Electric Spring Festival 2025

19th – 22nd February

Huddersfield (and Leeds)

Four days of electronic sonic exploration

Main concerts, 19.00 – 21.00, (**FREE**)

FLOAT Lates, 21.30 – 23.00, Fri & Sat (**from £8**)

Computer Club, 23.49 – 04.00, Fri, (**FREE for festival attendees**)

+ film screenings, installations, talks (**FREE**)

All details:

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electricspring.co.uk

Electric Spring Festival 2025

19th - 22nd February 2025

For nearly three decades, Electric Spring has been a pioneering force in experimental music and audiovisual art, bringing together artists, technologists, and audiences to explore the boundaries of sound, vision, and interaction.

This year, the festival features highlights such as captivating live performances, interactive coding workshops, a symposium with renowned speakers, and installations that challenge the limits of art and technology.

Whether you're a seasoned audiophile, an experimental art enthusiast, or simply curious, Electric Spring welcomes you to join this transformative, multi-sensory experience. Many events are free to attend, ensuring accessibility for all.

Brought to you by artists and musicians from around the UK, with films from all over the world, and a crew of volunteers in Huddersfield to pull it all together and plug everything in.

Venues

Richard Steinitz Building (Phipps Hall) ↗

University of Huddersfield, Queensgate, Huddersfield HD1 3DH
Main university campus
Phipps Hall: second floor accessible by stairs or lift
RS/G01: first floor

The County Beerhouse ↗

4 Princess St, Huddersfield HD1 2TT

Wharf Chambers (Leeds) ↗

23-25 Wharf St, Leeds LS2 7EQ

Wednesday 19th

19:00 - 21:00
@ Richard Steinitz Building (Phipps Hall) ↗

Jake Mehew ↗ | Binaural Brainwave Simulator

NikNak ↗ | Ireti

Thursday 20th

19:00 - 21:00
@ Richard Steinitz Building (Phipps Hall) ↗

Improviser Social x Edges Ensemble

Manon McCoy ↗

Friday 21st

19:00 - 21:00
@ Richard Steinitz Building (Phipps Hall) ↗

SOUND/IMAGE 24-25 Tour: Intersections

21:30 - 23:00
@ The County Beerhouse ↗

FLOAT ↗ presents Electric Spring Lates

The Silver Field ↗ & Sophie Cooper ↗

23:59 - 04:00
@ Wharf Chambers (Leeds) ↗

Computer Club ↗

Jake + NikNak (B2B) | modular synth + turntables

Tyger Blue | live coding

Nilehn | Elektron Syntakt

Saturday 22nd

12:00 - 17:00
@ Richard Steinitz Building (RS/G01) ↗

Creative Coding Lab Symposium

19:00 - 20:30
@ Richard Steinitz Building (Phipps Hall)

Experimental Short Film Screening

21:30 - 23:00
@ The County Beerhouse ↗

FLOAT ↗ presents Electric Spring Lates

MKR ↗ & Bláthanna ↗

Wednesday 19th | 19:00 - 21:00

@ **Richard Steinitz Building (Phipps Hall)** ↗
FREE EVENT
Register to attend ↗

Jake Mehew ↗ **| Binaural Brainwave Simulator**

Binaural Brainwave Simulator is an audiovisual live performance that explores the intersections of modular synthesis, visual programming, and psychoacoustics to create a unique sensory experience. Drawing on research in the psychology of music, neurology, and the augmentation of reality, this work investigates how external stimuli can alter states of consciousness and challenge perceptions of reality.

Through the synchronisation of modular synthesisers and the visual programming software TouchDesigner, the performance generates binaural and monaural combination tones, which are perceived either acoustically or psychoacoustically depending on the audience's location in the space. These tones exploit the hearing mechanisms within the brainstem, creating auditory and visual illusions.

The rhythmic entrainment principle is employed to synchronise infrasonic frequencies with visual elements, blending pitch and rhythm to reveal otherwise inaudible tones. By leveraging Chion's concept of synchresis—the perceived causal relationship between audio and visual stimuli—Binaural Brainwave Simulator immerses the audience in a dynamic interplay of sound and light, exploring the boundaries between perception, illusion, and reality.

CONTENT WARNING: PHOTOSENSITIVE EPILEPSY ALERT.

This installation contains stroboscopic visuals and combination tones, which may trigger seizures in individuals with photosensitive epilepsy. If you have a history of epilepsy or are sensitive to flashing lights, please avoid participation. If you feel unwell, leave immediately and seek assistance.

Wednesday 19th

<u>NikNak</u> ↗ | Ireti

NikNak's Ireti is an ambitious and multifaceted exploration of Afrofuturism and the intersection of humanity and technology, blending a range of genres with cinematic storytelling. Drawing inspiration from iconic works like Blade Runner and Cyberpunk 2077, the album unfolds a dystopian narrative about the journey of reclaiming humanity from machines.

The sonic landscape of Ireti is defined by NikNak's signature turntablism, experimental synthesis, and collaborations with distinguished artists such as Agaama, Cassie Kinoshi, Chisara Agor, and Grifton Forbes-Amos. Tracks like "This Pile of Rubble is More Human" evoke chaos and destruction through dynamic, manipulated turntablism, while "12000RPM" captures high-energy action scenes and a sense of urgency.

As the album progresses, it introduces moments of hope, epitomized by tracks like "Load Out," which symbolizes the warmth of the sun after a long period of technological oppression and darkness. Ireti masterfully blends jazz, jungle, trip-hop, and experimental sounds, offering a captivating narrative that transitions from urban turmoil to moments of spiritual renewal, reflecting both struggle and resolution in the face of dystopia.

Thursday 20th | 19:00 - 21:00

@ **Richard Steinitz Building (Phipps Hall)** ↗
FREE EVENT
Register to attend ↗

Improviser Social x Edges Ensemble

Improviser Social is an informal group of musicians who meet monthly to develop a language of playing and listening. The Group is based in Huddersfield and has members from all over West Yorkshire and beyond.

Edges Ensemble is Huddersfield University's improvisation ensemble, originally run by Phillip Thomas and now masterminded by Fiona, Sophie and Jo they are interested in anything on the periphery of sound.

For our performance at the festival we chose to write a small text score to guide our journey:

duos emerging
(start tutti, become sparse, balance throughout)

<div style="text-align:center; border:1px solid black; display:inline-block; padding:4px;">interval</div>

Manon McCoy ↗

Performance of a new work for prepared harp and live processing. This performance delves into the sound world of the harp through a long-form improvisation of prepared techniques and electronics, underpinned by close mic'ed recordings of the unhitched sounds of the harp.

