



Two Thousand + TEN Symposium

6th November 2010

Sonic Arts Research Center (SARC) Belfast

Symposium Theme: Improvisation

Sonorities
FESTIVAL OF CONTEMPORARY MUSIC



Education and Culture DG

Culture Programme

CO ME DI A



Queen's University
Belfast

Franziska Schroeder - *Initiatrice of the Two Thousand + series*
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INTRODUCTION/WELCOME (9.15am)

Franziska Schroeder/Pedro Rebelo (SARC/CO-ME-DI-A)

Pedro is a composer and improviser. He has been Director of Research and is now Director of Education at the School of Music and Sonic Arts, Queen's University Belfast. He is the Artistic Director of this year's Sonorities Festival.

Franziska is an improviser and theorist. She researches and lectures at the School of Music and Sonic Arts Queen's University Belfast.

MORNING SESSIONS (9.25am – 1.00pm)

Paula Chateaufeuf (9.25 – 9.45am)

The Establishment of an Italian 17th-Century Style Improvising Ensemble

Abstract:

In 2009 lutenist Paula Chateaufeuf established The Division Lobby, an early music ensemble devoted to improvisation in 17th-century Italian styles. It is one of the fruits of her research project, 'Improvisation on Chordal Instruments in 17th-Century Italy', as an AHRC Fellow in the Creative and Performing Arts at the University of Birmingham. The group's manifesto to present completely extemporized music in seicento traditions on the classical concert platform has captured the imagination of diverse audiences, promoters, and colleagues from all walks of musical life.

Paula's paper will highlight the challenges in devising concerts of improvised music for classical music audiences and the presentation and marketing of programmes combining imaginative and stimulating extemporised performance with musicological rigour, especially where the pre-existent material used to create the programme, such as ground basses, sketches for extemporization, and popular melodies, is not widely known. She will discuss the research behind the ensemble (with a brief survey of the 16th- and 17th-century theoretical materials on extemporization and extant improvisation sketches used for both reference and practical work), and the evolution of the ensemble during a series of research and development sessions. Paula's unexpected challenges included the informal education of audiences about such complex music, and the debunking of myths surrounding extemporisation.

Bio:

Lutenist Paula Chateaufeuf's playing has been described as "one of the most exciting things on the pre-classical concert circuit". As soloist, accompanist, teacher, and linchpin of numerous ensembles, (including her 17th-century style improvising group, The Division Lobby), she has earned her reputation as one of the most respected and admired musicians in early music, with a keen interest in extemporization, dance music, and basso continuo. Paula is the University of Birmingham's lute tutor and AHRC Research Fellow.

Paula Chateaufeuf's research at the University of Birmingham, and the research and development of The Division Lobby, are supported by the Arts and Humanities Research Council.



Arts & Humanities
Research Council

Owen Green (9.45 – 10.05)

Leading Separate Lives: On the Musical Distinctions Between People, Other People and Things

Abstract:

Within the context of the currently dominant rationalism it can be difficult to have fruitful discussions around, or to conduct research into improvisation without descent into sets of unhelpful oppositions. I propose that these difficulties parallel closely those that arise in discussions, or research, around technology.

By exploring some recent thinking concerning players and instruments and, more generally, people and devices, I attempt to erode some categorical distinctions. Rigid differentiations between art and technology and 'technological' and 'non-technological' artefacts, for instance, obscure some important points; firstly, that concepts such as function, value, and meaning are necessarily situated and relational; secondly, that knowledge is enactive, that is, something that is *done*. This provides a basis for querying whether the evaluative focus of improvising lies most fruitfully in the ongoing production of novelty, or in a particular way of being and doing with other people. I opt for the latter, and argue that recent approaches to researching communication as *participatory sense-making* are of value both for exploring continual and multivalent negotiations between people and for developing continuity in theorising our musical relationships with people and things.

