

23–26
February
2012
Amsterdam

gill^əvsTime

SONIC ACTS XIV

Explorations in art,
science, music
and technology

machine time
time machine
ruin
alternate history
neutrinos
human time
media archeology
immune to time
deep history
mach 9
need for speed
water clock
sound of time
time capsule
chronocracy
non-linear time
shock waves
historiography
echo
fossil fuels
stealth time
restoration
pompeii
time dilation
image as time
shock waves
colonising time
erosion
sound of time



Art is what
remains after
everything else
is destroyed
or forgotten

– Jack Burnham (1974)

An Ode to the Experience of Time

Sonic Acts is a four-day festival of concerts, performances, lectures, presentations and exhibitions. Titled *Travelling Time*, this year's festival offers an intense experience of time and

explores radical ideas relating to it. Time is a complex and ambiguous concept. Ongoing technological developments continually change our notions of time. Communication networks operate at light speed and computers process data in real time without human mediation, resulting in a gap between machine time and the human experience of it. Music and the other arts enable us to investigate the nature of time by making the concept tangible, and by changing or intensifying our experience of time.

Art is a time machine. Sonic Acts is a journey through time.

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Specials



No Time is There

19:30–20:15 Paradiso
Stedelijk @ Sonic Acts

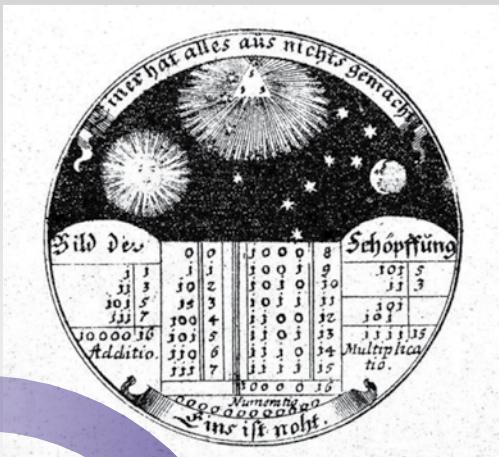
George Dyson

No Time is There

George Dyson kicks off the festival with a keynote lecture about time in the digital universe.

The digital universe – now growing by more than 5 trillion bits per second – goes back to a 32-by-32-by-40-bit matrix that took form in 1946. ‘Decisions between elementary alternatives, and enforcement of these decisions are initiated not with reference to time as an independent variable but rather according to sequence’, Julian Bigelow, the architect of this 5-kilobyte matrix, explained in 1949 – before it was customary to refer to these elementary alternatives as *bits*. ‘Time, therefore, does not serve as an index for the location of information’, he added, ‘but instead counter readings are used’. Because these *counters* have come to be known as *clocks*, it is easy to believe that time in the digital universe is equivalent to time in our universe – but nothing could be further from the truth.

Leibniz's Digital Universe, 1697, Gottfried Wilhelm Leibniz



The RCA Selection, 1950



Trinity Nuclear Test, 1945, New Mexico



George Dyson (US/CA) is a historian and a philosopher of science and the future. The son of physicist Freeman Dyson, George grew up in one of the most fervid hotbeds of scientific research in the Atomic Age. He spent his early adulthood living in a tree house, and designing and building Aleutian kayaks (chronicled in his book *Baidarka: The Kayak*, 1986). His 1997 book *Darwin Among the Machines* made a case for the Internet as a growing organism, an evolving life force. In 2002, he published a story from his extraordinary childhood, *Project Orion: The Atomic Spaceship 1957–1965*, about the drive to build a nuclear-powered rocket aimed at Saturn. His forthcoming book *Turing's Cathedral: The Origins of the Digital Universe* is the fruit of years of research into the history and future of computing.

This lecture is organised in collaboration with Stedelijk Museum within Temporary Stedelijk 3 and can be visited separately from the conference and the festival.

Lost in Time

19:00-23:00 (23 February)
16:00-23:00 Paradiso Small Hall

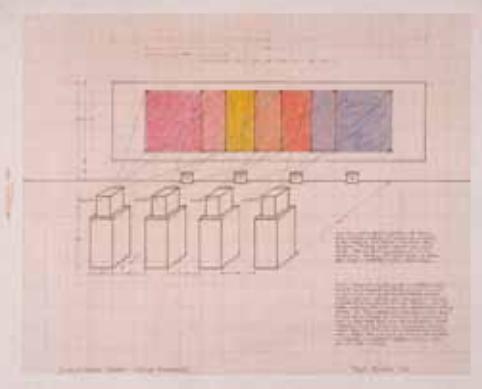
Paul Sharits

Shutter Interface

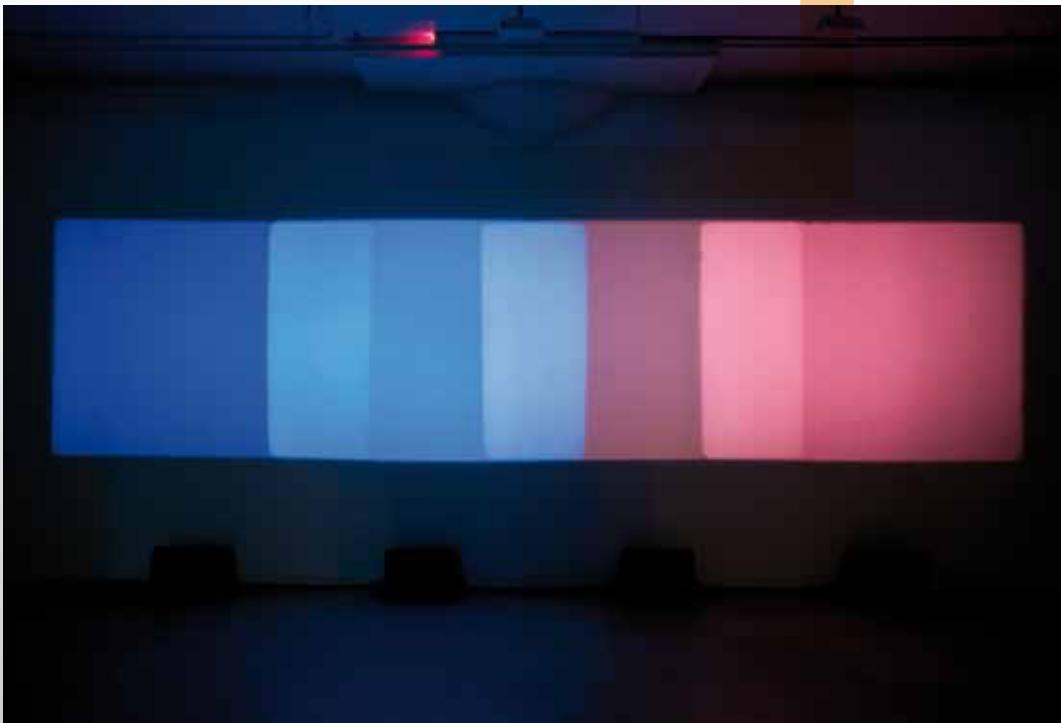
(1975, 32'50, four-projector installation, colour)
In the hypnotic work *Shutter Interface* – recently restored by Greene Naftali and Anthology Film Archives to its long-unseen, four-screen version – a quartet of 16 mm projectors stand side by side, figure-like, on imposing pedestals facing a long wall. Four looped films of varying lengths are un-spoiled and re-spoiled in jewel-like swathes of colour interspersed with single black frames.

Paul Sharits (US, 1943–93) was a visual artist who is best known for his work in avant-garde filmmaking, particularly in what became known as the Structural film movement, along with artists such as Tony Conrad, Hollis Frampton and Michael Snow. His film work primarily focused on installations using infinite film loops, multiple projectors, and experimental soundtracks.

Study 4: *Shutter Interface*, 1975, Paul Sharits © Estate of Paul Sharits



Shutter Interface, 1975, Paul Sharits © Estate of Paul Sharits



No Time

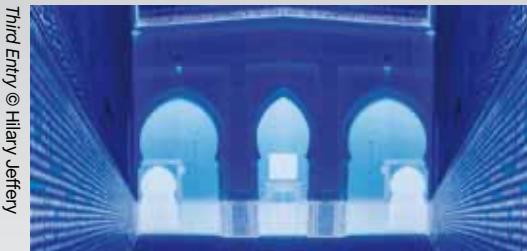
17:00–18:30 SMART Project Space

CC Hennix + The Chora(s)san Time-Court Mirage

Immerse yourself in a subtle drone, which after a while opens the portal to a different space, with Catherine Christer Hennix + The Chora(s) san Time-Court Mirage. Hennix's post-minimal drones elaborate on La Monte Young's concepts and attempt to halt our experience of time. The Chora(s)san Time-Court Mirage will play three concerts, which are meticulously adapted for the performance space. The group gathers a week in advance to prepare and develop the composition. All the musicians are at the forefront of contemporary music, exploring micro-tonality, just intonation and the space of sound.

'As deep and heavy as the 1960's recordings of La Monte Young's Theater of Eternal Music, but full of Hennix' own musical and mathematical genius.'

– Marcus Boon



The Chora(s)san Time-Court Mirage

consists of:

Catherine Christer Hennix (US/SE) (voice, computer, sine waves, electronics) is a composer, philosopher, mathematician and visual artist. In the 1960s and 1970s she worked with illustrious figures such as La Monte Young and Pandit Pran Nath. She has frequently collaborated with the American anti-art philosopher, composer and violinist Henry Flynt. Hennix also drew inspiration from Japanese Gagaku music and the early vocal music of Perotinus and Leoninus. She was affiliated with MIT's AI Lab in the late 1970s, working with Marvin Minsky. All her major compositions, including *The Electric Harpsichord*, are regarded as part of an ongoing, endless cycle. She lives in Berlin, where after a long hiatus she has recently started to perform in public again.

Amelia Cuni (IT) is a singer and composer. She trained her voice and acquired her musical skills in India, in the tradition of Dhrupad singing and Kathak dance.

Franz Hautzinger (AT) (microtonal trumpet) has worked with many groups since appearing on the Austrian jazz scene in the late 1980s. Since 2000 his approach to playing the trumpet focuses on breathing.

Paul Schwingenschlögl (AT) (flugelhorn, trumpet) is an open-minded musician who is fluent in many musical styles from modern jazz, soul, funk and afrobeat to contemporary and improvised music.

Hilary Jeffery (UK) is a trombonist and composer. He performs with a number of other groups and musicians, including Zeitkratzer, Lysn and The Mount Fuji Doomjazz Corporation. He is currently researching new compositional forms conceived as maps to explore spatial dimensions of sound.