This piece is still evolving out of a period of R&D experimenting with techniques for processing the harp and capturing the more delicate acoustic sounds of the instrument as it responds to movement.

Friday 21st | 19:00 - 21:00

@ **Richard Steinitz Building (Phipps Hall)** ↗
FREE EVENT
Register to attend ↗

SOUND/IMAGE 24-25 Tour: Intersections

Featuring a diverse range of works from SOUND/IMAGE Research Centre ↗ based at the University of Greenwich, this concert encompasses the acousmatic, noise music, hallucinatory visual experiences, field recordings, 3D spatial audio and experimental audiovisual work.

Program

ROARY | Andrew Knight-Hill ↗
Stereo & Single Screen Video (5:59)

Easel Soundscapes | Brona Martin ↗
8-Channel (10:36)

For Want of (not) Measuring: $Hxy/Vz = \varnothing$ | Jim Hobbs ↗
Stereo & Single Screen Video (6:33)

Abstracted Objects | Emma Margetson ↗
8-channel (8:29)

Avartan | Dushume ↗
Stereo (7:52)

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interval

Isochrone | Emma Margetson ↗
16-channel (2 rings of 8 loudspeakers) (11:56)

Aisling | Brona Martin ↗
3rd Order Ambisonics & Single Screen Video (8:53)

Kiln | Dushume ↗
Stereo (9:25)

Through an Ocean of Storms | Andrew Knight-Hill ↗
5.1 - L,C,R,LFE,Ls,Rs (17:31)

ROARY | **Andrew Knight-Hill** ↗

A simple studio ident is deconstructed to reveal more than you'd expect about what lies behind the image of Hollywood.

CONTENT WARNING: THIS FILM CONTAINS FLASHING IMAGES.

Easel Soundscapes | **Brona Martin** ↗

My Buchla journey began during a residency at EMS studios (Elektronmusik studion) in Stockholm in 2019, where I had access to the Buchla 200 system. Since then, I have been inspired by the music of Suzanne Ciani and Kaitlyn Aurelia Smith who have worked with the Buchla 200 series and the Buchla Music Easel. Over the last two years I have been exploring the Buchla Music Easel as an instrument for both live performance and as a source for compositional materials. I enjoy the unpredictability of this instrument where control voltage processing is used to modulate the parameters of the sound including pitch, timbre, envelop shape and rhythm resulting in the constant exploration of new musical ideas. *Easel Soundscapes* brings these ideas together, drawing the listener into the soundworld which is spatialised using a ring of 8-loudspeakers and 1 subwoofer. I would like to thank Northern Lights Project for this commission. World Premiere, Huddersfield Contemporary Music Festival 20th November 2024 https://hcmf.co.uk/programme/gaireacht/ Played on BBC 3 New Music Show, 30th November 2024.

For Want of (not) Measuring: $Hxy/Vz = \emptyset$ | **Jim Hobbs** ↗

This work stems from Hobbs' interest in the nocturnal and the use of artificial lighting to create or enhance an augmented form of vision. The recollected experience of being blinded by lights while driving at night is the catalyst for a series of loosely linked moving images and graphics which in turn create a type of hallucinatory experience. The video was made by projecting onto a monumental blackboard surface which has been enhanced with a hand-drawn grid made with engineers' chalk. The structure/screen/grid relates to Hobbs' father's work at General Electric, where automotive lighting was tested out by projecting street scenes onto a gridded wall and then shining head lamps onto it – measuring the technical/numerical/visual range of the light while also destroying

the superficially projected image. With this destruction/ dismantling of image through projection onto a marked grid creates a physically disorientating experience. The end result is akin to dreaming as described by Louis Ferdinand Celine: '*Dreams rise in the darkness and catch fire from the mirage of moving light. What happens on the screen isn't quite real; it leaves open a vague cloudy space for the poor, for dreams and the dead.*' (Journey to the End of the Night, 1932).

Abstracted Objects | Emma Margetson ↗

… coins… foil… metal pan… cellophane… bubblewrap… noise

A collection of found sound objects originally explored in a hands-on creative workshop exploring sound, object and mark making. This workshop was a collaboration between sound artist Emma Margetson, The Barber Collective and The Barber Institute of Fine Arts Learning and Engagement Team. The recorded found sound objects from this workshop were repurposed for this eight-channel composition, *Abstracted Objects*.

Avartan | Dushume ↗

Avartan explores how noise and sound induced music should be felt as vibration, rather than heard with the cochlear. Low frequencies, harsh recurrences, repetitions and cyclical motifs exist in entanglements within this studio work. Lower tones are not often a key part of the discourse when it comes to experimental music. *Avartan* challenges this neglect of bass and sub frequencies in most existing works. As such, the piece is a call to arms to address the lack of diversity and representation within the broader fields of the arts, academic, experimental, electronic music, and sound circles, in terms of both aural and cultural diversity with Black and South Asian artists. *Avartan* poignantly allows for varying volume and different modes of listening with a nod to hearing differences, whether it be through vibrating floors, dub soundsystems, loudspeakers or headphones. This work has been kindly supported through a commission by the Aural Diversity Network.

Isochrone | Emma Margetson ↗

A work combining close-up microphone recordings of a bicycle and field recordings from the Elbe Tunnel in Hamburg, a 426m tunnel

for pedestrians, bikes and cars. Drawing on the cyclic, continuous nature of the material, the evolving sounds reference the never-ending structures found within such spaces. This is a 3D spatial composition composed for 16 loudspeakers. The immersive spatial environment subtly transitions and morphs between the two sound sources: the bicycle and the tunnel. This immersive environment, with spatial transitions takes the listener on a journey to different places drawing on the philosophy of reality tunnels and the poem by Atticus: "Life is a tunnel not a cave keep walking and you will find again the light you left behind."

Aisling | **Brona Martin** ↗

Aisling (dream) is an AV piece which explores the potential of working with different 3D technologies which are used to create and project 3D sound (ambisonics and the IKO loudspeaker) and 3D environments (Unity Game Engine). Field recordings have been deconstructed and processed, and combined with synthesised sounds which simulate natural sound events to create a hyper-real soundscape which reflects the artificial and virtual landscape within the visuals. The sounds are encoded to 3rd order ambisonics so they can be projected by the IKO 3D loudspeaker to create an immersive experience. The piece was inspired by the travel restrictions imposed on us during various lockdowns during the Covid pandemic, with the aim of creating a place where people could go to experience a calming environment. Composition and visuals by Brona Martin. This work was made possible by funding from the Developing your Creative Practice, Arts Council England.

