



MuVi5

Video and moving image on synesthesia and visual music
Edited by Dina Riccò and María José de Córdoba

International Foundation Artecittà Publishing

MuVi5. International exhibition of video and moving image on synesthesia and visual music

MuVi5 is part of the Sixth International Congress "Synaesthesia: Science & Art"

Palacio Abacial and Convento de Capuchinos, Alcalá la Real, Jaén, Spain, 18 - 21 May 2018

Real Conservatorio Superior de Música "Victoria Eugenia", Granada, 18 - 21 May 2018

Teatro Martínez Montañés, Alcalá la Real, Jaén, Spain, 18 - 21 May 2018

Direction and coordination

Dina Riccò (Design Department, School of Design, Politecnico di Milano, Italy)

Organizational direction

María José de Córdoba Serrano (University of Granada, Drawing Department / Artecittà International Foundation, Granada, Spain), Francisco Toro Ceballos (Área de Cultura, Ayuntamiento de Alcalá la Real, Jaén)

Scientific committee of the exposition

Giovanni Baule (Design Department, School of Design, Politecnico di Milano, Italy)

María José de Córdoba Serrano (University of Granada / Fundación Internacional Artecittà, Granada, Spain)

José López Montes (Real Conservatorio Superior de Música "Victoria Eugenia" de Granada, Spain)

Jesús Pertíñez López (Drawing Department, University of Granada, Spain)

Dina Riccò (Design Department, School of Design, Politecnico di Milano, Italy)

Juan García Villar (Painting Department, University of Granada, Spain)

Collaborators

Elena Caratti (Design Department, School of Design, Politecnico di Milano, Italy), Tremedad Gnecco Suarez (Faculty of Educational Sciences, University of Granada, Spain),

Reynaldo Fernández Manzano (Centro de Documentación musical, Junta de Andalucía, Spain),

Victor Parra (Univ. Pedagógica experimental libertador, Barquesimeto, Venezuela),

Umberto Tolino (Design Department, School of Design, Politecnico di Milano, Italy),

Concejalia de Cultura, Ayuntamiento de Alcalá la Real, Jaén, Spain

Planning and running of exhibition

María José de Córdoba Serrano, Francisco Toro Ceballos, Julia López de la Torre Lucha, Comisión artística Teatro Martínez Montañés.

Organizers

Artecittà International Foundation (Granada, Spain), University of Granada (Faculty of Fine Arts, Faculty of Educational Sciences, Department of Drawing, Granada Spain), Politecnico di Milano (Design Department, School of Design, Italy)

Patrons

Ayuntamiento de Alcalá la Real (Jaén, Spain)

Real Conservatorio Superior de Música "Victoria Eugenia" de Granada (Spain)

Universidad Pedagógica experimental libertador (Instituto pedagógico "Luis Beltrán Prieto Figueroa", Barquesimeto, Venezuela)

Master's Degree in Drawing: Creation, Production and Dissemination, University of Granada

American Synesthesia Association (New York, US)

IASAS International Association of Synaesthetes, Artists, and Scientists (San Francisco, US)

Editorial staff

Book and DVD edited by Dina Riccò and María José de Córdoba Serrano.

The two editors have worked in collaboration for the whole book, more particularly: Dina Riccò has edited the pp. 15-40, 71-111; María José de Córdoba Serrano the pp. 41-70, 112-152.

The videos, the texts descriptions of the videos and the figures are by the respective participants and authors

Editing English texts: by Sean Day

Editing Spanish texts: by María José de Córdoba, Julia López de la Torre Lucha

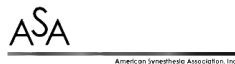
Editing Italian texts: Dina Riccò

Art direction: Dina Riccò
Graphic design of the book and cover: Giulia Martimucci
Motion graphic design: Gianluca Balzerano
Interface design of the Dvd: Alessandro Zamperini
Interaction design of the Dvd: Alberto Barone
Web platform (www.muvi-visualmusic.tumblr.com):
Elena Caratti, Dina Riccò, Umberto Tolino

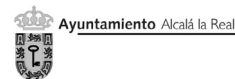
ISBN 13 (Book + Dvd): 978-84-943071-7-1
ISBN 13 (Ebook): 978-84-943071-9-5
© 2018 Artecittà International Foundation, Granada (Spain)
www.artecitta.es, info@artecitta.es
Print: Imprenta del Carmen, Granada
Printed in Spain. First edition: March 2018

All materials contained on this Book+Dvd are protected by International copyright law and may not be reproduced, distributed, transmitted, displayed, published or broadcast without the prior written permission of the publisher.

artecittà
FUNDACIÓN INTERNACIONAL



mUDi:
MASTER UNIVERSITARIO EN DIBUJO



MuVi5

Video and moving image on synesthesia and visual music
Edited by Dina Riccò and María José de Córdoba

International Foundation Artecittà Publishing

SUMMARY

11
José Miguel Fuentes Martín

Foreword

Prólogo

15
Silvia Piardi

Foreword

Prefazione

19
Dina Riccò
María José de Córdoba

MuVis: Geometries, Texture, Digital Materiality

MuVis: Geometrías, Textura, Materialidad digital

MuVis: Geometrie, Texture, Matericità digitale

I. TEXTS

31
Giovanni Baule

Synaesthetic consonances.

A constant translation reciprocity

Consonanze sinestesiche.

Una costante reciprocità traduttiva

41
María José de Córdoba

Didactic experiences and creativity 2

Artistic Hybridization and Visual Music in Fine

Art and in Art-Therapy

Experiencias didácticas y creatividad 2

Hibridación Artística y Música Visual en Bellas

Artes y en Arteterapia

53
Dina Riccò

Visual Music:

Imagining, Translating, Configuring

Visual music:

Immaginare, Tradurre, Configurare

63
José López Montes

Visual lessons 2

Automatic thoughts about musical perception

through the image

Visual lessons 2

Pensamientos automáticos sobre percepción

musical a través de la imagen

71
Maura McDonnell

The visual music imagination:

the sounding of images and the imaging of

sounds

II. WORKS

84

Xavi Bove



Moviments Granados

88

Max Hattler



Sync

92 | 94

Clara Aparicio Yoldi



Fluid Reverie



Starry Starry Night

96

Alberto Barone, Andrea Fusaro



Soundlike

98

Xavi Bove



Transfiguració de la nau

100

Valeria Bucchetti, Elena Zordan



Pulsating textures

102

Richard Christopher Byrd



Visualizations for Four Synthesizers

104

Elena Caratti (with Minibombo publisher)



Illustrated books. Translation Experiments
[Albi illustrati. Esperimenti di traduzione]

106

Jane Cassidy



Na Lonnaí Mór an Suaimhneas

108

Rebecca Choate, Pedro Guajardo (EKLETIKA)



Pieces in the form of . . .

110

Diego Corrales Rojo



Producción de una pieza de música visual
con los medios de la animación 2D

112

Clorinda Galasso, Stefano Scagliarini



Who says photos are motionless?

114 | 116

Harvey Goldman, Jing Wang



Sky Pacers



Ouroboros

118

Pedro Guajardo



Blanco

120 | 122

Zsolt Gyenes



Synchrony Opus 130



Dialog

124

Max Hattler



Divisional Articulations

128

Alicja Kraft, Mateusz Wieczorek



Synesthesia

130

David López Sáez



Juegos de Lluvia

132

Maura McDonnell, Bebhinn McDonnell



Duel Tones

136

Jesús Pertíñez López, Concepción Alonso Valdivieso



Ravel

138

Dina Riccò, Gian Luca Balzerano



PLS | Point Line Plane Sound
[Punto Linea Superficie Suono]

142

Ying Tan, Mike Fiday



Haiku 2

144

Raewyn Turner, Brian Harris



Fallible

147

Biographies

FOREWORD

Since ancient times, representation in the Fine Arts as a means of communication and expression has used forms, colors, sounds and movements. Within the foundations of the Fine Arts is the drawing, to convey ideas, concepts, sensations and feelings. Drawing has always been linked to representation and experimentation.

Perception is manipulated via art as artifice, used to communicate and express, representing in a plane the three dimensions by drawing and painting, recreating the three-dimensionality occupying the space with different matter. Nowadays, digital tools are a fundamental part; we live in a society that tends more and more towards virtual immersion. We use technological tools to get information, to see the world around us; the mobile is already part of our wardrobe and we increasingly perceive through screens.

The projection of images shown successively briefly allows us to recreate movement; if we add sound, it helps to simulate a real or imaginary scope, allows us to evoke objects without having them present. Associating the visual and sonorous, other badly named “minor” senses are remembered, participating in the perceptive envelope.

Since childhood, we have been educated through images and sounds in an audiovisual narrative; representation acts as a trigger and

stimulation of the senses as a physiological mechanism of perception, which is our individual artifice. The integration of the arts to create a total art is a goal pursued by different artistic movements.

The Drawing Department of the University of Granada and its teaching staff have strengthened the relationship between science and art with the integration of new technologies of digital creation, animation, and audiovisuals.

Thanks to our faculty of the Drawing Department, their research, artistic developments and creative activities are present in multidisciplinary research groups, in individual and collective exhibitions, in congresses, symposia, meetings, etc.

Before this new convocation of *MuVi*, I wish to express thanks for the work done by the Artecitta International Foundation, which has come to enrich and enhance research within the arts.