Bio:

Owen Green is a PhD candidate in composition at City University London. He lives, plays and works in Edinburgh. Owen's practice is centred around live electronics with a focus on collective musicking. In 2010 Owen convened an AHRC funded postgraduate conference on 'Practice, Participation and Method in Live Electronic Musicking', and was instrumental in co-founding the 'Live Laboratory in Experimental Audio Practice' (LLEAP), a roving postgraduate practice-led symposium.

Phillip Henderson (10.05 -10.25am)

Identifying a timeframe for temporally self-contradictory music

Abstract:

My research is led by my practice of live experimental music. The performances centre on three concurrent parts that use contradictory timeframes. This paper will highlight the problems incurred during ex post analysis of the work. For example, a timeline of events arranged moment-by-moment might successfully describe what was played by a linear improvisation, but when placed adjacent to a timeline for a non-linear part the timeline becomes redundant. Related problems can be tackled with help from Henri Bergson's writing on duration and his assertion that the audience prioritises emotional intensity over reflective consciousness. The work of improvisers such as Derek Bailey, Ornette Coleman and John Zorn are brought into the analysis because they have retained emotional intensity in their work while doing away with notions of predictability. In this respect the analysis will also reflect on the work of Morton Feldman and Charlemagne Palestine whilst aiming to identify a timeframe of synthesis that recognises concurrent temporal contradictions.

Bio:

Phillip Henderson is writing his doctoral thesis on time in sound at the University for the Creative Arts. Phillip's practice led research focuses on the contrasting temporalities of improvisation, drone and stochastic sound. His research on drones received Arts Council funding in 2006.

Felipe Hickmann (10.25 – 10.45am)

Game structures as grounds for improvisation in networked environments

Abstract:

The paper situates network music inside a tradition of improvisation practice that can be traced back to initiatives such as the Music Improvisation Company, AMM and several early pioneers of experimental music. This generation of composers/performers defended a liberation of musical practice, promoting sessions and events where the context itself would determine the musical outcomes. The same spirit was embraced since the first initiatives in network music performance, and represents today a prevalent feature of network music.

Conceptual and formal attributes of games are suggested as one of the framework's that may allow such contextual processes to take place. Indeterminacy of outcome is an essential quality of games, which closely relates to the ontology of the network itself - with its formal attributes of impermanence and unpredictability.

A number of works of network music is analysed under this light, with a special focus on applications where especially designed interfaces (usually network instruments or sound toys) facilitate musical interaction between remote partners.

Bio:

Felipe Hickmann is a Brazilian composer and performer, currently conducting PhD research at SARC. He holds a multidisciplinary background, ranging from contemporary and popular music to film and videogames. Felipe has a BA in Music Production and a MPhil in Music Theory and Composition, both awarded by Federal University of Paraná, Brazil. At SARC, his research explores the matters of absence and secrecy in network music performance.

Dara O'Brien (10.45 – 11.05am)

Improvisation, Metaphysical Experience and Spirituality in North Indian Classical Music

Abstract:

This paper investigates the relationship between improvisation, metaphysical experience and spirituality in the practice of North Indian classical music. Central to the inquiry is an explication of the narratives of Hindustani musicians. These narratives convey a deep philosophical outlook on the nature of raga improvisation; both the roots and the function of Hindustani music are portrayed as spiritual in essence.

Many Hindustani musicians attest to having metaphysical experiences during the performance of music. These experiences include heightened states of consciousness, losing awareness of the physical body, feeling the presence of a cosmic force and communion with God. In this paper, I ask to what extent the language, form and system of raga improvisation functions to facilitate metaphysical experience. I explore the interpretation of such experience from within the culture where an ideology persists perceiving raga as a bridge to God or a path to self-realisation.

The concepts espoused belong to a culture steeped in mythology, religiosity and etiquette. The teacher (or guru) is sanctified, practice is considered a form of devotion, the performance event is highly ritualised, and the tradition's mythology tells us that supernatural events can manifest if a raga is rendered correctly. I argue that the concept of raga as an entity that is evoked or 'presented', rather than 'performed', is central to the ethos of the idiom and presents a compelling perspective on the agency of the improvisational process.