Kiln | **Dushume** ↗

Discarded innards from previous unwanted recorded materials are unearthed, grilled, and seared together in an audio claypot. *Kiln* is a sonic chamber of intermittent and continuous deep bass and insulated harsh noise.

Through an Ocean of Storms | **Andrew Knight-Hill** ↗

Originally composed as a soundtrack for a short film celebrating the 50th anniversary of the Apollo 12 mission, this revised sound work explores the extension of human potential via technology. Made entirely from NASA Audio Recordings and extended trumpet (performed by Bede Williams) the work seeks to evoke the wonder, awe and challenge of human endeavor and exploration into space.

Friday 21st | 21:30 - 23:00

@ The County Beerhouse ↗
£8 advance, £10 on the door.
£14 ticket bundle for Friday and Saturday available! (advance only).
Buy Tickets ↗

FLOAT ↗ presents Electric Spring Lates

The Silver Field ↗ & Sophie Cooper ↗

The **Silver Field** is a sound world of Coral Rose Kindred-Boothby. Voice, tapes, bass, samples, synthesis, strings, reeds, drums, small sounds, big sounds, sunlight, moonlight, a lot of water.

Sophie Cooper. New presentations of acoustic instrumentation with electronics, challenging conventions around composition, text placement and performance.

Friday 21st | 23:59 - 04:00

@ Wharf Chambers (Leeds) ↗
FREE ENTRY for anyone who can produce a ticket to any event curated within the Electric Spring 2025 festival.

Computer Club ↗

23:59 - 01:30
Jake + NikNak (B2B)
modular synth + turntables

01:30 - 02:00
Tyger Blue
live coding

02:00 - 04:00
Nilehn
Elektron Syntakt

Computer Club is a bi-monthly club night, with a focus on dance-oriented live hardware performance. Its existence within the Electric Spring 2025 festival affirms that dance music can be experimental and innovative, with four hours of improvisation, audiovisual performance, and live coding. Its mission is to provide a space within the Leeds electronic music community that champions diversity and inclusion within hardware performance. Each Computer Club strives to present a 50/50 gender-balanced lineup, with over 25% of artists being from the global majority.

Computer Club 02 sees Jake Mehew and NikNak improvise together for the first time, delivering a 1 1/2-hour techno set, a combination of modular synths, turntables, and drum machines. Tyger Blue will be joining us from Birmingham to perform 30 minutes of live-coded breakbeats and Reese bass, with Nilehn closing the event with her signature sound of industrial textures and distorted kicks.

Bringing together modular synthesis, live coding, and turntablism, Computer Club 02 embraces real-time composition and sonic unpredictability. The night will shift fluidly between tightly wound rhythmic structures and freeform electronic exploration, creating an evolving dancefloor experience. Each performance highlights a different approach to live electronic music—whether through the tactile manipulation of hardware, the algorithmic spontaneity of code, or the raw physicality of vinyl manipulation.

By centering improvisation and experimental club music, Computer Club challenges the boundaries of live performance within a dance music context. This edition of the night promises an immersive and high-energy experience, driven by artists pushing the limits of their respective disciplines.

Entry to Computer Club is free for anyone who has attended a ticketed event at Electric Spring 2025. To gain entry, simply present your Electric Spring ticket at the door. This ensures that Computer Club remains an accessible space for festival attendees, bridging the gap between academic and club-oriented electronic music while fostering a diverse and inclusive community on the dancefloor.

Saturday 22nd | 12:00 - 17:00

FREE EVENT
Register to attend ↗

Creative Coding Lab Symposium

Creative coders share the ways in which they approach technical and artistic issues, and the way they link the two together. Electric Spring hosts the seventh annual Creative Coding Lab Symposium. The annual symposium is a chance for us to bring our discussion of creative coding to the public, and to present an in-depth set of guest talks about music and other creative endeavours involving computers and code. The symposium takes the form of a set of talks from invited speakers about their creative work with audio programming, representing a range of audio programming languages, artistic practices, and domains of practice. Each speaker will talk for around 45 minutes about their work, with the opportunity for attendees to ask questions after each talk.

Vision without Sight: The First Steps Towards the Development of an Accessible Game Engine for blind and visually impaired Users | Freya Shaw

This talk will examine the inaccessibility of existing creative software, including game engines, and the broader inaccessibility of video games for BVI screen reader users. Freya will then outline the R and D process of the Hodr Engine, exploring the creation of an audio game engine designed to be navigated entirely via keyboard interactions responding to soundscapes and mini-games. The engine's programming language, HodrScript, used to create projects within the engine's user interface, has been designed to integrate with Voiceover, Apple's built-in screen reader. The Hodr Engine's development was influenced by established accessibility techniques for user interfaces and audio-centric approaches that improve video game accessibility.

Survey feedback from BVI participants regarding their gaming and technological experiences and requirements greatly impacted the engine's features. One participant's testing of the engine contributed to a debate within the thesis about whether a

command-line interface or an integrated development environment is more accessible for screen reader users.

The talk will conclude with an exploration of potential improvements in the Hodr Engine's further development and planned features for the commercial version. These include enhancements in spatial audio, expanding compatibility beyond desktop to mobile and VR headsets, and incorporating graphics so BVI users can produce projects that integrate imagery.

Performing with websites - a developer / artist hybrid practice | Charlotte Roe

Presenting a series of projects that utilise browser-based tools built by the artist to produce audiovisual performances. Roe will give an overview of her approach to creating works, addressing the conceptual starting point of the 'DIY web', working with the Web Audio API, and outlining some of the technical and aesthetic challenges encountered when building for the browser specifically. We will see a mixture of fully developed performances, works in progress, and tools & technical set-ups that inform the practice as a whole.

ACorEx from concept to codebase: a solo developer's post-mortem | Elowyn Fearne

Audio Corpus Explorer (ACorEx) is an audio corpus visualiser and corpus-based concatenative synthesis instrument developed over 2024, with two main areas of investigation: the leap from 2D to 3D visualisation, and seeking out novel approaches to this type of synthesis. As my first large self-directed coding project, the process of creating ACorEx contained many successes, but equally as many setbacks. I intend to leave you with some reflections on this whole experience, spanning across both musical and technical issues, as well as tales of plans and the reality that follows.

