PIKSEL19
e/co,li:b-re.bel
Audiovisual Performances

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The 17th annual Piksel Festival for Electronic Art and Free Technologies is hosting three performance days .

Thursday at the Piksel Pavilion from 4pm to 6pm. Friday and Saturday at Østre from 21:00 to 24:00, Piksel resident DJs will be playing until the very end of the night. Along the three days, Piksel Hut, the Utestuen i Skostredet will serve as a Piksel meeting point with installations and special guests from 15:00 to 17:00 and 19:00 to 21:00.

Interactive dance, laser performance, opti-sonic intervention, live coding muscles controlled, extreme computer music, electronic performances, voice and noise, psychoacoustic effects and environmental magnitudes into sound, light and movement.

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Audiovisual Performances PROGRAM

Thursday 21st Nov
16:00-18:00 – AV performance
Piksel Music pavilion
18:00 – 20:00 – Installation and Piksel DJ's
Piksel Hut // Utestuen i Skostredet
20:00 – 24:00 – Exhibition Opening
Piksel Studio 207 + Strandgaten 208

Friday 22nd Nov
15:00 – 17:00 – Installation and Piksel DJ's
Piksel Hut // Utestuen i Skostredet
19:00 – 21:00 – Installation and Piksel DJ's + special guest
Piksel Hut // Utestuen i Skostredet
21:00 to 03:00 – AV Performances
Østre
Invisible Ecologies, Gabriela Munguía (AR)
Jana Jan vs. čirnŭ
ALOES: The Road, Alex van Giersbergen, Marloes van Son (NL/FI)
Juan Antonio Nieto
Transduction, Matt Spendlove (UK)

Saturday 23rd Nov
15:00 – 17:00 – Installation and Piksel DJ's
Piksel Hut // Utestuen i Skostredet
19:00 – 21:00 – Installation and Piksel DJ's + special guest
Piksel Hut // Utestuen i Skostredet
21:00 to 03:00 – AV Performances
Østre
OECUMENE, Pablo Palacios, Muriel Romero, Daniel Bisig (ES)
Crystal Moss Core Force, Noish (ES)
Jukka Hautamäki (FI)
Limit of the Off-limit, Nnja Riot, Lisa McKendrick (UK/NZ)
Agnes Pe (ES) + Aleksandar Bradic (US)

OECUMENE

Muriel Romero, Pablo Palacio (SP)
Interactive Dance

Oecumene is an interactive dance and music piece that reflects on the role of the individual in the world, expanded through technology beyond the limits of her geographical birthplace or cultural identity of origin. The Oecumene is a term that comes from the Alexandrian ideal of Cosmopolis: the world inhabited as a whole, as the common possession of the civilised humanity of free men and women. A concept developed in this creation for a dancer and three-dimensional immersive sound design, in which she enters and interacts with a sonic landscape composed of thousands of sounds coming from multiple places on the planet. The development of the expressive qualities of dance in relation to this tapestry of universal sounds in constant transformation, work as an organism that mirrors the transcultural syncretism of the world that we have to live.

The piece employs an original technology that allows the dancer to interact in real time with lights and a sound reflection of the multidimensionality of the world that surrounds us. Oecumene proposes a sensory experimentation through our bodies, of a world accessible to our senses enlarged through interactive technology.
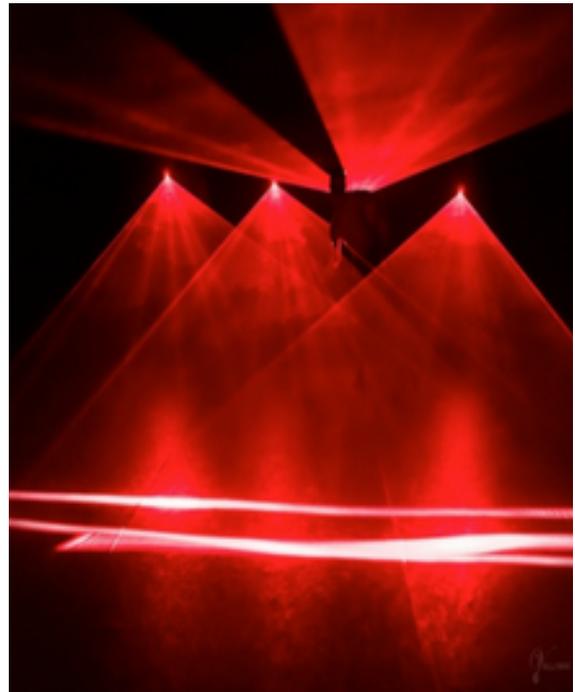
Live electronics sound performance.