Robin Hayward (UK) (microtonal tuba) is a tuba player and composer. He has redefined the tuba's potential both in the areas of noise and microtonality. His compositions for tuba and other instruments reflect a similar experimental, medium-specific approach. He is active in many contemporary music ensembles including Phosphor & Kammerensemble Neue Musik Berlin.

Ralf Meinz (DE) (live sound, live electronics) is a drummer and audio engineer.

There is limited seating in SMART Project Space. If you have a passepartout, please reserve a ticket for one of the performances at: reservations@sonicacts.com

Long Time

19:30–20:15 Muziekgebouw aan 't IJ / Foyer

The longest string instrument of the world will be installed in the Muziekgebouw aan 't IJ. On Saturday night Ellen Fullman will perform on her *Long String Instrument*, in a duet with Okkyung Lee on cello.

In 1981 Ellen Fullman (US) began developing the *Long String Instrument*, an installation of dozens of wires 50 feet or more in length, tuned to just Intonation and 'bowed' with rosin-coated fingers. Fullman has developed a unique notation system to choreograph the performer's movements, exploring sonic events that occur at specific nodal points along the string-length of the instrument. She has recorded extensively with this unusual instrument and has collaborated with such luminary figures as composer Pauline Oliveros, choreographer Deborah Hay, the Kronos Quartet, and Keiji Haino.

Okkyung Lee (KR) is a classically trained cellist who has extended her technique by incorporating elements from jazz, traditional Korean music and noise. Since her move to New York she has released several solo albums and collaborated with many avant-garde musicians.

Long String Instrument, Ellen Fullman
© John Fago



Long String Instrument, Ellen Fullman
© Judy Datek



Conference



Musicians, academics, sound artists and new media adepts will gather for the Sonic Acts conference: four days of inspiration, immersion and discussions, with numerous lectures, presentations and interviews that reveal how artists operate at the boundaries of art, technology and science. The conference is also an opportunity for theorists, philosophers, composers and artists to share their thoughts and ideas.

Infinite Sounds

Session 1 10:30–12:45

Thomas Patteson

The Time of Roland Kayn's Cybernetic Music

Thomas Patteson explores the legacy of Roland Kayn (1933–2011) with a focus on the distinctive sense of time engendered by his music. Kayn developed a unique approach to electronic sound that he named *cybernetic music*. He envisioned the role of the composer as a designer of the technological conditions for the emergence of sonic phenomena that should be literally beyond imagination.

Thomas Patteson (US) is a writer, musician, and educator whose work centres on music, technology, and twentieth-century aesthetics. He is writing a dissertation on experimental sound technologies in Germany during the Weimar Republic. His projects include the music blog *Acousmata* and the event series *Experimental Culture*.

Barbara Hammer

Bent Time (1983, 22'00, 16 mm)

A one-point perspective visual path across the USA beginning inside a linear accelerator or atom-smashing device and travelling to such high-energy locations as the habitat of an ancient sun calendar in Chaco Canyon, New Mexico; the site of Ohio Valley Mound cultures; and the Golden Gate and Brooklyn Bridges. Scientists have noted that light rays curve at the outer edges of the universe, leading them to theorise that time bends too. Inspired by this idea, Hammer used an extreme wide-angle lens and 'one frame of



Bent Time, 1983, Barbara Hammer

film per foot of physical space' to simulate the concept of bent time. The film is accompanied by Pauline Oliveros' score for voice and accordion, *Rattlesnake Mountain*.

Barbara Hammer (US) is a visual artist working primarily in film and video. She is considered a pioneer of queer cinema.



Pauline Oliveros with John Baldessari sculpture © lone

Pauline Oliveros & Ellen Fullman

In conversation

Pauline Oliveros (US), composer, performer and humanitarian, is an important pioneer in American Music. She has explored sound for five decades, breaking new ground for herself and others. Through improvisation, electronic music, ritual, teaching and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it. Through Deep Listening Pieces and earlier Sonic Meditations she introduced the idea of incorporating all environmental sounds into musical performance. In performance she plays an accordion, which has been re-tuned to two different systems of her just intonation, and uses electronics to alter the sound of the accordion and explore the individual characteristics of each space she performs in.

Ellen Fullman (US) is a composer, musician and instrument builder. She is famous for her *Long String Instrument*, an installation of dozens of wires 50 feet or more in length, tuned to just intonation and 'bowed' with rosin-coated fingers.

Variantology

Session 2 14:00–16:30

The second session on Friday is dedicated to Siegfried Zielinski's Variantology research group. Variantology research seeks to move from reflections on the deep-time history of the arts and sciences to speculations that extend into the present. The work on deep time relations between arts, sciences, and technologies opens up a new perspective on media and the arts via their interactions with scientific and technological processes.

Siegfried Zielinski

Keynote lecture: Deep Time/Variantology

Siegfried Zielinski (DE) holds the chair of Media Theory – with a focus on Archaeology and Variantology of Media – at the Institute for Time Based Media at the Berlin University of Arts. He co-edited the five-volume book series *Variantology – Deep Time Relations of Arts, Sciences and Technologies*. His most recent monograph in English is *Deep Time of the Media – Towards an Archaeology of Hearing and Seeing by Technical Means* (2006).

Amador Vega

Lecture on Ramon Lull

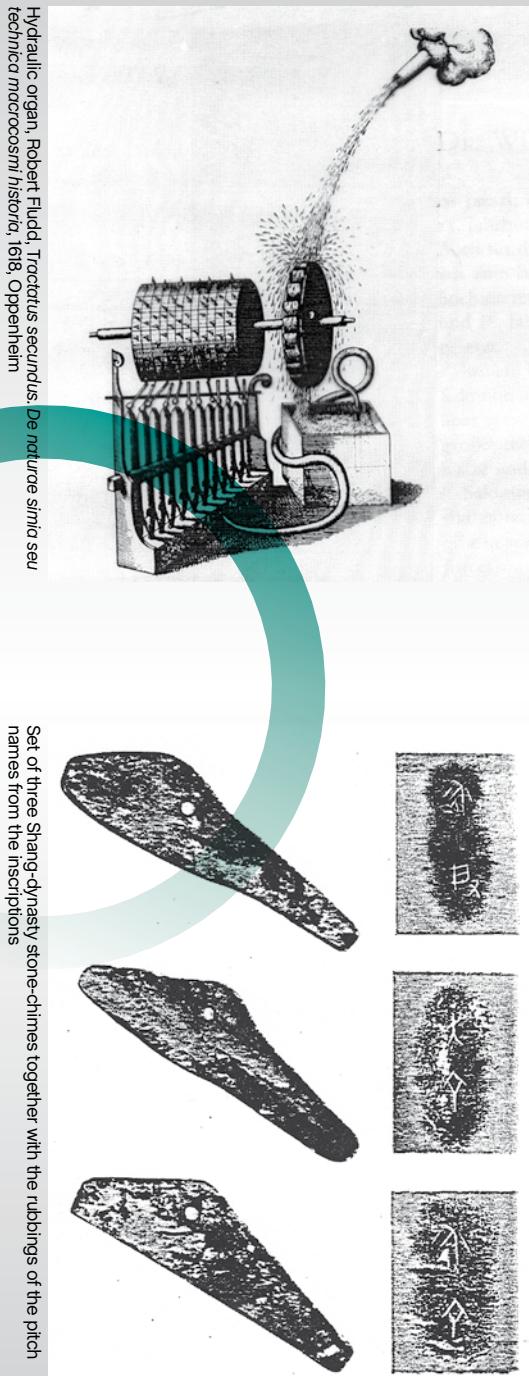
Amador Vega (ES) is a doctor of philosophy at the Albert-Ludwigs University Freiburg and a tenured lecturer at the Humanities Faculty of Pompeu Fabra University Barcelona. His fields of interest are medieval European mysticism and contemporary aesthetics. He has published books on Zen, Meister Eckhart, Ramon Llull & Mark Rothko.

Joseph Chen

The Sound from Deep Time: Tuning Revealed by Unearthed Playable Ancient Musical Instruments

In recent decades a number of ancient musical instruments have been unearthed in China. These instruments can be used to produce sounds from deep time. Chen will elaborate on studies of ancient tuning based on the sound of deep time produced by these ancient musical instruments.

Joseph Chen (US/CN) is a Professor of Physics. He did pioneer work in vibrational excitations of molecules. He is the author of *Early Chinese Work in Natural Science: A Re-Examination of the Physics of Motion, Acoustics, Astronomy and Scientific Thoughts* (1995).

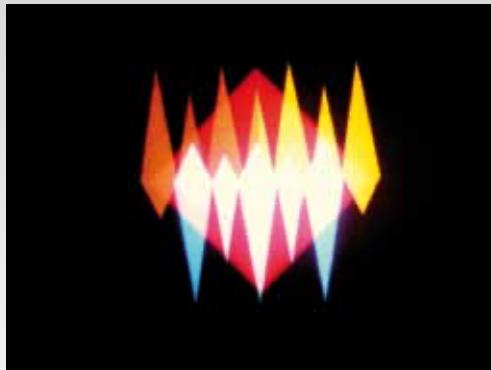


Hydraulic organ. Robert Fludd. *Tractatus secundus. De naturae simia seu technica macrocosmi historie*, 1618, Oppenheim

Set of three Shang-dynasty stone-chimes together with the rubbings of the pitch names from the inscriptions

Colour Music Recollections

Friday 24 February
17:00–18:30 De Balie



Mobilcolor Projector Film, 1969, Charles Dockum, courtesy of Center for Visual Music

A programme with films that relate in different ways to historical performance practices of colour music. It includes the gorgeous documentation of a performance by Charles Dockum on his 'Mobilcolor' instrument, the first recreation of Oskar Fischinger's multi-projector shows and a rare screening of documentation of the

1968 recreation by Kurt Schwerdtfeger of the very first light experiments at the Bauhaus. This programme will mark the launch of the posthumous publication of the book *The Academy of the Senses, Synesthesia in Science, Art and Education* by Frans Evers, one of the founders of both the Sonic Acts Festival and the ArtScience Interfaculty in The Hague. The programme will be introduced by Joost Rekved.

Kurt Schwerdtfeger

Reflektorische Farblichtspiele
(1922/1968, 18'00, 16 mm colour)

Oskar Fischinger

R-1, ein Formspiel
(1926–33/1993, 1993 recreation by Bill Moritz,
7'00, 35 mm cinemascope, B&W and colour)

Jud Yalkut

Turn, Turn, Turn
(1966, 10'00, 16 mm colour)

Charles Dockum

1969 Mobilcolor Projector film
(1969, 15'00, 16 mm colour, silent)

Hy Hirsh

Come Closer
(1953, 7'00, 16 mm, colour)

Separate tickets for *Colour Music Recollections*
are available.