José Miguel Fuentes Martín
(Head of Drawing Department
Faculty of Fine Arts, University of Granada)

PRÓLOGO

Desde la antigüedad la representación en las Bellas Artes como medio de comunicación y de expresión utiliza las formas, los colores, los sonidos y movimientos. Dentro de las bases de las Bellas Artes se encuentra el dibujo, para transmitir ideas, conceptos, sensaciones y sentimientos. El dibujo siempre ha estado unido a la representación y la experimentación. El arte como artificio, utilizado para comunicar y expresar, representando en un plano las tres dimensiones mediante dibujo y pintura, recreando la tridimensionalidad ocupando el espacio con distinta materia, la percepción es manipulada.

En la actualidad las herramientas digitales son una parte fundamental en nuestro tiempo, vivimos en una sociedad que tiende cada vez más hacia la inmersión virtual. La utilización de herramientas tecnológicas para poder obtener información, para ver el mundo que nos rodea, los móviles ya son parte de nuestro vestuario y cada vez más percibimos a través de pantallas.

La proyección de imágenes mostradas sucesivamente de forma breve permite recrear el movimiento, si le sumamos el sonido, ayuda a simular un ámbito real o imaginario, permite evocar objetos sin tenerlos presentes. Asociando lo visual y sonoro, otros sentidos mal llamados menores son recordados, participando de la envolvente perceptiva.

Desde la infancia mediante imágenes y sonidos hemos sido educados en una narrativa audiovisual, la representación actúa como detonante y estímulo de los sentidos como mecanismo fisiológico de la percepción, que es nuestro artificio individual. La integración de las artes para crear un arte total, es una máxima perseguida por distintos movimientos artísticos.

El Departamento de Dibujo de la Universidad de Granada y su profesorado han potenciado la relación entre la ciencia y arte, con la integración de las nuevas tecnologías de creación digital, animación, audiovisuales. Gracias a nuestro profesorado del Dpto. de Dibujo está presente a nivel social en grupos de investigación multidisciplinarios, en exposiciones individuales y colectivas, en congresos, simposios, encuentros, etc., desarrollan su actividad investigadora, artística y creativa. Ante esta nueva convocatoria de *MuVi* expresar y agradecer el trabajo desarrollado por la Fundación Internacional Artecittà, que viene a enriquecer y potenciar la investigación dentro de las artes.

José Miguel Fuentes Martín
(Director del Departamento de Dibujo
Facultad de Bellas Artes, Universidad de Granada)

FOREWORD

The Politecnico di Milano, with the Artecittà Foundation and the University of Granada, has participated in the organization of *MuVi. Video and moving image on synesthesia and visual music* since the first edition of 2007. First with the Faculty of Design, since the last edition, *MuVi4* (2015), has also had the involvement of the Design Department. Our Department does research and training in the field of design, intended both as an industrial product and as a discipline, giving priority to the person and the community. The research activities of the Department have always pursued innovation in the design of spaces, objects, ways and means to communicate, to move, to produce tangible and intangible goods, to enjoy and enhance cultural and environmental heritage, and to innovate social relations. The Department is engaged in macro-areas of study that respect and are reflected in the research priorities set out by the European Union, including the cultural, creative and digital industries, together with the transformations that technologies are urging in traditional design sectors. *Creativity* and *social quality* are at the base of what the Ministero per i Beni e le Attività Culturali [Ministry for Cultural Heritage and Activities] calls the “Italian model”: or “in Italy creativity manifests itself historically in a model that favors *social quality* and is based not only on the capacity

of technological innovation, but also on the development of *material culture*, declined in all its articulations, aesthetic, artistic, historical and design” (Report MiBAC, 2007; Engl. Tr. of the Italian text).

In this context, they intend to place the video project, the performing, kinetic and interactive arts, and with them the editorial products on which *MuVi* for a decade has been experimenting, periodically publishing this book, the DVD, the website, also investing to build a network of collaborators involving designers, artists, musicians, professional performers, with the respective training structures, professors and students. Therefore, the comparison with other universities, and the Dibujo Department of the University of Granada in particular, which make creativity the center of their studies, becomes a fundamental commitment. For this, I sincerely thank Dina Riccò for her competence and determination. Really a great work, the result of collaboration between friendly institutions.

Silvia Piardi

(Head of Department of Design, Politecnico di Milano
President CUID / Conferenza Universitaria Italiana del Design)

PREFAZIONE

Il Politecnico di Milano, con la Fondazione Artecittà e l'Università di Granada, partecipa all'organizzazione di *MuVi. Video e moving image on synesthesia and visual music* dalla prima edizione del 2007. Prima con la Facoltà del Design, dall'ultima edizione *MuVi4* (2015) anche con il coinvolgimento del Dipartimento di Design.

Il nostro Dipartimento fa ricerca e formazione nell'ambito del design, inteso sia come prodotto dell'industria sia come disciplina, prestando prioritaria attenzione alla persona e alla comunità.

Le attività di ricerca del Dipartimento perseguono da sempre l'innovazione, nel progetto di spazi, oggetti, modi e mezzi per comunicare, per muoversi, per produrre beni materiali e immateriali, per fruire e valorizzare beni culturali e ambientali, per innovare le relazioni sociali. Il Dipartimento è impegnato in macroaree di studio che rispettano e trovano riscontro nelle priorità di ricerca enunciate dall'Unione europea, tra queste *l'industria culturale, creativa e digitale*, unita alle trasformazioni che le tecnologie stanno sollecitando nei settori tradizionali del design.

Creatività e qualità sociale sono alla base di ciò che il Ministero per i Beni e le Attività Culturali chiama il "modello italiano": ovvero "in Italia la creatività si manifesta storicamente in un modello che privilegia

la *qualità sociale* e che si fonda non solo sulla capacità di innovazione tecnologica, ma anche sullo sviluppo della *cultura materiale*, declinata in tutte le sue articolazioni, estetiche, artistiche, storiche e di design" (Rapporto MiBAC, 2007).

In questo contesto intendono collocarsi il progetto video, le arti performative, cinetiche e interattive, e con esse i prodotti editoriali su cui *MuVi* ormai da un decennio sta sperimentando, pubblicando periodicamente questo volume, il dvd, il sito web, investendo inoltre per costruire una rete di collaboratori che coinvolga designer, artisti, musicisti, performer professionisti, con le rispettive strutture formative, i professori e gli studenti.

Pertanto il confronto con altre Università, e il Dipartimento di Dibujo dell'Università di Granada in particolare, che fanno della *creatività* centro dei propri studi, diviene impegno fondamentale. Per questo ringrazio di cuore Dina Riccò per la sua competenza e determinazione. Davvero un ottimo lavoro, frutto della collaborazione tra istituti amici.

Silvia Piardi

(Direttore del Dipartimento di Design, Politecnico di Milano
Presidente CUID / Conferenza Universitaria Italiana del Design)

MUVI5

GEOMETRIES, TEXTURE, DIGITAL MATERIALITY

MuVi5 is the fifth edition of the video collection dedicated to Visual Music – following upon *MuVi* (Granada, 2007), *MuVi2* (Granada, 2009), *MuVi3* (Almería, 2012), *MuVi4* (Alcalá la Real, Jaén, 2015). It is an event of the “VI International Conference Synesthesia: Science and Art”, held from 18 to 21 May 2018, at the Palacio Abacial and the Convent of Capuchinos of Alcalá la Real (Jaén, Spain), and the “Victoria Eugenia” Conservatory of Music of Granada, in Spain.

The event confirms its priority purpose of giving a perceptible, aesthetic (and synaesthetic) feedback to theoretical content which, in the conference, are dealt with through reports, debates, and poster, demonstrating over time, in the editions that have gradually followed, being capable of stimulating debate. This is evidenced by the expansion of the exhibition events integrated into the conference (see for example *Tecnesyn*), and deferred (see *1st Synaesthesia Art Exhibition and Forum in China*). *Muvi* is also providing continuous stimulus for the educational activity of university, academies, and conservatories.

Initiatives involve not only the curators and the respective institutions (Politecnico di Milano, University of Granada and Artecittà Foundation).

In particular, we mention the International Seminar of *Synaesthesia*

Science and Art SISCAYC (Victor Parra, UPEL University, Venezuela, 2014, in collaboration with our Artecittà Foundation), and the *Visual Sounds* International Monographic Course (Portugal, 2014). In addition, with the same format of Summer courses on *Sinesthesia, Science, Art and Creativity*, activated in Cuevas del Almanzora (2008, 2009, 2010) and Las Alpujarras Granadinas (Spain, 2011), the course of “Creación y Música Visual” activated in 2012 in the Master of Drawing at the University of Granada, to which is added the recent *1st Synaesthesia Art Exhibition and Forum in China*, a series of exhibition events and educational seminars in eight cities in China to which *MuVi4* participated and is participating (I phase 2016, II phase 2017/18).

As for the previous editions, also in *MuVi5*, the material was collected through a call for kinetic works, published in <http://muvi-visualmusic.tumblr.com>, an invitation to submit work in any form of digital “moving image”, kinetic works only visual, audiovisual, or interactive, aimed at artists, musicians, designers, and performers.

Each edition surprises us with the richness of the productions; this fifth edition is characterized by the increased awareness of the relationships of video designed on music, as well as the high compositional and technical complexity of the solutions, undoubtedly facilitated by

the evolution of audio/video software that facilitates new aesthetic experiments.

