



# PixelACHE<sup>0006</sup>

[www.pixelache.ac](http://www.pixelache.ac)  
PixelACHE festival of electronic art and subcultures 2006 HELSINKI publication

00060006

# PIXELACHE 006

Helsinki, 30 March - 2 April // [www.pixelache.ac](http://www.pixelache.ac)

## PIXELACHE 2006 HELSINKI PROGRAM

Pixelache 2006 is proud to premiere three new audio-visual performances: *Orbital Glider/Raumgleiter* by Scanner (UK), a Finnish version of *Grenze* (FR) and an environmental project *Peurakaira vs Päätehakkuu* (FI). Pixelache 2006 also showcases a new work for mobile phones by Sari Kaasinen (FI) and several ambitious initiatives currently under development - collaborative sound project IMPROVe, open product code initiative Thinglink, game platform TileToy and many more...

Pixelache club events bring you fresh and challenging rhythms from Aelters (FR) + Forss Versus Borg (SE) + Katusea Soundsystem (FI) + many others... Combined with the Pixelache VJ Battle which brings together a grand bunch of 16 VJs from three countries - Hungary, Estonia and Finland. Long live the Finno-Ugrians!

Pixelache 2006 :  
Experiment \* Collaborate \* Improve \* Enjoy!

\*\*\*

## AUDIVISUAL PERFORMANCES AND CONCERTS IN KIASMA THEATRE

**MiniMovies** is a brand new project by AGF & Sue Costabile (US + Germany). AGF and Sue Costabile are both young multi-disciplinary creators with their activities extending from conceptual art to establishing independent record labels. MiniMovies is a dvd and an audiovisual performance, 'a collection of mini-lives in an urban and political context'. *Everybody is a disaster. Let's make our own movies.*

**Peurakaira vs. Päätehakkuu** (FI) is an audiovisual performance, a work-in-progress which will have its first show for the audience at Pixelache 2006. The performance is based on photographic material from the Peurakaira region in Northern Finland. The ancient forests of Peurakaira are threatened by logging, a topic which is currently under a legal dispute between Finnish State forestry enterprise and the Lapin Paliskunta (Lappi reindeer herding co-operative).

**Grenze** (Patrick Fontana & Pierre-Yves Fave & Emeric Aelters, FR) is an audiovisual journey through the book 'Capital' by Karl Marx. It is an attempt to visualize movement and transformation of capital, opening a range of questions of how today's capital catches our lives. *Pikseliähky 2006* premieres a Finnish version

of *Grenze*, featuring voice samples of people reading selected excerpts from the book.

**Orbital Glider / Raumgleiter** is a new audiovisual performance by Robin Rimbaud aka **Scanner** (UK). Created in collaboration with East German artist Maix Mayer, *Orbital Glider / Raumgleiter* is situated in the still-closed Leipzig Museum of Modern and Contemporary Art. Mayer made precise, slow scenes, in which the camera moves through space and creates an illusion of a generated 3D space. Performed live, Scanner's soundtrack conveys a complex and mysterious chronicle, offering up a space for contemplation and reflection as the soundtrack weaves an imaginary narrative through the building.

**ChDh** (Cyrille Henry & Nicolas Montgermont, FR) performance is based on virtual instruments which are simultaneously controlling sound and visual elements. The instruments are highly complex and sensitive mathematical algorithms which can be controlled together by several musicians. Nicolas Montgermont, Cyrille Henry and his brother Damien are well appreciated by the developer community of Pure Data, an open source tool which is used for audiovisual performances and installations.

Pixelache 2006 festival will finish this year with a rare live set by **Vladislav Delay** (Sasu Ripatti), one of the most prominent Finnish electronic music creators who is also behind the very successful *Luomo* project. Sasu has worked on collaborations, remixes and productions for Massive Attack, Craig Armstrong, Towa Tei, Ryuichi Sakamoto. He has also established his own record label, Huume recordings.

#### PIXELACHE CLUB & PIXELACHE VJ BATTLE

Pixelache Club at UMO Jazz House on Friday 31 March presents three live sets by artists who are experts in slicing samples, mixing genres and recycling beats - **Aelters** (FR) who is also known as one of the members of DAT Politics, successful Swedish duo **Forss Versus Borg** and Helsinki based independent label/collective **Katusea Soundsystem**. The crowds will be warmed up by DJ Messis (FI) and the night finishes with our fellows from Estonia, DJ Jaagup Jalakas performing with VJ duo Emer & Gruuver.

Pixelache 2006 VJ Battle! This year's Pixelache festival features VJs from three countries: Hungary, Estonia and Finland. An impressive range of local Finnish VJ talent will meet some very interesting international guests.

The "Battle of the VJs" will feature following VJs: **Rio Rokokoo & Morc** (PV, HUN) // **Emer & Gruuver** (Plektrum.ee, EST) // **Rising Tiger, Tatum & Hello World** (Under Control, FI) // **Nuutti Koskinen** (FI) // **Jugi Kaartinen** (Katastro.fi, FI) // **\*jen** (Amfibio, FI) // **Random Doctors** (Vadelma, FI) // **Harmaa/Beige** (FI) // **304 & PHOQ** (Xploitec, FI) // **Naïve & Hahmo** (Visual Systeme, FI)

The VJs will perform on Friday 31 March at the Pixelache Club in UMO Jazz House and on Saturday 1 April at the Ghettoblaster club satellite event at Kuudes Linja.

#### MOBILE/LOCATIVE ARTS AND EXPERIMENTS

Locative media workshop: Rautatieasema returns brings together a group of artists and researchers interested in locative media. The workshop participants will be given a key to a locker in the railway station. The locker contents will be starting points towards self-directed individual or collaborative activity during the workshop week. Several tools and platforms will be introduced in mini-workshop sessions focusing upon recent mobile art-activism and interaction design projects.

The workshop process/results are summarised in public events, featuring presentations by **Ben Russell** (www.headmap.org, UK), **Angela Piccini** (University of Bristol, UK), **Mari Keski-Korsu** (elephantpaths.net, FI) and workshop organisers **Andrew Paterson** (HIIT / UIAH Media lab, FI) & **Meiju Niskala** (Turku Theatre Academy / UIAH Media lab, FI).

The workshop finishes with reports, anecdotes and activity stories of what happened during the week, followed by an improvised sound performance by **IMPROVe** platform, coordinated by **Richard Widerberg** (UIAH Media lab).

Pixelache 2006 is also collaborating with Nokia Connect to Art and Sulake Ltd. Nokia Connect to Art is an initiative by Nokia to explore the possibilities to present art on mobile devices and Sulake is the company behind the popular Habbo Hotel online chat environment. Pixelache presents a new work created for Nokia Connect to Art by **Sari Kaasinen** and organises a seminar on experimental mobile projects.

The mobile arts & experiments seminar features presentations by **Atau Tanaka** (SONY CSL Paris, FR), **Lisa Roberts** (Pocket Shorts / BlueVend, UK), **Heidi Tikka** (Tilanteita/Situations, FI) and several others.

## OPEN PRODUCTS AND HARDWARE

Open products and hardware concepts are explored in both Pixelache Helsinki and Mal au Pixel Paris.

Pixelache Helsinki features a mini-seminar with three presentations:

- Open game platform **TileToy** (Daniel Blackburn & Tuomo Tammenpää, UK + Finland)
- Open product code initiative **Thinglink** (Jyri Engeström & Ulla-Maaria Mutanen, Finland)
- Open source car mechanics group **Orgsmobile** showroom (Erik Sandelin & Magnus Torstensson, Sweden)

The idea for the open products/hardware seminar was born from the fruitful 'Disruptive Innovation' discussion during Ultrasound 2005 festival in Huddersfield. The same topic will be further explored this autumn at the annual Pikel06 event in Bergen, Norway.

## VIDEO IN THEATRE

Pixelache festival will again aim to create clashes and connections between VJ culture and local performing arts community.

Video in Theatre seminar on Sunday 2 April is organised by sound/video designer **Ville Hyvönen** in collaboration with **Kimmo Karjunen** from Theatre Academy. The purpose of the seminar is to bring together people who are interested in using video in performing arts. The seminar will be held in Finnish language.

**I + I = 3?** collaborative performance laboratory starts on Friday 31 March. It is a six days long workshop organised together by Helsinki Polytechnic Stadia, Department of Performing Arts and Pixelache 2006 festival. Workshop tutors are theatre director **Riku Saastamoinen** and VJ/video artist **Jenni Valorinta**.

## PROTOLAB PROJECT SHOWCASES

Protolab is a presentation/discussion forum for new and on-going projects, chosen from the annual Pixelache Call for Projects. Protolab features short (10-15 min) project presentations, followed by an informal Q & A session. The projects featured in Protolab 2006 are:

- Audiovisual instrument **loopArena** (Jens Wunderling, Germany)
- Web camera sculpture **Roermond-Ecke-Schönhauser** (Markus Kison, Germany)

- Interactive installation **Follow Machine 1.2** (Ruben Coen Cagli & co, Italy)
- Online VJ tool **Flappable** (Stefan Zerwas, Germany)
- Audiovisual performance software **Midipoet** (Eugenio Tisselli, Mexico)
- Video diary project **Video-dnevnik** (Sweden + Ukraine + Belarus)
- VJ software **Eastböle** (Markus Pasula & Jugi Kaartinen, FI)

## PIXELACHE EXHIBITION

**Joutokäynti - Idle Running** is a new animation by Finnish artist **Kristian Simolin**. The animation features a group of workmen who are repeating monotonous and seemingly useless movement patterns. The starting point for the animation has been the small repetitive motions people make when they are nervous or frustrated: the rhythmic tapping of the foot or the hand, or the fiddling about with an object or a garment.

**Joutokäynti - Idle Running** is presented in an exhibition organised by Pixelache and Artists' Association MUU. Exhibition is open between 2 March - 3 April at MUU Gallery (Tue-Fri 12-17, Sat-Sun 12-16).

## MAL AU PIXEL IN PARIS

This spring the Pixelache festival is organised for the first time also in Paris, under the name Mal au Pixel. The festival presents a diverse program of exhibitions, performances, club events, workshops and seminars, spreading over a duration of 10 days.

Mal au Pixel is organised by three Parisian organisations - Ars Longa, Confluences and Mains d'Oeuvres with additional events by Institut Finlandais and Project IOI.

Mal au Pixel 19-29 April 2006 // [www.malaupixel.org](http://www.malaupixel.org)

## ABOUT PIXELACHE FESTIVAL

Pixelache is a festival of electronic art and subcultures. Pixelache presents projects experimenting with media and technology from a broad range of disciplines: artists, engineers, designers, researchers and architects. Pixelache focuses especially in presenting activities of various international grassroot networks and communities such as VJ community, media activists, open source community and demoscene. The goal of Pixelache festival is to act as a bridge between the traditional creative disciplines and rapidly developing electronic subcultures.

Pixelache 2006 is the fifth edition of the Pixelache festival in Helsinki.

Pixelache // Pikseliähky // Mal au Pixel // aching pixels since 2002!



# PIXELACHE HELSINKI 2006 SCHEDULE

Thursday 30 March  
Friday 31 March  
Saturday 1 April  
Sunday 2 April

FRI/SAT/SUN DAILY FESTIVAL PASS: 12 €

FULL FESTIVAL PASS: 30 €

EVENT TICKETS: 6-10 €

Passes and tickets are available from Kiasma ticket office.

Program enquiries: [contact@pixelache.ac](mailto:contact@pixelache.ac).

