





PROGRAMA ICLC 2017

ICLC 2017 workshops, concerts and paper presentations are open to the general public, they have no cost and are subject to seat availability.

Please note: Schedule is subject to change without notice.

Día 1: Lunes 4 de Diciembre de 2017

De 10:00 a 14:00 hrs → Talleres → CMMAS

Developing a non conventional computer language. Belousov-Zhabotinsky reactions.

Lugar → salón CMMAS Imparte → Jaime Alonso Lobato Cardoso

Nota: Este taller tiene un costo de material de 1000 pesos.

The term computer has been used widely for our society since the invention of the automatic electronic machines for performs calculations, but these devices have not always been electronic, even they are only tools for helping calculate, not necessarily automatic. We have the example of the inca quipu, or the mesopotamic abacus. This is also true for concepts as code and algorithm, they are strongly related with the modern computer (as it is used fundamentally in this conference), but is totally correct to think of the morse code as computational code or a cooking recipe. Under this perspective new research has been developed on computers that do not work with electricity. In this workshop we will learn to elaborate a belousov zhabotinsky reactions and reflect on how to develop a form based computing language.

ICLC 2017, International Conference on Live Coding.

4-8 December 2017, Morelia Mexico

Live coding is a performance practice that revolves around the creation and modification of code and algorithms in real-time. Today, live coding also acts as an evolving and expanding influence that reaches the likes of teachers, choreographers, programmers, composers, psychologists, ethnographers, technologists, and many others who are in pursuit of new methodologies, research areas, and relationships between technology, aesthetics and code.

Live coding practice is not defined by a single style or artistic genre in any of its multidisciplinary manifestations. On the contrary, it generates its own politics, aesthetics and philosophies through the development of new and personalized tools which actively undermine inherited paradigms. This is reflected in the way live coding constantly redefines perception, creativity, technology, productivity and culture.

For more information about live coding please visit TOPLAP and the websites of the International Conference on Live Coding ICLC 2015 and ICLC 2016.

The ICLC 2017 will be held in the historic city of Morelia, Mexico. The Conference will take place in 3 important cultural centers: the Centro Mexicano para la Música y las Artes Sonoras (CMMAS), the Centro Cultural Clavijero, and the Comité de Asuntos Intangibles.

ICLC 2017 will consist of performances, workshops, lectures, and outdoor events exploring current manifestations and new directions of live coding. Two Algoraves will celebrate the opening and closing ceremonies of the conference.

For questions and/or feedback please contact us at - iclc2017@easychair.org



De 10:00 a 14:00 hrs → Talleres → CMMAS

Browser as Modular Synth: live coding distributed and networked visuals
Lugar → salón CMMAS Imparte → Olivia Jack

The workshop will explore methods for collaboration and modulation in live-coded visuals. Using WebRTC (web-based streaming), participants will receive and modify video and camera feeds from other participants and multiple devices in real time. The methods are inspired by analog, modular video synthesis, in which each browser/device outputs a signal or stream and receives streams from other browsers/devices. Participants are invited to experiment with feedback, glitch, latency, modulation, and network effects, in addition to more algorithmic ways of generating visuals. Open to all experience levels.

14:00 - 16:00 hrs → Lunch

15:30 - 16:30 hrs → Session 3:
Keynote by Alex McLean: Patterns I Have Known And Loved → CMMAS concert hall

De 16:40 a 17:40 hrs → Hernani Villaseñor, Libertad Figueroa, José Carlos Hasbun, Emilio Ocelotl and Eduardo H. Obieta: LiveCodeNet Ensemble

Created during October 2013, LiveCodeNet Ensemble is a networked live coding ensemble from Mexico City which explores the possibilities of improvised music and interconnection in order to interact, write and modify source code on the fly within a collaborative environment to co-create music. The Ensemble is connected through a local network; therefore, a mediation of individual processes that build a collective sound is implied. This makes possible an artistic practice that shows the activity of writing code during a collective music improvisation. The main purpose of the Ensemble is to create music through different processes developed by a network of individuals interacting through sound and source code in a context of computer music. For the present edition of ICLC, LiveCodeNet Ensemble will perform a networked improvisation. Members of the Ensemble will write, modify and share their source code using the software SuperCollider.



Breanna Shanahan

http://localhost:8080/breannash.github.io/#page-about

I have always been one to notice slight physical changes. In others and myself. Loss of weight, gain of muscle.. a haircut, a growth spurt.

Language and culture tell me this is a typically nurtured aspect of the female psyche, this visual comparison; a negative effect of media and the situated position of women. This I believe is just one conversation.

I recognize that the body I carried as a swimmer, broad shouldered and lean, with chlorine fried hair and always red eyes; was different from that as a runner, with larger calves and a flushed collar; was different from that year I mostly read books and got glasses for eye strain. I look inwardly, or outwardly at the body in fascination of the changing that 'is' this body. This body; a signifier of a time and place, a morphing and dynamic changing thing.