Bio:

Dara O'Brien is a composer, performer and music educator. He studied sitar over a ten year period with Kushal Das in Kolkata and is currently undertaking a PhD in the area of North Indian classical music at University College Cork. His eclectic experience as a composer and performer includes improvisation, experimental sound, film, and in particular the area of contemporary dance - as co-director of Shakram Dance Company. He currently lectures in Indian music at UCC and UL and works in the area of autism.

- BREAK -

**KEYNOTE: Prof. David Borgo, University of California San Diego
(11.45 – 12.45)**

"The Ghost in the Music: Improvisers, Technology, and The Extended Mind"

Abstract:

Can we frame the "technological" resources involved in improvising music as functionally integrated into an extended mind? Increasingly many working in cognitive science, psychology, and the philosophy of mind are willing to do just that. Of course, if the mind is not literally "in the head" or even bounded by skin and skull, then many cherished (humanist) assumptions about agency, intentionality, identity, and bodily integrity may need to be rethought. I won't confront all of these vexing questions, but I will do my best to make the various arguments for and against the extended mind thesis clear, and offer some implications for improvised music study and practice.

Bio:

David Borgo is an Associate Professor of Music at UC San Diego. He has a B.M. degree in Jazz Studies from Indiana University and M.A. and Ph.D. degrees in Ethnomusicology from UCLA. David won first prize at the International John Coltrane Festival (1994) and he has performed widely both domestically and internationally, including featured performances in Sweden, Amsterdam, Armenia, Hong Kong, Macau, Mexico City, and Sao Paulo. He has released seven CDs and one DVD as a leader, and his book, *Sync or Swarm: Improvising Music in a Complex Age*, won the Alan Merriam Prize in 2006 from the Society for Ethnomusicology for the most distinguished book published during the previous year. David's other scholarly work appears in *Jazz Perspectives*, *Black Music Research Journal*, *American Music*, *Journal of American History*, *Journal of Popular Music Studies*, *Journal of Consciousness Studies*, *Parallax*, *Open Space*, and in the forthcoming edited volume *Music as Performance: New Perspectives Across the Disciplines* (Michigan University Press, Nicholas Cook and Richard Pettengill, eds.). David has presented research at conferences organized by the Society for Ethnomusicology, The Sonneck Society for American Music, The International Association for the Study of Popular Music, The International Society for Improvised Music, The International Association of Jazz Educators, and the College Music Society, as well as at The Guelph Jazz Colloquium, The Improvising Across Borders conference at UCSD, The Leeds International Jazz Education Conference and the Conference on Interdisciplinary Musicology in Graz, Austria. He currently performs with his electro- acoustic duo, KaiBorg (kaiborg.com), which explores the intersections between live audio and video processing and free improvisation, and with his sextet Kronomorfic (kronomorfic.com), which explores polymetric time.

<http://davidborgo.com>.

AFTERNOON SESSIONS (2.00pm – 6.15pm)

Han-earl Park (2.00 – 2.20pm)

Subject Matter: Improvising Cyborgs

Abstract:

Donna J. Haraway's cyborg, a playful and disruptive boundary-breaching entity, suggests a way to theorize the relationships between the various entities (such as bodies, instruments and traditions) during improvisative play. Partly a socialist feminist subversion and reinvention of Bruno Latour's network, cyborgism also promises a mode of analysis that takes relationships and interaction seriously while avoiding the easy impulse to erase difference, complexity and contradictions. With particular focus on techniques associated with Derek Bailey, I will reverse engineer and demonstrate modes for illuminating cyborg relations; arguing that the cyborg is a possible generator and subject of improvisative play. Techniques such as tone clusters and natural harmonics can amplify the historical and physical contingencies of the guitar-guitarist network, exploding and exposing normally hidden instabilities (and creative possibilities) in that relationship. The presentation will be a practitioner's report, and a demonstration of baby steps towards a mode of music analysis that foregrounds real-time interaction. If performance in general, and improvisation in particular, is the (re)enactment and (re)negotiation of identities, boundaries and relationships, then the space between entities must be a site of (re)construction and (trans) formation.

