

group, i2O, where he developed dynamic diffusion sound designs for live acoustics and video performance instruments. Further collaboration between Stout and Metcalf led to the use of real-time 3D data visualization and complex data feed-back programs to model synthetic ecologies based on genetic and behavioral processes found in living systems. These techniques are central to works such as *100 Monkey Garden*, a self-generating and self-regulating aesthetic ecology. The two are co-founders of the interactive media-performance group, NoiseFold.

ABOUT SCREAM

SCREAM, the Southern California Resource for Electro-Acoustic Music, was created by Barry Schrader in 1986 and began as a loose consortium of colleges and universities in the Los Angeles area that offered programs in electro-acoustic music. The purpose of SCREAM is to present annual concerts of new electro-acoustic music. Over the years, the membership and the nature of the consortium changed, but, at one time or another, included California Institute of the Arts, California State University Dominguez Hills, California State University Long Beach, Los Angeles Harbor College, Pomona College, and the University of California Los Angeles. There was also a yearly series of radio presentations over KPFK-FM under the direction of Jeannie Pool during the 1990s. After many reorganizations, SCREAM became a curated series under Schrader's direction in 2003, presenting yearly programs at REDCAT. SCREAM is funded by an ongoing grant from California Institute of the Arts, which makes these concerts possible.

UPCOMING PERFORMANCES AT REDCAT

November 6 – 7:

Studio: Fall 2010

November 10 – 14:

Ralph Lemon/Cross Performance: *How Can You Stay in the House All Day and Not Go Anywhere?*

November 17 – 21:

Wunderbaum: *Looking for Paul*

December 1 – 12:

The Wooster Group: *Vieux Carré*

January 19 – 23:

Betontanc and Umka.LV: *Show Your Face!*

For more information visit redcat.org

SCREAM FESTIVAL: NOISEFOLD

NOVEMBER 5, 2010 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts



SCREAM FESTIVAL: NOISEFOLD

Friday, November 5, 2010 | 8:30pm

ABOUT THE WORK

Tonight's performance is a suite of works bundled under the title, *NoiseFold 2.0*. This live cinema and sound performance consists of a shifting sequence of animated movements or chapters presented as a three-screen video panorama. The work is facilitated by a complex audio-visual software system designed by the artists that generates or breeds a seemingly infinite array of virtual agents. These synthetic audio-visual forms result from the live mixing of a database of dynamic equations that are folded and recombined through a multi-threaded data feedback structure. The resulting sound is not a separate aural accompaniment but rather the direct sonification of the visual mathematic data itself. Thus the performers interact with autonomous visual forms to grow, and sculpt the sonic content of the performance.

The architectural scale and network complexity of a NoiseFold performance is limited by the fact that it is a touring work and all hardware must fit inside four carry-on luggage items. The resulting modular design facilitates travel and exhibition in a wide variety of venues. The system has been constructed as an extensible network that allows for the interconnection of 2, 3 or more computers feeding 2 or more projection displays. All data can be shared between performers allowing for the artists to control their own individual screen, or perform inside each other's screen-space, or adopt global control across all screens at once. Unlike many laptop performances, Stout and Metcalf explore the possibility of embodied physical control through gesture capture and acoustic sound input, which is further augmented by foot pedals and conventional control surface interfaces. The system is conceived in totality as an instrument with multiple inputs including infrared sensors that the performers play in a manner reminiscent of a Theremin. The IR sensors are capable of a high-resolution data capture that facilitates very subtle gestural interactions that can be assigned to hundreds of parameter offsets guiding the behavior of the audio-visual forms. Handheld parabolic microphones are also used to channel live acoustic frequencies within the performance space back into the system to effectively cause the visual forms to mutate.