Timing and Silence

Session 3 10:30–12:45

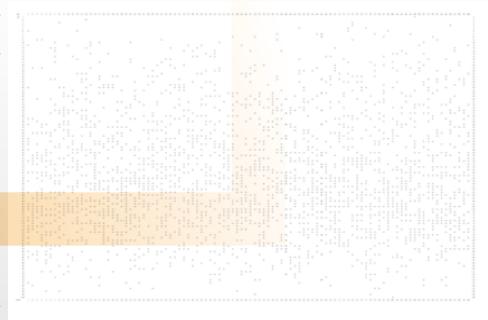
If the most radical ideas from physics, philosophy and technology are pushed to their limits, and if music is informed by these ideas, what concept of time and timing in music do we arrive at?

Michael Pisaro

Some Questions about the Existence of Time
Physicist Julian Barbour has posited a physical world in which time as we know it does not exist. Can we think music without time? This talk will attempt to carry this process a bit further by thinking about some recent work stemming from the Wandelweiser group.

Michael Pisaro (US) is a guitarist and composer. Many of his recent compositions are concerned with the massing and subsequent spatialisation of sound to create 'homemade' environments. Pisaro teaches at the California Institute of the Arts, runs the Experimental Music Workshop, and curates his own record label, Gravity Wave.

Chart for percussion piece *A Wave and Waves*, 2007 © Michael Pisaro



Keith Fullerton Whitman

In conversation

Keith Fullerton Whitman (US) is a composer/performer obsessed with electronic music, from its mid-twentieth-century origins in Europe through its contemporary worldwide incarnation as digital music. He is currently working towards implementing a complete system for live performance of improvised electronic music that incorporates elements from nearly every era.

Composing with Process, Performing in Time

Session 4 13:30–15:15

Programming allows for a different approach to time in music composition. Practical and theoretical aspects of composing with process, generative sound and image, building systems for music, and performing live with such systems, will be thoroughly dissected in this panel.

Joel Ryan

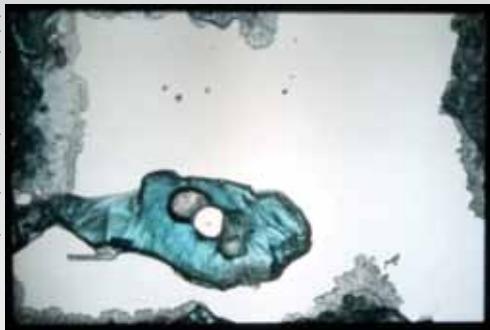
Knowing When

When looked at analytically, music is usually taken to be a system of rules. Yet the experience of listening and making music is one of freedom and spontaneity. The kind of judgments involved in making and applying rules does not seem to match musical experience. Taking time as an epitome of music making, there seems to be an innate capacity for perceiving its quantity, outside of language and analytic thinking. The fact is, I know when: I know when things are too fast or too slow, I know when timing is good, stiff or perfectly graceful. Before it happens I know when a beat should come, and after if it was out of time

or right on time. Playing or listening to music this knowledge comes not in calculated reflection but in the moment, fast enough to make time happen without breaking the flow.

Joel Ryan (US) is a composer, inventor and scientist. He is a pioneer in the design of musical instruments based on real-time digital signal processing. He currently works at STEIM in Amsterdam, tours with the Frankfurt Ballet and is a teacher at the Institute of Sonology in The Hague. Starting from a scientific rather than a musical education, he moved into music by degrees from physics via philosophy. Ryan seeks to bring concreteness to digital electronic media through the intelligent touch of the performer.

Slide from *Liquid Crystal Display*,
2008–9 © Juliana Borinski



Mark Fell, Joe Gilmore & Juliana Borinski

Presentation & conversation

Mark Fell and Joe Gilmore speak about how they work with process-based and generative methods of composition, and how this informs 'time' and 'rhythm' in their work. Juliana Borinski contributes a perspective on process-based methods from photography.

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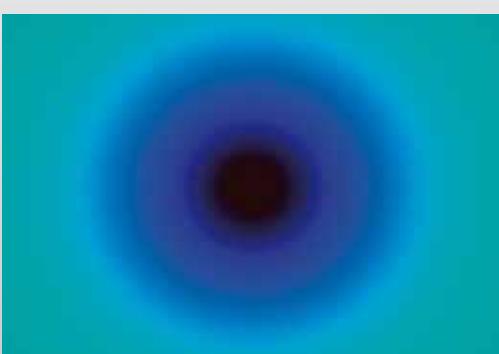
Travelling
Time

Mark Fell (UK) has a particular interest in the relationship between music, sound, time, perception and cognition which he explores in both recorded works and gallery installations, often using multi-spatial speaker technologies, generative systems, geometry and light. His two recent works *Multistability* and *UL8* explore a number of unfamiliar timing and tuning systems.

Joe Gilmore (UK) is a multidisciplinary artist and graphic designer working in the fields of computer music, video and algorithmic art. He is co-creator of rand0%, an automated Internet radio station that streams real-time generative music.

Juliana Borinski (BR/FR) experiments with the conjunction between iconography and iconoclasm. Her works integrate basic new technologies and materials while referencing historical media techniques or scientific experiments.

Tone Pattern Transactuality, 2011 © Mark Fell



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Histories of Time and Technology

Session 5 16:00–17:45

Human perspectives on time have not always been the same. Since the advent of Modernity and the introduction of new technologies – first mechanical, later electronic – we have come to celebrate speed, innovation and ‘the new’. In this panel two researchers will investigate the myth of the new, the culture of speed and stress, and explore new approaches to the history of culture and technology.



German Baghdad Railway, 1900-10

David Edgerton

The Shock of the Old

Music is a wonderful example of the mixing of the old and the new – new music on old instruments, and vice-versa, the long life and the rehabilitation of the old – from period instruments to vinyl discs. This music encapsulates a microcosm of the human world. Yet when we think of science, technology, and the modern, we resort to crude stage theories in which the new supplants the old, is radically more powerful than the old, and renders the old merely of antiquarian interest. We need to understand the modern technological world in less naively ideological ways, and get to grips with its materiality in richer ways.

David Edgerton (UK) is the founding director of the Centre for the History of Science, Technology and Medicine at Manchester University, where he holds the Hans Rausing Chair. One of Britain's leading historians, Edgerton has published a number of works over 20 years which challenge conventional analyses of science and technology, including *The Shock of the Old, Technology and Global History since 1900* (2006).

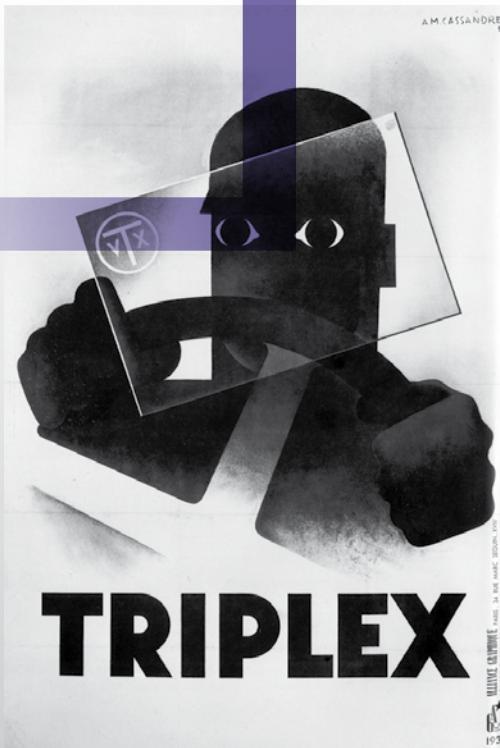
Enda Duffy

High Energy: Soma, Techne, Stress

A talk about the history of stress. Coined only in the 1930s, ‘stress’ is perhaps the modern medical term which has become most pervasive as a description of our relation to the material world, yet it has never really been theorised outside physiology and psychology. Continuing issues raised in *The Speed Handbook* (2009) regarding adrenaline, Duffy discerns in the late nineteenth and first half of the twentieth century a scientific project to rethink organic life in terms of rates of motility and mobility – as a mechanism for the generation, dispersal and conservation of energy (of which ‘speed’ is one component). This invariably allies issues of human and animal energy to issues of effect and emotion.

Enda Duffy (IE) is a Professor in the English Department at the University of California in Santa Barbara. His interests include post-colonial literature; modernism and postmodernism; Irish literature; cultural studies and James Joyce.

Triplex, 1931. A. M. Cassandre, Paris



Extreme Experiences of Time and No Time

Session 6 10:30–12:30

Is the perception of time variable? And if so what happens to time if we are subjected to extreme circumstances. Will it cease to exist? Does it become an illusion? A discussion and analysis of such circumstances – environmental or musical.

John Geiger

Far Continents of the Mind

A lecture about brain responses to extreme physical and psychological stress and sensory inputs such as stroboscopic light, and the resulting displacement of time/space, including a discussion of Brion Gysin's Dreamachine.

John Geiger (US) is the bestselling author of *The Third Man Factor: Surviving the Impossible* (2009), and four other non-fiction books, including a biography of Brion Gysin. He is co-author of *Frozen In Time: The Fate of the Franklin Expedition* (2004), which describes the results of the Franklin Forensic Project. Geiger spent three field seasons in the Arctic as an historical investigator for the Knight

CC Hennix + The Chora(s)an Time-Court Mirage
© Laura Gianetti



Catherine Christer Hennix + Bill Dietz

In conversation

Composer Bill Dietz in conversation with Catherine Christer Hennix about her ideas relating to composition, music and time. The post-minimal compositions of mathematician and

Archaeological Project. He also authored, with Peter Suedfeld, the scholarly study, *The Sensed Presence as a Coping Resource in Extreme Environments* (2008). His book, *Chapel of Extreme Experience: A Short History of Stroboscopic Light and the Dream Machine* (2003) was made into an award-winning documentary film, *FlicKeR* (2008).

The Church Army Gazette
WITH WHICH IS INCORPORATED THE CHURCH EVANGELIST.
No. 1748 (New Series).
WEEK ENDING, FEBRUARY 7, 1920.
One Shilling.

THREE MEN—
OR FOUR?
SIR ERNEST SHACKLETON'S "THIRD MAN" EXPERIENCE
IN ANTARCTICA.

I said nothing in my Conscience, but afterwards I recollect and say to myself, "BOSS, I HAD A CURIOUS FEELING ON THE MARCH THAT THERE WAS ANOTHER PERSON WITH US..."

—Those were they—who held me back?—And carry a lame distemper now,

That during that long and rocky march over the ice fields, I recollect saying to myself, "I KNOW IT SEEMED TO ME OFTEN THAT WE WERE FOUR—not three."

SIR ERNEST SHACKLETON,
the great Antarctic explorer says,

"I KNOW IT SEEMED TO ME OFTEN THAT WE WERE FOUR—not three."