Jukka Hautamäki

Hautamäki's sound performances are microscopic studies into electronic sound picking up electromagnetic radiation and interference from under-hood work lights, electromagnetic sources, coil mics, diy amps, radio waves, fluorence lights,... Hautamäki adresses the concept of "forced" improvisation using difficult interfaces, and turning chaos and trash-aesthetics into instruments of live electronics.

http://jukkahautamaki.com

Invisible Ecologies

Gabriela Munguía (MX)

This performative exercise is the result of a series of sensing and amplification devices of different environmental magnitudes such as wind speed and the process of mineral erosion. From the construction of various open source technologies, a series of machinery articulate different geological natural processes in the form of sound, light and movement. From a poetic and philosophical study on the possible processes of co-creation with nature, I am interested in putting metamorphic relationship between scientific representation and artistic creation through technological experimentation.

Limit of the Off-limit

Ninja Riot (New Zeland)

Nnja Riot's music is an exploration into the possibilities of instruments, electronics, collected sounds and the human voice. She performs with a combination of instruments, self-built synths and video synths. She has co-designed the Fort Processor which is a stand alone oscillating synth. Recently she has performed at Noise Shed, Sound Art Improv Electronics - Salon de Refuses, The Intimate Space at St Mary's Tower, Classical Enemy in Noise Waters (The Golden Hinde), Skronktronic, Dronica Festival, Queer+_ Noise, Common Ground, Berlin, Liminality - Gallery 46, ELECTROLIGHTS AV, Gleetch, EVTV, EAM Experimental Electronics, Sotu Festival Amsterdam, Supernoise Festival Aarhus. She was featured in MusicTech magazine January 2019, The Sunday Tribune May 2019, Loose Lips blog, Noods Radio, Dronica Podcast, Resonance FM, Female Pressure Radio podcast and Zradio.


http://www.listenlisse.co.uk/nnja-riot.html

[Bleep: A visual detour in Synthetic Biology](#)

Aleksandar Bradic (USA)

Bleep, is a new Open Source MIDI-driven vector graphics live coding framework. A visual narrative exploring the topic of Synthetic Biology, based on the recontextualization of SynBio visual language as well as the relevant data and research content from the field. It creates a high-information-density abstract narrative posing questions at the intersection of biology, knowledge, and computation.
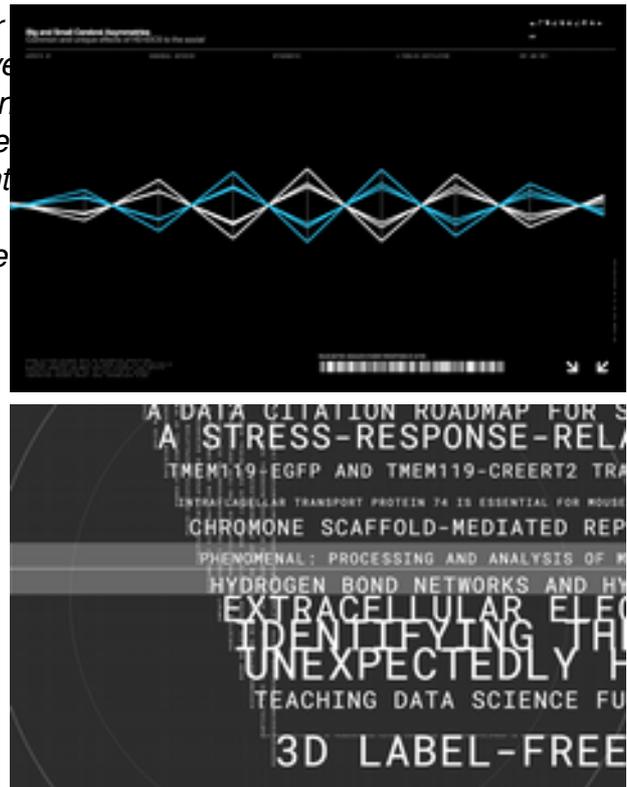