Synchronising Senses: Exploring Audiovisual Illusions within Binaural Brainwave Simulator | Jake Mehew

In this presentation, Jake Mehew delves into his immersive project Binaural Brainwave Simulator, an audiovisual performance that blends modular synthesis and visual programming to create complex sensory illusions. By exploring the principles of combination tones, rhythmic entrainment, and binaural beats, this work manipulates both auditory and visual perception to alter the

audience's state of consciousness. Mehew examines how these phenomena can be harnessed to produce synchronised sensory experiences, where the boundary between pitch and rhythm dissolves, and stroboscopic and auditory illusions blur the lines between reality and perception. Through his exploration of psychoacoustics and augmented reality, Mehew presents a novel approach to live performance, challenging our understanding of how sound and vision can coalesce to reshape our sensory world.

Saturday 22nd | 19:00 - 20:30

@ **Richard Steinitz Building (Phipps Hall)** ↗
FREE EVENT
Register to attend ↗

Huddersfield Experimental Short Film Screening

An international showcase of experimental short films from around the world.

Screening Jury: Dr Sam Gillies, Kate Holden, Peter Brooks, Charlotte Roe, Joe Christman.

Goin' Down The Road [2024] | Brian R Donnelly
4m25s (CAN)

Goin' Down The Road is an ongoing project that seeks to navigate the city of Toronto psychogeographically using popular films to propel the narrative forward. Relying on films' inherent unfaithfulness to geography, a few dialogue cues, and a great deal of coincidence, scenes from disparate films intersect and redirect each other to follow geographic patterns rather than their individual stories. Compositing closely cropped professional footage over wide-angle contemporary video allows for the emergence of a disjointed document that captures the growth of a city over several decades; distilling a small amount of truth from a growing library of fiction.

The Motherfucker's Birthday [2024] | Saif Alsaegh
(USA) 6m45s

Through dancing, the film shows the evil of the dictator and the horrors people endure under powerful political leaders. Saddam dances, Bush dances, so what's left for the Iraqi people except to join in.

CONTENT WARNING: THIS FILM EXPOSES THEMES OF TORTURE, FOOTAGE OF GRAPHIC POLICE BRUTALITY, SOME GORE.

1 MTH/MIN [2023] | Ethann Néon
(BEL) 3m45s

1 MTH/MIN is a reflection on space-time in a cinematographic form. Each image represents a 24-hour scan taken each day from March 21 to June 21. Through the frame of a window, the landscape stages natural spring phenomena: the blossoming of trees, weather changes, the extension of daylight until the summer solstice…

Worm Exit Hole [2024] | Polina Komyagina
(HRV) 4m07s

An apple-girl lives on an apple tree, contemplating her destiny. When a worm invades her mind, she falls from the branch, plunging into a surreal journey through the labyrinths of her consciousness. A poetic exploration of identity, transformation, and self-discovery unfolds in this visually striking animated short film.

59th second [2024] | Kateryna Ruzhyna
(UKR/CZE) 5m47s

This experimental film takes a closer look through the entomologist's lens at the cyclical behavioural patterns linking humans to the insect world. Just as the fig wasp inevitably finds death in the pollination of the fig tree flower, we too are thrown into the dance of passion and death. Drawn by the seductive scent of allurement and the inevitability of the final end.

Ghost Protists [2024] | Sasha Waters
(USA) 4m30s

A protist is an organism that is neither animal, vegetable, nor fungi. Plant-like protists are called algae – such as those "flowers of the sea" cyanotypes created by Anna Atkins and published in a landmark book in 1843. In a mesmerizing frenzy of images and text, *Ghost Protists* transforms her images into a protest of the historical erasure of the colonial violence that enabled their creation.

Frank Stares at Celestials [2024] | Josh Weissbach
(USA) 1m12s

A group of people gather together to observe two passing celestials.

The Cakes I Would Bake [2023] | Will De Ritter
(GBR) 2m13s

Shot on two rolls of Super 8, *The Cakes I Would Bake* is a languid love letter to cakes told by two French courtiers on the eve of the French Revolution.

Dead Empire [2024] | Murat Boncuk
(TUR) 8m14s

Dead Empire is a free adaptation of Hüseyin Aksoy's exhibition "What Exactly Did We Watch?". This film discusses authority, the decay of bureaucracy, and its effect on people through Hüseyin Aksoy's artworks which have been presented in that exhibition.

Balloon does Stand Up [2023] | Dani Asti
(PER) 3m06s

In a dystopian future, an unlucky balloon suddenly finds himself on stage at an open mic. Will he be able to pull it off? Is anybody listening?

Monitortextures (p15) [2024] | Zsolt Gyenes
(HUN) 3m12s

This opus is an audiovisual work of art, where I used an individually produced manipulated CRT television. I applied analogue video technology, which allows for things beyond the limits of even advanced digital technology. This piece also refers to the birth of video art when images were modified with a magnet. Sound/noise was also generated by the magnet, so it is a sound-generated improvisation. Visual music – you can almost see what you can hear.

CONTENT WARNING: THIS FILM CONTAINS FLICKERING LIGHTS

But...You're A Dolphin! [2024] | Sarah Turner
(USA) 3m49s

A dolphin tells Sarah a secret to the universe. Inspired by the research of John C. Lily.

Just a perfect day in my life [2024] | Methas Chantawongs
(THA) 5m00s

How can we consider whether a day is a good day or a bad day? A couple had planned to see a newborn panda bear but it was canceled due to heavy rain.

Memory Foam Material [2023] | Soulat Camille
(FRA) 6m00s

Memory Foam Material gives a hyperreal interpretation of geek culture and its on and offline ephemera. MacBook chargers, ramen bowls, pinkish pop bags, and shiny metallic figures appear strewn across the floor, some frozen in mid-air with a slow pan over their details. In the press release, Soulat states the video alludes to the Japanese concept of acute social withdrawal, hikikomori; moreover, she explores the implications of isolation, suggesting the mind-altering influence prolonged confinement has on perception.

The End of the World [2023] **| Ali Aschman**
(GBR) 3m08s

How do we relate to the concept of climate catastrophe on a personal level? The filmmaker draws a parallel between various threats of climate change and her own visceral and emotional experience of grieving after an immense and sudden loss, questioning her capacity to care about humanity yet nonetheless showing a glimmer of hope for the future. The film was created in response to research on storytelling and Global Catastrophic Risk for a University of Cambridge Public Engagement project.

Saturday 22nd | 21:30 - 23:00

@ The County Beerhouse ↗
£8 advance, £10 on the door.
£14 ticket bundle for Friday and Saturday available! (advance only).
Buy Tickets ↗

FLOAT ↗ presents **Electric Spring Lates**

MKR ↗ & Bláthanna ↗

MKR is a bath of field recordings, archival sounds, giant tape loops and tensioned sighing harmonies presented by Maryanne Royle.