Illustration of Sir Ernest Shackleton's 'third man' experience after escaping Antarctica. The Church Army Gazette, 1920

composer Catherine Christer Hennix elaborate on La Monte Young's concepts. It could be said that they attempt to halt the listener's experience of time. She sees her music as having no time at all.

Much of Bill Dietz's (US) recent work addresses the performance of listening and the genealogy of the concert. He studied composition and Cultural Studies and has lived and worked in Berlin since 2003, initially as Peter Ablinger's student and assistant. Subsequent collaborations include working with Christian von Borries and Chris Newman, and with Maryanne Amacher until 2009. He is the artistic director of Ensemble Zwischentöne. Along with Seth Josel and Chris Newman, he is MISS MOTH.

Catherine Christer Hennix (US/SE) is a composer, philosopher, mathematician and visual artist. She worked with illustrious figures as La Monte Young, Pandit Pran Nath and Henry Flynt. She was affiliated with MIT's AI Lab in the late 1970s, working with Marvin Minsky. All her major compositions, including *The Electric Harpsichord*, are regarded as part of an ongoing, endless cycle.

Time in Cinema

Session 7 14:00–15:45

Jean-Luc Godard famously stated that, ‘Photography is *truth*. The cinema is *truth* at 24 frames per second’. But cinema has long proven that this is not necessarily a definite truth. Indeed, film constantly works with time, rhythm and rearranging our perceptions of time. This session delves into the possibilities of different cinematic times.

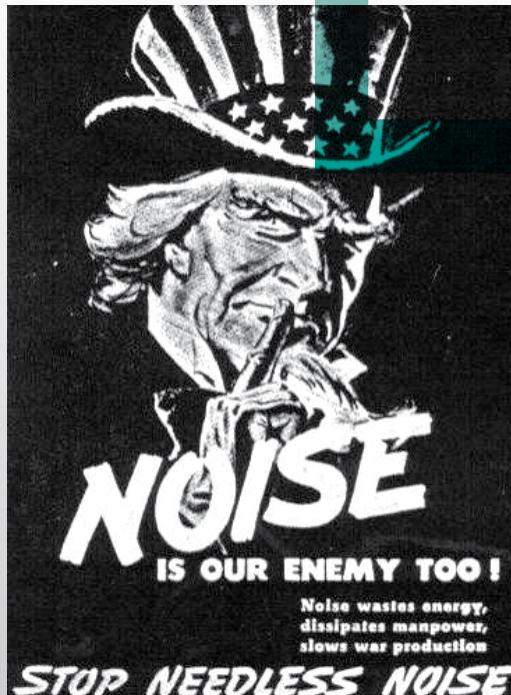
Peter Kubelka

Metric Film/Metric Time

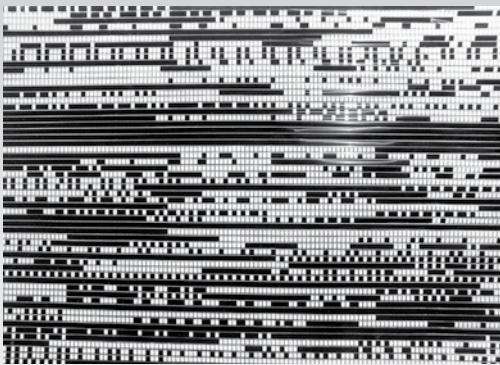
A talk by Peter Kubelka, including a screening of *Arnulf Rainer* (1960, 7'00, 35 mm, B&W) which combines an image track consisting of black and white frames with a soundtrack of alternating white noise and silence. This film had a profound influence on the development of Structural film.

Peter Kubelka (AT) is a multifaceted artist and theoretician who has worked in film, cooking, music, architecture, speech and writing. He communicates through lectures, which also use non-verbal elements ‘to free our world view from being the exclusive property of language’. Kubelka’s cinematographic work is short and

highly condensed. His ‘Metric Films’ preceded and laid the foundations for Structural cinema.



Arnulf Rainer, installation © Peter Kubelka



Timothy Druckrey

Time Scene(s)

This illustrated talk assesses the conditions of the temporal in an array of approaches to the cinematic that defy the tropes of traditional film studies and yet provoke the possibilities invoked by a range of recent artistic projects. *Time Scene(s)* will confront an array of ‘temporalities’ engaged with the interrogation of systems that defy the normative flows of representability.

Timothy Druckrey (US) is Director of the Graduate Photographic and Electronic Media programme at the Maryland Institute, College of Art. He also works as a curator, writer, and editor. He lectures internationally about the social impact of photography, electronic media, the transformation of representation, and communication in interactive and networked environments. He edited many books, amongst others *Future Cinema: The Cinematic Imaginary After Film* (edited by Jeffrey Shaw and Peter Weibel, 2003).

Closing Lecture 16:00–16:45

Hillel Schwartz

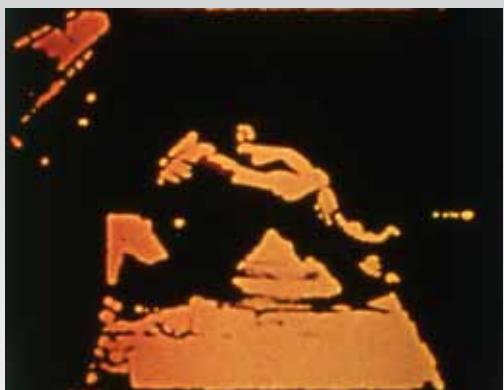
Emergency

The closing lecture by Hillel Schwartz, is in the form of a series of rhymed sonnets.

Hillel Schwartz (US) is a poet, translator, public arts consultant, and cultural historian. His 1000-page *Making Noise. From Babel to the Big Bang and Beyond* has just been published by Zone Books and distributed by MIT Press (2011). He also is the author of *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (1998).

Reminiscence

17:00–17:50 De Balie



Print Generation, 1973-74, J.J. Murphy

Film frames competing to find a place in the viewers long term memory in an extremely slow development constituting a dense image reminiscence.

J.J. Murphy
Print Generation
(1973–74, 50'00, 16 mm, stereo)
A rarely screened structural gem that harnesses image and sound deterioration to its fullest. Murphy started with 60 one-second shots (a one minute film.) He then made 50 contact printed copies of each successive version, consciously degrading the film one ‘generation’ at a time. The film elegantly addresses the intricacies of memory and time: how we remember, what we remember, and how a fleeting ‘home movie’ reveals and recedes.

J. J. Murphy (US) is an independent filmmaker.

Separate tickets for *Print Generation* are available.

Live Performances



Beyond Time

21:00–23:30 Paradiso

Bass frequencies abound on the opening evening of Sonic Acts. *Beyond Time* presents an audiovisual spectacle with dubstep, subsonic minimal techno and avant-garde electronica.

Roly Porter and **Emptyset** use the echo and low frequencies associated with dub music to create a sonic space that dislocates our perception of time. Live projections by **Rod MacLachlan** and **Joanie Lemercier** reinforce the disorientating potential of the sub-bass. **Mark Fell**'s radically asymmetric beats ignore time signatures completely in an infectious computer-generated recuperation of acid music, timed to the millisecond. The evening opens with an homage to filmmaker Bart Vegter (who passed away in 2011). Films by Ian Helliwell and Ryohei Shimada will also be screened.

Mark Fell (UK) is a multidisciplinary artist who is considered to be at the forefront of extreme and independent computer music. He has a particular interest in the relationship between music, sound, time, perception and cognition and brings together interests in computational technologies,

non-musical sound synthesis, and irregular encounters with time and space. His two recent works *Multistability* and *UL8* explore a number of unfamiliar timing and tuning systems. He also collaborates with Mat Steel under the name *snrd*.

Mixing drones, noise, dark ambience and classical textures **Roly Porter** (UK), formerly of Vex'd, is taking bass-heavy music into uncharted

Megoscope Projection, 2011 Rod MacLachlan
© Jana Chiellino



territories. With *Aftertime* he presented a self-assured debut album, which also features extensive use of the vintage Ondes Martenot synthesizer.

Bristol-based artist and lighting designer **Rod MacLachlan** (UK) was a VJ for many years providing visuals for the likes of Murcof, Melt Banana & Matthew Herbert. As a sculptor

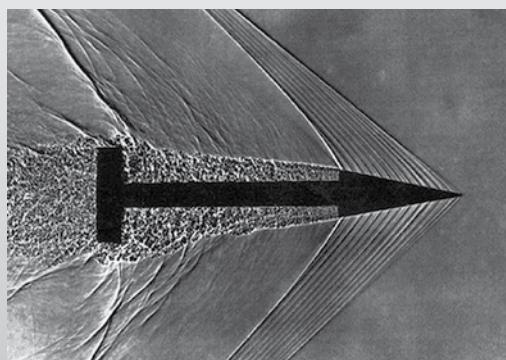
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Travelling
Time

he works with light and projection, exploring the relationship between observation and imagination, the physical and the ethereal. At the back of Paradiso MacLachlan has built a Megoscope; an opaque object projector. This archaic technique consists purely of focused light bouncing off an object and down a lens. The Megoscope has an alchemical quality that transmutes base materials with light.

Emptyset (UK) is a Bristol-based production duo, which explores classic 1990s minimal techno, suffusing it with the city's culture of bass-heavy productions. Their sound has been described as

Demiurge, Emptyset © Caroline Seymour

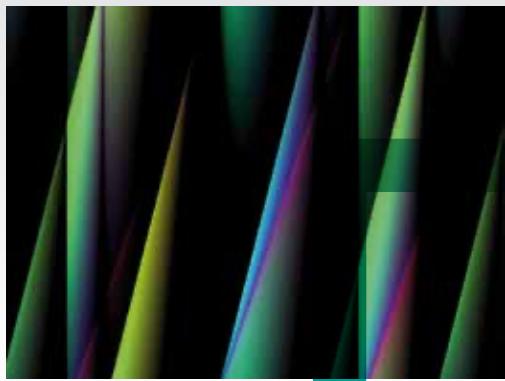


Aftertime © Roly Porter

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Letratone Leader, 2009, Ian Helliwell



De Tijd, 2008, Bart Vegter

'techno meets dubstep folded back onto techno again'. Emptyset acts as a research project, connecting the ideas and pleasures of a modern dance floor with experimental approaches to music.

Joanie Lemercier is a visual artist, and a member of the *AntiVJ* label. Defiantly stepping away from standard setups and techniques, *AntiVJ* presents innovative live performances and installations.

Bart Vegter

De Tijd

(2008, 9'00, colour, no sound)

A flat, monochrome image slowly evolves into a dramatic spectacle, where colour allows lines and conical forms to subtly dissolve and solidify. In the end, the colours lose their intensity leaving only the basic structure of the image 'the skeleton'. *De Tijd* is an abstract, computer-generated film in which colour plays the principle role.

