
Keynote Speaker

klipp av

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Collaboration means giving up some autonomy, but receiving unexpected inspirations. In the 21st century head-first charge of technological progress and artistic activity, collaborations are vital to preserve some sanity. Computer music is itself just a temporary category, a talking point waiting to be broken up into newly negotiated pieces, eroded and eventually segmented by the flux of art and tech between itself and other fields. Different human perspectives are healthy, and reduce the load on an individual to span themselves across an expanding territory, like a poor explorer with feet either side of breaking ice. So Fredrik and Nick work together, and keep the full enormity of their task under check. Eventually their icebergs might float apart, and the network cable snap, but at least their bodies won't be ripped apart in the process.

They might be recruiting new companions as inevitable expansion continues. For instance, they desperately need someone to choreograph their awful dancing, or indeed, counsel them over the willful destruction of poor rubber ducks.

Of course, within a few years, when the artificial intelligences begin to run amok, cultural expansion will proceed to the limits of consumption. Potentially, also beyond paltry human limits, as the humans become redundant and the art machines also act as critics and journalists in their own gathering sub-culture.

At this point, we might be glad to have left a few human artists struggling somewhere within the technology, their live coding and impromptu remappings providing a very human flaw in the glittering rush of algorithmic art.

On his return from Australia, Nick Collins will submit his PhD in the Faculty of Music, Cambridge University, where he has been working under the supervision of Dr. Ian Cross and Dr. Alan Blackwell. The title is 'Towards Autonomous Musical Agents: Real-time Beat Tracking and Event Analysis for Live Computer Music'. He has previously been a music technology lecturer and computer music researcher in London and a film special effects R&D engineer for Sony. He has a masters in music technology from York University, and a first degree in mathematics from Oxford. He is co-editing the Cambridge Companion to Electronic Music with Julio d'Escivan, for release in 2007.

Audiovisual Collaboration and the Future

The Berlin based Swede Fredrik Olofsson plans to continue his work as a freelancing artist with too many interests. Since 2000 he has put quite some effort into avoiding composing music - for which he was formally trained at the Royal University College of Music in Stockholm. That pursuit has led him into the areas of visuals, programming and electronics. As a video artist he has collaborated with a multitude of performance artists, dancers and improvising musicians. As a programmer he worked as a research fellow for Professor Mark d'Inverno at the University of Westminster investigating multi-agent systems and sound. In electronics he has built interactive installations with among others the group/project Musi-calfieldsforever.

The Swedo-English audiovisual duo 'klipp av' are committed to exploring the possibilities of audiovisual analysis and synthesis in live concert work. They confront the problems of insufficient improvisation and live relevance to the location in laptop performance. The audio is interactive and generative, adjusted on the fly by the medium of live coding. The video/generative graphics machine is passed state information on the generative algorithms employed in the audio (rather than tracking the bare audio out). Audio and visual material is extracted from the performance environment to engage with the space. Automated analysis routines assist the fast cataloguing of events as audiovisual composites. An essential facet of the improvisation is the dialogue with event generating algorithms and the mappings themselves. Video can also send information to control audio, and audiovisual feedback is a possibility between the networked machines. Performance follows a continuum from correlation to contest between audio and visual modalities.

Previous tours included the East Coast of America in 2004 and Japan in 2005.

A Computer Music Journal article on their technology and aesthetics has just been published.

klipp av

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Nick Collins

Nick Collins is secretly a hard working music researcher developing new technologies for electronic music concerts. He is the author of papers primarily on algorithmic composition, machine listening and live computer music. Instrumental composition, electroacoustic music and piano also play parts in his life, though he still probably spends too much time programming in SuperCollider.

Fredrik Olofsson

Fredrik Olofsson is an in-demand installation artist in Sweden. This demand was too much for him in fact, so he left for Berlin, where he pursues interests in visual and audio art, programming, secret intelligent agents, and cafes.