[Transduction](#)

Matt Spendlove (UK)

'Transduction' is a performative opti-sonic intervention designed for projection and multi-channel sound. Presented as an abstract animation of visual music, illusory visual and psychoacoustic effects probe perception via experimental psychological processes and kinetic optical techniques. The performance is algorithmically generated and manipulated in realtime via live coding.

http://spatial.infrasonics.net/transduction
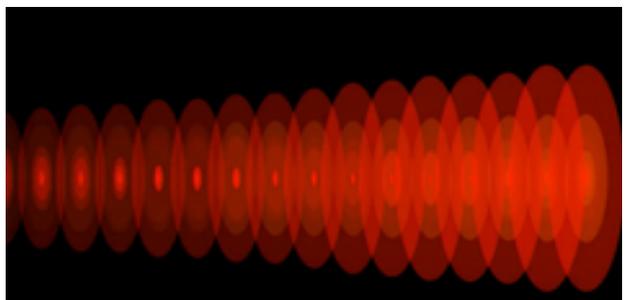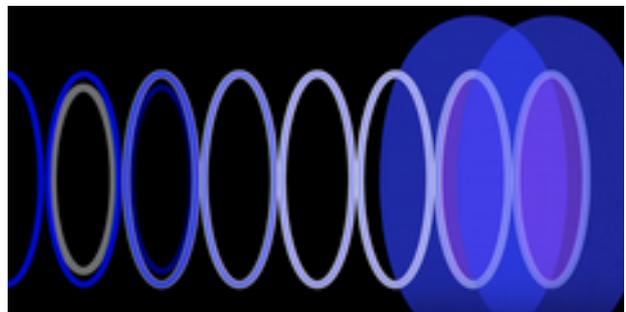
[ALOES: The Road](#)
Alex van Giersbergen, Marloes van Son (FI)
ALOES creates atmospheric soundscapes with pop-like melodies, vocals and occasional crude beats that interact with live generated images. Through their custom software and self-built instruments they play with compositions of ambient structures, melodic elements, voice, landscape and particle based visuals. New media artist Alex van Giersbergen and sound artist Marloes van Son (born in NL, based in Helsinki) combine efforts in this audiovisual collaboration.

Next to music, Alex and Marloes also join forces on artistic projects where electronics, software and self-made systems meet. Their installations, interactive objects, workshops and audiovisual performances often include human-system interactions and translations from the "real" world into a technologically constructed new reality. These ideas manifest themselves in sound and new media objects with a large handcrafted component and audiovisual performances where human presence alongside technological equipment is an important element. ALOES has performed around Europe, notable gigs include Inversia Festival (Murmansk, RU), Art Fair Suomi (Helsinki, FI), Lofoten Sound Art Symposium (NO), Noisefloor festival (UK), STEIM (NL), SMC2017 (FI) and DASH festival (Helsinki, FI).

Marloes van Son
http://marloesvanson.nl/
Alex van Giersbergen
http://wtf0.nl/

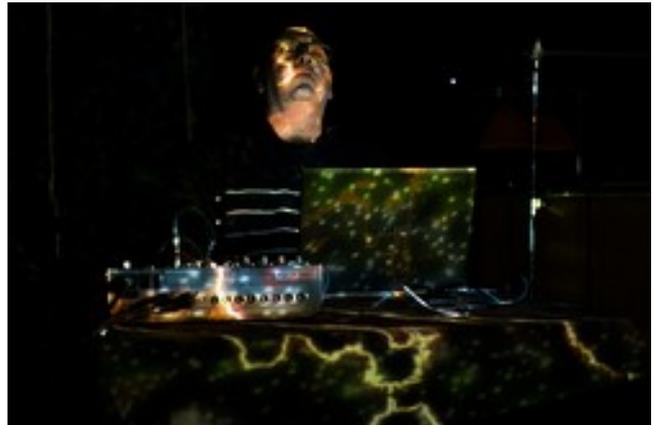*Juan Antonio Nieto*

Juan Antonio Nieto is a spanish experimental musician. He plays live electronics using field recordings as a raw material. His records have been published on labels as Moozak, Trente Oiseaux, Mandorla, Experimedia, Impulsive Habitat, Plus Timbre, Test Tube, A.M.P., and Luscinia among others. His music also has been included in more than thirty compilations. He has won the Radical dB award in the category audio/performance in 2016.