The solutions are inevitably varied, and even in the prevalence of visual compositions at a high level of abstraction, in which figures that do not have immediate reference to the represented reality dominate, the “sensorial rendering” of visual translation ranges from organic texture to compositions based on basic geometrical figures.

Comparing the works, we note in fact this expressive axis that finds at its extremes, on one side, the organic (material) and, on the other, the geometric simplification (graphic), then the dominance of the materiality (water, earth, surfaces, etc.) opposed to the rigor of geometry based on figures in rhythmic sequence or organized in texture.

The applications are predominantly for desktop video enjoyment; but there are cases in which environmental and architectural immersion is required which, using video mapping technologies, creates suggestive illusionistic effects.

This *catalog* collects, with the book and the video, a selection of 26 works (out of 34 received) presented by authors of different experience and training.

Authors who deal professionally with visual music dominate and, as we can read in the biographies, have rich exhibition experience in internationally known events and festivals. The attention that the authors are giving to *MuVi* fills us with pride and satisfaction; we believe that one of the merits of the initiative is also to be recognized in having chosen to invest and leave a record of the work done. From what is known to us, *MuVi* is the only visual music festival that regularly collects and prints in book and DVD format, the selections of the participating videos, documenting and relating a total of about 130 videos with the respective groups and authors, some of whom are faithful since the first edition (see archive in: <http://muvi-visualmusic.tumblr.com>).

Alongside the videos of designers, artists, musicians and professionals are also works produced in the academic field, presented by professors, or directly by university students, academies of fine arts, and music conservatories. In the selections and awards, the three categories (professionals, professors, students) are equally represented.

Of the 26 videos published, 2 were awarded prizes, and 4 received a mention of merit. Overall, the book offers an articulated collection of images, made available by the authors, combined with screenshots edited by the editors, as well as an extensive selection of the video

material submitted. A total video of about 100 minutes is collected on the DVD; the same video material is also accessible in the eBook version. Compared to the previous editions, the participation of Spain and Italy, the countries of the University of Granada and the Politecnico di Milano, which together with the Artecittà Foundation organize the event, is more limited, in favor of a geographically more extensive involvement, which embraces four continents.

Next to Spain (Granada, Girona) and Italy (Milan) join: China (Hong Kong), England (London), Ireland (Dublin), New Zealand (Auckland),

Hungary (Pécs), Poland (Warsaw), USA (Alabama, Massachusetts, Oregon).

MuVi therefore wants to continue its project of building a network of educational experiences, on the themes of synaesthesia and visual music, which compares the professional world with the academic world, and even more proposing for the future to strengthen and activate the direct collaboration of the academic structures and professors in the exchange of experiences not only in the final moment of confrontation, but in the planning of shared teaching paths.

Dina Riccò

(Design Department, School of Design, Politecnico di Milano University, Italy)

María José de Córdoba

(University of Granada, International Foundation Artecittà, Spain)

MUVI5

GEOMETRÍAS, TEXTURA, MATERIALIDAD DIGITAL

MuVi5 es la quinta edición de la Vídeo colección dedicada a la Música Visual- que sigue a *MuVi* (Granada, 2007), *MuVi2* (Granada, 2009), *MuVi3* (Almería, 2012), *MuVi4* (Alcalá la Real, Jaén, 2015) – integrado al “VI Congreso Internacional sinestesia Ciencia y Arte”, que tuvo lugar del 18 al 21 de mayo de 2018, en el Palacio Abacial y Convento de Capuchinos en Alcalá la real (Jaén, España), y el real Conservatorio Superior de Música “Victoria Eugenia” de Granada, en España.

El evento confirma su objetivo principal de dar una respuesta perceptible, estética (y sinestésica), al contenido teórico que en la conferencia se abordan a través de informes, debates, posters, que a lo largo del tiempo, en las ediciones se han llevado a cabo gradualmente, son capaces de estimular el debate. Esto se evidencia por la expansión de los eventos expositivos integrados en la conferencia (ver, por ejemplo, *Teknesyn*) y diferidos (ver la *1st Synaesthesia Art Exhibition and Forum in China*).

MuVi también proporciona estímulos continuos para las actividades educativas de universidades, academias y conservatorios. Iniciativas que involucran a los curadores y sus respectivas instituciones (Politecnico di Milano, Universidad de Granada y Fundación Artecittà), pero no solo eso. En particular, mencionamos el Seminario Internacional de Ciencia

y Arte *SISCAYC* (Victor Parra, Universidad UPEL, Venezuela, 2014, en colaboración con nuestra Fundación Artecittà), y el Curso Monográfico Internacional *Visual Sounds* (Portugal, 2014); sobre el modelo de los Cursos de verano sobre *Sinestesia, Ciencia, Arte y Creatividad*, activados en Cuevas del Almanzora (2008, 2009, 2010) y Las Alpujarras Granadinas (España, 2011), el curso de “Creación y Música Visual” se activó también en 2012 en el Máster de Diseño en la Universidad de Granada, a la que se suma la reciente *1st Synaesthesia Art Exhibition and Forum in China*, una serie de eventos expositivos y talleres educativos en ocho ciudades de China en las que *MuVi4* participó y participa (etapa I 2016, fase II 2017/18).

Al igual que en ediciones anteriores el material *MuVi5* incluido se recogió a través de una llamada de obras cinéticas – publicado en <http://muvi-visualmusic.tumblr.com> – una invitación a presentar trabajos en cualquier forma de “imagen en movimiento” digital. Vídeo cinético únicamente visual, audiovisual o interactiva, dirigida a artistas, músicos, diseñadores y performer.

Cada año nos sorprende por la riqueza de las producciones, esta quinta edición se caracteriza por el aumento de la conciencia de los informes de vídeo sobre música diseñada también para la alta

complejidad composicional y soluciones técnicas, sin duda facilitado por la evolución del software de audio / video que facilitan nuevos experimentos estéticos.

Las soluciones son inevitablemente variadas, y a pesar de la prevalencia de las composiciones visuales, con un alto nivel de abstracción, en la que dominan figuraciones que no tienen referencia inmediata a la realidad representada, el “rendimiento sensorial” de la traducción visual varía de textura orgánica a composiciones basadas en cifras geométricas básicas.

Comparando las obras, notamos de hecho este eje expresivo que encuentra en sus extremos por un lado lo orgánico (material) y por otro la simplificación geométrica (gráfica), luego el dominio de la materialidad (agua, tierra, superficies, etc.) opuesta al rigor de la geometría basado en figuras en secuencia rítmica u organizado en textura.

Las aplicaciones son para disfrutar el vídeo principalmente en modalidad desktop, pero hay casos en los que se requiere la inmersión ambiental y arquitectónica que, al usar tecnologías de video mapping, crean efectos ilusionistas sugestivos.

Este catálogo recopila, con el libro y la colección de videos, una

selección de 26 trabajos (de los 34 recogidos) presentados por autores de diferentes experiencias y capacitación.

Los autores que trabajan profesionalmente con música visual dominan y, como podemos leer en las biografías, tienen una rica experiencia de exhibición en eventos y festivales internacionalmente conocidos. La atención que los autores le están prestando a *MuVi* nos llena de orgullo y satisfacción; creemos que uno de los méritos de la iniciativa también debe ser reconocido al haber elegido invertir y dejar un registro del trabajo realizado. De lo que conocemos, *MuVi* es el único festival de música visual que regularmente recopila e imprime en el libro y DVD las selecciones de los videos participantes, documentando y relatando un total de 130 videos con los respectivos grupos y autores, algunos de los cuales son fieles desde la primera edición (ver archivo en: <http://muvi-visualmusic.tumblr.com>).

Además de los videos de diseñadores, artistas, músicos y profesionales también son trabajos producidos en el campo académico, presentados por profesores, o directamente por estudiantes universitarios, academias de bellas artes, conservatorios de música. En las selecciones y premios, las tres categorías (profesionales, profesores, estudiantes) están igualmente representadas.

De los 26 videos publicados, 2 fueron premiados y 4 recibieron una mención de mérito. En general, el libro ofrece una colección articulada de imágenes, puestas a disposición por los autores, combinadas con capturas de pantalla editadas por los editores, así como una amplia selección del material de video enviado. En el DVD se recopila un video total de aproximadamente 100 minutos, también se puede acceder al mismo material de video en la versión de eBook.

En comparación con las ediciones anteriores, la participación de España e Italia, los países en los que la Universidad de Granada y el Politecnico di Milano, que junto con la Fundación Internacional Artecittà organizan el evento, son más limitados, a favor de una participación geográficamente más extensa, que abarca cuatro continentes.

Junto a España (Granada, Girona) e Italia (Milán) se unen: China (Hong Kong), Inglaterra (Londres), Irlanda (Dublín), Nueva Zelanda (Auckland), Hungría (Pécs), Polonia (Varsovia), Estados Unidos (Alabama, Massachussets, Oregón).

Por lo tanto, *MuVi* quiere continuar su proyecto de construir una red de experiencias educativas, sobre el tema de la sinestesia y la música visual, que compara el mundo profesional con el mundo académico, e incluso propone más en el futuro para fortalecer y activar la colaboración directa de las estructuras académicas y los profesores en el intercambio de experiencias, no solo en el momento final de la confrontación, sino en la planificación de caminos de enseñanza compartidos.