Bio:

Han-earl Park works from/within/around traditions of fuzzily idiomatic, on occasion experimental, mostly open improvised musics, sometimes engineering theater, sometimes inventing ritual. He feels the gravitational pull of collaborative, multi-authored contexts, and has performed in clubs, theaters, art galleries and concert halls in Europe and America.

Adam Parkinson (2.20 – 2.40pm)

Improvisation, Multiplicity and the Blind Probe Head

Abstract:

This paper brings together aspects of the thought of Gilles Deleuze, Manuel Delanda, John Cage and Object Oriented Philosophy to consider the way in which new ways of experiencing music can emerge. The world of sound is considered as a multiplicity, a vast reservoir of potential musics. This space of possibilities is investigated by a searching mechanism which we may call a *blind probe head*, a sorting mechanism coupled with something which continually generates different forms. John Cage encouraged this creative view of listening: the listener can be the *blind probe head* in the design-space of possible musics, actively seeking fruitful encounters with sounds, creating and living out musical encounters. Throughout the twentieth century, ears, bodies and technologies have productively explored this design space, generating a diversity of musics, from rock to rave to phonography to high modernism. Free improvisation allows for the 'real time' investigation of these different musical forms, and I will discuss the extent to which it can be seen as a tool for both a distillation of the varieties of musics we are confronted with in our digitalised era and for the genesis of new musical experiences.

Bio:

Adam Parkinson is an improviser, beat maker, programmer and PhD candidate at Newcastle University. His PhD is an interrogation of 'listening', bring together various philosophical strands and aspects of instrument design. He currently performs using iPhones running pure data, and plays with Rhodri Davies, Atau Tanaka, Robin Hayward and others.

Richard Scott (2.40 – 3.00pm)

Interactivity versus infinite memory: reflections emerging from the development of gestural technologies for free improvisation

Abstract

I outline some issues and questions arising from the ongoing development of the WiGi interactive wireless instrument and my use of this instrument in the contexts of both acousmatic composition and free improvisation.

I consider different historical types of improvisation and characterise free improvisation as a process of composition which is radically founded on dialogue, and on an immediate relationship with time. While studio or paper composition has no direct or necessary relationship with the time or the space in which the piece is performed, for improvisation the time and space of composition and performance remain indivisible.

The time of programming is potentially infinite, and far closer to that of conventional composition than it is to the irreversible moment of improvisation. Added to this, the duration represented by artificial memory has in recent years been extended beyond recognition, so that current technologies offer the improviser access to an almost infinite virtual memory. Time itself seems to have changed its nature. As the machine is now increasingly doing our remembering for us, such a surfeit of information could be an impediment both to the decision-making and to the creativity of the improviser: such stored knowledge may restrict the development of dialogue and thus of musical form.

How can we respond to these demands at the design and programming stages? And how far can a computer-based instrument ever truly evoke or replicate the kind of velocity, flexibility and responsiveness that free improvisation depends on?

Bio:

Richard Scott exchanged formative experiments with synthesizers in the post-punk early eighties for a move to London, the saxophone and the free music scene.

Inspired by encounters with John Stevens, Evan Parker, Derek Bailey and AMM he wrote his doctoral thesis on free improvisation. Today Richard improvises with various technologies including the WiGi, a system of gesture-controlled electronics based around the Buchla Lightning.