Blathanna presents us with frippertronics and ambient soundscapes from heavily processed hexaphonic guitar. Sound-on-sound looping and explorations of live improvisation melt into blissful noise and texture.

19th - 22nd February 2025

@ Richard Steinitz Building ↗
FREE EVENT

INSTALLATIONS

Installations running in the two hours prior to each concert.

HYBRIDY

Vibrotactile audio-video installation for single spectator.

By Alberto Barberis ↗ (music and vibrations), Rajan Craveri (video and stage design), and Serena Zanconato ↗ (dance). Produced by COORPI ↗ with the support of Italian Ministry of Culture and SIAE on the program PER CHI CREA .

HYBRIDY is a multimedia installation composed of audio, video-dance and vibrotactile feedback, which explores the hybridisation processes between body and nature, instinct and technology, biology and algorithms, vibrations and sounds. The work draws inspiration from the figures of dryads — half-woman, half-tree nymphs of Greek mythology.

The dance is intertwined with dynamics of fungi, roots and blooms, the video transforms real images into abstract compositions and the sound-vibration dialogue explores the liminal spaces between organic, analogue and digital. A symbiosis of entities that invites "solidarity with non-human" (Humankind, T. Morton), fighting against the predominance of one entity over another — Reason over Body, Human over Nature, Algorithm over Biology.

WEISS / WEISSLICH 27

By Peter Ablinger ↗

"komplementäres Rauschen", Loudspeaker installations and pieces on CD

"Rauschen" - white noise - is the totality of sounds. At the same time the maximum and the minimum of information. The maximum, as everything always. The minimum, as infinite redundancy.

In all the pieces of Weiss/weisslich 27 - in correspondence to white light - the spectrum of white noise is refracted into partial spectrums. In a way the sum of these partial spectrums results furthermore in being "white" (everything). The difference between (distinguishable) partial spectrums and their (indistinguishable) sum is the subject of these pieces.

ENTITY (2021)

By Charlotte Roe ↗

Entity (2021) is an audio-visual installation generated from scraped tweets and carefully translated into sound and image.

The project began with a search of all tweets with the parameters:

From: 'Anyone'
Location: 'Near me'
Language: 'English'
Containing the exact phrase: 'I feel'
Between the dates: '01/03/2020' and '28/02/21'

The results were scraped and the text of the tweets along with the corresponding dates extracted, becoming a list of sentiments, sorted by the date they were sent into the world. Each one was read and assigned a category:

Strongly negative
Negative
Lightly negative
Neutral
Lightly positive
Positive
Strongly positive
Ambiguous

Mapping these results became a score. Putting them to paper and noting any clear feelings expressed along the way (anger, humour, fear etc).

Each day of the dataset is given around 5 seconds within the track, and each tweet made that day is represented by a MIDI note, it's qualities corresponding to it's assigned category. Secondary observations like 'anger', 'humour' are also represented by distinct textural noises. The velocity of each note is in accordance with the strength of the sentiment being expressed. Everything belonging to the 'negative' categories is panned somewhat left, and vice versa positive and right.

A third layer of abstraction comes with the video, as the dates tick by, surrounded by an animation of particles programmed to shift with the volume of the track.

Entity has been an exercise in documenting, categorising, and outputting pieces of semi-chaotic information into one continuous stream, mirroring the mechanism of social media itself. Individual units of content all competing for our attention but ultimately becoming flattened, compressed and forgotten in the 'feed'.

It is an attempt to take the shifting, unpredictable, hum of activity that takes place online and make a small part of it more tangible.

Artists | alphabetic order

Peter Ablinger was born in Schwanenstadt, Austria in 1959. He began studying graphic arts and was enthused by free jazz, but completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble Zwischentöne. He has been guest conductor of 'Klangforum Wien', 'United Berlin' and the 'Insel Musik Ensemble'. Since 1990 Peter Ablinger has worked as a freelance musician. 2012 he became a member of the Academy of Arts Berlin. 2012-2017 he was research professor at the University of Huddersfield. For decades, Peter Ablinger's work has been forcing open fault lines in the topography of the audible. His vast output of scores, electronic pieces, installations, and conceptual works consistently finds ways-funny, pointed, disturbing-to put the ear's organization of reality in doubt. Is that a voice, and what is a voice? When is something newly or no longer music? Noise? Information? In Ablinger's cunning scramble of sonic categories, listening loses its lay of the land. Concepts come unmoored from sounds, and the land changes shape. (Seth Brodsky)

Saif Alsaegh is a United States-based filmmaker from Baghdad. Much of Saif's work deals with the contrast between the landscape of his youth in Baghdad growing up as part of the indigenous Chaldean minority in the nineties and early 2000s, and the U.S. landscape where he currently lives. His films have screened in festivals and venues including Cinéma du Réel, Kurzfilm Hamburg, Kassel Dokfest, Aesthetica Short Film Festival, Media City Film Festival, Madison Museum of Contemporary Art and The Gene Siskel Film Center. Alsaegh's films are distributed by Video Data Bank. His work has been supported by fellowships and residencies including the Flaherty, Ucross and Yaddo.saifalsaegh.com

Ali Aschman is a London-based artist and educator from South Africa and the United States, making experimental narrative work through the disciplines of drawing, sculpture, installation and animation. Her award-winning short films explore psychological identity through visual metaphor. aliaschman.com/ |@ali_gemma

Dani Asti is a Peruvian visual artist whose work blends color and humor to tell stories of the inner life. @daniastii

Alberto Barberis is active as composer, electroacoustic performer, code artist and engineer, mainly in the fields of contemporary and electronic music, coding art and AV. Along with an international artistic activity (Biennale di Venezia-IT, MCME-RUS, MA/IN-IT, Afekt-ET, Festival Aperto-IT, Ars Electronics Garden-CH, Paco Urondo-ARG, FIT Festival-CH, ZED Festival-IT, TARA-ARG, COMA-ESP, CCMC-COL, etc.) he is lecturer in Electronic Music at the Conservatorio della Svizzera Italiana (CH) and in Systems for assisted music composition at the Civica Scuola di Musica Claudio Abbado (IT). He studied Classical Guitar, Music Composition, Cinema and Media Engineering, mixing this fields into a personal aesthetics, in which he combines acoustic and electronics, coding and robotics, in pursuit of a sharp reflection about the hyper-technological present and an emotional contact with the public. He is a PhD student at the Huddersfield University. albertobarberis.it/ | @alberto_barberis

I [**Murat Boncuk**] was born in 1994 in Istanbul. After graduating with a full scholarship from Işık University Faculty of Fine Arts, Department of Cinema and Television, I

started working as a video editor at production and post-production companies. At the same time, I made short films. Now I am focusing on film and video works. muratboncukk.myportfolio.com/