Dina Riccò

(Departamento de Diseño, Escuela del Diseño, Politecnico di Milano, Italia)

María José de Córdoba

(Universidad de Granada, Fundación Internacional Artecittà)

MUVI5

GEOMETRIE, TEXTURE, MATERICITÀ DIGITALE

MuVi5 è la quinta edizione della rassegna video dedicata alla Musica Visiva – che segue a *MuVi* (Granada, 2007), *MuVi2* (Granada, 2009), *MuVi3* (Almeria, 2012), *MuVi4* (Alcalá la Real, Jaén, 2015) – evento integrante della “VI conferenza internazionale Sinestesia: Ciencia y Arte”, tenuta dal 18 al 21 maggio 2018, presso il Palacio Abacial e il Convento de Capuchinos ad Alcalá la Real (Jaén, Spagna), e Real Conservatorio Superior de Música “Victoria Eugenia” di Granada, in Spagna.

L'evento conferma la sua finalità prioritaria di dare un riscontro percepibile, estesico (e sinestesico), a contenuti teorici che nella conferenza sono affrontati attraverso relazioni, dibattiti, poster, dimostrando nel tempo, nelle edizioni che si sono via via susseguite, di essere capace di stimolare il dibattito. Ne sono testimonianza l'ampliamento degli eventi espositivi integrati alla conferenza (vedi ad esempio *Tecnesyn*), e differiti (vedi *1st Synaesthesia Art Exhibition and Forum in China*).

MuVi sta inoltre fornendo continuo stimolo per le attività didattiche delle università, delle accademie, dei conservatori. Iniziative che coinvolgono i curatori e le rispettive istituzioni (Politecnico di Milano, Università di Granada e Fondazione Artecittà), ma non solo.

In particolare ricordiamo, il Seminario Internazionale di Sinestesia Scienza e Arte *SISCAYC* (Victor Parra, Università UPEL, Venezuela, 2014, in collaborazione con la nostra Fondazione Artecittà), e il Corso Monografico Internazionale *Visual Sounds* (Portogallo, 2014); con la stessa struttura dei corsi estivi su *Sinestesia, Scienza, Arte e Creatività*, attivati a Cuevas del Almanzora (2008, 2009, 2010) e Las Alpujarras Granadinas (Spagna, 2011), il corso di “Creación y Música Visual” attivato nel 2012 nel Master di Disegno presso l'Università di Granada, a cui si aggiunge la recente *1st Synaesthesia Art Exhibition and Forum in China*, una serie di eventi espositivi e seminari didattici itineranti in otto città della Cina a cui *MuVi4* ha partecipato e sta partecipando (I fase 2016, II fase 2017/18).

Come per le precedenti edizioni anche in *MuVi5* il materiale è stato raccolto attraverso una call for kinetic works – pubblicata in <http://muvi-visualmusic.tumblr.com> – un invito a sottoporre lavori in una qualsiasi forma di “immagine in movimento” digitale, lavori cinetici solo visivi, audiovisivi, o interattivi, rivolto sia ad artisti, musicisti, designer, performer.

Ogni edizione ci sorprende per la ricchezza delle produzioni, questa quinta edizione si caratterizza per l'accresciuta consapevolezza

delle relazioni del video progettato sulla musica, oltre che per l'alta complessità compositiva e tecnica delle soluzioni, indubbiamente agevolata dall'evoluzione dei software audio/video che facilitano nuove sperimentazioni estetiche.

Le soluzioni sono inevitabilmente varie, e pur nella prevalenza di composizioni visive ad alto livello d'astrazione, in cui dominano figurazioni che non hanno immediato rimando alla realtà rappresentata, la "resa sensoriale" della *traduzione visiva* spazia dalla texture organica a composizioni fondate su figure geometriche di base.

Confrontando i lavori notiamo infatti questo asse espressivo che trova ai suoi estremi da un lato l'*organico (materico)* e dall'altro la semplificazione geometrica (grafica), quindi la dominanza della matericità (acqua, terra, superfici, ecc.) contrapposta al rigore della geometria basata su figure in sequenza ritmica o organizzata in texture. Le applicazioni sono per una fruizione video prevalentemente desktop, ma non mancano casi in cui si impone l'immersività ambientale e architettonica che, sfruttando tecnologie di video mapping, creano suggestivi effetti illusionistici.

Questo *catalogo* raccoglie, con il libro e la raccolta di video, una selezione di 26 lavori (su 34 pervenuti) presentati da autori di diversa

esperienza e formazione.

Dominano autori che si occupano professionalmente di visual music e che, come possiamo leggere nelle biografie, hanno una ricca esperienza espositiva in eventi e festival internazionalmente molto conosciuti. L'attenzione che gli autori stanno prestando a *MuVi* ci riempie d'orgoglio e soddisfazioni; riteniamo che uno dei meriti dell'iniziativa sia anche da riconoscere nell'aver scelto di investire e lasciare testimonianza del lavoro fatto. Da quanto è a nostra conoscenza *MuVi* è l'unica rassegna di visual music che raccoglie e stampa regolarmente su libro e dvd le selezioni dei video partecipanti, documentando e mettendo in relazione complessivamente circa 130 video con i rispettivi gruppi e autori, di cui alcuni fedeli fin dalla prima edizione (vedi archivio in: <http://muvi-visualmusic.tumblr.com>).

Accanto ai video di designer, artisti, musicisti, professionisti, sono compresi anche lavori prodotti in ambito accademico, presentati da professori, o direttamente da studenti delle università, delle accademie di belle arti, dei conservatori di musica. Nelle selezioni e premiazioni le tre categorie (professionisti, professori, studenti) sono ugualmente rappresentate.

Dei 26 video pubblicati, 2 sono stati premiati a pari merito, e 4

hanno ricevuto una menzione di merito. Nell'insieme il libro offre un'articolata raccolta di immagini, rese disponibili dagli autori, unite a sequenze screenshot redatte dai curatori, oltre ad una selezione estesa del materiale video sottoposto. Nel DVD è raccolto un totale video di circa 100 minuti, lo stesso materiale video è accessibile anche nella versione eBook.

Rispetto alle scorse edizioni è più limitata la partecipazione di Spagna e Italia, i paesi in cui hanno sede l'Università di Granada e il Politecnico di Milano, che assieme alla Fondazione Artecittà organizzano l'evento, in favore di un coinvolgimento geograficamente sempre più esteso, che abbraccia quattro continenti.

Accanto a Spagna (Granada, Girona) e Italia (Milano) si uniscono: Cina (Hong Kong), Inghilterra (Londra), Irlanda (Dublino), Nuova Zelanda (Auckland), Ungheria (Pécs), Polonia (Varsavia), USA (Alabama, Massachussetts, Oregon).

MuVi vuole pertanto continuare nel suo progetto di costruzione di una rete di relazioni di esperienze didattiche, sul tema della sinestesia e della visual music, che metta a confronto il mondo professionale con il mondo accademico, e ancor più proponendosi per il futuro di rafforzare ed attivare la collaborazione diretta delle strutture accademiche e dei professori nello scambio di esperienze non solo nel momento finale di confronto, ma nella progettazione di percorsi didattici condivisi.

Dina Riccò

(Dipartimento di Design, Scuola del Design, Politecnico di Milano)

María José de Córdoba

(Università di Granada, Fondazione Internazionale Artecittà, Spagna)

I. TEXTS

SYNAESTHETIC CONSONANCES: A CONSTANT TRANSLATING RECIPROCITY

Giovanni Baule

(Politecnico di Milano, Department of Design)

Summary

The multimedia dimension and the plasticity of new media entails the deep intertwining of different languages. Digitalization has allowed, on the technical level, the maximum mix of languages and communication techniques, making converging, on common platforms, the interaction of communicative forms historically conveyed by different supports, by their nature difficult to dialogue. Along with the same platform, at the base of the audiovisual and multimedia systems, there are still languages that remain distinct. It is a process of approach without assimilation which is then a particular form of *digital translation*. The different communication components on a digital basis imply a system

of reciprocal translations, implementing an incessant interpretive crossover. *Translational nodes* are the points of maximum tangency that are manifested in the translation process.

Just as the translation system of dance, with its own languages and materials, creates *figures* in space interpreting a musical base, so the audio-visual system *puts sounds into shape* or translates images into sounds. They are *images that dance* and play on synchronic coincidences. This is how the notational systems referring to the multimedia field must necessarily use complex scores.

CONSONANZE SINESTESICHE: UNA COSTANTE RECIPROCIÀ TRADUTTIVA

Giovanni Baule
(Politecnico di Milano, Dipartimento di Design)

Sommario

La dimensione multimediale e la plasticità dei nuovi media comporta l'intreccio profondo di linguaggi diversi. La digitalizzazione ha consentito sul piano tecnico la massima mescolanza di linguaggi e di tecniche comunicative, rendendo convergente, su piattaforme comuni, l'interazione di forme comunicative storicamente veicolate da differenti supporti per loro natura tra loro difficilmente dialoganti. Accomunati da una medesima piattaforma, alla base dei sistemi audiovisivi e multimediali convivono tuttavia linguaggi che restano distinti. Si tratta di un processo di avvicinamento senza assimilazione che è poi una particolare forma di *traduzione digitale*. Le diverse componenti comunicative su base digitale implicano un sistema

di reciproche traduzioni mettendo in atto un incessante incrocio interpretativo.