## Thursday 30 March

1300-1700

MOBILE ARTS AND  
EXPERIMENTS SEMINAR  
Kiasma seminar room  
Seminar for professionals  
interested in experimental and  
artistic use of mobile technol-  
ogies (in English).

*Notice! It is necessary to sign up  
to this seminar in advance!*

Program enquiries:  
[seminar06@pixelache.ac](mailto:seminar06@pixelache.ac).

1900-2100

LOGATIVE MEDIA WORKSHOP  
Koko-teatteri // free entrance  
Presentations & discussion  
(in English) :  
Ben Russell, Angela Piccini,  
Meiju Niskala, Mari  
Keski-Korsu  
Program enquiries:  
[locative@pixelache.ac](mailto:locative@pixelache.ac)

## Friday 31 March

1100-1400

OPEN SOURCE HARDWARE/  
PRODUCTS  
Kiasma seminar room  
// free entrance  
Presentations & discussion  
(in English):  
TILETOY (FI/UK)  
THINGLINKS (FI)  
ORGSMOBILE (SE)

1500-1800

PROTOLAB  
Kiasma seminar room  
// free entrance  
Presentations & discussion  
(in English):  
Roermond-Ecke-Schönhauser  
(DE), loopArena (DE)  
Follow Machine 1.2 (IT)  
Midipoet (Mexico)  
Flappable (DE)  
Video-dnevnik (SE + Ukraine  
+ Belarus), Eastböle (FI)

1830-1900

SARI KAASINEN (FI)  
Kiasma Theatre  
// free entrance  
Project launch

1900-2000

AGF.3+SUE.C (DE + US):  
MINIMOVIES  
Kiasma Theatre // 8 €  
Audiovisual performance

2100-0400

Pixelache 2006 club  
UMO Jazz House // 8 €  
DJ MESSIS (FI)  
KATUSEA SOUNDSYSTEM (FI)  
AELTERS (FR)  
FORSS (SE)  
DJ JAAGUP JALAKAS (EST)  
+ PIXELACHE VJ BATTLE!  
Rio Rokoko (PV, Hungary), Morc (PV, Hungary),  
Emer & Gruuver (Plektrum.ee / EST), Nuutti Koskinen (FI),  
Random Doctors (Vadelma, FI), Harmaa/Beige (FI),  
Jugi Kaartinen (Katastro.fi, FI), \*jen (Amfibio, FI),  
PHOQ & 304 (Xploitec, FI),  
Naive & Hahmo (Visual Systeemi, FI)



## Pixelache Exhibition

KRISTIAN SIMOLIN: Idle Running (Joutokäynti)  
MUU Gallery //  
Nervanderinkatu 10  
3 March - 2 April  
Tue-Fri 1200-1700, Sat-Sun 1200-1600

## Saturday 1 April

**1200-1400**

AGF.3+SUE.C, GRENZE,  
SCANNER

Kiasma seminar room

// free entrance

Presentations

**1400-1500**

PEURAKAIRA

Kiasma Theatre

// free entrance

Audiovisual performance

**1500-1700**

LOCATIVE MEDIA WORKSHOP

Kiasma seminar room

// free entrance

Presentations

**1700-1730**

IMPROVE

Helsinki Railway Station

(west wing)

// free entrance

Concert

**1800-1900**

GRENZE

Kiasma Theatre // 6 €

Audiovisual performance

**1900-2000**

SCANNER

Kiasma Theatre // 10 €

Audiovisual performance

*Notice! Grenze + Scanner only  
12€ with a daily festival pass!*

**2200-0400**

Ghetto Blaster club

Live: Jontti & Shaka feat. Jo-  
darok

DJs: Edu Kehäkettunen,

Ropeman and Svengali

+ PIXELACHE VJ BATTLE

Kuudes linja // 7€

*Notice! Satellite event //  
entrance 7€ even if you have a  
festival/day pass!*



## Sunday 2 April

**1200-1700**

VIDEO IN THEATRE SEMINAR

Kiasma seminar room

// free entrance

Presentations and discussion  
(in Finnish)

**1500-1600**

Pixelache 2006 Helsinki

wrap-up discussion

Kiasma Theatre

// free entrance

Discussion (in English)

**1800-1900**

CHDH

Kiasma Theatre // 6 €

Audiovisual performance

**1900-2000**

VLADISLAV DELAY

Kiasma Theatre // 10 €

Concert

*Notice! ChDh + Vladislav Delay  
only 12€ with daily festival pass!*



PIXELACHE VJS

Rio Rokoko (PV, Hungary),

Morc (PV, Hungary),

Rising Tiger (Undercontrol,

FI), Tatum (Undercontrol, FI)

Hello World (Undercontrol,

FI), PHOQ & 304 (Xploitec,

FI), Naïve & Hahmo

(Visual Systeme, FI)

**PIXELACHE** 006

**CONTENTS**



Introduction  
Schedule

**AUDIOVISUAL PERFORMANCES AND  
CONCERTS IN KIASMA THEATRE** *page 1-7*



**PIXELACHE CLUB AND PIXELACHE VJ BATTLE** *page 8-9*



**MOBILE//LOCATIVE ARTS AND EXPERIMENTS**

*page 10-16*



**OPEN PRODUCTS AND HARDWARE** *page 17-21*



**PROTOLAB PROJECT SHOWCASES**

*page 21-28*



**PIXELACHE EXHIBITION** *page 29*

*Upcoming Events  
Credits and Sponsors*



## AGF.3 + SUE.C : MiniMovies (DE + US)

*Presentation:*

*Kiasma seminar room // Saturday 1 April // 1200 // free entrance*

*Performance:*

*Kiasma Theatre // Friday 31 March // 1900 // 8€*

Mini Movies is a collaboration between the Berlin musician and singer **Antye Greie** (AGF) and the American video artist **Sue Costabile** (SUE.C). Calling herself "poem producer", AGF presents a mix of poetical texts, both sung and spoken against a dynamic background of rustling electronic sound. Antye Greie began to work with this in the past with the German-language band Laub, and AGF has refined her approach to create an intimate, dreamy whole that can be listened to as short audio trips or as soundtracks to miniature movies. The short films of SUE.C can be described in a similar vein. Through direct physical manipulation of photographs, texturized watercolors, rough-hewn papers, fabrics and re-appropriated objects she builds stories layered in light, space and time. In combination with AGF's poetical texts her movies find their perfect expression.

AGF and SUE.C began their artistic relationship in 2001 when Sue's record label, Orthlorng Musork, started making plans to release the first solo record from AGF ([http://www.musork.com/o\\_08.html](http://www.musork.com/o_08.html)). Their first live performance together was at the Mutek Festival in 2002 where something magical happened. Through the medium of live performance they discovered many commonalities between AGF's sonic language and SUE.C's visual language. Both see life as a series of miniature movies, some silent, some only a soundtrack waiting for the image to appear.

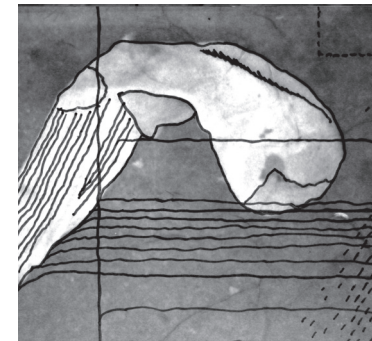
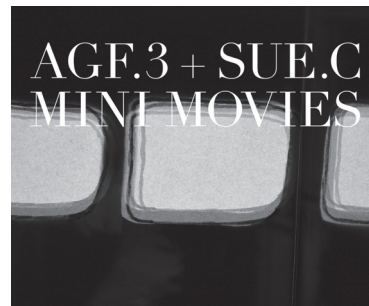
AGF and SUE.C have performed together in many venues including Ars Electronica, the Milano Film Festival, Monkey Town (NYC), Dis-Patch Festival (Beograd), Recombinant Media Labs (San Francisco), Say It Now Festival (Gent), and Sonic Acts

(Amsterdam). AGF also collaborates with Craig Armstrong, Vladislav Delay, Kaffe Matthews, Eliane Radigue and many others; SUE.C is also currently performing with Morton Subotnick and Laetitia Sonami, and teaching at the California College of Arts. More information can be found on their websites.

[www.minimoviemovement.com](http://www.minimoviemovement.com)

[www.poemproducer.com](http://www.poemproducer.com)

[www.orthlong.com/sue](http://www.orthlong.com/sue)



## **PEURAKAIRA vs. PÄÄTEHAKKUU? (FI)** *English*

*Performance:*

*Kiasma Theatre // Saturday 1 April // 1400 // free entrance*

An audiovisual performance by **Kirmo Kivelä (FI)**,  
**Matti Snellman (FI)**, **Pertti Jääsaari (FI)**, **Hannu Paju (FI)**

PEURAKAIRA vs. PÄÄTEHAKKUU is an audiovisual performance, a work-in-progress which will have its first show for the audience at Pikseliähy 2006. The performance is based on photographic material from the Peurakaira region in Northern Finland.

Peurakaira is an unique treasure of northern nature— a large area of ancient forests, fjells, mires, small ponds and streams in Northern Finland. Some parts of the area have been protected, but most of the area has been classified as “commercial forest” by Finnish State forestry enterprise Metsähallitus - which means that the area is threatened by industrial forestry.

In the core areas of Peurakaira logging has in past three years been suspended by a legal dispute between Metsähallitus and the Lapin Paliskunta (Lappi reindeer herding co-operative). However, the agreement between the parties came into an end in the end of year 2003 and the destiny of the area is now uncertain.

[www.peurakaira.fi](http://www.peurakaira.fi)



## PEURAKAIRA vs. PÄÄTEHAKKU? (FI) *Suomeksi*

*Performance:*

*Kiasma-teatteri // Lauantai 1.4 klo // 1400 // ilmainen*

Audiovisuaalinen performanssi, tekijät: **Kirmo Kivelä** (FI), **Matti Snellman** (FI), **Pertti Jääsaari** (FI), **Hannu Paju** (FI)

Peurakaira on Suomen suurimpia suojelualueiden ulkopuolella olevia hakkuiden uhkaamia luonnontilaisia ikimetsäalueita. Valtion liikelaitos Metsähallitus hallinnoi tätä vanhojen metsien ja soiden muodostamaa erämaata, joka sijaitsee Sodankylän ja Inarin rajalla. Metsähallitus on luokitellut suuren osan Peurakairaa talousmetsäksi.

Esittelemme näitä vielä osittain koskemattomia vanhoja metsiä ja saamelaisten, euroopan viimeisen alkuperäiskansan, niissä harjoittamaa perinteistä poroelinkeinoa. Alleviivaamme alueen maankäytössä vallitsevaa ristiriitatilannetta ja kyseenalaistamme Metsähallituksen Metsätalous-osaston sanelupolitiikan. Sillä onhan monisatavuotisten mäntyvanhusten käyttäminen selluksi esimerkki äärimmäisen tehottomasta raaka-aineen käytöstä. Alueen kestävä kehitys ottaisi huomioon muutkin elinkeinot kuten myös Lapin pääelinkeinon matkailun. Sisällön kultaisena lankana on jako kestävä kehityksen ja metsäteollisuuden sekä paperin turhan kulutuksen arvojen välillä.

Esityksessä nähdään luonnontilaista Lapin metsäluontoa, perinteisen poroelinkeinon vuotuisia työvaiheita sekä metsätalouden aiheuttamat muutokset luonnossa. Tarkastelemme myös metsäteollisuuden prosesseja sekä paperin kulutuksen kasvoja.