Methas Chantawongs, a Thai audiovisual artist based in Darmstadt, Germany. After Methas graduated with a film and media degree in 2016, he started working as a sound designer along with video art making to link with human perception based on contemporary and experimental forms. He treated his practice as a combination of audio-visual expression and experimented with the method of creating mixed fields of artwork, which are paradoxically related to society. methaschantawongs.com

Sophie Cooper is a sound artist who Huddersfield Contemporary Music Festival (hcmf//) refer to as "A crucial member of Yorkshire's far-reaching experimental music scene". Sophie's practice pivots around new presentations of acoustic instrumentation (primarily the trombone) with electronics, challenging conventions around composition, text placement and performance. In recent years, Sophie has been particularly interested in publicly engaged, site specific, audio work, often in collaboration with visual artists. She has had work exhibited at The John Rylands Research Institute and Library, Wordsworth Grasmere Museum, Bury Art Gallery, Hereford Courtyard Art Centre and Gallery Frank as well as music venues including Cafe Oto and hcmf//.

Rajan Craveri is a visual artist specialised in the creation of interactive systems for art, and real-time image generation. He works in the field of live performance and multimedia installations for museums, contemporary art galleries and large events. He obtained his professional qualification at the Civica Scuola di Teatro Paolo Grassi in Milan and furthered his studies in New York, Porto and Bergen. Since 2006 he has been collaborating with choreographer Serena Zanconato working between dance, visual arts and technology. She constantly collaborates with choreographers, composers, musicians, dancers, directors, poets, video artists for the production of performances and multimedia and interactive installations. He loves collaboration, performance art and nature, especially the world of bees.

Will De Ritter is a London-based filmmaker. He works with celluloid film and photochemicals to produce films which tread a fine line between experimental and genre movies. He is interested in working with obsolete photographic technology to produce effects which are digitally unachievable, and developing sustainable solutions to photographic practices. willderitter.com/

Brian R Donnelly (b. 1979) is a visual artist whose work centres on themes of identity and its distortion. Exhibiting internationally since 2007, he began experimenting with and presenting video-based work in 2017. TorontoFilmBoard.com

Amit Dinesh Patel, aka **Dushume**, is an experimental noise and sound artist, influenced by Asian underground music and DJ culture. His work focuses on performing and improvising with purpose built do-it-yourself instruments, and recording these instruments incorporating looping, re-mixing and re-editing techniques. Lack and loss of control are central to his work. He has a PhD in Music, "Studio Bench: the DIY nomad and Noise Selector" (2019), from the Music, Technology and Innovation Research Centre, De Montfort University, Leicester, UK. He is a member of the Sound/Image Research Centre at the University of Greenwich, London, and

Principal Investigator for the AHRC Research Grant "Exploring Cultural Diversity in Experimental Sound" (2021-23). gtr.ukri.org

Elowyn Fearne is a an electronic composer, audio programmer, and researcher - having recently finished writing her Master's by Research thesis on corpus-based concatenative synthesis at the University of Huddersfield. She has worked on several coding projects in C++ and Max, such as ACorEx and Syllabeat (a rhythm game demo), as well as having made humble contributions to the FluCoMa codebase. Occasionally, she also releases music under the alias Nolia Kildeer, her compositions consisting of a variety of electronic explorations from ambient game music to techno grooves, with a stylistic interest in building a soundscape of strange samples, complex evolving textures, and driving beats. acorex.fearne.net/

FLOAT is an open collective for anyone who identifies as queer or as belonging to a marginalised gender interested in creative technology, the group is currently based in Huddersfield with members from all over west yorkshire producing diverse event lineups and monthly meetups.

Born in 1962, **Zsolt Gyenes** is based in Pecs, Hungary. He is a media artist and art theorist. His artistic practice is concerned with the process of translation and fusion between sound and motion images. His works of art have been performed widely in various international media art festivals and exhibitions, for example; in Punto y Raya (Spain, Iceland, Poland, Austria, Portugal), Under the Radar (Austria), Glitch Art is Dead (USA), Transient Vision (USA), Light Matter (USA), 20/92 Video Festival (USA), Month of Video/.MOV (USA), non-syntax (Japan), Intermediale (Poland), fu:bar (Croatia), Walthamstow International Film Festival (UK), and MuVi (Spain). www.gyenes62.hu/

Andrew Knight-Hill is a composer of electroacoustic music, specialising in studio composed works both acousmatic (purely sound based) and audio-visual. His works have been performed extensively across the UK, in Europe and the US. Including performances at Fyklingen, Stockholm; GRM, Paris; ZKM, Karlsruhe; New York Public Library, New York; London Contemporary Music Festival, London; San Francisco Tape Music Festival, San Francisco; Cinesonika, Vancouver; Festival Punto de Encuentro, Valencia; and many more.

Jim Hobbs' work utilises a variety of media including 16mm film, video, installation, site-specific work, drawing, sculpture, sound and photography. His work and research investigate the personal and social implications of loss, oblivion, history, place, memory and the subsequent acts of remembrance/memorialisation. The work bears particular focus on how the use of architecture (space/place) and monuments (objects) become a type of physical manifestation of that which is absent, and how these "stand-ins" can be used, manipulated, and reformed. More recently, his work has moved into the realm of filmic installations and performances, utilizing film as a time based material and medium to investigate these concerns. He often collaborates with other artists/musicians to expand the work across disciplines and find new relationships between sound and image. Intrinsically interlinked with this is a constant questioning of the role of the analogue within the digital age – how it functions, if it can override associations with nostalgia, and notions of the quality of image and its relationship to memory. His work is shown internationally in museums, galleries, art spaces, and festivals. He is currently Senior Lecturer and Programme Leader of the MA Digital Arts at the University of Greenwich.