Nodi traduttivi sono i punti di massima tangenza che si manifestano nel processo traduttivo.

Come il sistema traduttivo della danza con linguaggi e materiali propri crea *figure* nello spazio interpretando una base musicale, così il sistema audio-visivo *mette in figura* suoni o traduce immagini in suoni. Sono *immagini che danzano* e che giocano su coincidenze sincroniche.

È così che i sistemi notazionali riferiti al campo multimediale devono necessariamente avvalersi di partiture complesse.

Gli artefatti comunicativi che si possono considerare a forte valenza sinestesica si confermano tali quando comprendono tra le proprie componenti costitutive lo spessore multimediale e la plasticità dei nuovi media. Comportano e consentono, proprio in ragione di questa loro natura specifica, l'intreccio profondo di linguaggi diversi, fino a rendere plausibile l'ipotesi di una rifondazione degli strumenti linguistico-espressivi promossa tramite la maturazione tecnica delle forme audiovisive.

Alla base di questa potenzialità insita nelle tecniche audiovisive c'è dunque una ragione portante. "La forza espressiva di ciò che oggi definiamo cultura audiovisiva sarebbe radicata (...) nella sua capacità di riunire, attraverso la tecnologia, ciò che è andato disperso nell'intervallo di tempo nel quale l'indipendenza della scrittura ha dato forza alla parola astratta, emancipatasi dal proprio suono. Un fenomeno che si presenta ancora più profondo e ricco nei supporti multimediali e nelle prospettive sinestetiche e ampliatrici delle capacità sensibili e mentali che rende possibili, naturalmente non senza problemi o contraddizioni, è la rivoluzione cibernetica oggi in corso" (Jiménez, 2010, 148). La conseguente prospettiva che sembra delinarsi conduce verso una tendenziale linea di unificazione delle forme di comunicazione, dove

"...tutto sembra convergere verso un sempre più vicino orizzonte culturale di restaurazione dell'unità antropologica delle forme e delle modalità espressive" (ivi).

È la digitalizzazione, come è noto, ad avere consentito sul piano tecnico la massima mescolanza di linguaggi e di tecniche comunicative, rendendo convergente, su piattaforme comuni, l'interazione di forme comunicative storicamente veicolate da differenti supporti in formato analogico, per loro natura tra loro difficilmente dialoganti.

Sia pure accomunati da una medesima piattaforma, alla base dei sistemi audiovisivi e multimediali convivono tuttavia linguaggi che restano distinti. Questo processo di avvicinamento senza assimilazione che la comune base digitale comporta lo possiamo lecitamente definire come una particolare forma di traduzione digitale.

Il principio traduttivo nel campo degli artefatti comunicativi progettati (Baule, Caratti, a cura di, 2016) sottolinea uno specifico punto di vista che si presta a differenti declinazioni: indaga la prospettiva delle mutazioni che si manifestano nei trasferimenti da linguaggio a linguaggio, ad esempio da testuale a visivo e si tratta, in questi casi, di una traduzione *intersemiotica*, l'attraversamento di confini tra differenti mondi di segni. Ma comprende anche quelle mutazioni che

si manifestano nel trasferimento da medium a medium, da supporto a supporto, come ad esempio nel passaggio di un testo scritto dal campo analogico a quello digitale, in questi casi la traduzione intermediale opera in termini *intrasemiotici*, agendo all'interno del medesimo campo di segni: qui il trasferimento da un testo ad un altro testo, da un'immagine a un'altra immagine si attua tramite la trascrizione in un altro sistema di codici.

Tuttavia la traduzione digitale opera non solo sul piano tecnico in favore di una maggiore conciliabilità dei linguaggi, incoraggiando una loro presa di contatto, generando incontri talvolta inediti, moltiplicando aree di possibile contiguità.

Le diverse componenti comunicative su base digitale implicano un sistema di reciproche traduzioni mettendo in atto un incessante incrocio interpretativo: un linguaggio si compie sul piano del senso interpretando un altro linguaggio, e viceversa; come nella prospettiva della traduzione interculturale, dove si confrontano cultura linguistica e saperi rimasti a lungo distanti.

Se in fase analogica molto di tutto questo era attuabile solo attraverso una decisa forzatura dei codici e un processo tutt'altro che immediato, ora i codici del digitale appaiono predisposti a questo fine e il processo

si dispiega con un'inedita fluidità. Anche tenendo conto che la massima compatibilità conquistata conduce a forme di traduzione automatica. Possiamo di conseguenza riconoscere come *nodi traduttivi* quei punti di massima tangenza che si manifestano nel processo traduttivo, dove l'incontro tra linguaggi diversi trova un terreno di contatto che innesca momenti di saldatura.

Consequenzialità traduttive

Sappiamo che, all'origine di un'opera progettata, il processo traduttivo, se non altro per l'ordine cronologico con cui si attua, può partire da un linguaggio per approdare ad un altro o per affiancarlo definitivamente, confermando così quella concezione tradizionale del tradurre che vuole una lingua *di partenza* e una *di arrivo*: come nel passaggio da un testo a un'illustrazione che con quel testo poi sappia convivere, o come un'immagine cinetica che si associa a una traccia sonora. Nella fase di ricezione, gli artefatti finiti presentano un'interazione all'unisono delle diverse componenti, instaurando una circolarità virtuosa, un effetto di consonanza.

Con la valorizzazione della politticità dell'opera e delle comuni affinità delle diverse componenti, innumerevoli soluzioni linguistico-

sintattiche possono stringersi in un'unità di senso. Ma questa percepita consonanza, comporta a monte e conserva in sé un'attiva dialettica delle parti che configgono e si incontrano, divergono e convergono in movimenti che lasciano ampia traccia di sé nell'ascolto-visione.

È di particolare interesse quando uno dei linguaggi in campo è quello sonoro o musicale; questi casi possono suggerirci elementi utili sul piano della produzione di consonanze sinestesiche in campo multimediale. Sappiamo come nelle melodie cantate e in tutte le forme di polifonia vocale e strumentale le componenti verbali e musicali siano composte in un ordine di successione che muta secondo epoche, generi e poetiche d'autore. Pensiamo, ad esempio, alla canzone come forma di polifonia vocale e strumentale, dove le componenti verbali e musicali, redatte secondo un particolare ordine, sono all'origine del processo di composizione: quando una canzone nasce dall'applicazione di un testo alla melodia, o quando la musica precede un testo che viene elaborato a partire da uno schema metrico-musicale già stabilito. Nel processo di costruzione multimediale può essere un utile riferimento la nozione di *parodia*, intesa come applicazione di un nuovo testo ad una melodia preesistente.

I modi della traduzione parodica suggeriscono alcune delle relazioni

possibili tra testo e musica e le conseguenti interferenze; resta comunque, come risultante del processo, l'alchimia che ne deriva. In termini generali, i modi della trasposizione parodica indicano allora le nuove relazioni tra linguaggi e le conseguenti mutazioni d'interferenza. In un ambito esteso della traduzione parodica, l'incontro dei linguaggi sonoro-musicali con quelli cinetico-visivi assume una particolare rilevanza. Si tratta anche qui di avvicinare materiali linguistici diversi resi maggiormente assimilabili tra loro, tecnicamente compatibili dal codice digitale. Tenendo presente che ragionare su questa maggior compatibilità comporta tuttavia, nello specifico campo audio-visivo, una parallela critica alle tecniche di traduzione automatica, dove la visualizzazione di un brano musicale è delegata esclusivamente a funzioni algoritmiche.

Immagini che danzano

Se *parodia* indica la trascrizione di un brano musicale con la sostituzione dell'orchestrazione e/o del testo cantato, si può riconoscere come traduzione parodica anche l'interpretazione gestuale della danza, dove l'elemento performativo non è più la voce, o l'esecuzione della musica come apporto di strumentisti e arrangiatori, ma il progetto coreografico

di riconfigurazione cinetico-corporea dello spazio.

La traduzione gestuale della danza, a sua volta, assume e interpreta gli elementi costitutivi del discorso musicale, ricerca i punti di maggior consonanza, insiste su nodi traduttivi; il tutto secondo diversi piani di traduzione. Infatti, “secondo le indicazioni del matematico René Thom, il balletto, morfologia in movimento, presenta una doppia articolazione: la prima è quella del singolo danzatore che percepisce la morfologia musicale e la traduce in gesti somatici; la seconda è quella del collettivo, con le sue configurazioni ed evoluzioni. Ci sarebbe un meccanismo generatore non scomponibile, “una struttura dinamica profonda che garantisce l’unità dinamica (...) di un campo immaginario globale” (Fabbri, 2017, 125).

Così “...musica e immagine dipendono da una entità dinamica nascosta, creata dai ballerini che ne regola il comportamento – il campo fisico agisce sulle particelle che lo costituiscono” (Thom, 2011, 88).

Possiamo allora passare facilmente dal sistema traduttivo della danza, che con linguaggi e materiali propri crea *figure* nello spazio, a quello dell’audio-visivo che *mette in figura* suoni o traduce immagini in suoni. Ma al di là dell’idea di un rigido processo traduttivo, è opportuno riferirci a un sistema di traduzioni parallele che viaggiano con un

affiancamento sincronico, dove le continue reciprocità lasciano spazi alle necessarie asimmetrie, più o meno intenzionali, della traduzione. In questo processo i *nodi traduttivi*, come punti di connessione, operano in funzione di *agenti provocatori*: sollecitano l’emergere di un suono che chiama il visivo – o viceversa – sottolineando picchi, arretramenti, progressioni, mutamento di cadenza. Tutto ciò in perfetta analogia con i criteri traduttivi che la traduzione ritmica comporta nella traduzione in campo testuale.