[www.peurakaira.fi](http://www.peurakaira.fi)



*photos: Matti Snellman*

## Grenze (FR)

*Grenze discussion / recording session: Kiasma seminar room // Wednesday 29 April // 1800 // free entrance*

*Presentation: Kiasma seminar room // Saturday 1 April // 1200 // free entrance*

*Performance: Kiasma Theatre // Saturday 1 April // 1800 // 6 €*

Grenze has been created by **Patrick Fontana** together with musician **Emeric Aelters** (who will also have a solo gig at Pikseliähky Club on Friday 31 March) and 3D animator **Pierre-Yves Fave**.

Grenze is a project born from the work on some concepts taken from Karl Marx's "Capital". The text entitled "units of artificial development", is broken up and separated, to be then put in relation with forms representing their visual transposition. The animation deriving from this represents an attempt at visualizing the transformation of capital and opens a range of questions as how today's capital catches our lives, our subjectivities.

GRENZE is a vision of the metamorphoses of the capitalist system based on Karl Marx' "Capital". It is a visual translation of "Capital". It progressively unfolds a chain of metamorphic movements. Faced with the construction of an infernal and destructive mechanism, we respond with our look, our waiting, time.

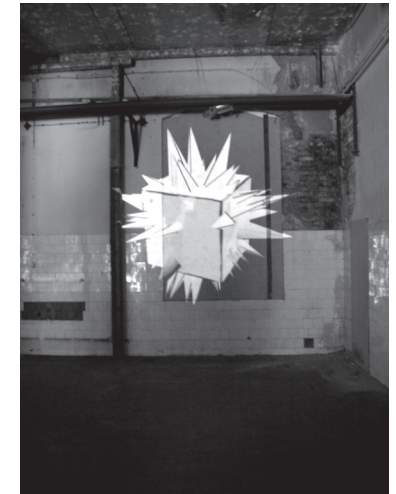
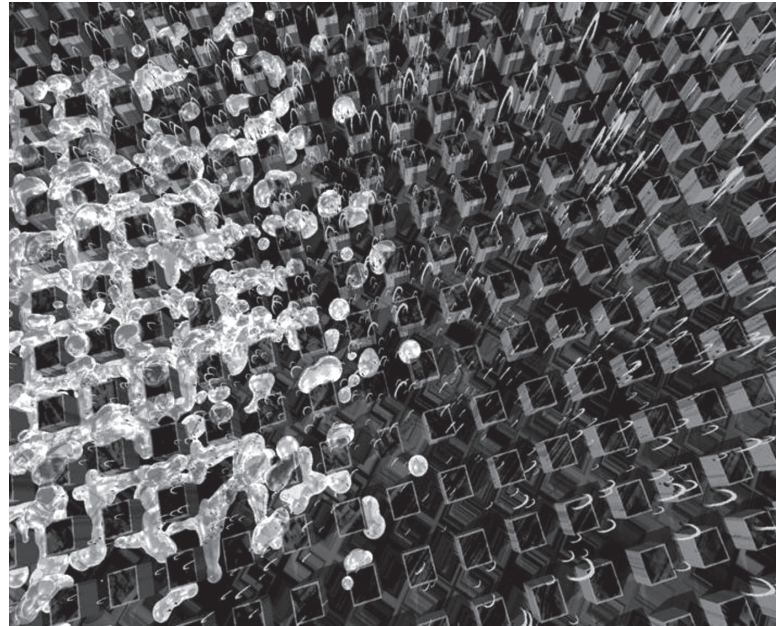
Pikseliähky 2006 will premiere a Finnish version of Grenze, featuring voice samples of people reading excerpts from the book in Finnish.

- - -

For almost ten years now, I have chosen to work from fragments, and to take samples from philosophical discourses. I commit my thoughts to drawn notes which later on involve a visual work. I have tried to approach the concepts and discourses using my own tools, as an artist, trying to give them a visual translation. I have

experimented with this particular type of research earlier, on the occasion of seminars by Toni Negri (immaterial work, the translation of work into life and of life into work), by Jacques Rancière (the aesthetic of art) and by Giorgio Agamben (philosophy) in Paris. These various artistic experiences brought me to realise GRENZE. – *Patrick Fontana*

[WWW.GRENZE.ORG](http://WWW.GRENZE.ORG)



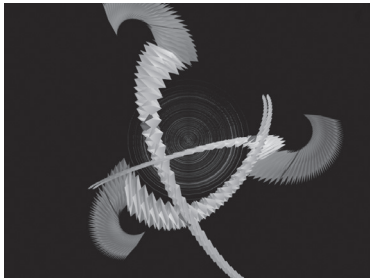
centre  
culturel  
français

## ChDh (FR)

*Performance:*

*Kiasma Theatre // Sunday 2 April // 1800 // 6€*

An audiovisual performance by  
**Cyrille Henry & Nicolas  
Montgermont** (France)



chdh has developed a body of work from theoretical principles which makes possible the creation of a live, real-time, audio-visual performance based on about thirty instruments. These instruments are made of generative, stochastic or physical modelling algorithms and each of them control a sound and a visual element.

With mathematical algorithms as well as physical modeling for the real time generation of control data of an audio/video

synthesis, chdh brings a new vision of the data-processing use of tools in musical creation. The use of instruments having an audio and a video component, controlled by the same parameters, allow an effective management of the audio-visual relations. This project required the development of a virtual world made of abstract creatures, more or less autonomous. During a performance, chdh plays with these « instruments », in order to make them react both visually and aurally. Two musicians, connected through a network, interact on the same interface with motorized MIDI faders. Each instrument, or « patch », can then be played by one of the two musicians or both simultaneously. They handle the instruments by using an abstract layer which modifies the parameters of the algorithm. Each algorithm then

creates data used for the synthesis of video and sound, giving a strong cohesion between the two media.

Aesthetic of video and sound is minimalist: sines, diracs and noises interacts with cubes, spheres and other 3D primitives forms in a black and white environment. The different instruments make possible the creation of a solo / accompaniment musical structure; to let the audience discover the intrinsic bonds between image and sound as well as to create a polyrhythmy by playing on the visual and sound space granted to each instrument.

### HISTORY

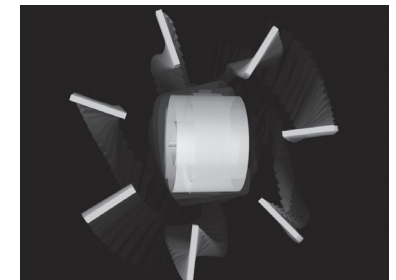
chdh was created in 2000, from the complicity of the two brothers Cyrille and Damien Henry during musical improvisations mixing laptop music

and analog synthesis. In 2001, the group's work got directed towards a performance connecting electronic music and juggling, in which embedded sensors on a juggler enable a musician to create sounds that evolves with the movements of the balls. Following the production of a self-released album of improvised electronic music « Chaos and Dharma » in 2002, chdh focused on the relations between image and sound, in particular with the use of the pd software with the GEM library.

Since 2003, chdh presents its work in various places (IRCAM, Noumatrouff, gaiete lyrique, pd convention, PiK53L festival). In 2004, the group made a residency at the arts centre Confluences which led to the creation of the sound & video installation Cinéradian, and a series of workshops.

In 2005, Nicolas Montgermont succeeded to Damien Henry for the live project, Damien devoting himself to a new project.

[www.chdh.net](http://www.chdh.net)



**centre  
culturel  
français**

## Orbital Glider - Raumgleiter (UK+DE)

*Presentation:*

*Kiasma seminar room // Saturday 1 April // 1200 // free entrance*

*Performance:*

*Kiasma Theatre // Saturday 1 April // 1900 // 10€*

A premiere of a new work by **Robin Rimbaud** aka **Scanner**, in collaboration with artist **Maix Mayer**.

[www.scannerdot.com](http://www.scannerdot.com)

A collaboration between East German artist Maix Mayer and UK digital artist Scanner, *Orbital Glider / Raumgleiter* is situated in the still-closed Leipzig Museum of Modern and Contemporary Art. Mayer made precise, slow scenes, in which the camera moves through space and creates an illusion of a generated 3D space. The importance of modernist geometrical abstraction on the architecture is rendered apparent. Mondrian and Malevich look at us from every opening, although nobody had seen them in the building yet. Space thus becomes unconcrete and neutral—something that can be perceived from different angles, inverted, a place from which we can flee at the speed of light but it also becomes an index of its own esthetic determination. Beneath the surface of the building lurks the engine room, driving the future collection of contemporary art, so whilst one is touched by the beauty and functionality of the space, at the same time we are drawn to the machine which never stops.

Performed live, Scanner's soundtrack conveys a complex and mysterious chronicle, offering up a space for contemplation and reflection as the soundtrack weaves an imaginary narrative through the building. With only the barest suggestion of human presence, we are offered a way to approach the physical environment through sound and the memory of having walked through similar places in the past. Capturing, manipulating and redirecting these moments back into the public consciousness, *Orbital Glider* establishes an

archaeology of personal experiences and missed connections, assembling a momentary forgotten past within our digital future.

"My work has always explored the relationship between sound and architectural space and the spaces in between information, places, history, and the disappearance of our own memories. This performance explores the subtle traces of people on public space, the ghost of presence and our memories of functional spaces."

Scanner

The *Orbital Glider / Raumgleiter* premiere at Pixelache 2006 festival has been made possible with the support of British Council.



 BRITISH  
COUNCIL

## Vladislav Delay (FI)

*Concert:*

*Kiasma Theatre // Sunday 2 April // 1900 // 10€*

Born 1976 in Finland, currently living in Berlin, Germany. Born and raised as a jazz drummer.

Collaborations, remixes and productions for Massive Attack, Craig Armstrong, Towa Tei, Ryuichi Sakamoto.

Performances at main festivals and clubs all over the world (Fabric, Liquid Room, Sonar, Mutek, DEMF, Tate Modern, Centre de Pompidou, etc).

[www.vladislavdelay.com](http://www.vladislavdelay.com)

[www.huumerecordings.com](http://www.huumerecordings.com)



## Pixelache Club

*Pixelache Club: Umo Jazz House // Friday 31 March // 2100-0400 // 8€*

### Pixelache Club

PixelACHE Club on Friday 31 March features **Aelters** (FR), **Forss Versus Borg** (S), **Katusea Sound-system** (FI) and **DJs Messis** (FI) & **Jaagup Jalakas** (EST).

#### AELTERS (FR)

Aelters is a deserter of the French laptop quartet "Dat Politics". This means the grooviest deconstruction of pop since granular synthesis! Two hundred sounds per second!

Aelters spends too much of his time on micro-surgical cut up, integrating its own errors, somewhere between DSP & L/R channels. He focuses on an hypnotic tweaked out 16 bits glitchy-funk-distronica "perverted by an infectious" and invigorating joy with some sprinkles of breakcore, poumtsi-mu-zik, non-remix child song ("las couettes soap") and his specific moody soundscapes, "with enough weirdness & clicks to keep both the dancers and the laptop nerds happy." Who knows on which foot to dance with Aelters music?

[www.ski-pp.com/aelters.html](http://www.ski-pp.com/aelters.html)

[www.sonig.com](http://www.sonig.com)

#### FORSS VERSUS BORG (SE)

Forss Versus Borg delivers extreme beats and soundscapes straight out of a chopped-up world of sampling and recycling. Eric Wahlforss and Carl Åborg just recently moved out of the studio, with the sole purpose to create electronic music that can be performed live, providing more room for improvisation. Together they have been touring since 2004, in diverse places such as Berlin, Johannesburg, Milan, and Novosibirsk. They both release records on Berlin based Sonar Kollektiv.