Polina Komyagina (b. 1991, Smolensk, Russia) is a moving image artist based in Pula, Croatia. She explores animation, visual poetry, and video art. She studied experimental filmmaking at the St. Petersburg School of New Cinema and earned an MA in Film, Media Art, and Animation from the Art Academy of Split in 2024. fullarthouse.tilda.ws/ | @fullarthouse

Emma Margetson is an acousmatic composer and sound artist. Her research interests include sound diffusion and spatialisation practices; site-specific works, sound walks and installations; audience development and engagement; and community music practice. She has received a variety of awards and special mentions for her work, including first prize in the prestigious L'Espace du Son International Spatialisation Competition by INFLUX (Musiques & Recherches), klingt gut! Young Artist Award in 2018 and Ars Electronica Forum Wallis 2019. She is Senior Lecturer in Music and Sound at the University of Greenwich, a Research Fellow for the AHRC project "Audiovisual Space: Recontextualising Sound-Image Media" and co-director of the Loudspeaker Orchestra Concert Series. emmamargetson.co.uk

Dr. **Brona Martin** is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Her compositions explore narrative in Electroacoustic music, acoustic ecology, oral history, sound and heritage and audio spatialisation techniques. Brona is a Lecturer in Music and Sound at the University of Greenwich where she teaches postproduction sound and composition. She is module lead for 'Audiovisual Composition for Film, Games and Media', which features on the MA course in Music and Sound Design. She is also a researcher within the SOUND/IMAGE Research group where she is involved in research activities such as: 1) Exploring spatial audio applications and workflows in electroacoustic music, VR and gaming technologies. 2) Live performance and composition with the Buchla Music Easel. 3) Project lead on The Record Shop and Black Music Project which explores the role of the record store as a community and social hub. Oral histories, film and audio and photographic memories will be compiled to create an educational resource, a publication, website and podcast series. 3) Sound and Image Research Centre Knowledge Exchange Lead.

Manon McCoy (she/her) is an experimental harpist, composer and sound engineer based in the North. Her practice spans installation making, live performance, and experimental sound art. She is interested in exploring the boundaries of the pedal harp through preparations, live processing and improvisation. Manon studied MA composition at RNCM where her focus was in developing approaches for live processing of acoustic instruments, alongside research into site-responsive approaches to improvised performance. Her music draws from noise and experimental music as well as free jazz and improvised music. In 2022 she was awarded the Sound and Music Francis Chagrin Composers Award. Her work draws from training western classical music, contemporary classical music, free improvisation and British folk music. One of her core projects is balo, a duo with drummer Will Shaw, who work on improvised music for harp, drums and electronics. They released their debut album renders in 2021, followed by a collaborative album baleine with colleagues whale detective in 2023. balo were artists in residence at Theatre Deli Sheffield 2023. In 2022 balo were commissioned by Lancaster Jazz Festival. Manon also performs as a member of Emergence Collective and collaborates regularly with Lili Holland-Fricke, Alice Brookes, Emmy Lambert and Juliana Day. She has also worked with other improvisers in spontaneous performance such as Amirtha Kidambi, Stuart McCallum, and Corrie Dick. She frequently works on projects with visual artists Lucas McCoy and Luca Shaw. She performs across the North, at venues

such as Jazz at the Lescar, HEART, Samuel Worth Chapel, Bishops House Sheffield, AATMA, Peer Hat, White Hotel and festivals: Lancaster Jazz, Newcastle Festival of Jazz and Improvised Music.

Jake Mehew is an acclaimed audiovisual artist from Leeds, UK, known for integrating modular synthesis, generative visuals, and spatial sound. In 2020, Jake was awarded the prestigious Sage Gateshead Summer Artist Residency, where he composed his debut LP, Sage. Released in 2022 on ATA Records, the album garnered praise from Gilles Peterson (BBC Radio 6) and Tony Minvielle (Jazz FM), with physical album sales across the world. In 2023, Jake accepted a PhD offer at the University of Huddersfield and was awarded an Arts Council England DYCP grant. His PhD research explores illusions within audiovisual art and modular synth performance. Supported by the DYCP grant, Jake has advanced his expertise in coding and TouchDesigner, designing audio-reactive visual projects, which now take centrespace in his performative practice. Jake has performed alongside renowned artists like Suzanne Ciani, Arooj Aftab, and The Comet is Coming, and his immersive works have been featured at MONOM, Britten Pears Arts, Houghton Festival, Superbooth, and more. His latest album release, Microcosms, is a 57-speaker spatial audio installation, released as a binaural album in 2024 and shortlisted as composition of the year by the Radiophonic Institute's Sound of the Year Awards. As a mixed-media creator, Jake continues to explore the possibilities of audiovisual art and performance within many performative contexts, from ambient works to techno sets.

NikNak is a pioneering musical polymath, celebrated for her distinctive turntablism, immersive sound design, and experimental compositions. Her debut album Bashi garnered widespread critical acclaim, cementing her place as a leading figure in the experimental electronic music scene. Now preparing to release Ireti, her fourth studio album, NikNak delves deeper into Afrofuturism, exploring themes of human resilience and technological dystopia. As a self-proclaimed nerd and advocate for diversity, she crafts compelling stories that weave together futuristic narratives with cultural richness, providing fresh perspectives on the genre. Ireti takes listeners on a bold journey through urban dystopias, marked by redemptive and transformative soundscapes, demonstrating NikNak's ability to push the boundaries of turntablism and collaborate with accomplished artists. Her work spans across genres like jazz, jungle, experimental, and trip-hop, with her live performances and remixes earning recognition from leading publications such as DJ Mag, Clash, The Wire, and Resident Advisor. As the first Black Turntablist to win the Oram Award in 2020, NikNak continues to redefine the future of electronic music, reshaping the industry while championing diversity and authenticity in her music and artistic expression.

Nilehn, is an electronic music producer and live performer specialising in intricate, evolving soundscapes and hypnotic rhythms. With a deep affinity for hardware-based production, Nilehn's sets explore the expressive possibilities of electronic instruments, particularly the Elektron Syntakt, which serves as the backbone of their live performances. Their music seamlessly blends elements of techno, IDM, and experimental electronics, creating immersive sonic experiences that oscillate between the cerebral and the physical. Nilehn's approach to live performance is rooted in improvisation, using real-time manipulation of sound to craft dynamic, evolving compositions that respond to the moment.

Ethann Néon is a Belgian director. He studied animation cinema in Brussels and obtained a master's degree in Plastic, Visual and Space Arts. He makes experimental films around the notion of space-time in a cinematographic form. His current practice

focuses on the processes of visual reconstruction of time and the division of space within the framework of the screen. The aesthetics of his films is characterized by elaborated splitscreens that play with the frame and the off-camera. playonpause.be/ | /playonpause

Charlotte Roe is an audio-visual artist who uses the medium of the web to create artworks, instruments, performances, and creative tools. She has presented installation work at Huddersfield Contemporary Music Festival, and performed at Electric Spring Festival, Dai Hall, Pink MCR and more. She is currently completing a Masters by Research in Music at the University of Huddersfield, researching methods of building bespoke web applications for A/V performance. She co-runs ame (art music experiment) C.I.C, an organisation dedicated to bringing global sound artists and experimental musicians to the north of England, and FLOAT, an open collective for queer people and people of marginalised genders interested in creative technology.