As an Artificial Life system NoiseFold 2.0 can be viewed as a "parthenogenesis machine" that is able to produce a wide array of behaviors including exotic bio-mimetic forms. These virtual objects could be viewed as an artistic end in and of themselves, serving the purpose to visualize hypothetical geometries and compelling aesthetic abstractions. NoiseFold 2.0 pursues a more critical objective. Stout and Metcalf are working in a larger context of data dramatization that examines the nature and intent of human control within large chaotic systems whether environmental, biological, political or social. The resulting abstract audio-visual forms or A-Life organisms are, in fact, unstable volatile structures that challenge the performers to maintain control or risk a variety of consequences. The forms can emit harmful and noxious sounds. They can escape off screen. They can shrink and die. They can multiply in number, scale and complexity threatening to choke all system resources, or they can explode with alarming sonic consequences. Other than these brief program notes there is no libretto or designation of anthropomorphic characters, no text, dialogue or illustrative incidental music. Instead the audience must meet the work halfway to assign significance or not to the emergent audio and visual codes at play within the performance.

ABOUT THE ARTISTS

NoiseFold is an interactive media group founded by artists David Stout and Cory Metcalf. The pair works at the intersection of moving image, music and the visual arts, creating live cinema performances, interactive video installations, animated films and print works. NoiseFold presented their world premiere performance at the Festival Internationale d'Art Video in Casablanca, Morocco in spring 2006. Their performances, which have included the UNESCO Creative Cities Summit, the New York Electronic Arts Festival, Interactive Futures in Victoria, B.C. and "Chinati Weekend" in Marfa, Texas have garnered rave reviews and a growing audience. NoiseFold routinely performs in wildly different contexts from art museums and galleries to planetariums, concert halls, film theaters, rock venues and even botanic gardens. This ability to cross generational, disciplinary and cultural boundaries has enabled the artists to cultivate an audience eager to experience new cinematic and musical forms. Stout & Metcalf began their seminal work in Santa Fe, New Mexico, famed as an art center and lesser known as the birthplace of Artificial Life (A-Life). Currently Cory and David are developing *Archipelago*, a distributed networked installation environment in the form of a "live" artificial ecosystem. The project, which includes collaborating scientists from the Santa Fe Institute, explores the creative nexus between real-time animation, immersive environments, multi-player computer games, mathematic visualization, complexity science and ecology.

David Stout is a visual and sonic artist, video director and performer exploring cross-media synthesis and interdisciplinary approaches to new genres bridging the arts, design and sciences. He is a recipient of the New Mexico New Visions Award (2007), the Harvestworks Interactive Technology Award and the Sun Micro Systems Award for Academic Excellence (2004) and a nominee for the USA Artist Fellowship (2008), International Media Art Prize (2004) and the WTN World Technology Award (2003). He holds an inter-arts MFA from CalArts where he studied with Ed Emshwiller, Jules Engel, Joan La Barbara, Jim Pomeroy, Michael Scroggins and Bill Viola. His works include live cinema performance, video-dance, behavioral animation, print-making, sound-art installation, electro-acoustic music composition and telematic video events that emphasize multi-screen projection as an extension of performer, audience and architecture. Since 2002 he has worked closely with his creative partner Cory Metcalf to examine the aesthetic possibilities for evolutionary generative systems, artificial life networks and simulation environments. The pair are renowned as members of the performance group, NoiseFold, a critically acclaimed interactive media ensemble. Stout previously founded the MOV-iN Gallery and the Installation, Performance & Interactivity project (IPI) at the College of Santa Fe in Santa Fe, New Mexico. He is currently the coordinator of the Initiative for Advance Research in Technology and the Arts (iARTA) at the University of North Texas located in the Dallas- Denton-Ft. Worth metropolitan area. David is a cross-appointed professor in the Composition Division of the College of Music and the New Media Department in the College of Visual Art and Design.

Cory Metcalf is a moving image and sound artist with interests ranging from the field of bio-mimicry and healing arts to the performance of aerial theater, extended vocal and instrumental noise-music. Metcalf's work explores the intersection of human interaction, real-time media systems and responsive installation environments. His interest in physical computing is evidenced in works such as *Sensor Swarm* (2002). *Sensor Swarm* is a hybrid interactive performance/installation that senses the presence and state of audience members to shape an auditory environment composed of recorded cicada samples, thus fore-grounding the normally unconscious influence that humans impose on their environment, blurring the distinction between the audience and performer, and creating an unpredictable and improvisational experience for both. In 2002, Metcalf joined David Stout, then director of the interactive performance