Richard lives in Berlin and recently completed a MusM in electroacoustic composition at Manchester University. He is an Artistic Resident at STEIM, Amsterdam working on infra-red and movement based performance technologies.

richard@chorlton.com

Justin Yang (3.00 – 3.20pm)

Modern free improvisation, the pursuit of an enigma

Abstract:

As a musical genre, contemporary improvisation is elusive. It retains no coherent stylistic traits, no unified practice. Its methodology, materials and meaning are as varied as those practicing this art form. It rises up from multiple sources evading any clear genealogy. That there exists such a practice, however, is without a doubt. One has only to mention diverse artists such as Anthony Braxton, Pauline Oliveros, Evan Parker, Ikue Mori or Butch Morris to evoke a distinct creative practice revolving around improvisation. But to get much further than a long list of names seems an impossible task. As Jean Louis Schefer comments about the work of Cy Twombly, "beyond the subject of pleasure that we ourselves might be and we can recognize in him, the only thing that can guide us here is the pursuit of an enigma."

This article pursues this enigma of modern free improvisation by looking at a broad range of contemporary theoretical reflections on diverse subject matter from painting to poetry, philosophy to Proust in the hope of providing some illumination as to what modern free improvisation is.

Bio:

Justin Yang is a composer, improviser, music technologist, and theorist. His formal education began at the University of Pennsylvania where he analyzed Lassus motets. At Wesleyan University, he received a Master's degree under the tutelage of Alvin Lucier and Anthony Braxton, and he received his Doctorate from Stanford University where he studied composition with Brian Ferneyhough, and developed technology under Chris Chafe. Currently, Yang is finishing up a PhD in Sonic Arts at the Sonic Arts Research Centre in Belfast, Northern Ireland.

- BREAK -

Eduardo Abrantes (3.40 – 4.00pm)

Insignificant Voices – the phenomenology of vocal improvisation and meaninglessness

Abstract:

In 1843, while discussing Mozart's "Don Giovanni" in his text "The Immediate Erotic Stages or the Musical-Erotic", the Danish philosopher Søren Kierkegaard [1813-1855] states that "music always expresses the immediate in its immediacy".

Can this mysterious phrase be merely explained by the absence, at the time, of music recording techniques, meaning that music could only be experienced when played live, therefore unmediated? Or is there a deeper meaning, something that reflects on the very nature of the musical as a model for the experience of Time itself?

If one considers Kierkegaard's sentence literally, music seems never to be more immediate as when it is improvised. But what about vocal improvisation? Radical immediacy in vocal improvisation seems to rest in its ability to forego language altogether. To vocalize without meaning, to remain in actuality by deriving its unpredictability from nonsense itself.

Examples abound: from the 9th century medieval Organum polyphonic choir to the 20th century scat singing in vocal jazz by the likes of Cab Calloway, Anita O'Day or Mel Tormé; from contemporaries such as Meredith Monk's extended vocal performativity, to Cocteau Twins' Elizabeth Fraser use of the thickness of accent and irregular metric in song, to the Icelandic Sigur Rós' "hopelandic" harmonic gibberish.

Bio:

Eduardo Abrantes is currently a visiting PhD student at the Center for Subjectivity Research at the University of Copenhagen. He is a member of the Nordic Society for Phenomenology. His fields of research include phenomenology of sound and voice, aesthetics, ethics, performance and film studies. He is also a documentary filmmaker dealing with issues of artistic research and embodiment, having in 2007 concluded the Gulbenkian_Deutsche Film und Fernsehakademie Berlin film directing course. Previously he graduated in Philosophy and Film Studies at the New University of Lisbon, and has done extensive independent curatorial research, culminating with his residency at the Center for Icelandic Art in Reykjavik in 2005.

<http://www.linkedin.com/in/eabrantes>

Kent De Spain (4.00 – 4.20pm)

Improvisation and Intimate Technologies

Abstract:

While the results of creative acts can often be far reaching, creativity itself is an intimate act. Over the past decade or two, technologies of communication and entertainment have entered our most intimate physical and psychic spaces, beginning to affect the way we experience the interface between self and not-self and thus the way we engage in creative acts. This paper will explore the idea of

intimate technologies and some of the ways they can be used within improvisational performance structures to alter our sense of the self in the moment.

