of birdsong as territorialisation. Together, these will intersect practices of listening as relationalities that pay attention to the responsibilities and concerns that guide us through the necessary epistemological shift in the human relationship to our physical environment, and that strain for a recognition of the common conditions and affects under which both humans and more-than-humans must navigate a damaged planet.

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Undesired versus Desired Sounds: On the peripheral sonic perception and its affects

Duarte Maltez

Keywords: Sonic Desirability; Noise; Aesthetic; Affect and Perception.

Abstract:
Drawing upon the subjective nature of sound perception and its affects, and thinking about sound as the vibrational force it is, we address and explore the dichotomy between desired and undesired sounds and its significance in the realm of sound art. Producing two distinct possibilities for analysis, (1) how can artists harness the power of desired sounds to evoke specific emotions and reactions in their audience, and (2) delving into the intentional use of undesired sounds to create contrast and tension, challenging the listener's perception and adding depth to the artistic expression. Challenging prevailing notions of sonic desirability, and disentangling desired versus undesired, we were able to expose how we can better understand these concepts in their inherent complexity. Additionally, we examined some case studies in order to analyze artistic choices made in manipulating desired and undesired sounds, exposing the diverse techniques and strategies employed by sound artists.
Furthermore, we acknowledge that this work synthesizes a virtually impossible exercise, dealing with complex and subjective concepts and for these reasons, many perspectives and notions had to be left aside as a way of circumscribe the problematic. Nonetheless, we aim to look within the peripheral sonic perception and its affects, i.e. ways in which sound can be utilize to modulate our understating of wanted/unwanted, bearable/unbearable and ultimately censored/uncensored.
This work sheds light on how sound artists can effectively employ desired and undesired sounds, individually or in combination, to craft captivating and thought-provoking soundscapes. By comprehending the intricacies of these sounds, sound artists can enrich their artistic endeavors and engage their audience on a profound level.

Misplacing Timbre: Exposing the Intangible Reality

Rafael Ferreira

Keywords: Timbre; Artistic Expression; Conceptual Art; Sound Object; New existences.

Abstract:
This paper is an exploratory excursion of the possible convergence of ideas between acousmatic music, exemplified by Pierre Schaeffer's experiments in Musique Concrète, and Marcel Duchamp's conceptual art.
Schaeffer's acousmatic approach offers a unique listening experience where sounds are intentionally divorced from their physical origins and it's inherent meaning , prompting listeners to focus solely on auditory qualities. However, even in this realm, sounds often undergo a phenomenon known as source-bonding, where listeners unconsciously link sounds to their supposed sources. This effect mirrors our everyday experiences, such as hearing a sound without seeing its source, and it persists in acousmatic settings. The manipulation of timbral qualities within acousmatic music can displace a sound from its physical reality, rendering it an intangible abstract anomaly, making timbral expression a form of art in itself.

Similarly, Marcel Duchamp's conceptual art challenged established art conventions by removing ordinary objects from their original context and elevating them to new meanings. Duchamp introduced the concept of the "readymade," where everyday objects like a urinal could become art through the artist's act of choice and presentation. This reshaping of context encouraged new ways of perceiving and thinking about these objects. Both the acousmatic experience and Duchamp's art prompt us to explore the relationship between our concrete reality and other forms of perception, challenging us to see and hear the world anew.
This paper explores a conceptual hypothesis: What if we could intentionally misplace a (sound) object from its source/context, as seen in acousmatic music and Duchamp's art, to challenge new forms of existence and expression? By disrupting familiar associations and allowing timbre to exist in unconventional settings, we invite audiences to reconsider preconceived notions and expand the way we perceive the world.

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Sound Map of Braga: an acoustic experience of the city from the point of view of a temporary visitor

Roi Méndez-Fernández, Teresa Lima and Helena Pires

Keywords: Sound map; Binaural sound; Omnidirectional sound; Soundscape.

Abstract:
People tend to use their eyes as their main sense to explore the world (Jeon & Jo, 2020). Thus, registration and memories tend to be visual, being photographs and video the main exponent of this natural tendency. However, many times, a sound, a song, or a smell can take us elsewhere or even remind us of someone.
In this work we explore the use of sound as an alternative type of memory capture. As Théberge claimed "sounds need to be considered as not simply formal elements but as cultural objects, replete with meanings and associations "(Théberge, 2005). Thus, the research, capture and study of actual soundscapes is a necessity to preserve and understand their meaning and intrinsic value (Schafer, 1994). With this project we want to emphasise the experience of perceiving the city through listening as a way of trying to understand the complexity of the urban landscapes in which we live in our daily lives inside a mixture of "natural" and "technological" sounds.
We represent the stay of a visitor in the city of Braga through 100 audio recordings captured in different places of the city during the months of June and July 2023. Using this tool, the visitor can look back to his stay at the city, but any other person can discover or remember the city through her ears (Thulin, 2016). As in photography, the point of view of the visitor, which discovers the city and listens to its sounds for the first time, permeates the entire content of the recordings, but everybody can enjoy and understand them.
From a technical perspective, the audio samples have been captured using a ZOOM H2n recorder (an omnidirectional sound recording device) and have a duration of around five minutes each. Subsequently, the audio has been processed to transform it to binaural so that it can be heard properly through common headphones, keeping the surround effect. Finally, the samples have been depicted in a map accompanied by a brief description of the moment of their recording.
The Sound Map of Braga is part of the Passeio (the Portuguese word for walk) project, a platform for the study of art and urban culture hosted by the Communication and Society Research Centre (CECS) in the Universidade do Minho. In this platform, both artists, academics and researchers can share their experiences and work related to urban culture. This work has been the result of a close international collaboration between Roi Méndez, as visiting researcher in Braga, Teresa Lima, grant holder of the Passeio project and Helena Pires, one of the coordinators of Passeio.

NOTES