<http://forss.to>

#### KATUSEA SOUNDSYSTEM (FI)

Katusea is a Helsinki based independent label/collective founded by Ceebrolistics' Rrimöykk, Pijall, and Matti Pentikäinen with Niclas Kristiansson of Po'land. Katusea stands for experimental electronic music, and all sorts of mishmash around it.

At Pixelache Katusea Soundsystem will be djs Rrimöykk and Niclas Kristiansson with vocalist Mattip. The selection ranges from the stagnant dubby techno stuff, from Monolake to rhythm and sound, to chopped up uk grime and dubstep riddims á la everyone from Autechre to Vex'd.

"the good sound no one else dares to play"





## Pixelache VJ Battle

*Pixelache VJ Battle @ GhettoBlaster club: Kuudes Linja // Saturday 1 April // 2100-0400 // 8€*

### PIXELACHE 2006 VJ BATTLE

This year's Pixelache festival features VJs from three countries: Hungary, Estonia and Finland. An impressive range of local Finnish VJ talent will meet some very interesting international guests. The "Battle of the VJs" will feature VJs Rio Rokokoo & Morc (PV, HUN), Emer & Gruuver (Plektrum.ee, EST), Rising Tiger, Tatum & Hello World (Under Control, FI), Nuutti Koskinen (FI), Jugi Kaartinen (Katastro.fi, FI), \*jen (Amfibio, FI), Random Doctors (Vadelma, FI), Harmaa/Beige (FI), 304 & PHOQ (Xploitec, FI) and Naive & Hahmo (Visual Systeemi, FI).

The VJs will perform on Friday 31 March at the Pixelache Club in UMO Jazz House and on Saturday 1 April at the GhettoBlaster club at Kuudes Linja.



*Streamtime Performance at Pixelache 2005 Club @ UMO Jazz House*

# Locative Media: Rautatieasema Returns - workshop

27th March-1st April 2006, Helsinki

The deep-local Helsinki culture of mobility, systems and networks is manifested at the site of Rautatieasema (Railway Station). With its interior, exterior, surrounding subterranean public-spaces, it is a centrepiece of urban Finland; a cartographic and temporal framework for partings, convergences, paths and destinations, all wrapped up in objective data and personal story. The tangible, intangible, physical and informatic; the static and mobile..

Acknowledging the recent contemporary past, the workshop aims to engage with the Central Railway Station site in Helsinki, and will begin with considerations upon what happened last time at the same site during PixelACHE 2004. On that occasion, approximately 20 international media and performance artists, activists, archaeologists and researchers spent five days exploring overlaps in "capture-gathering" methods and site-documentations.

However, this time participants will be given a key to a locker in the railway station. What is found inside, will be something to begin with.

The locker contents will be starting points in the first 3 mornings, towards self-directed individual or collaborative activity during the rest of the workshop week.

Hence the reiteration of the Locative Media Workshop in the context of PixelACHE 2006 focuses activity towards devised performance; to ethnographic, storytelling and interpretative approaches; to reiterations and representations.



## PUBLIC EVENTS

**Thursday 30 March,**  
7-12 pm  
Koko-teatteri

Locative media presentations:  
Introduced by ANDREW PATERSON (UIAH Media lab / HIIT), BEN RUSSELL ([www.headmap.org](http://www.headmap.org), UK), ANGELA PICCINI (University of Bristol, UK), MEIJU NISKALA (Turku Theatre Academy / UIAH Media lab, FI), MARI KESKIKORSU (<http://www.elephant-paths.net>, FI).



**Saturday 01 April**  
3-5 pm  
Kiasma Seminar Room

Locative media workshop:  
Reporting upon workshop engagements, anecdotes and activity stories.

Following at 5pm, in West Hall of Railway Station, there will be an improvised sound performance (30 mins) by IMPROVE platform, coordinated by RICHARD WIDERBERG (UIAH Media lab).



## WORKSHOP

A large portion of the scheduled workshop time is dedicated to exploring the specific site, subterranean, surrounding area of Railway Station. This site may be understood as a 'boundary object'. A boundary object is interpreted by different communities, with an acknowledgement and discussion of these differences, that allows a shared understanding to be formed. It is a common point of reference for conversation; a means of coordination and alignment; a means of translation.

## Locative Media: Rautatieasema Returns - workshop

Several tools and platforms will be introduced in mini-workshop sessions and explored with the workshop participants, focusing upon recent mobile art-activism and interaction design projects:

IMPROVe (<http://mlab.uiah.fi/improve>) is an aural architecture for socio-cultural exchange. Sonic realities of the everyday are improvised live in a non-linear mode. Local and remote audiences contribute and access open content. This focus will be coordinated by Richard Widerberg (UIAH Media lab), in collaboration with Åsa Ståhl and Kristine Lindström (<http://aok.el-ljud.se>).

The Loca collective (<http://loca.uiah.fi>) plan to experiment with a cluster of interconnected Bluetooth nodes in the Railway Station environment, to explore everyday surveillance, tracking digital bodies in physical space. This network platform tests the barriers, the shifting boundaries between performative art practice, the event and data systems.

The latest mobile media software - Merkitys-Meaning (<http://meaning.3xi.org>) will be introduced to participants by Mika Raento (Context / HIIT) and John Evans (3eyes / UIAH Media lab) at the workshop, providing context-enhanced 'one-click-publishing' to the popular online image-publishing platform Flickr.

Not to be forgotten but emphasised, the participants bring their body to the site of interest. Concerned with positioning, visibility and performance, we locate our physical being among others, negotiating the spatio-temporal context.

As part of this orientation the participants also bring their emotional and intellectual self to the site. Time, space and emotions are invested in fieldwork, connecting the personal, professional and political. Indeed it is difficult to disengage the situated and embodied self. Those specific identity and context perspectives brought - age, gender, sexuality, history, nationality, class, politics - mingles with the stories, subjectivities, and histories of others present in the field. By documenting other places and the people within, the participants are also writing part of their own story in relation.

As part of the process of developing and expanding the locative media discourse, the workshop design aims to include the situated, the embodied and the temporal.

### PARTICIPANTS

Thanos Chrysakis (GR/UK), Sarawut Chutiwongpeti (TH/FI), John Evans (UK/FI), Michail Galanakis (GR/FI), Maija Hirvanen (FI), Theo Humphries (UK), Mari Keski-Korsu (FI), Elina Latva (FI), Sophea Lerner (FI), Kristine Lindström (SE), Meiju Niskala (FI), Andrew Paterson (UK/FI), Melissa Paulsen (FI), Angela Piccini (UK), Mika Raento (FI), Ben Russell (UK), Åsa Ståhl (SE), Petri Taipali (FI), Richard Widerburg (SE/FI), Inari Virmakoski (FI).

## Locative Media: Rautatieasema Returns - workshop

### ORGANISERS AND SUPPORTERS

Workshop program designed by Meiju Niskala (Turku Theatre Academy / UIAH Media lab) and Andrew Paterson (UIAH Media lab / HIIT). Production Assistant: Nils Krogell (Sydväst).

Locative media workshop in Helsinki is a part of PixelACHE 2006 Festival, organised by Piknik Frequency and Kiasma Theatre. Locative media workshop is supported by Arts Council of Finland and British Council.



For further information contact: [locative at pixelache.ac](mailto:locative@pixelache.ac)

### CONTEXT

During PixelACHE 2004, a locative media workshop was held as the first event in the series of 6 'Trans-Cultural Mapping' workshops initiated by RIXC Centre for New Media (Riga, Latvia). Each workshop had a specific focus on outskirts and interregional networking, in the context of an enlarged Europe. The Additional aim was to discover specific, deep and relevant layers of the local cultures, involving specific local communities in the process. For media fragments of what happened:

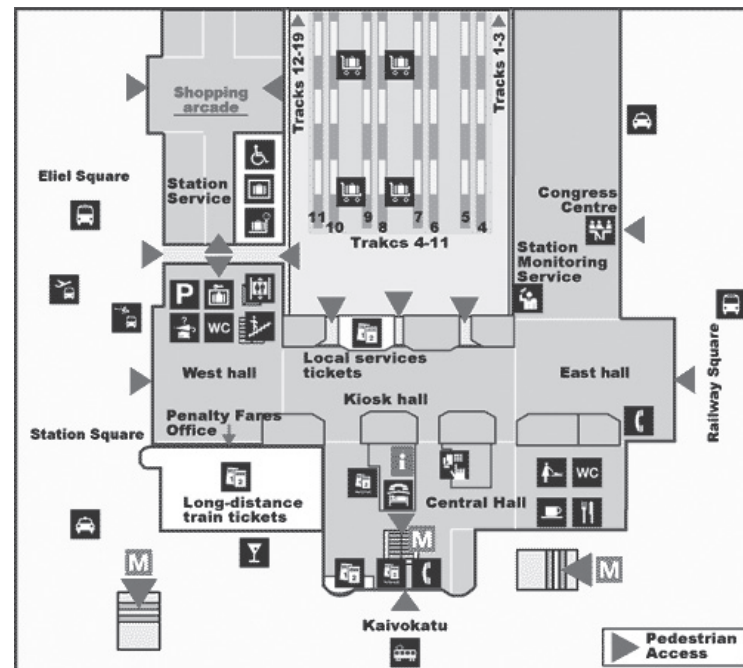
<http://locative.net/workspace/rautatieasema/>

Locative media may be understood to mean media in which context is crucial, in that the media pertains to specific location and time, the point of spatio-temporal 'capture', dissemination or some point in between. The term locative media has also over the last couple of years been associated with mobility, collaborative mapping, and emergent forms of social networking.

<http://locative.net>

[www.pixelache.ac/locative/2004](http://www.pixelache.ac/locative/2004)

<http://aware.uiah.fi/sp-lm/fragments.html>



## Locative Media: Rautatieasema Returns - fragments of 2004

### ORIENTATION IN THE FIELD [\*]

Fuzz your vision  
so that you are focusing on what you can hear  
not only now,  
but what happened  
a moment,  
a minute,  
an afternoon,  
a year, decades before.

### AS INDIVIDUALS AND AS SMALL GROUPS.

Leaning,  
moving,  
sitting,  
pausing,  
tracing, and questioning  
are more or less  
unusual behaviours.  
Some of these actions are negotiated with security  
guards,  
the station manager,  
travellers,  
other on-lookers,  
and those doing similar things.  
Finding the right communication channels.  
Contact microphones

applied to social relations are revealing  
when you sit still,  
fall asleep,  
wander round,  
draw with chalk  
and paint your face,  
or indeed,  
when you consult library books.

### DIFFERENT LEVELS OF ENGAGEMENT.

All have different authoritative bodies,  
purposes,  
contexts,  
histories,  
and passageways which spread  
offering multi-dimensional directions.  
Location overlaying location overlaying location  
- and that is just indoors.  
Focus upon what lies beneath the surface,  
not spread around,  
lost in the passing crowd  
scattered with footsteps, rail timetables, and your  
movement  
onto the next part of your journey.

### STOP THE PROCESS IN MOTION.

Identify the node of transition  
and within a certain time period  
(this might have to be negotiated):  
what is the deposition?  
Close to the ground scratches,  
scrapes and heels on the stone floor.  
You capture photographs of the situation  
and collect debris.  
You write notes about the fragments,  
before wrapping them up and placing them in plastic  
zip-lock bags.  
These items are part of the flow and agency that is  
around -  
traces of movement,  
transaction and consumption.