Bio:

Kent De Spain is a choreographer/multimedia artist and presently a Visiting Professor of Theatre and Dance at Luther College in Iowa. He has taught and toured throughout the United States, and in Europe, Asia, and Latin America. He has also published, presented, and performed extensively in the areas of movement improvisation and dance and technology, including essays in *Dance Research Journal* and the online journal *Body, Space, Technology*.

Marcel Cobussen (4.20 – 4.40pm)

Improvisation and/as a Complex System

Abstract:

The central aim of my current research and this paper presentation is, to present a new theory about “the field of musical improvisation” (FMI), a theory which understands improvisation as a nonlinear dynamic and complex system.

Besides musicians more agents are “at work” during an improvisation: instruments, audience, technicians, musical background, space, acoustics, technology, etc. A more detailed specification of the interactions is also needed – terms like listening, freedom, play, resistance, creativity, fear, courage, power, corporeality, and reflection-in-action should be brought into play.

Although improvisation takes place in all musicking, not all of the agents mentioned above determine every improvisation to the same extent; in certain situations (periods, styles, cultures as well as more singular circumstances), some are more prominent and active than others. Therefore, the FMI theory will not be a theory dealing with improvisation “in general”. The FMI emphasizes singularity: each improvisation will yield a different network of agents and interactions, a different configuration and a different assembly.

The FMI is thus presented as a complex system in order to gain insight into the relationship between the actual improvisation (aesthetic choices, technical abilities, formalistic features, intermusical knowledge), environment (technology, acoustics) and the social (artistic, ethical) behavior of the musicians mutually as well as of performers and listeners.

Bio:

Marcel Cobussen teaches Music Philosophy and Auditory Culture at Leiden University (the Netherlands) and the Orpheus Institute in Ghent (Belgium) and has a research position at Lund University (Sweden). Cobussen is author of many books and essays on improvisation, music and spirituality, music and deconstruction, music and ethics, and auditory culture.

www.cobussen.com and www.sonicstudies.org

Thomas Ciufu (4.40 – 5.00pm)

Improvising with Computers - Conceptual Approaches and Practical Strategies

Abstract:

In this talk, I will explore conceptual and technical approaches to computer-mediated improvisation. Many artists are pursuing a musical practice that combines the roles of composer, performer / improviser, and system / instrument designer. In addition to integrating these often overlapping roles, computation and interactive systems make it possible to redefine the very nature of improvisational performance practice. What specifically does the computer make available and what roles or relationships are implied? Can we attempt a general analysis of computer-mediated improvisation, while acknowledging the broad range of practices and approaches that are

emerging?

In acoustic instrument design, progress has been relatively slow, and is usually a refinement of an existing model or performance technique, rather than a sudden paradigm shift. Current computational technologies make it possible to radically redefine what we think of as the instrument, and therefore substantially alter the improviser-instrument relationship. This often involves designing performance systems that reflect our own idiosyncratic aesthetic and conceptual orientation towards music making, and encoding in the software the features and behaviors that are important to us. I will discuss both conceptual and practical approaches to computer-mediated improvisation, and highlight various design strategies using personal performance projects as examples.

Bio:

Thomas Ciuffo is an improviser, sound artist, and researcher working primarily in the areas of electroacoustic improvisational performance and hybrid instrument / interactive systems design. Recent presentations or festival performances include the Enaction in Arts conference, the Spark festival, the International Society for Improvised Music conference, various NIME conferences, SIGGRAPH, and the ICMC / Ear to the Earth conference.