Kateryna Ruzhyna is a Ukrainian filmmaker based in Prague. She earned a degree in Art History from Charles University and is pursuing a Master's in Documentary Directing at FAMU. Her debut short documentary, Avitaminosis (2023), premiered at major festivals and won few top prizes. @hypnosekate

Freya Shaw is a visually impaired musician, software developer, and founder of Immersion Sound Studio (ISS), a young company supported by Innovate UK. ISS is dedicated to developing accessible software for blind and visually impaired (BVI) users. During her Master's Research in Music Technology at the University of Huddersfield, Freya researched and developed a prototype for the Hodr Engine, a BVI-accessible audio game engine. The software includes a screen-reader-accessible programming language, HodrScript, allowing users to create audio-exclusive games. ISS is developing a commercial version of the Hodr Engine, scheduled for release in mid-2025. The research findings informed the engine's accessibility preferences and requirements, influencing game development and gameplay experiences.

Camille Soulat grew up in Montluçon, self-taught, she uses mediums such as digital painting, writing and video installation.Her practice revolves around an intimate form of narration. She concentrates on subjects and scenes with super-natural undertones. Through the diffuse shapes and silhouettes of her digital paintings, Camille exhibits a certain fascination for the transformation of ordinary moments into events. Interested in notions such as marginality, geek culture, adolescence, she directs her practice around an interpretation and a celebration of the codes associated with both pop culture and counter-culture. sltcamille.com/

The Silver Field is a sound world of Coral Rose Kindred-Boothby. Voice, tapes, bass, samples, synthesis, strings, reeds, drums, small sounds, big sounds, sunlight, moonlight, a lot of water. Using her modular synthesiser and other self-built electronic instruments, she weaves together song-soundscapes, creating a rich and dream-like tapestry of sound that draws from folk music tradition, experimental electronics and psychedelia. Her LPs 'Rooms' and 'Sing High! Sing Low!', and split EP with Betwixt & Between Tapes received press in The Guardian, Mojo and The Quietus among others, and have had radio play and guest playlists on BBC 6Music and NTS.
Her instrument design work has been showcased at Arusha Gallery (London), Haarlem Artspace (Wirksworth), ArcadeCampfa (Cardiff), Herrretics (Wirksworth), Firestation Creative (Dunfermline), and The Field (Ilkeston). In 2024 she received an Oram Award, and in 2021 she was the recipient of Arts Council England's DYCP grant.

The SOUND/IMAGE Research Centre investigates the disruptive potential of sound and new media technologies to counter established ocularcentric perspectival bias'. We bring together an interdisciplinary team of musicians and sound designers, film makers, scientists, architects, artists and philosophers to critically reflect upon the relationships between the auditory and the visual, in ways that deliver insight to effect real world change. Using practice as a tool of critical enquiry, we are engaged in a wide range of international projects with high-profile collaborative partners.

Tyger Blue is an experimental musician from Birmingham, UK, specializing in electronic music and live coding. His eclectic catalog covers a blend of UK Bass, IDM, and Breaks. Tyger is dedicated to amplifying the contributions of Black musicians in electronic music, and his support on the (Algo|Afro) Futures programme reflects this commitment. He has performed at renowned venues and festivals, including No Bounds Festival, Vivid Projects, Corsica Studios, and IKLECTIK. His multimedia work has been featured at The Southbank Centre, and he continues to push the boundaries of live performance through the integration of open-source tools and virtual modular systems.

Sarah Turner is a new media and video artist who creates large scale immersive environments and performances through analog media and creative coding. She engages in ritual and contemporary mythologies to augment reality through performative psycho spiritual activations. Turner is the Co-Founder of Mobile Projection Unit, which creates site specific installations around the Pacific Northwest & New York through outdoor projection mapping. Her work has been shown at Portland Art Museum, Wieden + Kennedy, Portland Institute for Contemporary Art's TBA Festival, Portland International Film Festival, Athens Digital Arts Festival, Northwest Film Center, Spaceness Festival, Marfa Open Festival, Laboratory Residency and more. Turner received an MFA at Alfred University in Electronic Integrated Art. sarahsarahturnerturner.com/

Sasha Waters is a moving image artist and Professor of Film at Virginia Commonwealth University. She has screened and exhibited at film festivals, museums and galleries from Abu Dhabi and Anchorage to Zagreb and Zurich; notablE venues Include the Telluride Film Festival, IFF Rotterdam, Kassel Dokfest, IMAGES in Toronto, the Brooklyn Museum, SF MoMA, LAXART, Microscope Gallery, Big Sky Documentary and Film Forum, NYC. She is included in Edited By: Women Film Editors, a survey of women who "invented, developed, fine-tuned and revolutionized the art of film editing" and is currently at work on a feature documentary about poet Mary Oliver. pieshake.com

Josh Weissbach is an experimental filmmaker. His 16mm films and digital videos have been shown worldwide in such venues as Ann Arbor Film Festival, Slamdance Film Festival, European Media Art Festival, Mono No Aware, Chicago Underground Film Festival, 25 FPS Festival, First Look at Museum of the Moving Image, and Alchemy Film and Moving Image Festival. joshweissbach.com | @jweissbach

Serena Zanconato is a dancer, choreographer and contemporary dance teacher. She trained at the Atelier di Teatro Danza of the Scuola Civica Paolo Grassi (IT). She graduated in Communication Sciences, with an interdisciplinary path between philosophy and DAMS (IT). She deepened her dance studies in New York at Merce Cunningham Studio, Trisha Brown Studio, DNA and Movement Research. He presented performances and video dance works at various festivals, such as 'Nuovi Arrivi' at the

Accademia Albertina di Belle Arti, 'Più che danza' and 'Video Sound Art', 'Robot Festival', 'Tec Art Eco' and many others. She has held several artistic residencies, in particular at the Duncan Center in Prague in collaboration with choreographer Teri Jeanette Weikel.

All Ticket Links

Wednesday 19th

Jake Mehew & NikNak

LINK ↗ FREE EVENT

Thursday 20th

Improviser Social x Edges Ensemble & Manon McCoy

LINK ↗ FREE EVENT

Friday 21st

SOUND/IMAGE 24-25 Tour: Intersections

LINK ↗ FREE EVENT

FLOAT lates: The Silver Field & Sophie Cooper

LINK ↗

Saturday 22nd

Creative Coding Lab Symposium

LINK ↗ FREE EVENT

Experimental Short Film Screening

LINK ↗ FREE EVENT

FLOAT lates: MKR & Bláthanna

LINK ↗

Ticket Links