L’incontro di linguaggi diversi induce diversi livelli di interferenza. Anche quando in un artefatto audio-visivo la consistenza d’insieme si fa fluida, sono rintracciabili, tra linguaggi, diversi gradi di reciproca interferenza, se non veri e propri tipi di interferenza: per sovrapposizione, per contraddizione o contrasto – anche in termini di *contrappunto* – per aderenza, con effetti di consonanza o di dissonanza. Sono i modi nei quali si può manifestare e può evolvere un incontro tra linguaggi diversi. Si apre una dialettica delle parti che induce a risultati diversi, sottolineando anche negli esiti percettivi, con alterne dominanze, il prevalere di figure (visive o sonore) sullo sfondo (visivo o sonoro).

D’altra parte non sono assenti anche ruoli di mascheramento, di

tappezzeria, di *camouflage* sonoro che comportano il legame forzato di frammenti visivi, o il montaggio di segmenti eterogenei con forme di assemblaggio anche posticcio, oppure forme di semplice accompagnamento in funzione di sostegno armonico o ritmico.

Coincidenze sincroniche

Sarebbe anche d'obbligo, in riferimento alla costruzione delle sincronie audio-visive, un rimando alla teoria delle *coincidenze significative*, intese come correlazione tra componenti al di fuori di un contesto causa-effetto. Per quanto riguarda la psicologia dell'inconscio, sappiamo che il concetto di *principio sincronico* in Jung risale al 1930: "...un principio che non è stato ancora nominato – perché non appare nella nostra cultura – che chiamo provvisoriamente il principio sincronico. Il mio lavoro con la psicologia dei fenomeni dell'inconscio mi ha costretto, già diversi anni fa, a cercare un altro principio esplicativo, perché il principio di causalità mi è apparso insufficiente". Così l'idea di sincronicità non vuole essere una spiegazione, ma intende dare un nome ai fatti empirici che suggeriscono l'esistenza delle coincidenze significative. Jung peraltro ha modo di sottolineare, per ciò che riguarda la sincronicità, che "il principale ostacolo risiede nel fatto di vedere la sua causa nel

soggetto mentre, dal mio punto di vista, la causa si trova nella natura dei processi oggettivi". La sincronicità rimette infatti in questione il concetto fisico di oggetto, così come il concetto classico di spazio e di tempo.

Il campo delle sinestesie sembra inoltre coinvolgere la nozione stessa di *esperienza estetica*, in particolare dove l'estetica è intesa come *teoria della sensibilità*, come *esercizio parallelo dell'esperienza* (D'Angelo, 2010, 27 e sgg). Partire dall'idea che l'estetica sia "una teoria del sensibile ci riporta alle origini stesse della disciplina, al suo battesimo settecentesco". Così "...possiamo arrivare a vedere che *l'esperienza estetica è una sorta di radduplicazione, di raddoppiamento dell'esperienza* che solitamente compiamo, e che in questa duplicazione i caratteri dell'esperienza vengono al tempo stesso attenuati ed intensificati" (ivi, 45). "Il fatto che nell'esperienza estetica produciamo una sorta di raddoppiamento della esperienza, costituiamo per così dire una riserva di esperienze possibili, anche se non attualmente vissute, è stato intravisto parecchie volte nella storia dell'estetica, seppure spesso è stato espresso attraverso formulazioni indirette" (ivi, 48). Questa duplicazione dell'esperienza che avviene mediante l'attività estetica tocca direttamente e nel profondo, nella loro valenza sinestesica, la

dimensione degli artefatti multimediali progettati.

Sono considerazioni che possiamo accostare all'idea, sostenuta da Mitchell, della dimensione dei *media visivi* non riducibile al visivo, o al *puramente visivo*: “la specificità dei media [...] è una questione troppo complessa per poter essere compresa sotto una semplice etichetta sensoriale reificata, come *visivo*, *auditivo* e *tattile*. Si tratta, piuttosto, di specifici rapporti sensoriali immersi nella pratica, nell'esperienza, nella tradizione e nelle invenzioni tecniche” (Mitchell, 2017, 131).

Partiture complesse

Se guardiamo agli artefatti audio-visivi per questo loro spessore e all'interno del processo di meticcio, di ibridazione da cui prendono origine, possiamo riconoscere che “un simile processo di manipolazione finisce per essere una materializzazione, un riverbero sensibile, della capacità di proiezione dell'essere umano.

In un momento come quello attuale, nel quale lo sviluppo dei nuovi strumenti elettronici e cibernetici permette di stabilire una linea di riarticolazione della parola, delle forme visuali e dei suoni, entriamo in un territorio nuovo, ancora quasi vergine, di riflessione sul fare artistico. Fino al punto che il futuro dell'arte avanza, in maniera

sempre più definitiva, verso procedimenti di espressione multidimensionale o multimediale” (Jiménez, 2010, 155).

In questa prospettiva si riapre la questione notazionale e in particolare quella relativa ai sistemi di notazione progettuale riferiti al campo multimediale; tenendo conto delle distinzioni categoriali formulate nel tempo, a partire da quelle sostenute da Goodman in *Spartito, schizzo, copione* (Goodman, 1976). Per quanto riguarda le complesse partiture che governano il progetto multimediale possiamo qui ricordare, per la loro incidenza, i sistemi di interfaccia dotati di funzioni operative dei software digitali dedicati. Prevedono la possibilità di una gestione del *frame* tramite il controllo di segmenti audio e visivi articolato su un asse temporale. Sono strumenti di costruzione di sincronismi multimediali. Rappresentano e al tempo stesso innescano possibilità di montaggio tramite uno *storyboard attivo*. Consentono di partire da una base sonora per il successivo inserimento di contributi visivi animati o viceversa, anche in termini di successivi adattamenti e con specifici effetti di ricezione. Mettono in atto sul piano progettuale una complessa procedura traduttiva, riconfigurando pratiche già presenti nelle forme tradizionali di produzione audiovisiva. A questo proposito pensiamo, nel cinema, al caso della sincronizzazione di voci nel

processo di doppiaggio sonoro – una traduzione verbale, *sincro-labiale*, in funzione di una base visiva; ma anche al caso di un certo cinema di animazione disegnato a partire da componenti audio, musicali o verbali, preregistrate; o, ancora, alla scrittura di colonne sonore che talvolta anticipano temi, altre volte si adattano, *commentandolo*, ai ritmi del visivo. Attuano tecnicamente e propongono effetti di consonanza sinestesica tramite forme di reciprocità traduttiva.

Sugli elementi di tangenza che avvicinano un sistema visivo e un sistema sonoro si attiva una ricerca di *punti di contatto* tra elementi sensibili-materiali. Vale in questo senso il concetto goodmaniano di *esemplificazione*. Ci sono campioni sensibili, ad esempio il timbro di un brano orchestrale o le strutture di legno di una scultura, che, in quanto campioni, hanno significato.

Sono proprietà della configurazione sensibile-materiale che nel nostro caso si incontrano, componenti qualitative che proprio nella loro parzialità e nell'essere di *dettaglio* trovano qualcosa in comune pur riferendosi a oggetti-linguaggio di altra provenienza. E sono, sempre seguendo Goodman, *momenti di espressione*: “sia la musica che la danza possono esemplificare moduli ritmici, ad esempio, ed esprimere calma, pompa o passione; e la musica esprimere proprietà di movimento, la

danza proprietà di suono” (Goodman, 1976, 85).

Sul piano della ricezione si tratta, a tutti gli effetti, di un'espansione delle relazioni interpretative. Partendo dalla considerazione che “le attività interpretative devono essere intese [...] come prosecuzione della dinamica di opere d'arte che appartengono alle opere stesse come loro prosecuzione” (Bertram, 2017, 108), l'incontro di linguaggi diversi supporta una pluralità di atti interpretativi che a loro volta si intrecciano, sovrapponendosi a quella molteplicità di punti di contatto talvolta originati da congruenze fortuite.

Di fronte a linguaggi alla continua ricerca di reciproci punti di contatto, la traduzione audio-visiva pone dunque la questione delle differenti strategie traduttive da adottare nella costruzione del *testo* audiovisivo: “Poiché già la lingua ordinaria è sempre costituita da una molteplicità di forme passate e presenti, da una *diacronia-dentro-la-sincronia*, un testo non può essere niente di più che un'unità sincronica di elementi strutturalmente contraddittori o eterogenei” (Venuti, 2005).

Consequente è anche il valore formativo del progetto di consonanze sinestesiche quale consapevole processo traduttivo: educa alla diversità delle culture linguistiche e al loro incontro, alla ricchezza delle soluzioni possibili, all'arte – o al progetto – delle ibridazioni.

Dove unire traduttivamente, e in modo armonico, materiali linguistici diversi è ricerca di un praticabile superamento della loro inconciliabilità.