Juan Antonio Nieto has collaborated with some avant-garde artist: brazilian composer Leo Alves Vieira working with the Quarteto de Cordas da Grota. the japanese author Kenji Siratori who has voiced his compositions, the american turntablist Maria Chavez, the serbian composer Igor Jovanovic, the argentinian videoartist Laura Focarazzo (This collab won the award of the "Diario de Levante" Incubarte Festival Valencia 2012), the Greek percusionist Chris Silver T, the argentinians Luis Marte and Jorge Haro, the dutch Martijn Comes, the german Kris Limbach, the spanish duo Oikos, the basque Miguel Angel Garcia, the colombian David Velez, the french Meryll Ampe, the sweden Metek, the spanish Javier Piñango, with whom he forms a stable duo, and the video artist Roland Quelven

Crystal Moss Core Force

Noish

Live version of the work Crystal Moss Core Force that was released this year at the label Crystal Mine in cassette and digital format. Extreme computer music that explore chaotic and generative territories. Software under linux ubuntu; pure data, supercollider. Hardware: axolot and attack delay. Design of the release by Carlos Valverde and text by Lucia C Pino.
Crystal Moss Core Force is based in the impact extinction hypothesis.
[crystal moss core force] >
https://crystalmine.bandcamp.com/album/crystal-moss-core-force
[noish] audio> http://noconventions.mobi/noish/hotglue/

SNUFF

Agnes Pe

SNUFF !! It is the parasitic kidnapping of live radio broadcast to turn it into a single sound matter: no interviews, no news, no music, no announcements, without all those conventions that have been generated around the radio medium. The sound planes disappear.

It is the break with narrative continuity. An alternative system is formed around the inclusion of the parasite. The live radio and the parasite working together to exclude the noisy intermediary, the relationship between sender and receiver is once again transformed. The parasite is a productive, generative force.

Let's listen to the radio together. How if it is a SNUFF movie, the radio star will die.
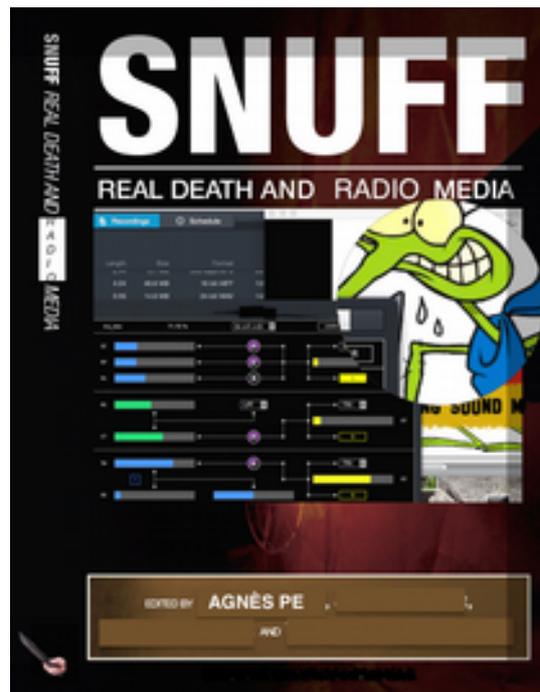
Jana Jan vs. čirnŭ

Ivan Andre Paulsen, Itziar Markiegi (NO/SP)

Loud, extreme and unrepentant; both čirnŭ and Jana Jan are known for uncompromising and intense live-sets. After being thrown together for the first time at the Bruital Furore festival in 2019, finding their individual styles resonated quite nicely with each other - they decided to join forces again.

They will use everything from home made synthesizers to EMF-sensors to swaddle the audience in a warm and cozy blanket of noise; a feedback frenzy in multiple directions fed by the wonderful encounter of two noise-loving beings.

Tipi
Søren Krag Nielsen (NL)

Based on a foundation of free, abandoned and outdated software Tipi conjures up sound from semi-antique laptops and other apparatuses. With minimal knowledge of music this idiot-savant will lead you on a low-budget shamanic journey through sonic canyons and vast deserts of noise.

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