### AND FOR A MOMENT, STOP YOURSELF IN MOTION.

What are you doing?  
How do you feel?  
What do you remember from another time and place?  
Why are you going?  
Ask these questions without spinning round.  
Listen inside to your feelings  
and then you can make a map.  
Sit calmly,

## Locative Media: Rautatieasema Returns - fragments of 2004

feel comfortable with yourself being there,  
comfortable with others around you too.

YOU ARE NOT THE FIRST, YOU KNOW

to take a deep breath at that spot,  
recognising a historical event.

Consider the continuity of a sound which has existed  
over and over.

Combine it with what you experience now.

Facts in historical journals and storyteller's words  
spoken-out-loud  
can be compared.

If you are aware of what is there,  
events collapse through time.

OCCASIONALLY SPECIAL EVENTS COLLAPSE THROUGH  
CULTURAL SPACE.

And for the first time  
a new language is spoken in public announcement.  
Should you mind who are listening?

No,  
it can point at least a few in fresh directions  
along their journey,  
loosening social boundaries that exist  
harder than tape on the floor.

You look for common pathways to co-inhabiting  
spaces.

You sit down on the floor with the others,  
claiming some space that did not have description  
before  
(these descriptions can of course be used to confuse).

PRECISE BUT EPHEMERAL THINGS.

You make a mark that does not exist now.

You attract attention in your action,  
observed for a period of time,  
and the shadow

and the observer is gone with their own  
memory of the occasion.

You place texts in a throw-away place,  
a moment  
quickly passed through to encourage reflection.

In everyday life  
philosophical placards are removed.

Walking, they say, helps you think.

You wish for an enrichment of human emotion,  
lasting impressions  
and connections.

I THINK ABOUT YOU ALL THE TIME.

[\*] *This poetic and performative text distills and weaves together an amalgamation of processes and practices engaged by participants of Locative Media and Signal Process Workshops in Helsinki during PixelACHE Festival 2004. It was written by Andrew Paterson, with reference to spoken-word fragments transcribed from digital video documentation of the final workshop-day presentations. These notes can be found online here:*

<http://aware.uiah.fi/sp-lm/fragments.html>

## Sari Kaasinen (FI)

*Presentation:*

*Kiasma Theatre // Saturday 1 April // 1830-1900 // free entrance*

Pixelache 2006 premieres an art piece for mobile phones by Sari Kaasinen. The work is available for download at Nokia Connect to Art online gallery.

**Sari Kaasinen** (b. 1967) was born in the small village of Rasivaara, Rääkkylä, in Northern Karelia, where she spent her childhood and youth. Sari's talent, strong cultural roots, and decisive working have ensured reputation and success both nationally and internationally. Today, she is a well-known ambassador of Finnish folk music, a productive and innovative composer, a charismatic performer, and a popular music instructor.



Sari's interest in music, primarily in folk music, came into fruition during the 1970's at the Rasivaara Youth Society. Tsupukat, a children's group that recited, sang and played music, flourished. Sari performed also as a solo kantele player with Motora, a North Karelian folk-dance group, and toured all over Europe. Thanks to her mother Pirkko and Sari's personal attraction, she sprang into folk tales, folk lyrics and music with extraordinary energy. Since the early 80's Sari's listeners have considered her a musician who individually chooses her own paths.

She has since grown into a distinguished composer and performing artist. From 1983 to 1996, she was the Artistic Director of Värttinä. Since 1996, Sari has continued her career as a solo artist. Her newest band, Sari Kaasinen & Ottawa, dates back to 2001. The band performs innovative and exciting music composed by Sari.

Sari took her matriculation examination in 1986 and received a master's degree in music, in 1994 from the Sibelius Academy's Department of Folk Music. At the moment, she is working on her doctoral thesis at the Sibelius Academy.

Sari has three daughters and lives in her hometown of Rasivaara, Rääkkylä, in Northern Karelia. As for her children, Sari wishes to pass-on the same legacy she received from her parents: rich cultural traditions, respect for the quality of life, safety and close contact with Finnish nature.

As solo artist and as the Artistic Director of Värttinä, Sari has received awards from the Regional Council of North Karelia (Regional Innovator Award, in 1995), The Finnish National Group of IFPI (Emma Award for Värttinä, in 1993), and the Arts Council of Finland (State Prize for Merits in Music for Värttinä, in 1993), just to mention few.

[www.sarikaasinen.com](http://www.sarikaasinen.com)

[www.nokia.com/art](http://www.nokia.com/art)

# IMPROVe (FI)

Concert // Helsinki Railway Station (West Hall) // Saturday 1 April // 1700-1730 // free entrance

A project by **Richard Widerberg & Zeenath Hasan** / UIAH Media lab (FI)

When you IMPROVe your mobile phone, it turns into a music making device. Capture sonic material from the ether that surrounds you. Play it back in an improvisation session with your friends. Share your everyday soundscape and create new forms of music.

## IMPROVE

IMPROVe is an aural architecture for socio-cultural exchange. Sonic realities of the everyday are improvised live in a non-linear mode. Local and remote audiences contribute and access open content. IMPROVe explores the role of the mobile phone user as a creator of her/ his own content. It attempts to define the mobile device as a tool for environment awareness by making the user conscious of their immediate sonic surrounding. By exploring the role of the mobile phone as a medium of sonic content creation and exchange, we propose the understanding of the music making mobile device as a medium of empowerment.

## SCENARIO

A group of friends record sound objects and soundscapes from their daily life through a mobile device. The group meets in a local pub, where there is a sound system for playing the gathered sounds. They perform a live-remix of the sounds on their mobile

devices. Through the sonic improvisation of their everyday soundscape, they affect their experience of the here and the now.

## FUNCTIONALITY

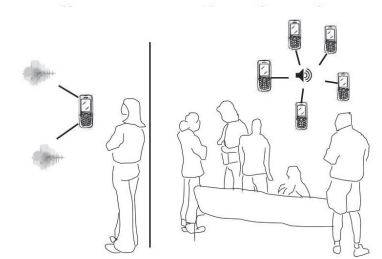
IMPROVe collects sound via a mobile device and sends them to a location where they can be played back into a soundsystem. The same mobile device controls the playback of the collected sounds in the soundsystem. Playback control occurs in the physical location of the soundsystem. The played sounds are processed live via interaction on the mobile device. The output of the processed sound can be directly heard through the soundsystem.

The first prototype of IMPROVe is going to be used in the Locative Media Workshop during Pixelache Helsinki 2006. IMPROVe will be used for a public concert by participants from the workshop.

IMPROVe has been developed in the Media Lab, Helsinki by Zeenath Hasan (media designer) and Richard Widerberg (sound artist) - [mlab.uiah.fi/IMPROVe](http://mlab.uiah.fi/IMPROVe)

The project continues to grow with new members on the team: The Swedish duo of Kristina Lindström (interaction designer) and Åsa Ståhl (radio journalist) - [aok.el-ljud.se](http://aok.el-ljud.se) + The Bangalore based Mahiti (free/ open source software developers) - [mahiti.org](http://mahiti.org)

[mlab.uiah.fi/IMPROVe](http://mlab.uiah.fi/IMPROVe)





## TileToy (FI/UK)

*Presentation:*

*Kiasma seminar room // Saturday 1 April // 1200 // free entrance*

Project by **Tuomo Tammenpää** (FI) and **Daniel Blackburn** (UK)

TileToy is a modular, electronic game prototype for tangible LED game tiles. TileToy brings the flexibility inherent in digital software to a physical tile that people can touch and interact with. By arranging the electronic tiles, players can engage themselves in various kinds of game play, ranging from fast-paced arcade style games to puzzle and learning games.

The tiles are plastic cases approximately 2" square. The main inspiration for the look and feel comes from the heyday of the LED, when plastic hand-held games ruled the gaming world. This retro-look is fused with a more modern minimal design. The minimalism enhances the magic of cordless boxes that simply communicate with each other. In TileToy, technology is sealed within the design. The interaction is based on tactile experience where no user manual is needed.

The flexible architecture of the tiles makes TileToy a versatile platform for development of various applications from several genres. Compared with traditional tile games TileToy can take advantage of such things as changing state, animations and games where the tiles can effect the state of adjoining tiles. Simple word games can be created where each tile displays a random letter and the players organize the letters into the longest word possible. Numbers and arithmetic characters can be displayed with the player having to arrange the tiles into a sum to give a specified result. Matching games are yet another way the tiles could be programmed to act as a

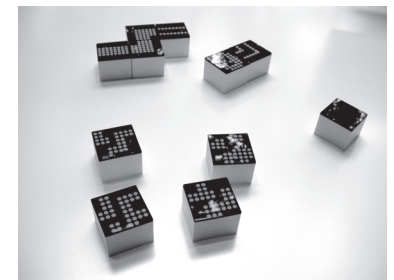
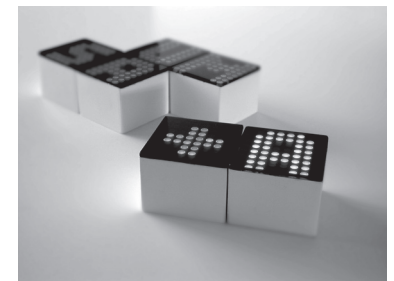
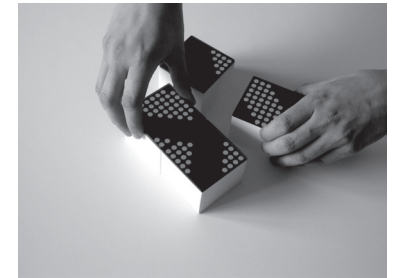
learning aid. Applications can be developed also to utilize the tiles purely for display purposes to show patterns, animations or even live information.

The re-programmable and constantly updated graphical information on each tile is displayed with a LED matrix system. The screen displaying the information is an endlessly versatile surface for updated visual communication. Each tile is controlled individually and can be used to transmit information on its own or in groups of several tiles. The assembled tiles transmit wirelessly their individual position in relation to each other and based on that changing information, a central computer, or a dedicated tile runs the different applications.

TileToy is an open project. Both the source code and the hardware is available via open licenses. This will allow anyone interested to create their own applications and games and feed these back into the community hopefully to spark innovation further. It may even lead to new projects that branch off to make new versions of TileToy based on the original hardware. The TileToy process is available from the blog:

<http://tiletoy.blogspot.com>

<http://tiletoy.org>



## Thinglink (FI+ Int)

Presentation:

Kiasma seminar room // Friday 31 March // 1100 // free entrance



# thing: link

Thinglink – a free product code for creative work

Web users find products (books, music, web pages) increasingly based on other people's recommendations. Recommendation systems like Amazon, Last.fm, and Delicious rely on unique identifiers (ISBNs / Amazon Identification Numbers, Music Brainz IDs, URLs) for the products they describe. These identifiers make it possible to point to products online. Small producers such as artists, designers, and crafters, however, do not have an easy access to commercial product codes, and therefore, their work is not equally recommendable online.

Thinglink is an initiative to build a free product code and an open database for creative work. Thinglinks are unique, 6 digit identifiers that anybody can use for connecting physical or virtual objects to online information about them. In other words, a thinglink on an object is an indication that there is some information about the object in the Internet – perhaps a blog post, a website, photos, or some comments on a discussion site.

The purpose of the Thinglink project is to develop the visibility of cultural products in the Internet. For ordinary people it offers an

easy way to learn about art or design projects in relation to their makers, materials, production/construction techniques or ideologies. Artists, designers, and crafters can use thinglinks to document and promote their work in the Internet.

