FACTORY BERLIN

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Proposal

My proposal for Factory Berlin is a direct reply to all of the pre concerned research outlines.

COMPUTATIONAL CREATIVITY & HUMAN-MACHINE COLLABORATION

As now we are a cybernetic existence, we are fully integrated within a digital realm as much as we are a physical one if we live a contemporary lifestyle, we follow the theory of a posthuman way of being to get by and The Cyborg Manifesto (Donna Harrway) really is beginning to come into tuition. This is now heavily integrated in many areas of sound art, music and sonic ways of being, for example, George E. Lewis's Voyager system 1985-87, an AI software made to interact and play with or against humans and connect to human actions of musicalness. My approach to computational creativity and human-machine collaboration is that of a relational approach to a goal i set out to achieve, for example, in a previous project I set out to create non human voices which belonged to non human sonic entities that existed as material form of expression, a sculpture or sounds in an environment. I worked with computers, robotics and machines to achieve this, I used machines to control frequencies that related to pitches of the human voice (abstractions of vowel sounds) and have been looking into physical modeling synthesis to re-create acoustic sounds based around different vocal systems. Physically I have worked with soft robotics (silicon) and air powered systems to manipulate materials and sound, but on a very basic level. I am eager to research ways in which Artificial Intelligence can shape what we define as a voice, i am interested in creating voices that are not tied to any specific physical being, so fictional characters, but based on sounds and sonic data, acoustics of vocal systems that exist, to progress to newly imagined voices through the use of AI and physical sculpture. I spent some time in Tokyo Japan at WASEDA university talking to professor Hideyuki, the inventor of the utterance robot, which uses AI software to learn how to speak and develop its own vowel sounds by listening, studying cognitive action and learning from it's own progression. I think the voice is such an interesting sonic entity within itself, the amount of meaning it holds, the many differences it has through many human and non human beings, but in order to do one thing throughout, communicate with another, whether now it be communicating to technology, another being or to yourself or your environment. The voice holds a place for anything to be possible through many different realities and ecosystemic instances, as explained conceptually in Mark Fisher's 'Screaming' Excerpt of AUDINT (Steve Goodman / Kode9, Eleni Ikoniadou, Toby Heys) UNSOUND : UNDEAD. I am heavily interested in exploring it through thinking about new ways of developing voices through technology and physical instances. I would like to join Factory Berlin with knowledge and research, physical work and ways of thinking to approach these ideas as a newly formed collective of artists, scientists, designers and researchers all contributing to one exciting and forward thinking goal with many interesting experimental experiential outcomes.

EXPLORING NEW FORMATS & APPLICATIONS FOR FORWARD-THINKING MUSIC

I mainly make works that exist as sound installations, physically experiencing sound in new, abstract and challenging ways develops our approach to sonic thinking and helps our perceptive nature grow. Spatial sound gives us a sense of becoming completely enthralled in a new fictional world, an exploration of pure ephemerality that can be imagined in any way shape or form. Sounds free nature gives our mind space to think for ourselves and imagine many possibilities on top of a one that someone has made for us to experience, whether it is tied to a concept or not, we will all have our own experience of a composition. I see devices as extensions of ourselves, things to use in order to achieve what is humanly possible in the sense of computer music relating to sounds and rhythms that would never be possible without these programs or machines. I really push towards applications that work with our already existing sonic environment, augmented sonic realities, like the Bird Song app that can pick up a certain birds vocal characteristics and tell us which bird it is, or like Jakob Kudsk Steensen: The Deep Listener, a newly commissioned sonic augmented architecture project for Serpentine Gallery, which covers many mediums and develops the idea of overlaid ecosystems through an augmented visual, physical and sonic reality. Throughout the time at Factory Berlin i would like to explore the relationship between all of these areas through developing coherant layered realities to be experienced through many mediums, i feel like a diverse team would be able to build and manage this with a wide skill set, coming from different academic and artistic backgrounds. I am currently developing 'Non Human Sonic Entities' a project that exists as many things and forms, and will be a continuous body of work as I continue my career as an artist. It would be interesting to apply this multidisciplinary way of working to a collective body and see where and what these idea's turn out to be. I currently perform under a few different aliases, red.hook.grain.terminal (Noise Music, Ritual Performance), Amrad Supra (In Collaboration with Artist and Occult Magician Ben Jeans Houghton), Jordan Edge (Sound Art, Acoustic Exploration, Vocal Exercises), Kiki Amor (Androgenous, Contemporary Pop Music). These are all outlets for my interest in many different explorations into sound and music. In terms of Non-stage musical performance, I often have performed in found spaces, when somewhere feels right or has a specific quality to it or i have met people in certain instances and we improvise together. I was an artist included in the Koumaria Medea Electonique residency last year, which was all about collaboration and improvisation, in which we were given instances to think fast with other artists and perform live or improvise, this was a great experience and truly developed my sense of making art as a group to a limited time frame.

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BUILDING CREATIVE BUSINESSES

A collective has to have an innovative and ideological approach to making work to be put out into the world. We would group together as 6 contributors and develop a way of working and building this creative platform with our best traits as individuals underneath our collective way of thinking and being in the world. I mainly work with people through joint applications to opportunities and grant / funding applications, so this means working collaboratively for a period of time and working to a consolidated plan made between artists. I could apply this approach to thinking about creative business building and long term strategies of creative endeavour. I work freelance as an artist and musician, working on commissions and playing live, so getting involved in a team to run a business will be exciting and challenging. I sustain myself and physical projects through backing of institution and commission work, so i can contribute to building a business by writing large and intensive applications for funding and help from Institutions and funding bodies that work with the arts.

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CREATING EXPERIENTIAL CONTENT

I am a working sound artist so I have been producing installation, physical, audio visual, spatial sound work for some time now. I am eager to integrate with people from different backgrounds so we can push for newer immersive experiences where sound can play an equal part as a scientific device or idea etc. Sound can bring life and understanding to many experiences and concepts we may not have understood before, so it will be interesting to see what a team of 6 can bring to the fore.