Bart Vegter (NL, 1940–2011), autodidact filmmaker, was inspired by the attitudes and works of Frans Zwartjes, Paul de Mol and Jacques Verbeek, and by the experimental films he saw at the Vrije Academie in The Hague. In 1990 he started using self-written computer programmes to generate his films.

Ian Helliwell

Letratone Leader

(2009, 3'35, stereo sound, colour)

The image consists of strips of super 8 leader footage subjected to various colour inversions.

Ian Helliwell (UK) is a self-taught audiovisual artist. His work includes short experimental films, and the composition of electronic music. His short super 8 films use different techniques, including hand painting, bleaching, scratching, paper cut-out animation and collage.

Ryohei Shimada

Garden

(2010, 9'00, video, stereo sound, colour)

Patterns of grass, trees and flowers are created using 8, 16 and 35 mm film. The film is a collaboration with the Samurai Jazz Quintet.

Ryohei Shimada (JP) is a graduate of Takarazuka University of Art and Design and of the Image Forum Institute of Moving Image.

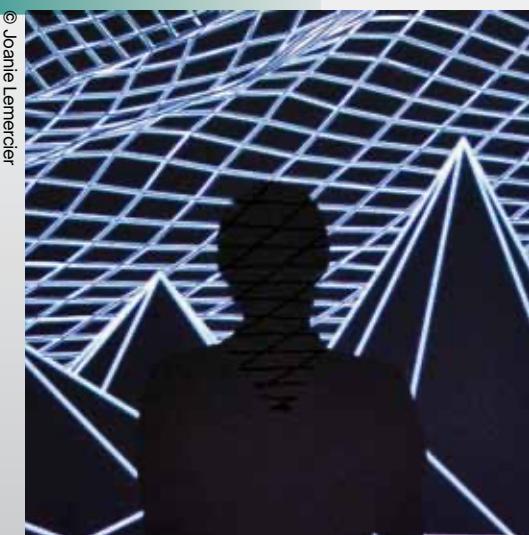
Dream Time

Afterwards, from midnight, there will be a concert by Youth Lagoon followed by Noodlanding, with a DJ set by Emptyset.

Youth Lagoon is 22-year-old Trevor Powers (US), who makes intimate and dreamy electronic music. His debut album *The Year of Hibernation*

came out in 2011. Hidden beneath the melodies is a voice that is eerie yet nostalgic...

Emptyset (UK) is a Bristol-based duo, exploring classic 1990s minimal techno, suffusing it with the city's culture of bass-heavy productions. Their sound has been described as 'techno meets dubstep folded back onto techno again'.

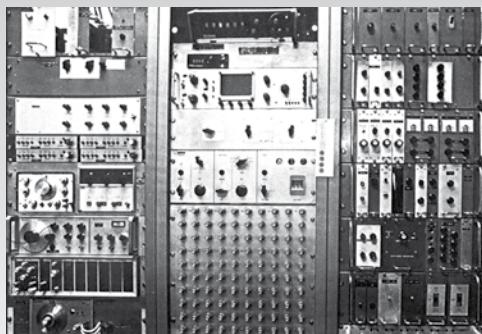


Deep Time

20:00–23:00 Paradiso

On Friday, Sonic Acts pays homage to endless sound with a programme that includes music by the American composer **Pauline Oliveros** and her ideas about fine-tuning our perceptions by means of Deep Listening to enhance our experience of sound. A pioneer in electronic music, Oliveros' participation in Sonic Acts in Amsterdam is part of her 80th birthday celebrations. The evocative compositions by **Eleh** (who has released an LP with Oliveros) have never been performed live in the Netherlands. **Roland Kayn's** (1933–2011) cybernetic music and **Carl Michael von Hausswolff**'s drones almost make sound four-dimensional. The evening closes with a set by the godfather of Detroit techno **Juan Atkins** that includes a live performance by his legendary **Model 500 project**.

Roland Kayn (DE, 1933–2011), a German composer who lived and worked in the Netherlands from 1970, developed a unique approach to electronic sound that he named *cybernetic music*. He envisioned the role of



Studio 2, Institute of Sonology, courtesy of Ilse Kayn

the composer as a designer of the technological conditions for the emergence of sonic phenomena that should be beyond imagination. Based on the recorded output of complex configurations of tone generators, filters, logic circuits, and feedback loops, his works consist of slowly evolving agglomerations of electronic sound that seem to grow and develop with an intelligence of their own.

Score for Steuersystem, Roland Kayn, courtesy of Ilse Kayn

Score for *Allotrope*, 1962–64, Roland Kayn, courtesy of Ilse Kayn

© Eleh



Pauline Oliveros (US) is a composer, performer and humanitarian. For five decades she has explored sound, breaking new ground for herself and others. Through improvisation, electronic music, ritual, teaching and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it. Through Deep Listening Pieces and earlier Sonic Meditations Oliveros introduced the idea of incorporating all environmental sounds into musical performance. Oliveros plays an accordion, which has been re-tuned to two different systems of her just intonation, and uses electronics to alter the sound of the accordion and explore the individual characteristics of each space she performs in. She will perform *Occupy Music*.



Natural Time

20:30–23:00 Paradiso

Natural Time is dedicated to biological rhythms, human speed, the cycles of stars and planets, the sounds that nature creates around us, and the natural time that human hands impose on musical instruments. **Keith Fullerton Whitman** composed *Natural Rhythms* for Sonic Acts and the Kontraste Festival. It sounds like free jazz in an electronic gaming arcade. The performance *Knowing When* by **Joel Ryan** and Spanish pianist **Agustí Fernández** is an exercise in split-second timing. The innovative post-breakbeat duo **Icarus** closes the evening with a brand new work. Preceding these musical excursions: explorations of time in experimental films by Robert Breer, Norman McLaren and René Jodoin.

Keith Fullerton Whitman (US) is a composer/performer *obsessed* with electronic music. He is currently working towards implementing a complete system for live performance of improvised electronic music that incorporates elements from nearly every era.

© Icarus



Joel Ryan (US) is a composer, inventor and scientist. He is a pioneer in the design of musical instruments based on real-time digital signal processing. Starting from a scientific rather than a musical education, he moved into music by degrees from physics through philosophy. Ryan

© Joel Ryan

seeks to bring concreteness to digital electronic media through the intelligent touch of the performer.

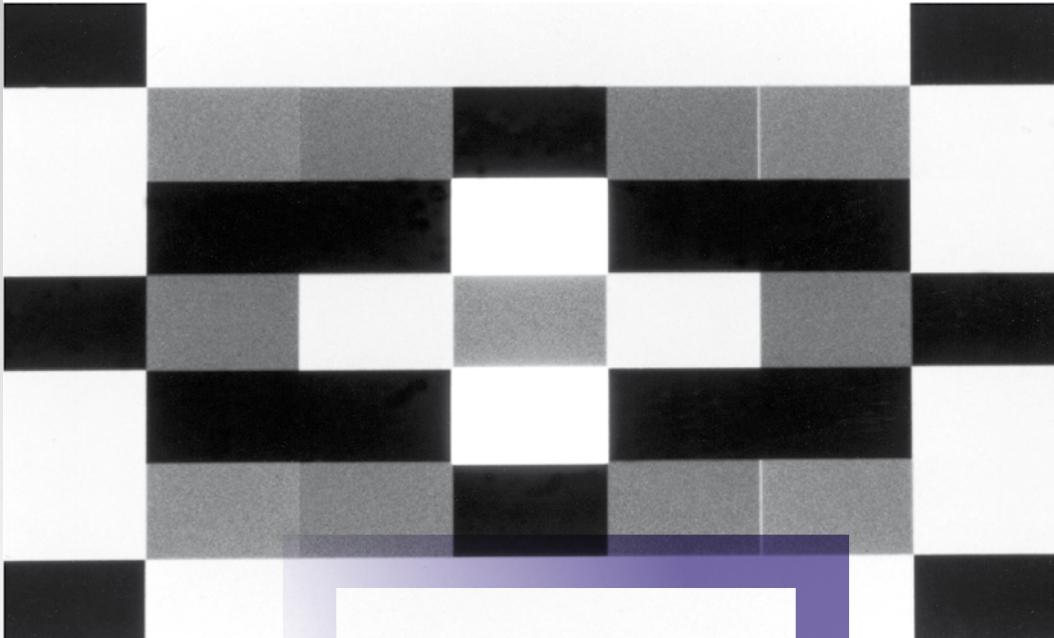
Agustí Fernández (ES) combines a thorough knowledge of twentieth-century modern classical piano with free improvisation to forge a unique and powerful style. He has worked with the founders fathers of the free improvisation scene, and with improvisers from all over the world. He is a member of the Evan Parker Electro-acoustic Ensemble and of the Barry Guy New Orchestra.

KFW at Harvard University Studio © KFW

Icarus (UK) carved their own distinctive path through the world of electronic music, from sampler-based deconstructions of drum and bass to generative and improvised software-based genre smashing. By using generative and parametric techniques their *Fake Fish Distribution* project provided each listener with a unique version. Their improvised sets present a much harsher side, relying on complex beat patterns, dense soundscapes and volume.



Rectangle and Rectangles, 1984, René Jodoin © NFB

**Robert Breer***Blazes*

(1961, 3'00, 16 mm, stereo)

100 basic images switching positions over 4000 frames. One continuous explosion. Painter, filmmaker, creator of kinetic sculptures and mutoscopes, Robert Breer (US) became known for his experimental animation.

Norman McLaren*Synchrony*

(1971, 7'27, 16 mm, colour)

Vibrantly coloured stripes, bars, rectangles and squares. The synthetic soundtrack has been incorporated in the image track of the film so that what we see is what we hear.

Norman McLaren (CA, 1914–87) was a pioneer in a number of areas of animation and filmmaking, including drawn-on film animation, visual music, abstract film, pixilation and graphical sound.

René Jodoin*Rectangle and Rectangles*

(1984, 8'29, 35 mm)

A didactic film in disguise. Jodoin programmed a computer to co-ordinate a highly complex operation involving an electronic beam of light, colour filters and a camera. This animation film,



without words, is designed to expose the power of the cinematic medium, and to illustrate the abstract nature of time.

Filmmaker René Jodoin (UK) promoted an artisanal approach to animation, with an emphasis on experimentation, innovation and education. As early as 1969, he began experimenting with computer-assisted animation.

The films are screened from 21:00 to 21:20.

