

Fe₂O₃ - The Köln Carpet

Foyer Aula

by Tobias Beck

'Fe₂O₃ - The Köln Carpet' are carpets woven from acoustic tape. 1/4-inch tape is combined through regular up and down, which then can be played back by the visitors. For this, one has to grasp a tape head, move it over the fabric and listen to the always changing sound. Speed, direction and angle of the tape head determine sound, pitch and volume. The three signals of the carpets will and should mix together, to always get new and unexpected sounds. The carpets are named after their compositions, which are made of material of the city of Cologne and recorded onto the tape before weaving. The compositions are not shown visually. The three carpets look similar and can only be discovered by listening. The listener has to search.

INNER SOUNDS

Overstolzenhaus/Library Staircase

by Natanael Olaiz, Martín Liut

The winding staircase of the KHM library in the historical Overstolzenhaus building forms the architectural basis for inscribing the sound installation 'Inner Sounds'. The installation allows for exploring the processes inside the human ear, for traveling across an imaginary gigantic cochlea. This is done by exploiting not only the visual but especially the auditory analogies between the architecture of the staircase and the anatomy of human hearing.

'Inner Sounds' has been financially supported by the fellowship programme of Academy of Media Arts Cologne (KHM).

LOOP

Overstolzenhaus

by Therese Schuleit

'Loop' is a wooden box whose cover opens slowly, accompanied by a groaning, pitiful engine noise, and immediately falls back to its closed state.

Each time the same humoristic gap of expectation is opened but followed by the engine's ongoing gesture of 'working' which brings the cover panel back to its original position. The result is a sequence of sounds and expectations.

CLOSED CIRCUIT STUDIO

Overstolzenhaus

by Johannes Amorosa, Anselm Bauer, David Hahlbrock, Echo Ho, Peng Yu Huang, Theresa Krause, Matthias Neuenhofer, Auriel Martin Reich, Niels Mlynek, Yu Shen Su

In a live-mix broadcast studio environment, complete with traditional '90's television equipment, an open realtime video streaming process has been set up as an installation. This consists of a collection of computers and video projectors in the context of which participants can send and receive video streams interactively, each can include both itself and the others. The content can be manipulated as single or multiple streams and forms a chain of live imagery. The projected scene is captured via a studio camera, metaphorical relic of the unidirectional communication strategy of television, and this in its turn is projected back into the environment. We intend to produce the installation with six to eight performers. The group dynamic of the performance will develop a collective and participatory 'authorship', materialized visually in the projection space.

Special performance daily at 16:00.

Linux Audio Conference

Lectures / Workshops / Concerts / Clubnight

Köln, 28.2.-2.3.2008

Kunsthochschule für Medien Köln. Filzengraben 2, 50676 Köln

Exhibition

For sound art projects such as sound installations, Linux and Open Source Software have been widely used for years now. Linux. stability, availability, scalable hardware requirements and its connectivity make it an ideal choice for such projects. Nevertheless, the inclusion of sound art into the Linux Audio Conference evolved only hesitantly. During LAC 2007 at Technische Universität Berlin, an exhibition of sound installations made this genre visible as a natural subject of the Linux Audio world. It was a major goal of the organisers of LAC 2008 to pick up this tendency and to further establish our conference as a place for installation works, too.

The installations shown at the LAC 2008 exhibition are very diverse. Not all of them are exclusively made with Open Source Software. Some works do not even use a computer. This is surprising for the Linux Audio Conference at first sight. On the other hand, strictly insisting on the use of Open Source Software could have counterproductive aspects. If we wish to explore the influence, if any, of the Open Source movement on artistic praxis in the context of exhibited artworks, it may well be useful to allow pieces realised with Closed Source means to co-exist alongside, if for no other reason than enabling the observation of contrasts and comparisons in situ. It is quite likely that positive discrimination towards Open Source turns out to do it no favours whatsoever! Furthermore, the days when installations were presented solely to display technical dexterity using Open Source, are certainly past. Now the .lab. becomes the equally acceptable site for explorations into aesthetic content and meaning.

Opening times: All installations can be accessed 13:00 to 18:00 each conference day except on Sunday, when the exhibition is open 13:00 to 16:00.

The Listener
Foyer Campus
 by Ji Hyun Park

The camera tracks your head and follows the direction of your head. A virtual microphone discovers the direction from the camera and you can only hear the things that you can see. With a headphone you are isolated from the outside world. The result is giving you unexpected impressions and changes your physical condition.