- BREAK -

**KEYNOTE: Professor Georgina Born, Cambridge University
(5.15 – 6.15pm)**

"Improvising assemblages: Relational ontologies and social forms in digital music"

Abstract:

One of the most striking directions in recent writing on digital culture and new media has been the desire to problematize any assumption of a radical dualism between humans and machines (or media), subject and object, mind and body. The same direction is evident in the concern with questions of embodiment, materiality, presence and the haptic that is currently raging across the humanities. Thus, a number of writers have challenged merely semantic or textual accounts of meaning by uncovering the somatic, sensory, object-al nature of mediated cultural experience. In this light, this paper considers the current interest in materialist and relational ontologies as they address not just the relations between music and technology, but the environment, or the world. It extends the discussion of relational ontologies to two recent contributions from social theory – actor network theory, and vitalism – in order to assess what each theory accomplishes when taken to the analysis of an experimental digital musical assemblage. By considering how these theories fare, I develop one critical point. My contention is that, while the interest in the materiality and corporeality of cultural and media practices – including musical practices – is welcome, and while the development of relational ontologies is also highly fruitful, these approaches risk neglecting the social dimensions of such practices; and moreover that music poses most acutely the need to take into account, in analysing the nature of cultural practice and aesthetic experience, not only the corporeal and material, but also, crucially, the social. The paper ends by bringing these questions to musical improvisation, arguing that – without any idealisation of free improvised musics, nor any relinquishing of the importance of materialist and post-humanist thought - it is these musics, and their musical-sonic qualities, that most epitomise a relational ontology that attends to the relations between organism and environment.

Bio:

Georgina Born is Professor of Sociology, Anthropology and Music at Cambridge University and Honorary Professor of Anthropology at University College London. She has been a Fellow of Emmanuel College Cambridge (1998-2006), Senior Research Fellow, King's College, Cambridge (1997-8), a Fellow of the University of California, Humanities Research Institute (2002-3), is an International Fellow of the Australian Sociological Association and of Yale University's Center for Cultural Sociology, and in 2012 she will be the visiting Bloch Professor in Music at the University of California, Berkeley. Her books are *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (California 1995), *Western Music and Its Others: Difference, Representation and Appropriation in Music* (ed. with D. Hesmondhalgh, California 2000), and *Uncertain Vision: Birt, Dyke, and the Reinvention of the BBC* (Vintage 2005). Forthcoming are *Music, Sound, and the Orchestration of Public and Private Space* (Cambridge) and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (Routledge). In late 2010 she begins a five-year project, funded by the European Research Council, on the transformation of musical practices by digital media through comparative ethnographies in the UK, India, Iran, Cuba and East Africa.

Michael Takeo Magruder (ongoing throughout the festival)

Changing Room - mixed-reality artwork

Abstract:

Changing Room is an evolving mixed-reality artwork that considers the transitory nature of shared, virtual and physical environments and the creative potentials of working within these liminal spaces. Blending the shared virtual environment of Second Life with the main performance space of Sonic Art Research Centre (SARC), Queen's University Belfast, the artwork facilitates the realisation, curation and documentation of distinct - yet interrelated - art projects arising from a common pool of virtual and physical resources. Over the course of the 2000+TEN Symposium and the Sonorities Festival of Contemporary Music, a series of resident artists will be invited to use the spaces and materials to realise works of their own conceptual and aesthetic design. Each project will last for a single day, after which, it will be documented in situ and then be handed over to a new artist for repurposing.

Bio:

Michael Takeo Magruder is an artist and researcher based in King's Visualisation Lab, King's College London. His works have been showcased in over 200 exhibitions in 30 countries and his writings have been published in various academic books and journals. His practice explores concepts ranging from media criticism and aesthetic journalism to digital formalism and computational aesthetics, deploying Information Age technologies and systems to examine our networked, media-rich world.

**My thanks go to Pedro Rebelo and COMEDIA for supporting this year's symposium.
Thanks to Marian for booking flights, hotels and for organising catering.
Thanks to Iris and Audrey for printing the booklet and organising the delegates' packs.
Thanks to Una for helping out on the day, and to Felipe for taking care of the video.**