At Pixelache 2006, **Ulla-Maaria Mutanen** will give a sneak preview to the beta version of thinglink.org, which will be published in April 2006. On this site artists, designers, and crafters will be able to

- a) register unique product codes for their work
- b) search projects by maker, tag or keyword
- c) comment other people's work
- d) publish and print personalized thinglink-stickers

For more information, contact: Ulla-Maaria Mutanen, [ulla@hobbyprincess.com](mailto:ulla@hobbyprincess.com)

[www.ullamaaria.typepad.com/thinglink](http://www.ullamaaria.typepad.com/thinglink)

## Orgsmobile (SE)

*Presentation:*

*Kiasma seminar room // Friday 31 March // 1100 // free entrance*

Orgsmobile is a project initiated by **Erik Sandelin & Magnus Torstensson** (Unsworn.org, SE)

Open Source Vehicles, Executables and Cargo Culting Cooperation

Orgsmobile.org is a non-profit organisation that is creating the world's first open source car. Unsworn are happy to announce and produce the first major event showcasing Orgsmobile prototypes and documentation at the Mal au Pixel festival, this April in Paris.

Orgsmobile.org are greatly inspired by the success of open source and open content development styles. By stubbornly pursuing this analogy of open software development and pushing it into the domain of hardware the Orgsmobile endeavor opens up for a discussion beyond the do-good consensus of many open source gatherings. The Orgsmobile is, however, not a parody of open source projects and grassroots development practices. While working the Orgsmobile mechanics run into severe difficulties and limitations of software-style distributed collaboration. But they aim for a very practical goal and sincerely believe that innovative and useful concepts and products will emerge from this seemingly impossible project.

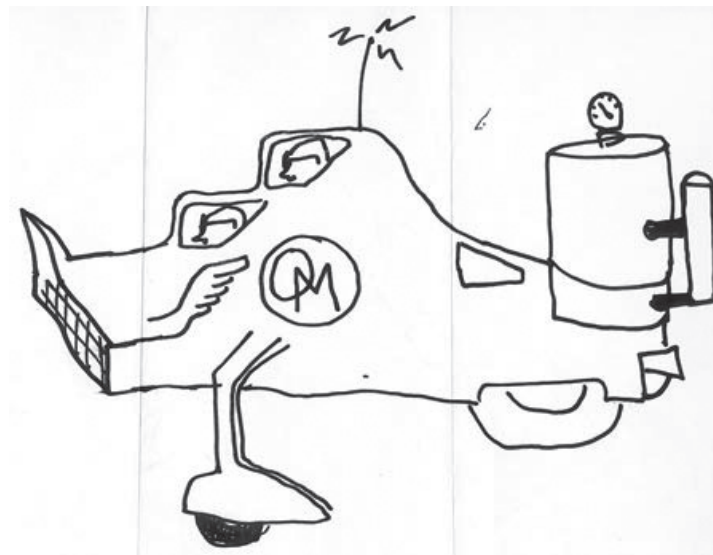
The Orgsmobile community is also producing fresh views on what "building" and "distributing" could mean in the context of open source hardware. While the digital material can quickly be losslessly and infinitely duplicated we still are not blessed with the presence of Star Trek-style replicators for physical objects. This points

towards possible futures of distributed potentiality: instructables, recipes and executables.

The Oversteerers of Orgsmobile.org have set their aims high. Their goal for the Mal au Pixel exhibition 2006 is to drive an Orgsmobile from the grounds of Org Industries in the Kingdom of org to the showroom in Mains d'Oeuvres in Paris, France. To accomplish this they are currently recruiting new mechanics.

Welcome to Paris for the automotive feat. of the 21st century!

[www.orgsmobile.org](http://www.orgsmobile.org)



## Video in theatre '06 -seminar Video teatterissa '06 -seminaari

*Kiasma seminar room // Sun 2 April 12.00 - 17.00 // free entrance*

*Kiasman seminaarihuone // Sunnuntai 2.4. klo 12.00 - 17.00 // ilmainen*

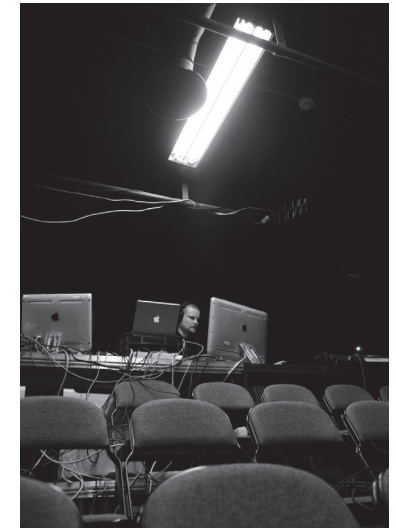
Toista kertaa Pikseliähky festivaalin yhteydessä järjestettävän Video teatterissa -seminaarin tarkoituksena on saattaa yhteen ihmisiä jotka ovat kiinnostuneet videon hyödyntämisestä esittävän taiteen välineenä. Alustajina toimivat Teatterikorkeakoulun Valo- ja äänisuunnittelun (VÄS) lehtori Kimmo Karjunen sekä videosuunnittelija Ville Hyvönen.

Lisätietoja antaa: [ville@pixelache.ac](mailto:ville@pixelache.ac)

Video in Theatre seminar is organised for the second time in connection with Pixelache festival. The purpose of the seminar is to bring together people who are interested in using video in performing arts.

Seminar is free and will be held in Finnish language.

More information: [ville@pixelache.ac](mailto:ville@pixelache.ac)



## 1 + 1 = 3?

*Kiasma seminar room + Stadia // 31 March - 13 April // sign up in advance!*

IO Video makers and IO theatre makers in search for mutual expression...

Performing arts and video art meet during a six day long workshop. Video jockeys and theatre makers will get an experience of each other's working methods. The goal of the workshop is to find new ways to work together and to study communication between a live performer and video screens. Theatrical ideas and video material will be developed in a collaborative performance laboratory. The main idea is learning by doing.

Working methods: exercises, working in pairs, performance laboratory, reflecting and feedback.

The workshop is a collaboration project between Helsinki Polytechnic Stadia, Department of Performing Arts and Pixelache 2006 festival. Workshop tutors are theatre director **Riku Saastamoinen** and VJ/video artist **Jenni Valorinta**.

More information:

Riku Saastamoinen - riku.saastamoinen@stadia.fi

Jenni Valorinta - jen@amfibio.org



## loopArena - agentbasedgenerativemusicinterface (DE)

*Presentation:*

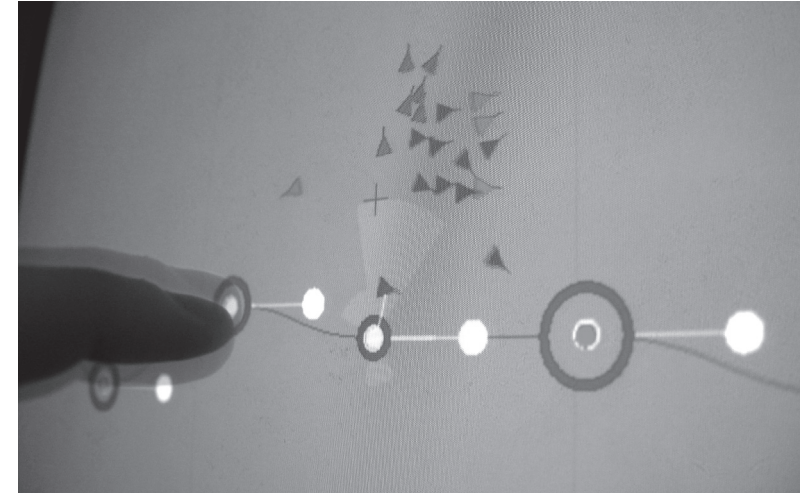
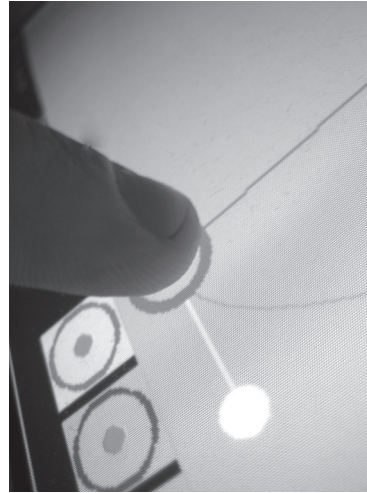
*Kiasma seminar room // Friday 31 March // 1500 // free entrance*

A project by **Jens Wunderling** (DE)

loopArena is a generative music interface for live - performance of loopbased computer music on a touchscreen. The user is able to control eight MIDI-Instruments such as sythesizers or samplers (soft- and hardware) and a drumcomputer in a playful way.

Every element of the interface is an agent, which means it is enabled to act autonomously. The agents are programmed to generatively alter the music loop, help the user create harmonic melodies and at the same time to inspire the user and animate him to interact with the agents.

[www.sport4minus.de/loopArena](http://www.sport4minus.de/loopArena)



## Roermond-Ecke-Schönhauser (DE)

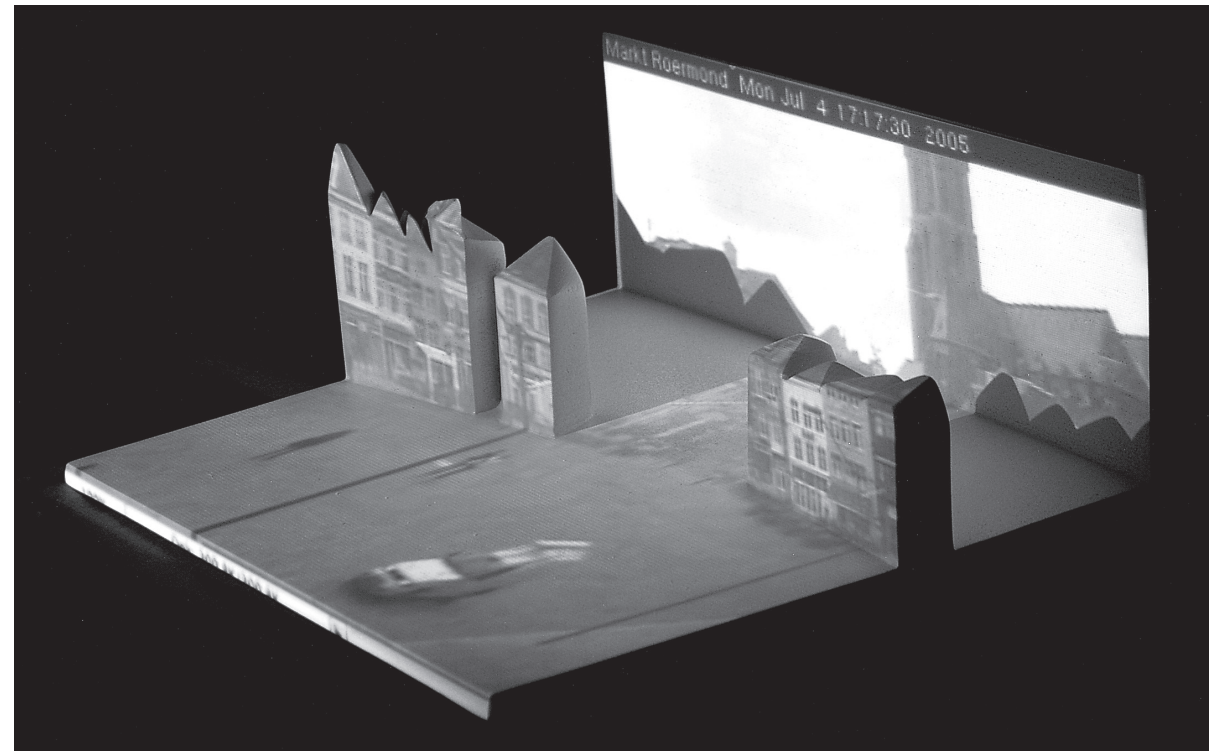
*Presentation:*

*Kiasma seminar room // Friday 31 March // 1500 // free entrance*

Project by **Markus Kison** (Berlin)

Why are there so many webcams on the net, when most of them lack any serious function such as security or traffic monitoring? In fact webcams just show the real life, which is not very exciting most of the time. But as we all know this, those streamed pictures are more drawn from life to us, than any event on which e.g. a broadcast is focussed. Webcams open the most direct tunnel to a foreign reality.