Post Time

19:00–23:30 Paradiso

Music without time, music that seemingly disregards rhythm and timing, in which time simply passes. The five-hour evening *Post Time* includes compositions by **Michael Pisaro**, one of the most interesting American composers. Pisaro is a member of the Wandelweiser group whose compositions are usually sparing in their use of notes and extremely low in volume, leaving plenty of room for silence. Pisaro's pieces fine-tune our perception of everyday sounds and allow the listener to experience real time, in a down to earth way, as the passing of time. They subtly explore harmony and the limits of hearing. His kindred spirit **Taku Sugimoto**, like Pisaro a guitarist and composer, has travelled from Japan for the festival. Other performers in this event include **Konzert Minimal** – an ensemble from Berlin that consists of the cream of contemporary musicians. **Robin Hayward** performs a solo concert of his compositions *Nouveau Saxhorn Nouveau Basse* and *Plateau Square* on microtonal tuba. The *Post Time* evening ends with a 'heavy' amplified performance by **The Pitch Extended**, who play a 40-minute piece from the *Frozen Surfaces* series.

Gakudan. After returning to the guitar he changed his style from a loud to an extremely quiet sound, which leaves room for silence. Currently, Sugimoto is focusing on composition and its performance, rather than on improvisation.



Robin Hayward playing 'noise' tuba © Miroe



Johnny Chang, 2009 © Thomas Wizak

Guitarist and composer **Michael Pisaro** (US) spent much of the last decade making field recordings, occasionally using them in his work. Many of his recent compositions, and especially his work with long-time collaborator, percussionist Greg Stuart, are concerned with the massing and spatialisation of sound to create 'homemade' environments. Pisaro teaches at the California Institute of the Arts, runs the Experimental Music Workshop, and curates his own record label, Gravity Wave.

Taku Sugimoto (JP) started playing guitar when he was a high school student. He has been a member of the bands Piero Manzoni, Ghost, Hikyo String Quintet and (switching to cello) Henkyo

Konzert Minimal is a Berlin-based concert series and ensemble started by Johnny Chang and Koen Nutters with the aim of performing the complete series of open instrumentation compositions by Antoine Beuger; from solo performer to 20 instrumentalists. One by one musicians from the experimental music community were invited to join and explore the boundary between listening and perception through silence, tones, harmonies and space. The ensemble also plans to play music by composers such as Manfred Werder, Michael Pisaro and Radu Malfatti.

Robin Hayward (UK), tuba player and composer, has redefined the tuba's potential both in the areas of noise and microtonality. His compositions for other instruments reflect a similar experimental, medium-specific approach. Alvin Lucier and Christian Wolff have written pieces for him. His approach to the tuba is documented on the solo CDs *Value Division* (2006) and *States of Rushing* (2009), along with various collaborative releases. Active in many contemporary music ensembles including Phosphor and Kammerensemble Neue Musik Berlin, in 2005 he founded Zinc & Copper Works for continued research into brass instruments.

The Pitch Extended is a quartet from Berlin consisting of Michael Thieke (clarinet), Boris Baltschun (electric pump organ, sine tones), Koen Nutters (double bass), and Morten J. Olsen (vibraphone). They work with improvisation as a generative device within specific shapes, structures and ideas for a piece of music. Their debut album *Transposition Zero* was released in 2010. They often invite guest musicians into their musical language and structures. The 'Frozen Orchestra' – The Pitch Extended – includes Lucio Capece (bass clarinet), Chris Heenan (contrabass clarinet), Johnny Chang (viola), Okkyung Lee (cello) and Robin Hayward (tuba) – plays so-called Frozen Surfaces. These pieces focus on slowly changing textures, pitch set constellations and the subtle blending of instruments. Valerio Tricoli (analogue electronics) adds an extra layer of electronically re-worked sound.

Musicians for Konzert Minimal and The Pitch Extended / Frozen Orchestra

Boris Baltschun (DE) has performed and recorded internationally as a computer musician, pianist and organist.

Lucio Capece (AR) plays bass clarinet, soprano saxophone, *shruti* box and electronics.

Johnny Chang (NZ), composer and violist, explores the relationships of sound/silence and the areas between improvisation, composition, performance and listening.

Robin Hayward (UK), tuba player and composer.

Chris Heenan (US) is a formidable soloist, particularly with the contrabass clarinet, using extended techniques and multiphonics to reveal the subtleties inherent to the instrument.

Okkyung Lee (KR) is a classically trained cellist who has extended her technique by incorporating elements from jazz, traditional Korean music and noise.

Koen Nutters (NL) plays upright bass and is a founding member of the N Collective. He also organises DNK Amsterdam, a concert series for new live electronic and acoustic music.

Morten J. Olsen (NO) plays drums and percussion. He has worked with an array of international figures and bands.

Valerio Tricoli (IT) investigates the relationship between self, sound and instruments using tape, synthesizers and microphones.

Michael Thieke (DE) plays clarinet. He focuses on experimental song forms, collective composing, and improvisation.

Exhibition



Travelling Time

11:00–19:00 NIMk*

The exhibition at NIMk presents several installations, sound and film works that explore different modalities of time. They seemingly halt the experience of time, deal with speed in the city, resist the sequential montage of classic cinema, or leave the visitor in suspension because action is continuously deferred. Immersive, pensive, scientifically precise or overwhelming, all these works tickle the brain and the senses.

The exhibition officially opens on Thursday 23 February at 16:30 in presence of the artists.

Joe Gilmore

-9.93450215762280319787e-1
(2012, installation)

The new generative sound piece by Joe Gilmore explores space, geometry and complexity through sound synthesis. The multi-speaker installation uses chaotic algorithms, and flocking/swarm synthesis. The sound ranges from short impulses scattered around the space in different configurations, to extended complex tones and chaotic noise signals.

Joe Gilmore (UK) is a multidisciplinary

Perpendicular Cinema, 2011 © Julien Maire



a researcher. This concentration resists the flow and focuses on details in an image and their conditions of appearance, looking for a grammar, a construction and a deconstruction of perspective and narrative. The three-dimensional effect and the materiality of the image and of the device that allows the development is accentuated. The

artist and graphic designer working in the fields of computer music, video and algorithmic art. His music has been published on various labels including Alku, Cut, Entr'acte, Fällt and Line. His work has been exhibited at numerous digital art festivals and galleries.

Julien Maire

Perpendicular Cinema
(2011, installation)

Julien Maire's *Perpendiculair Cinema* resists the directivity of the montage. A complex mechanical interface, made of blocks of reflective metal, intercepts, controls and models the clear and blurry areas of a projected slide. The slow scanning is similar to the assiduous attention of

installation reads a script that is perpendicular to the image in the optical space. The movement no longer appears in the equation of the difference between successive images but in the optical performance of a fluid, continuous real time.

Julien Maire

Flip Dots Mirrors
(2011, installation)

Forty-eight flip-dots coated with first surface mirrors (FS mirrors) reflect part of a slide image of people sitting on a tribune.

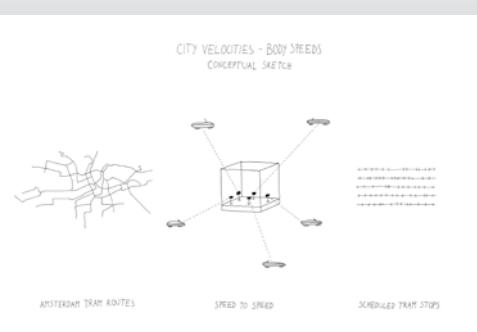
Julien Maire (FR) is a new media artist who lives and works in Berlin. In his artworks and performances, he systematically re-invents the technology of visual media. His research is a manifest hybrid between media-archaeology and the production of new media constellations.

City Velocities – Body Speeds, sketch
© Tao G. Vrhovec Sambolec

Tao G. Vrhovec Sambolec

City Velocities – Body Speeds
(2012, new work, commissioned by Sonic
Acts, NIMk & STEIM)

City Velocities – Body Speeds focuses on the tactile experience of travelling at speed in an urban environment. It does not provide an interpretation; instead it embodies the phenomena of speed, re-creating the experience and thus confronting the visitor with its existence.



Tao G. Vrhovec Sambolec (SI) is an artist and musician who works with invisible ephemeral phenomena and the notion of space. His artistic practice is a poetic exploration of relationships between transitory and temporal flows, and the architectural and social spaces they inhabit. In his installations, he makes architecture sensitive to its immediate ephemeral surroundings and enhances the temporal dimension of architecture by creating situations where the outside and inside, the unpredictable and constructed, the permanent and temporal, and time and space converse.

Philipp Lachenmann

Space_Surrogate I (Dubai)
(2000)

A half-hour film made from a single image. A solitary airplane stands in the desert. Hot air, shimmering like a mirage, is the only perceivable sign of the passage of time. The film sequence was digitally produced from a single.

Philipp Lachenmann

Space_Surrogate II (GSG 9)
(2003)

A five-seconds long film sequence from 1977 is transformed into an extremely slow moving still image of eight minutes. Nine men, members of the German anti-terror squad GSG 9, cross

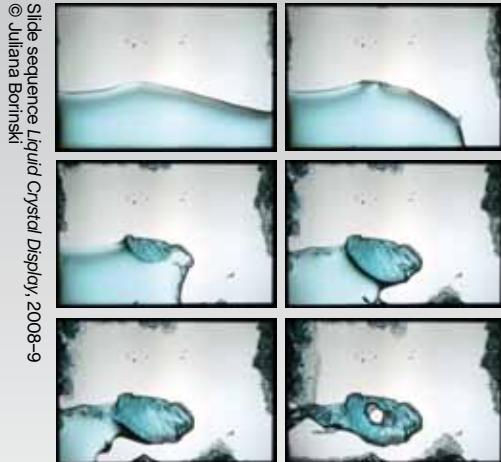
the picture from left to right. The sequence was digitally produced by interpolating 11,000 artificial images between 120 original film frames.

The works of Philipp Lachenmann (DE) deal with images as surfaces of collective memories whose self-referentiality can be revealed through interventions in their formal appearance.

Juliana Borinski

Liquid Crystal Display
(2008–9, installation)

A few drops of a crystalline solution are placed on an empty slide in a customised projector. The crystallisation process and its associated movements are projected live. Using the projector's heat, the reaction time varies from



Slide sequence Liquid Crystal Display, 2008–9
© Juliana Borinski

20 minutes to a few hours (depending on the solution's concentration and the temperature and humidity in the exhibition space). Each slide is replaced after the 'image' has stabilised.

Juliana Borinski (BR/FR) works in the field of photography, videography and installations, experimenting with the conjunction between iconography and iconoclasm. Her works often integrate basic new technologies, materials or machines while referencing historical media techniques or scientific experiments.