Riferimenti

- Baule G., Caratti, E. (a cura di) (2016); *Design è traduzione. Il paradigma traduttivo per la cultura del progetto*, Franco Angeli, Milano.
- Bertram, Georg W. (2017); *L'arte come prassi umana. Un'estetica*, Raffaello Cortina Editore, Milano.
- D'Angelo, Paolo (2010); "Tre modi (più uno) d'intendere l'estetica", in L. Russo (a cura di), *Dopo l'estetica*, Centro Internazionale di Studi di Estetica, Palermo.
- Goodman, Nelson (1976) (1a Ed. Ingl. 1968); *I linguaggi dell'arte*, Il Saggiatore, Milano.
- Fabbri, Paolo (2017); "La demiurgia di Studio Azzurro", in V. Valentini (a cura di), *Studio Azzurro. L'esperienza delle immagini*, Mimesis Edizioni, Milano.
- Thom, Renè (2011); "La danza come semiurgia", in P. Fabbri (a cura di), *Arte e morfologia, saggi di semiotica*, Mimesis Edizioni, Milano.
- Jiménez, José (2010); "L'immagine estetica", in L. Russo (a cura di), *Dopo l'estetica*, Centro Internazionale di Studi di Estetica, Palermo.
- Mitchell, W.J.T. (2017); *Pictorial turn. Saggi di cultura visuale*, Raffaello Cortina Editore, Milano.
- Venuti, Lawrence (2005); *Gli scandali della traduzione: verso un'etica della differenza*, Guaraldi, Bologna.

DIDACTIC EXPERIENCES AND CREATIVITY 2

ARTISTIC HYBRIDIZATION AND VISUAL MUSIC IN FINE ART AND IN ART-THERAPY

María José de Córdoba
(University of Granada, Department of Drawing)

Summary

Making a brief review of the historical background of the interpretation of music in graphic / visual and color codes, it is about contributing, as a teacher, my experience with artistic didactic practices focused on the enhancement of creative thinking and originality, at the Faculty of Fine Arts of Granada, where we developed a series of experiments on the auditory somatosensory experience (since 2008), aimed at the recovery of the unconscious mnemonic imagination of visual hearing

(ideasthesia), or visualization of sound: *Reflection on the auditory somatosensory experience and its visual correspondences in the drawing or graphic representation*. In addition, new didactic experiences: *visual music, kineticmusic, tactovisual* and artistic hybridization in “Arte Terapia”, as a means of unconscious emotional liberation and the promotion of creativity in the 2016/17 academic year.

EXPERIENCIAS DIDÁCTICAS Y CREATIVIDAD 2

HIBRIDACIÓN ARTÍSTICA Y MÚSICA VISUAL EN BELLAS ARTES Y EN ARTETERAPIA

María José de Córdoba
(Universidad de Granada, Departamento de Dibujo)

Sumario

Haciendo una breve revisión de los antecedentes históricos sobre la interpretación de la música en códigos gráficos/visuales y de color, se trata de aportar, como docente, mi experiencia con respecto a las prácticas didácticas artísticas enfocadas a la potenciación del pensamiento creativo y originalidad, en la Facultad de Bellas Artes de Granada, donde desarrollo una serie de experimentaciones sobre la experiencia somatosensorial auditiva (desde el año 2008), tendentes

a la recuperación de la imaginación mnémica inconsciente de la audición visual (ideaestesia), o visualización del sonido: *Reflexión sobre la experiencia somato-sensorial auditiva y sus correspondencias visuales en el dibujo o representación gráfica*. Y nuevas experiencias didácticas: *visual music*, *kineticmusic*, *tactovisual* e hibridación artística en “Arte Terapia”, como medio de liberación emocional inconsciente y fomento de la creatividad en el curso 2016/17.

Antecedentes históricos

Antecedentes históricos sobre la interpretación de la música en códigos gráficos/visuales y de color, encontramos ya desde las épocas más remotas en ejemplos como la *esfera musical* de Pitágoras (armonía del cosmos o música universal); también en *Aristóteles*, con sus comparativas entre intervalos matemáticos y colores, desde un concepto artístico/científico; o el *Perspektiviche Laute y Graphisches Cembalo* (instrumentos de música y color) de Giuseppe Arcimboldi (1527-1593).

Como buen renacentista, un artista que disfrutaba de la ciencia y se adelantaba al posterior “invento” de Louis Bertrand Castel: el *clavecin oculaire* (1722), éste último artefacto más conocido y referenciado en el estudio de la música visual.

En los siguientes siglos, hubo otros artistas científicos que mostraron su misma inquietud y afán por encontrar la mejor manera de visualizar la música o encontrar un lenguaje híbrido que sirviera a las dos disciplinas artísticas, así como la construcción de instrumentos que hicieran posible “ver” la música y su armonía de color. No podemos olvidar a Aleksandr Skrjabin y su obra *Prometeo* (1915), una obra

sinestésica, analizada, estudiada y reconocida como tal.

Recordemos que era la época del comienzo del Cine y de avances tecnológicos maravillosos sobre la óptica; nuevas tecnologías que debieron ser muy atractivas a los artistas más avezados. Pronto aparecería el concepto de obra abstracta: Wassily Kandinsky como pionero en mostrarnos las correspondencias entre sonido y color, y los experimentos animados de Oskar Fischinger,¹ considerado también sinestésico.

Fueron épocas maravillosas donde el sentido del Arte con mayúscula y las interrelaciones entre las Artes en general, era tema de investigación y debatido en los círculos más cultos. Que algunos de aquellos artistas tuvieran la condición sinestésica y contribuyera esto a semejantes debates, aun no podemos corroborarlo. Ciertamente es que los nuevos movimientos artísticos, los más relevantes de comienzos del siglo XX, estuvieron protagonizados por artistas pertenecientes a la Bauhaus y su didáctica sinestésica, o al menos cercanos también al concepto modernista del arte:

Paul Klee, Wassily Kandinsky, Oskar Schlemmer, Moholy Nagy, etc. Se asienta el concepto de *obra total* donde música, teatro, artes visuales, poesía, danza, se unen. Todos ellos, en relación directa con la música,

de alguna manera fueron músicos pintores como John Milton Cages lo sería posteriormente. Pareciera que el Arte de aquella época esté alejado de nosotros, pero en realidad tenía la misma base, inquietud y fundamentación actual.

El hecho perceptivo multisensorial y comunicación de mundos de diversidad experiencial perceptiva, es el eje principal de muchos de los nuevos movimientos artísticos actuales, o al menos, de nuevas maneras de expresar un concepto de obra total, todo esto ligado a las posibilidades que ofrecen las nuevas tecnologías al Arte.

Sólo con la continua y constante transformación de los lenguajes artísticos se puede justificar la comprensión y disfrute del Arte. Cuanto más difícil es comunicar una idea, se van creando nuevas formas que reemplazarán a las antiguas. Pero es necesario que el nuevo lenguaje no se separe del todo del código que posee el espectador que disfruta o se deleita con estas nuevas manifestaciones. El Arte moderno parece nutrirse de estos “antiguos” códigos tan cercanos, heredados de los primeros años del siglo XX, y de sus protagonistas más avanzados. La música visual actual tiene mucho de aquella época.

La construcción de imágenes eidéticas y mnémicas, son sin duda la suma de las múltiples percepciones sonoras visuales, que juntas nos

proporcionan el disfrute de una melodía musical: de tiempo, ritmo, medida, armonía, color y movimiento, además de emociones ligadas a nuestros recuerdos.

Hoy en día, podemos experimentar con las nuevas herramientas de software informáticos, de todos conocidas (editores de video, tratamiento de imagen y sonido, lenguajes como el de Processing, etc.), donde poder manipular imagen, color, sonido y movimiento, para expresar ideas, sentimientos y sensaciones. Una nueva música visual que parte de la experiencia somatosensorial auditiva, ya no tan estrictamente mediatizada por la notación musical, sino donde visión y audición tienen la misma importancia y ninguna está por encima de la otra. Los lenguajes híbridos actuales participan de este conjunto de avances tecnológicos y conceptos sobre interdisciplinariedad entre las Artes, que ya se dieron a comienzos del siglo XX.

Existen, sin embargo, diferencias entre los nuevos movimientos artísticos actuales como el “Arte Sonoro”, más relacionado con la música experimental, los medios de audio y la tecnología analógica y digital. Aquí sí tiene más carga expresiva el sonido que la imagen, aunque convergen y se potencian. Artistas sonoros, como antecedentes, encontramos a Luigi Russolo (1885-1947), con su *concierto de ruidos* (1912-

1914), considerado como el primer compositor de música experimental, también fue pintor futurista; y John Cage (1912-1992). Este último tuvo mucha influencia en otros artistas contemporáneos como Morton Feldman (1926-1987), con sus *piezas gráficas indeterminadas*, siempre cercano al concepto del expresionismo abstracto.

El movimiento Fluxus (movimiento de artes visuales, música y literatura) debe mucho al estímulo de Cage. Otros movimientos artísticos que podríamos nombrar más recientes son: “Spoken word”, que en la actualidad tiene una representación en artistas españoles como el dúo: Los Torreznos, donde la palabra, y su repetición, puede considerarse como pieza musical, acompañada del valor de una *performace poetry*, no exenta de carga visual y crítica social, en su escenificación.

Existen hasta esculturas sonoras, creadas por músicos contemporáneos actuales, músicos electroacústicos, que se acompañan de elementos visuales en sus interpretaciones. Podemos nombrar a Jean Michael Garre, como uno de los pioneros músicos intérpretes en este sentido.