“Roermond-Ecke-Schönhauser” completes this idea by transforming this distant reality from virtuality to something real, touchable. Therefore four elected webcam-streams (Denmark, crossing | Amsterdam, laundromat | Berlin, courtyard | Holland, marketplace) are projected with the help of a mirror construction on four models of the particular places. To make the projection fit on the models, the architecture of the webcam-places was rebuilt in a 3D-application and printed on a 3D-plotter, matching for the optics of the projector, which are different from those of the webcams. That way, the picture information is displayed on distorted geometrical shapes, similar to which it is filmed from. The result are four “live-models” of a distant space, which can be regarded threedimensional and are touchable. With this material manifestation, the transmission, in contrast to the usual webcam, where it remains virtual, is completed. The viewer experiences the webcam-stream as “real”.



[www.digital.udk-berlin.de/en/projects/summer05/foundation/roer.html](http://www.digital.udk-berlin.de/en/projects/summer05/foundation/roer.html)

## F[OL]LOW machine (IT)

*Presentation:*

*Kiasma seminar room // Friday 31 March // 1500 // free entrance*

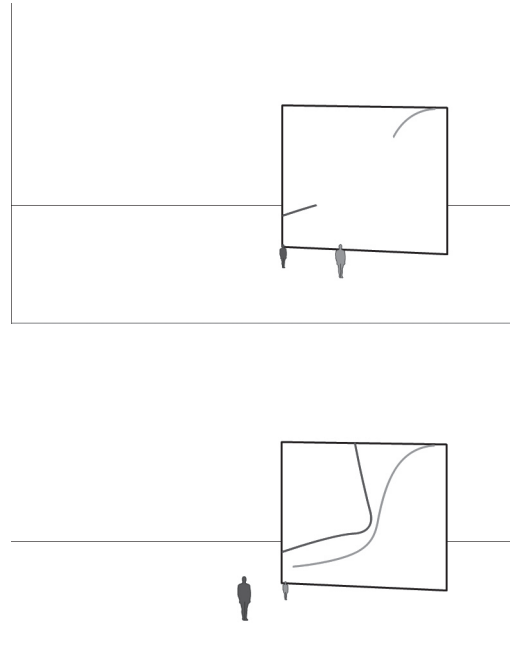
A concept by **Ruben Coen Cagli** in collaboration with **Malloc()** : **Laura Bardier** (Uruguay), **Stefano Perna** (Italy), **Antonio Riccio** (Italy)

Can a wall perceive what is going on all around? Can it keep a memory? Can it respond somehow? F[OL]LOW machine 1.2 will make the wall "intelligent" - a visual memory of collective processes - by endowing it with a machine-vision apparatus.

F[OL]LOW machine 1.2 is an interactive installation, which tries to represent the way people flow through the public site - the square, the metro stop, the parking lot, the waiting room - and opens up to a playful and aesthetic experience of the public surface - the wall. It visualizes thin chromatic traces on the wall, which are generated in real time, to reproduce the paths people follow when passing in the public site.

F[OL]LOW machine is the name of a project for a Creative Ambient module, rather than for a single interactive installation.

[http://people.na.infn.it/~rcoen/portfolio2005/portfolio2005\\_follow.html](http://people.na.infn.it/~rcoen/portfolio2005/portfolio2005_follow.html)





## Flappable (DE)

*Presentation:*

*Kiasma seminar room // Friday 31 March // 1500 // free entrance*

A project by **Stefan Zerwas** (DE)

Flappable is a prototype for an online visual tool. Its build in flash, is dynamic and to a high degree customisable. It loads external swf files that can be changed, added to etc. Flappable is 'played' (controlled) via keyboard input, some features react to mouse-movement as well. Flappable picks up external sound volume via microphone and can react accordingly.

[www.flappable.com](http://www.flappable.com)



## MIDIpoet (Mexico)

*Presentation:*

*Kiasma seminar room // Friday 31 March // 1500 // free entrance*

A project by **Eugenio Tisselli** (Mexico)

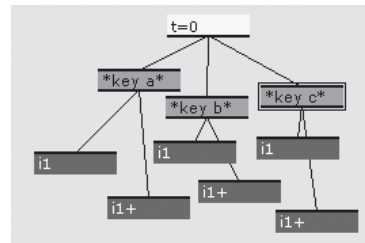
MIDIpoet is a software tool for manipulating images and text in real time. It uses its own visual language to allow users to create their own pieces, which can react to either computer keyboards and/or MIDI inputs.

The first version of MIDIpoet was developed in 1999, a time where software for VJs was not very common. Since then MIDIpoet has stood its ground, and has been used in many different situations: poetry festivals, VJ sessions, interactive installations, classrooms. Its most recent version is available for free, at <http://www.motorhueso.net>. The web includes also a complete documentation, examples and tutorials.

MIDIpoet's approach to real-time image and text manipulation is simple, yet powerful. It has an easy-to-grasp programming language that lets you create quite complex pieces. The language is based on the creation of "cause and effect trees", where a specific input or internal condition has to be met in order for a connected event to happen. A MIDIpoet piece is formed by a set of trees, or "forest".

By using MIDI, MIDIpoet connects directly with many devices and applications. It has been used with musical instruments, sensors, and other weird devices.

[www.motorhueso.net](http://www.motorhueso.net)



## Video-dnevnik (SE + Ukraine + Belarus)

Presentation:

Kiasma seminar room // Friday 31 March // 1500 // free entrance

VIDEO-DNEVNIK – a tool

Video-dnevnik is when time gives away a fingerprint.

Video-dnevnik is a tool to understand different cultures and countries by using the video-diary as a method of gathering moving images. The new aspect of Video-dnevnik is that the projects will create a dialogue between east and west by building an interface in first Russian and English. This will maximise the communicative aspect of the project and give a broad audience in both east and west an option to break down the stereotypes distributed by main stream media. Video-dnevnik is using new media production and distribution means to reach beyond new and old walls and boundaries.

Video-diaries is not a new method as such. Public service television and documentary film-makers have been using video-diaries since digital video started for more then ten years ago.

The new aspect of video-dnevnik is to create a multilingual interface that is media specific and not a way of broadcasting television on Internet. That is why the project has chosen the Interactive Institute as an environment to develop the video-dnevnik interface. The Interactive Institute is a research and production facility based in Stockholm Sweden.

[www.video-dnevnik.org](http://www.video-dnevnik.org)





## Kristian Simolin: Idle Running (Joutokäynti)

MUU Gallery

Tuesday-Friday // 1200-1700, Saturday-Sunday // 1200-1600

**Kristian Simolin** (1974) presents for the first time his new 3D animation **Idle Running (Joutokäynti)** in MUU gallery. Idle Running continues to develop the same contents and visual themes as Simolin's earlier animation **Benchwarmers United** (2002).

The centre stage is given to a group of workmen, who have been placed in simplified, industrial surroundings. Each of the workmen repeat their individual, restless and inward movement, which changes only a little when repeated. The rhythm and the repeated movements of the characters together with the soundtrack form a hypnotic beat. In the animation, the world is formed of a little, standing-still moment that continues forever. The characters are in constant move, but the movement does not have a goal.

The starting point of Idle Running's animated movements are small repetitive motions people make when they are nervous or frustrated: the rhythmic tapping of the foot or the hand, or the fiddling about with an object or a garment. Tiny movements like these form a restless world of motions characteristic of queues, public transport, and waiting rooms. The psychological meaning of the small, recurring movements without a benefit could be adaptation to oppressing surroundings and situations.

The music in Idle Running was composed and programmed by musician and researcher Pauli Laine (FT).

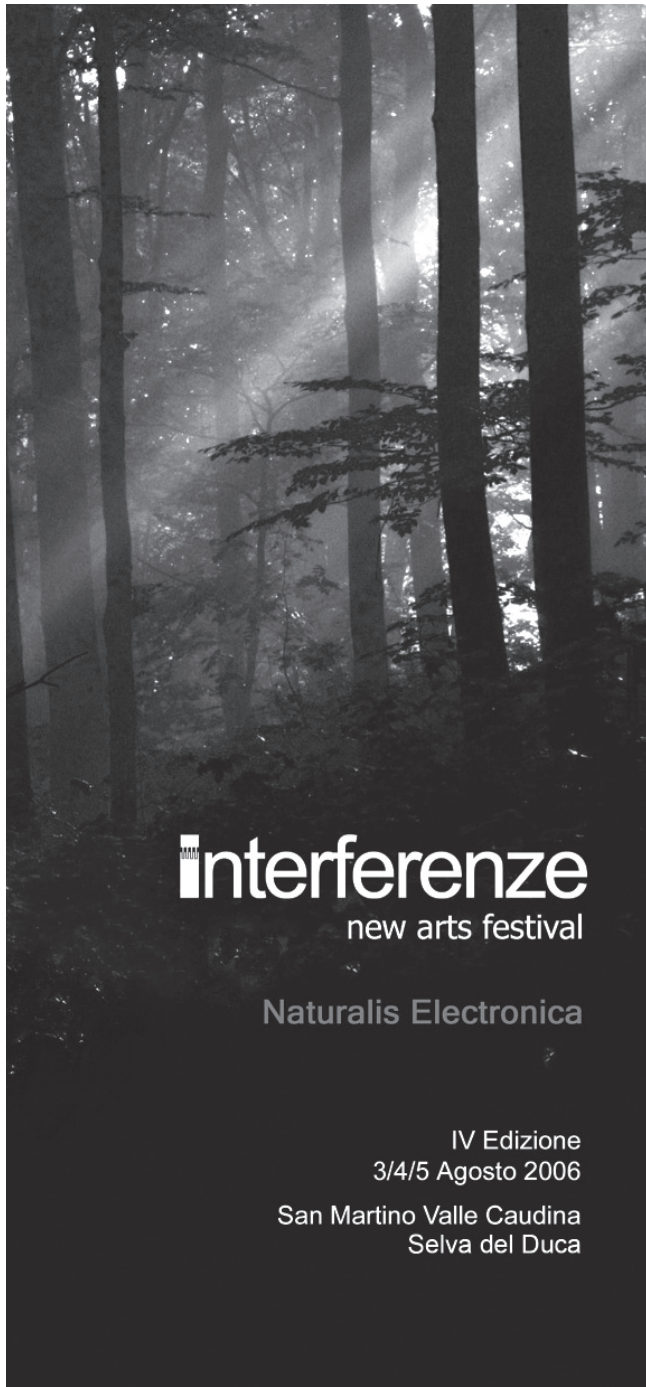
Although Simolin's work has been exhibited both in Finland and abroad already for ten years, this exhibition in MUU gallery is his first solo exhibition in Helsinki. The largest audience for Simolin's work has, so far, been gathered by the interactive animation Hit2Morrow. As a part of a series of five Finnish media art exhibitions, it toured North-America 2000-2002 (F2F - New Media Art from Finland: New

York, Los Angeles, Washington, Toronto, Montreal). Next time Idle Running will be shown this autumn in Ars Electronica festival in Linz, Austria.