Mark Fell

Factoid #3
(2011, installation)

Philosophy has investigated the linkage between the structure of consciousness and the structure of the present, but it has not taken sound into consideration. How does sound contribute to this linkage? Thinking of the repetitive temporal structures of techno, or the prolonged tones of Tibetan music – some primary relationships between time, consciousness and sound could be imagined. Informed by recent studies in the psychopathology of time, Fell's intense and confrontational installation *Factoid #3* promotes a destabilised association between time, the self and sound. Phenomenological emphasis on flow,



Space_Surrogate I (Dubai), 2000
© Philipp Lachenmann



Factoid #3, 2011 © Mark Fell

linearity, and the present as embedded in both the previous and the imminent are rejected in favour of disassociated suprasequential nows. This work contains extremely bright flashing light, high intensity sound and generative temporal structures.

Mark Fell (UK) is a multidisciplinary artist. He has a particular interest in the relationship between music, sound, time, perception and cognition which he explores in recorded works and installations, often using multi-spatial speaker technologies, generative systems, geometry and light. His work in this area is characterised by 'non-illusion based' approaches to record production and surround sound environments.

Screening from 23–26 February **Daichi Saito**

Never a Foot Too Far, Even
(2011, double projection, 16 mm)

Appropriating a brief fragment from a 35 mm print of an old Kung Fu movie, *Never a Foot Too Far, Even* is an action movie without action. Presented in double-projection with two 16 mm film projectors and loopers, with images from two separate rolls overlaid to form a single image, the film focuses on an obscure figure who finds himself on a forest path, caught between perpetual motion and stasis.



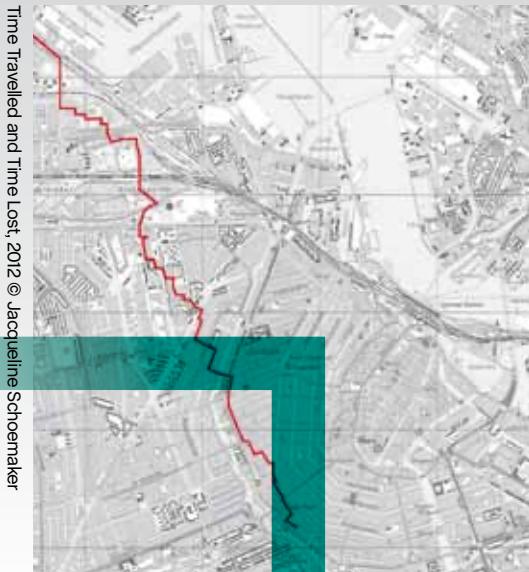
Montreal-based Japanese filmmaker Daichi Saito's works explore the relation between the corporeal phenomena of vision and the material nature of the medium, fusing a formal investigation of frame and juxtaposition with sensual and poetic expressions.

* During the festival, the exhibition is open from 24–26 February 11:00–19:00. Furthermore until 15 April 2012 the exhibition is open Tuesday through Friday 11:00–17:00, Saturday and Sunday 13:00–17:00.

Walk

Any time / start at Paradiso

Jacqueline Schoemaker *Time Travelled and Time Lost*



Never a Foot Too Far, Even, 2011 © Daichi Saito

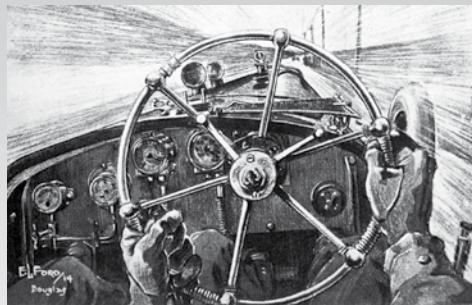
Time only happens once. Time is precious because it cannot be reproduced. Time is irrevocable. We try to make good use of time, but maybe time tries to make good use of us. What would happen if you tried to escape from the clutches of time? Or if you let yourself be led by a structure that allows **you** to lose yourself in time? Participate in a walking tour created from a concept by Jacqueline Schoemakers.

Participants receive a topographic map and have to do their utmost to follow the straight line that is drawn on it. The tour starts at the Paradiso, but where it ends is anybody's guess. There is no meaningful movement from A to B in this walk; there is no urgency to get anywhere. You can enjoy the walk at any time of the day or night, even after the festival – and it is best experienced alone. At 17:30 each day during the festival there is a get together to exchange thoughts about *Time Travelled and Time Lost* with others who have done the walk.

Jacqueline Schoemaker (NL) is an artistic researcher, writer and editor. She is working on a book about 'the undivided city'.

A map for *Time Travelled and Time Lost* and an information leaflet can be obtained at the festival desk. Informal get-together each festival day at 17:30 in De Balie.

More Travelling Time



Climbing Shaefell, 1914, Ernest Ford

Sonic Acts publication

A lavishly illustrated publication discusses the festival theme from several perspectives. Some of the subjects overlap with issues of time and timing, which are dealt with at the performances and conference. Others, like Science Fiction and the popular imagination of time travel, are only covered in the publication. The book features extensive interviews with Pauline Oliveros (by Nick Cain), Catherine Christer Hennix (by Bill Dietz), Mark Fell, Robin Hayward, Keith Fullerton Whitman, and Joel Ryan. It contains essays by Hillel Schwartz (noise and time), Siegfried Zielinski

(music automata), Omar Muñoz-Cremers (SF and time travel), David Edgerton (the history of technology), Enda Duffy (speed, modernism and Joyce), and more. There is also image essay based on George Dyson's Turing's Cathedral. The book is edited by Arie Altena & Sonic Acts and designed by Femke Herregraven.

CD Release

On the occasion of Travelling Time, Important Records and Sonic Acts will release a CD of CC Hennix + The Chora(s)an Time-Court Mirage. On sale during the festival.

Sonic Acts Masterclass

In collaboration with Stedelijk Museum & STEIM. In the week leading up to the festival there is a series of masterclasses lead by five internationally renowned artists: Catherine Christer Hennix, Peter Kubelka, Pauline Oliveros, Tino Sehgal and Olaf Nicolai. If you are an artist or musician and interested in attending one or more of these masterclasses, please send a short motivation and CV to masterclass@sonicacts.com. Detailed information on www.sonicacts.com.

Practical Information



Conference & Festival Passepartout

€85 / €65 discount

Festival Passepartout

(excluding conference)

€55 / €45 discount

Passepartouts give access to all performances, subject to capacity, but a maximum of one performances of CC Hennix + The Chora(s)an Time-Court Mirage. Passepartout holders need to reserve via reservations@sonicacts.com.

Day Ticket

(valid for conference)

24, 25 or 26 February, 10:30 (doors 10:00)

De Balie €27.50 / €22.50 discount

Limited availability in presale. Available at the box office of De Balie on each specific day, subject to availability.

Film Ticket

24 & 26 February, 17:00

De Balie €6 / €4.50 discount

Conference & Festival Passepartout & Day Tickets are also valid for the films.

Evening Tickets

Some concerts must not be interrupted once they have begun, so please be on time.

Opening Lecture George Dyson

Thursday 23 February, 19:30 (doors 19:00)

Paradiso €10 / €7.50 discount

Beyond Time

Thursday 23 February, 21:00 (doors 20:30)

Paradiso €17.50 / €15 discount

Dream Time – Youth Lagoon

Thursday 23 February, 00:00 (doors 23:30)

Paradiso €8

Noodlanding Empty Time

Thursday 23 February 00:00 (doors 23:30)

Paradiso €7

No Time – CC Hennix + The Chora(s)an Time-Court Mirage

24, 25, 26 February, 17:00

SMART Project Space €10 / €7.50 discount

Passepartout holders need to reserve a ticket

Deep Time

Friday 24 February, 20:00 (doors 19:30)

Paradiso €17.50 / €15 discount

DISCO 3000 - Lightspeed

Friday 24 February, 00:00 (doors 23:30)

Paradiso €17.50

Long Time

Saturday 25 February, 19:30

Muziekgebouw aan 't IJ, admission free

Please reserve via reservations@sonicacts.com

Natural Time

Saturday 25 February, 20:30 (doors 20:00)

Paradiso €17.50 / €15 discount

Post Time

Sunday 26 February, 19:00 (doors 18:30)

Paradiso €17.50 / €15 discount

Evening tickets include Paradiso membership. & are available via sonicacts.com, post offices, ticketservice.nl, Free Record Shops, GWK station offices, VVV and Paradiso presale addresses, see www.paradiso.nl

Exhibition at NIMk

Admission €4.50 / €2.50 discount, available at the venue. Free admission with any festival ticket for the entire exhibition period.

Reduced admission is available for students, CJP and 65+. This programme is subject to change. For additional information about the programme, updates and amendments, visit: sonicacts.com

Public Transport

For De Balie & Paradiso take trams 1, 2, 5, 7 or 10 to Leidseplein stop.

For NIMk take trams 13, 14 or 17 or bus 170, 171 and 172 to Westermarkt stop.

For SMART Project Space take trams 1 to stop 1e Constantin Huygenstraat or 7 & 17 to Ten Katestraat stop.

For Muziekgebouw aan 't IJ take tram 26 to Muziekgebouw stop.

To travel from De Balie or Paradiso to SMART Project Space take tram 7 to Ten Katestraat stop or walk through the Vondelpark (15 min.).

To travel from SMART Project Space to De Balie or Paradiso take trams 7 to Leidseplein stop or walk through the Vondelpark (15 min.).

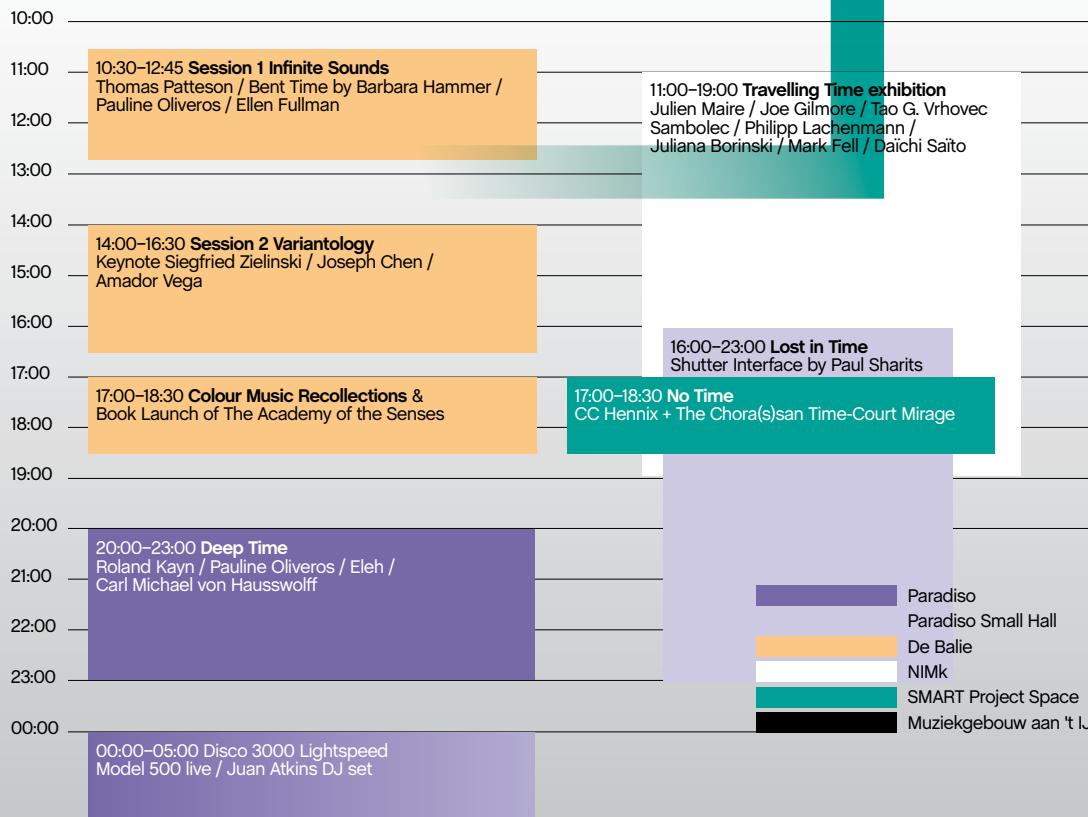
To travel from De Balie or Paradiso to Muziekgebouw aan 't IJ take tram 1,2 or 5 to Central Station and from there tram 26 to Muziekgebouw stop.