I blink and it is not as it was, as it has become what it has never been.

Though I find myself curious, questioning the nature of the body, and separately the nurture of one's life, I am mostly interested in exploring the grey. That is to say, working in direct clear binaries and dualities feels limited. I am interested in a third wave material feminist approach, an introspection; this inward and outward embodiment. This body geography that I explore is formed through volleying rhizomatically as opposed to conversing the black and white that is historically and culturally predominant.

Breanna Shanahan is a current MFA candidate at Concordia University in Montreal, QC. Her work has been exhibited in project spaces and galleries in China, Austria, The United States of America, and in Canada. She has participated in an artist residency in Pengzhou China as a representative of Canada in their International Artist Centre and also at the Museum der Moderne in Salzburg as the first Canadian recipient of the Jorisch Family Artist Residency.

Breanna Shanahan

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Roadburns EP

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1. The First Step

03:26

2. Dub Lounge F#m

04:05

Demos

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1. Stormy Monday

08:59

2. If You Leave Me

02:54

Milieux | 2019-20 Interactive Annual Report

https://milieux.concordia.ca/annual-reports/2019-20/

MilieuXBauhaus

From November 5 to 14, 2019, the Milieux Institute held the MilieuXBauhaus Festival. Milieux's graduate student researchers, much like the Bauhaus students of a century ago, are interested in the fundamental engagements between art, technology, culture, and design. The program featured an open house, two parties, two performances, nine workshops, 10 screenings, and 13 talks by Milieux members and visiting scholars. The Goethe Institute, SenseFactory, and the Canadian Embassy in Berlin were community partners in producing this cross-disciplinary event focused on critical reflection.

MilieuXBauhaus - Nov 5-14, 2019

milieu**x**bauhaus 5
14
november
2019

<https://www.milieuxbauhaus.ca>

Milieux | 2019-20 Interactive Annual Report

https://milieux.concordia.ca/annual-reports/2019-20/

Milieux Institute for Arts, Culture and Technology
2019-20 Annual Report Highlights

Concordia

ACTIVIDADES 2017 | ANEMONAL

| [https://anemonal.org/2017.archive.mediacion.severa.\[esp\].html](https://anemonal.org/2017.archive.mediacion.severa.[esp].html)

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VVVV INTERACTIVO

Imparte Eduardo Melendez

02/10/17-13/10/17, Cuartel Creativo, GDL, MX.

En este taller abordaremos el entorno de programación vvv, muy útil para el procesamiento de imágenes en tiempo real. Es posible sincronizarlo con otras aplicaciones visuales o sonoras como SuperCollider, PureData, Processing, etc. Se desarrollarán ideas y proyectos de los asistentes que puedan ser desarrollados en equipo. Se formularán proyectos interactivos que involucren sonido, imagen y exploren ideas de comunicación.

2018 ACTIVITIES | ANEMONAL

| <https://anemonal.org/2018.activities.html>

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INTERSTICE

"The natural sciences are concerned with how things are. Design, on the other hand, is concerned with how things ought to be".

Herbert Simon (1969) The Sciences of the Artificial.

It is with this statement in mind that you are invited to visit Interstice, the online version of the design research exhibition presenting Concordia University's Master of design student projects. Initially planned to be presented as a public event, the exhibition had to be canceled due to the Covid-19 pandemic.

Design research puts into question the evolution of a multitude of facets in the society and seeks alternative solutions for a more sustainable, equitable and caring world as evidenced by the topics addressed by our graduate students. From gender issues in education to the challenges of immigration, from the preservation of indigenous cultures to critical interpretations of historical monuments found in the urban landscape, you will discover that design research addresses those fundamental issues from a different lens in comparison with other research disciplines. The distinct reflexive approach valorized in our Master's program, defined as "Research through Design", offers a unique perspective to deepen our reflection concerning important sensitive issues. Most and foremost, design research aims to offer original contributions to knowledge, not only fundamental for design, but also for many disciplines related to technology and human sciences.

Dr. Martin Racine
Graduate Program Director - Master of Design

September 2019 Niyolpaki has been presented in Montreal as part of the exhibition « Codex _ Traversé du silence », at the « Salle de diffusion de Parc-Extension » and from February 20 to March 28 « Niyolchoca » has been exhibited at TOPO, Digital Writings Lab, exploring the reconquest of roots and inheritances, through questions about memory and death.

[1] Nahuatl is a Uto-Aztecan language spoken by approximately 1.5 million people in Mexico. Most speakers live in central Mexico, including in Puebla, Veracruz, Hidalgo, San Luis Potosí, Guerrero, Mexico City (Distrito Federal), Tlaxcala, Morelos and Oaxaca, as well as El Salvador. There are fewer speakers of Nahuatl in the rest of Mexico and parts of the United States.

[2] León-Portilla, Miguel. "Quince poetas del mundo Náhuatl", Universidad Nacional Autónoma de México, Instituto de Investigaciones Históricas, 1994.