OSK - Offener Schaltkreis
Foyer Campus

by Christoph Haag, Martin Rumori, Franziska Windisch, Ludwig Zeller

This pd-driven sound installation has been exhibited at the Academy of Media Arts in November 2006 for the 'Lange Nacht der Museen' as well as in April 2007 at the 'make art' festival in Poitiers, France. At this LAC, the Offener Schaltkreis will be presented with two videos: The first showing a timelapse from the whole installation period at the makeart festival in Poitiers and the second showing the laborious disassembly process after the 'Lange Nacht der Museen';

heartshapedBox
Foyer Aula

by Stefan Kersten, Wernerried Lackner

'Self protection (self defense) is more than learning a few simple yells or carrying a spray to ward off attackers. It is a habit of mind. The issue is more complicated than one simple defensive technique. You may not think you could hurt a large, muscular attacker - but you can. Everyone has weak points; 'heartshapedBox uses sound as the only means to protect itself from being explored too intimately.

Electric Triangle
Foyer Campus
 by Brendan Howell

The Model ET-1 Electric Triangle was developed in 1941 by the Howell Ersatz Co. as an exploratory electronic musical instrument. It was the first commercial musical device that incorporated a televisual imagery component. Due in part to the start of the second world war, the ET-1 was not widely produced and did not achieve market success. It is unclear who the intended users and audience were for this enigmatic apparatus. It has been largely ignored by scholars of electronic music and we are only beginning to understand its history and significance.

Baby Doll

Foyer Campus

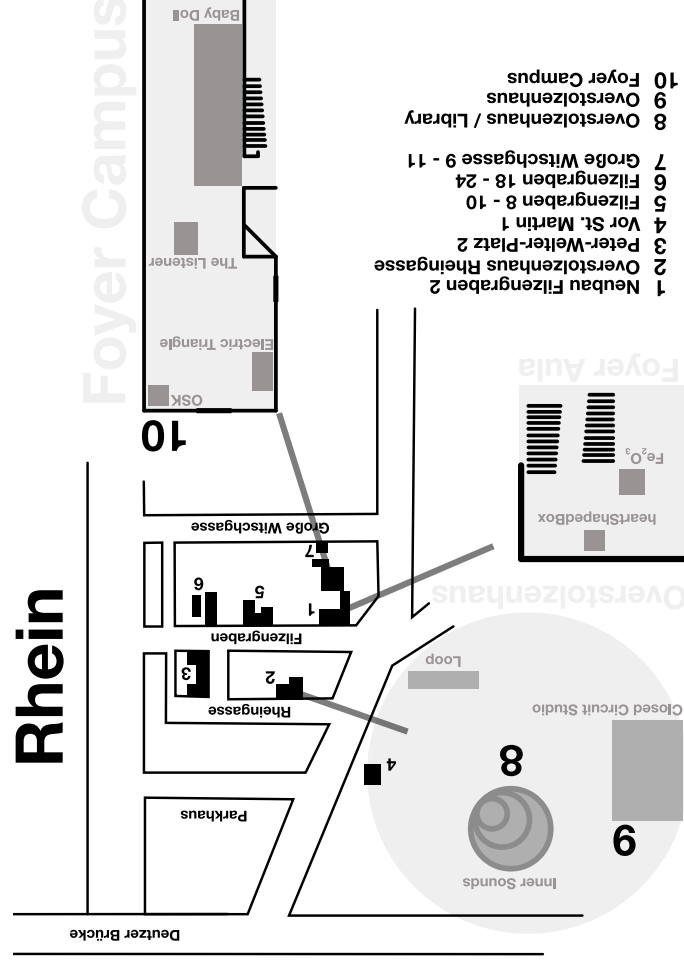
by Roland Roos

'Baby Doll' explores possibilities of experiencing sound. It consists of a corridor of seven meters total length with six doors. Two of them, entrance and exit, are facing each other, while the rest are dummy doors which remain closed. They lead nowhere. These dummy doors suggest the existence of adjacent rooms behind them which are inaccessible. On each of the dummies, a sound installation is mounted which allows for projecting sounds into the corridor by means of the door surface. For the visitor of the corridor, these sounds evoke virtual images about possible situations on the other side of the door. The listener's associations heavily depend on her listening habits and her imaginativeness. Four different situations can be experienced at the same time and thus question the actual spatial perception in the corridor.

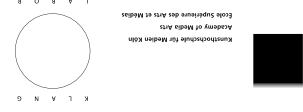
'Baby Doll' has been financially supported by the fellowship programme of Academy of Media Arts Cologne (KHM) and Pro Helvetia, Swiss Arts Council.

Heumarkt

Rhein



prohelvetia
 swiss arts council



Gefördert durch
 Stadt Köln
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