To travel from Muziekgebouw aan 't IJ to Paradiso take tram 26 to Central Station and from there tram 1,2, or 5 to Leidseplein stop.

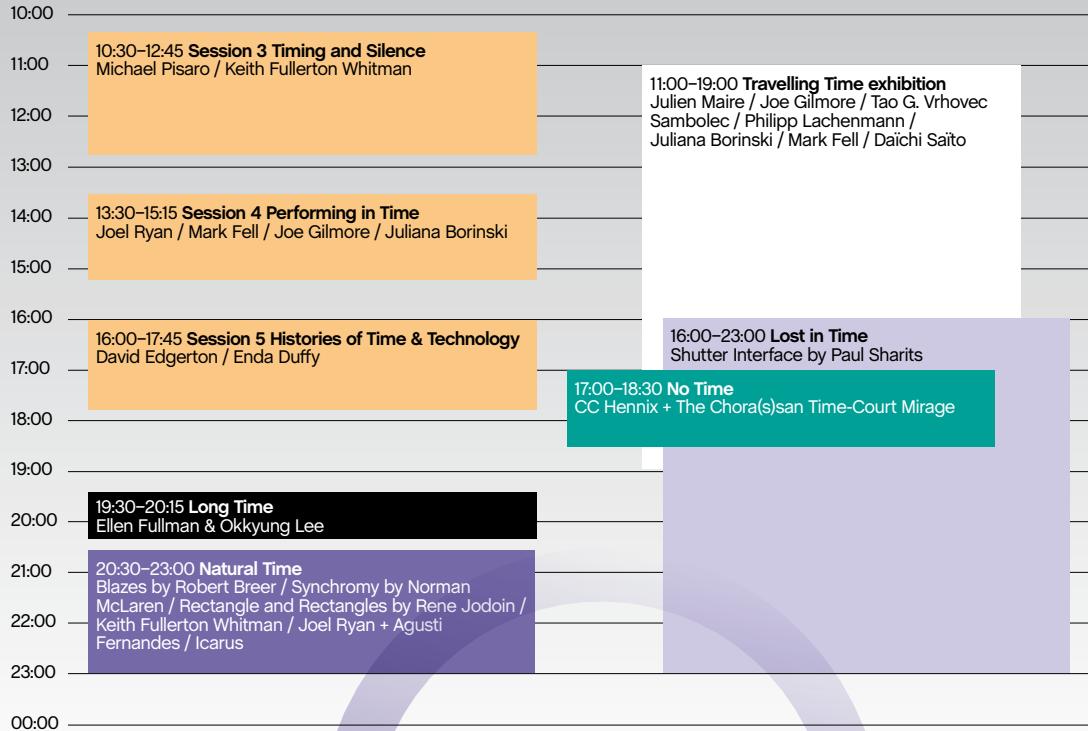
Time Schedule
Thursday 23 February



Time Schedule
Friday 24 February

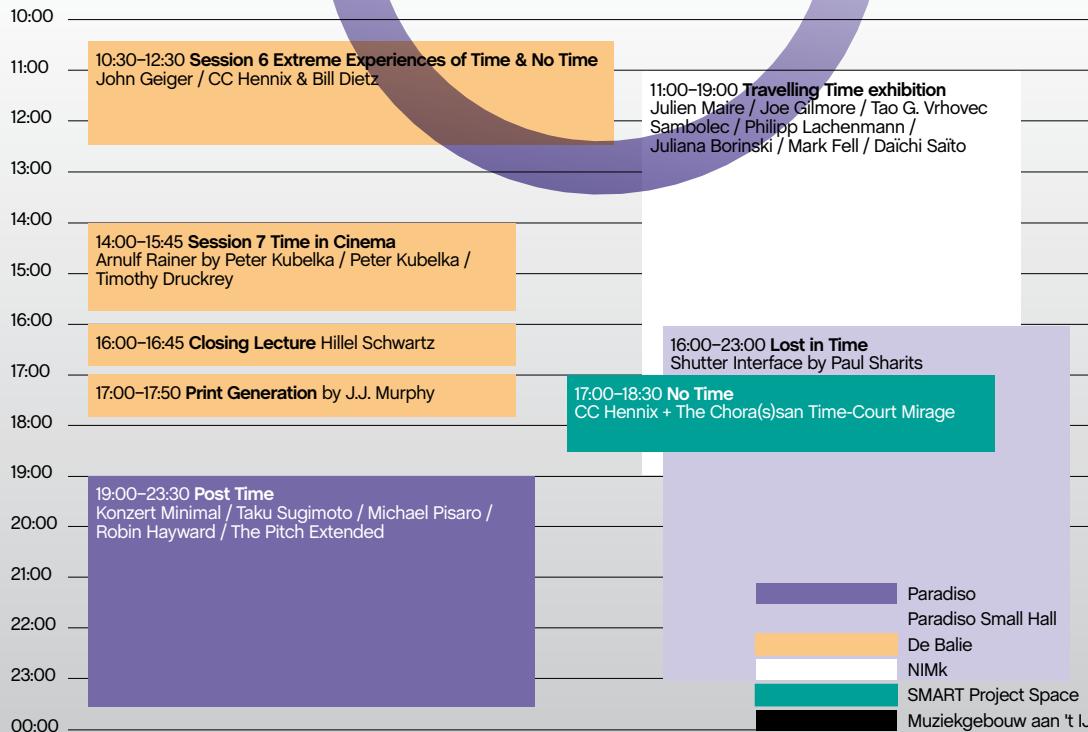


Time Schedule Saturday 25 February



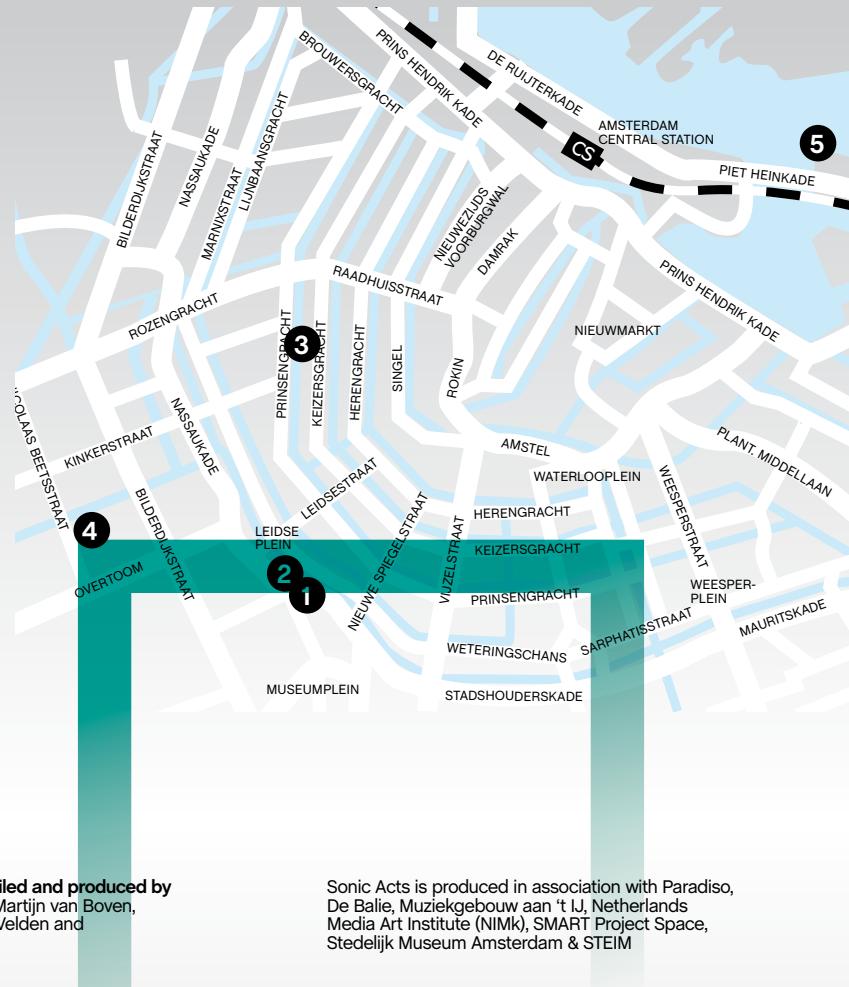
60

Time Schedule Sunday 26 February



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- █ Paradiso
- █ Paradiso Small Hall
- █ De Balie
- █ NIMk
- █ SMART Project Space
- █ Muziekgebouw aan 't IJ

**1. Paradiso**

Weteringschans 6–8
1017 SG Amsterdam
www.paradiso.nl
tel. 020 6264521

2. De Balie

Kleine-Gartmanplantsoen 10
1017 RR Amsterdam
www.balie.nl
tel. 020-5535151

3. Netherlands Media Art Institute (NIMk)

Keizersgracht 264
1016 EV Amsterdam
www.nimk.nl
tel. 020-6237101

4. SMART Project Space

Arie Biemondstraat 101-111
1054 PD Amsterdam
www.smartprojectsplace.net
tel. 020-427 5951

5. Muziekgebouw aan 't IJ

Piet Heinlaan 1
1019 BR Amsterdam
www.muziekgebouw.nl
tel. 020-7882010

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**sonic
acts |**

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