Kristian Simolin's exhibition Idle Running is a part of the PixelACHE 2006 festival.

[www.muu.fi/simolin](http://www.muu.fi/simolin)





# interferenze

new arts festival

Naturalis Electronica

IV Edizione  
3/4/5 Agosto 2006  
San Martino Valle Caudina  
Selva del Duca

# interferenze

new arts festival

With its 2006 edition, INTERFERENZE, international festival of sounds, new visual arts and media, is seated in the mountains of the Partenio/Valle Caudina (Southern Italy), which it will fill with live performances, installations, projections, seminars, free camping, artists and the public. Thus the international artistic vanguard will be fused with the splendid mountain scenes of Campania.

Although INTERFERENZE is tied to the land, electronic and multimedia arts are its driving force: performances, installations, events, workshops and conferences complete the event.

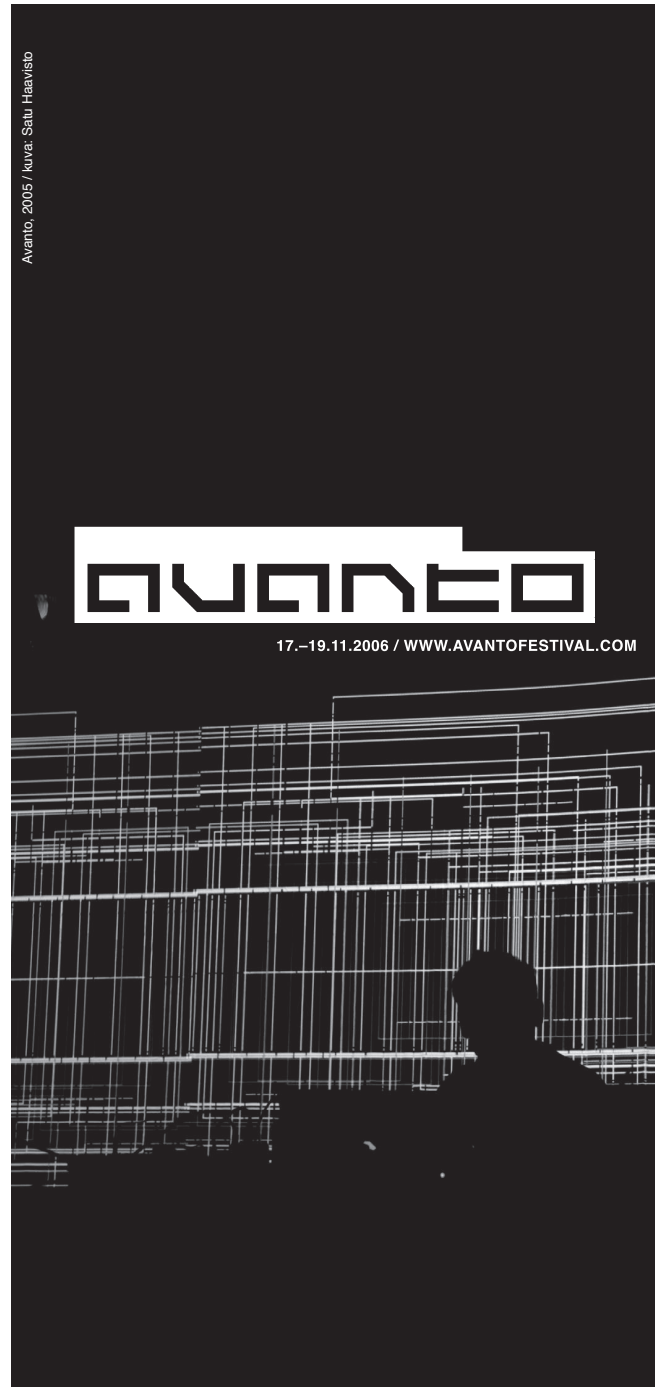
With edition IV INTERFERENZE confirms its dual spirit existing in the balance between digital provocation and tradition: digital arts and the arts of the past, sonorous vanguards and local values.

INTERFERENZE breaks down the borders between the technological, urban, inorganic world and the rural, archaic, organic world. It does not, however, pursue gratuitous provocation. On the contrary, the marriage of pixel and chlorophyll, silicon and cell represents a source of fascination and a stimulus for the visitor, who will find themselves freed from the necessity of having to choose between remaining in the city - not losing contact with the future, which models itself every day in new digital vanguards - or walking along mountain paths, declining to follow the more innovative forms of human progress.

Therefore INTERFERENZE represents a new way of exploring nature and art. It offers the visitor the opportunity to explore two territories as one: the physical sphere of the forests and the virtual sphere of the digital arts in one single and total experience. Digital technologies are presented as a concrete alternative to present trends of development. Its impact on a territory which has remained unpolluted in comparison with the surrounding area is environmentally responsible.

Further info on: [www.interferenze.org](http://www.interferenze.org)

*Pixelache festival director Juha Huuskonen has been invited to curate the interactive/software art section of Interference 2006*



Avanto, 2005 / kuva: Satu Haavisto

# AVANTO

17.-19.11.2006 / [WWW.AVANTOFESTIVAL.COM](http://WWW.AVANTOFESTIVAL.COM)



-- Pikel06  
 -- oct. 12.-15. 2006  
 -- www.piksel.no

**Piksel** is an annual event for artists and developers working with free/libre and open source audiovisual software. Part workshop, part festival, it is organised in Bergen, Norway, by the Bergen Centre for Electronic Arts (BEK) and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of open source.

This year's event - Pikel06 - continues the exploration of audiovisual code and its myriad of expressions, but also brings in open hardware as a new focus area. For the last two years we have collaborated with PixelACHE in parts of the program and last year's collaboration with curator Isabelle Arvers for the Pikel05 exhibition proved very fruitful. At Pikel06 we will expand the exhibition part and build upon the open hardware theme, which represents a potential for a new paradigm shift of vital importance for independent artistic expression in the digital domain. Hopefully there will also be room for some interchange with the PixelACHE and Mal au Pixel program.

Pikel06 is done in collaboration with HKS art centre which will be the main location for these year's events. Piksel is organised by BEK and a community of core participants including members of collectives dyne.org, gotoIO.org, sustainablesource.net, hackitectura.net, riereta.net, drone.ws, gephex.org

and others. The development, and therefore use, of digital technology today is mainly controlled by multinational corporations. Despite the prospects of technology expanding the means of artistic expression, the commercial demands of the software industries severely limit them instead. Pikel is focusing on the open source movement as a strategy for regaining artistic control of the technology, but also a means to bring attention to the close connections between art, politics, technology and economy.



"Mal au Pixel" festival, 19-29 April 2006

Three Parisian organisations - Ars Longa, Confluences and Mains d'Oeuvres - have chosen to join forces with the Pixelache festival. On a day-to-day basis, they support digital artistic research, media and citizenship issues, by means of residencies and regular public events. Some of the artists that they promote participated in the previous and the present editions of the Pixelache festival in Helsinki. Ars Longa, Confluences and Mains d'Oeuvres, with the support of the Finnish Institute in Paris and Project IOI, naturally unite with the Pixelache team in an effort to give visibility to experimental art forms, on-going research and social issues originating from various European

countries. This is in order to encourage exchanges between the local and international artists and citizens communities.

The "Mal au pixel" festival consists of several equally important components: introductory workshops in creative tools aimed at knowledge and technology transfers; public debates dedicated to sharing questions and ideas emerging from new social and media practices; exploration of installations, prototypes, live evening events and performances for the pleasure to be found in artistic practices based on the reappropriation of communication technologies.

We hope the Festival "Mal au Pixel" develops into a platform for future international exchanges and dialogue, contributing to artistic, civic and participatory reappropriation of contemporary communication media and tools that increasingly govern our daily life.

On behalf of the Mal au Pixel team,

Vincent Guimas,  
 Mathieu Marguerin

[www.malaupixel.org](http://www.malaupixel.org)



## Organisers and supporters

*we-did-it;*

Festival director: **Juha Huuskonen**

Pixelache technical director + Video in Theatre seminar: **Ville Hyvönen**

Locative media workshop: **Andrew Paterson, Meiju Niskala**

Pixelache VJ Battle program: **Petri Ruikka, Sami Sorvali**

I+I = 3? workshop: **Jenni Valorinta, Riku Saastamoinen**

Production assistance: **Nathalie Aubret, Glenn Grip, Mikko Laajola, Nils Krogell, Piritta Puhto**

Pixelache website & communication infra: **Petri Lievonen**

Pixelache poster + flyer graphic design (featuring the Elk!): **Wojtek Mejor**

Video documentation / publication graphic design: **Christina Kral**

Assistance with graphic design and club music program: **Juuso Koponen**

Grenze project translations & production assistance: **Aura Seikkula**

Festival photographer: **Antti Ahonen**

Piknik Frequency board members: Petri Lievonen (chairman), Ville Hyvönen (vice chairman), Mikko Laajola, Teemu Kivikangas, Petri Ruikka, Jenni Valorinta

Pixelache Helsinki is organised by non-profit organisation **Piknik Frequency** in collaboration with **Kiasma Theatre**.

The mobile arts & experiments seminar and Pixelache 2006 Festival have been made possible with the support of **Nokia Connect to Art** and **Sulake**.

Pixelache Helsinki supporters are **Museum of Contemporary Art Kiasma, Arts Council of Finland, AVEK, British Council, French Cultural Institute, Goethe-Institut, NIFCA, Nordic Institute for Contemporary Art, Artists' Association MUU, University of Huddersfield and Helsinki Polytechnic Stadia, Department of Performing Arts**.

Additional venues/collaborators for Pixelache 2006 Helsinki are **UMO Jazz House, Koko-teatteri, Helsinki Railway Station and MUU gallery / Artists' Association MUU**.

Pixelache 2006 mini-residency (for Grenze project) has been realised in collaboration with **NIFCA, Nordic Institute for Contemporary Art**.

The performance of Robin Rimbaud / Scanner and the Locative media workshop are supported by **British Council**.

I+I=3? workshop is a collaboration between **Helsinki Polytechnic Stadia, Department of Performing Arts** and Pixelache 2006 festival.

Open products/hardware seminar is supported by **University of Huddersfield**.

Mal au Pixel in Paris is organised by **Ars Longa, Confluences** and **Mains d'Œuvres**, with additional events organised by **l'Institut Finlandais** and **Project IOI**.

**Piknik Frequency**

**Kiasma Theatre**

**NOKIA**  
Connecting People



**umo**

**institut  
finlandais**

**MUU**

**centre  
culturel  
français**

**AVEK**  
PROMOTION CENTRE FOR  
AUDIOVISUAL CULTURE

**BRITISH  
COUNCIL**

\* TAITTEEN KESKUSTOIMIKUNTA  
CENTRALKOMMISSIONEN FÖR KONST  
© ARTS COUNCIL OF FINLAND

**GOETHE-INSTITUT  
HELSINKI**

**arslonga**  
arts vivants & numériques

**CONFLUENCES**

**MAINS  
D'ŒUVRES**