Las últimas tendencias artísticas del siglo XXI son, sin duda, interdisciplinarias. No puedo dejar de referirme a los trabajos de Radiohead – banda británica de rock alternativo originaria de

Abingdon, Inglaterra, formada en 1985 y compuesta por Thom Yorke, Jonny Greenwood, Ed O’Brien, Colin Greenwood y Phil Selway – y no por ser uno de los grupos de mayor reconocimiento actual, musicalmente hablando, sino por sus trabajos audiovisuales al límite de la experimentación artística (una de sus nuevas iniciativas más reciente es la creación de una aplicación informática que todos puede usar: *PolyFauna*² aplicación experimental audiovisual, creado a base de sonido e imágenes).

Prácticas didácticas artísticas en la visual music

Me gustaría aportar, como docente, mi experiencia con respecto a las prácticas didácticas artísticas enfocadas a la potenciación del pensamiento creativo y originalidad, en la Facultad de Bellas Artes de Granada, donde desarrollo una serie de experimentaciones sobre la experiencia somatosensorial auditiva (desde el año 2008), tendentes a la recuperación de la imaginación mnémica inconsciente de la audición visual (ideaestesia), o visualización del sonido: *Reflexión sobre la experiencia somato-sensorial auditiva y sus correspondencias visuales en el dibujo o representación gráfica.*

Ejercicios

1a. (autónomo e individual)

Se elegirá un lugar apropiado, tranquilo y a su gusto (una plaza, un parque, su terraza, un jardín, etc.), y se concentrará, durante unos minutos, los que sean necesarios y con los ojos cerrados, en cada sonido que pueda percibir (viento, canto de pájaros, agua, coches, gente, pasos, agua, etc.), así como cada uno de sus propios sonidos y sensaciones propioceptivas (respiración, postura corporal, movimientos, frío, calor).

Intentará dibujar/representar cada uno de esos sonidos en una hoja de papel, bien con formas y colores, secuencias de ritmos y situación espacial de cada uno.

1b. (en grupo)

Explicarán en clase y enseñarán sus dibujos y se discutirá la coherencia/congruencia de cada representación sonora, así como las coincidencias encontrada entre los trabajos de los compañeros (en el caso de que la experiencia anterior se recogiera en el mismo lugar elegido). Mismas, formas, colores y situación espacial de las figuras representadas.

2. (individual)

Responderá las preguntas de un cuestionario realizado y diseñado para sondear su posible condición sinestésica (mezcla de sentidos), perceptivas, conceptuales e ideaestésias.

3. (individual)

Realizará un test de originalidad (sobre creatividad), basado en los estudios de Roland Finke que consiste en realizar, partiendo de tres figuras dadas (figuras geométricas, letras y números), objetos/figuras que sean reconocibles y “nombrables” (se les pueda poner un nombre.

4. (individual)

Cumplimentar un cuestionario de 14 preguntas para determinar su sistema de representación sensorial (PNL) y se extraerán conclusiones sobre cual de los sentidos predomina más en su lenguaje.

NB. Si es posible y procede: talleres participativos de autoexploración interdisciplinarios y experimentación que desarrolle la capacidad creativa del alumnado.

Estas prácticas artísticas están siendo muy bien acogidas por el alumnado y está dando muy buenos resultados. Como futuros artistas, los alumnos de Bellas Artes realizan la búsqueda de nuevos horizontes artísticos personalizados, con el fin de que su trabajo adquiera una dimensión artístico-científica con entidad propia y conexiona la originalidad y sus inteligencias múltiples a través de la percepción multimodal.

Podríamos concluir afirmando que el arte contemporáneo actual, relacionado con la música visual, no conoce fronteras en sus posibilidades expresivas, o que no existe delimitación clara o linde entre categorías expresivas: visuales, sonoras, de movimiento y corpóreas (expresión corporal), también en hibridación con la danza.

La obra de Arte más actual, precisa ser entendida como expresión total, obra total escenográfica y multisensorial.

Nuevas experiencias didácticas: visualmusic, kineticmusic, tactovisual e hibridación artística en "Arte Terapia", como medio de liberación emocional inconsciente y fomento de la creatividad.

Siguiendo con las prácticas anteriormente citadas, en el curso 2016/17, estuve como docente en un Máster de *Arte Terapia* de la universidad de Granada, impartiendo una asignatura sobre sinestesia e ideaestesia

como potenciadora de la creatividad. Desarrollé varias actividades y talleres, una de las cuales tiene relación con la experiencia y conocimiento sobre prácticas artísticas antiguas Chinas en mi viaje a Xu Zhou, en Octubre de 2016; en concreto, sobre los sonidos de instrumentos antiguos chinos, (la citara de 7 cuerdas, Ku-Chin)³ y los dibujos colectivos con tinta China, sobre papel y en el suelo, al ritmo de esos sonidos y con movimientos aleatorios (Fig. 1a-1b, 2, 3).



Figuras 1a-1b. Ku-Chi, María José de Córdoba dibujando con tinta china en la Galería de Arte de Xu Zhou, China. (Octubre 2016).

De este viaje, traje grabados sonidos de instrumentos antiguos chinos, gracias a Ninghui Xiong (delegado de La “Fundación Internacional artecittà” en China, y organizador de las conferencias y seminarios celebrados allí sobre sinestesia en: Beijing, Hang Zhou y Xu Zhou),⁴ los que usé para que los alumnos interpretaran y visualizaran las emociones que les provocaban estos particulares y muy peculiares sonidos, hechos

Figura 2. Cítara de siete cuerdas, “ku-chin”: “instrumento musical sumamente antiguo y para distinguirlo de las otras clases de cítaras, se le ha añadido el término ku, que quiere decir antiguo o viejo. El ku-chin original tenía sólo cinco cuerdas, pero aumentó a siete durante la dinastía Chou (Zhou), por eso, se le llama cítara de siete cuerdas”.



de madera, piedra o metal.

Se sabe ya, que en la antigua China entendieron la relación del color con el tono musical, pero nosotros, además de jugar con las formas aleatorias, nos dejamos llevar por el movimiento y la visualización de espacios. La experiencia fue, además de agradable, sorprendente y productiva a nivel creativo.



Figura 3.
Galería de Artes Xu Zhou, China (Octubre 2016).

Tacto/volumen/emoción

Otro de los ejercicios/talleres realizados, fue la visualización a través del tacto, y con los ojos cerrados, de nuestra propia imagen/rostro y del compañero, teniendo en cuenta todas las etiquetas sensoriales percibidas, y traducidas, incluida la voz.

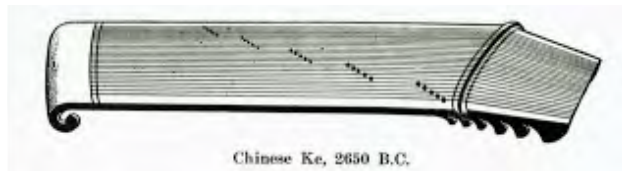


Figura 4. Imagen y nota sobre instrumento antiguo chino "ke", tomada del libro: *Pianos and Their Makers*, de Dolge, Alfred (1911).

Improvisación musical-pictórica y pictórica-musical

Uno de los talleres más interesantes, consistió en ampliar la experiencia somatosensorial auditiva a la improvisación musical. En este taller participaron también los alumnos del Conservatorio Superior de Música "Victoria Eugenia" de Granada, con la colaboración de la profesora de la asignatura "Interpretación musical" (Iluminada Pérez Frutos).

Primero se improvisó, musical y pictóricamente, temas aleatorios y emociones, en la búsqueda de su traducción musical/tonal/rítmica y pictórica. Los dibujos obtenidos, sirvieron para composiciones musicales improvisadas, individualmente y en grupo.



Este taller también fue desarrollado en Hang Zhou, China, con los alumnos de Arte de la Universidad Normal, en colaboración con el profesor Tongju Ding.

Tanto los alumnos de Granada como los de Hang Zhou, ampliaron sus visiones personales sobre sus capacidades creativas. La curiosidad diferencial, entre ambos, consiste en que existe una tendencia inconsciente, ideaestésica, en reproducir sonidos y tonalidades estandarizados, es decir, tienden a interpretar tonos y colores acordes a su cultura, ambiente cultural. Aunque, tanto las representaciones pictóricas como musicales son abstractas, existen más diferencias en la elección de sonidos/tonos en la traducción musical; sin embargo, en la representación pictórica hay muchas similitudes.

Figuras 5 y 6. Facultad de Bellas Artes, UGR taller en Arte-terapia (2 de diciembre de 2017).



Figura 7. Universidad Normal de Hang Zhou (Octubre 2016).



Notas

- 1 Véase: <http://www.oskarfischinger.org/>
- 2 Véase: <https://play.google.com/store/apps/details?id=com.radiohead.polyfauna>. PolyFauna es una colaboración experimental entre Thom Yorke, Nigel Godrich, Stanley Donwood & Universal Everything. Credits: Thom Yorke (radiohead.com), Nigel Godrich (twitter.com/nigelgod), Stanley Donwood (slowlydownward.com), Universal Everything (universaleverything.com), realizado de Ticker Tape Ltd.
- 3 Leer más: <http://www.monografias.com/trabajos15/instrumentos-chinos/instrumentos-chinos.shtml>
- 4 <http://www.artecitta.es/Sinestesiassurveychina.htm>

VISUAL MUSIC

IMAGINING, TRANSLATING, CONFIGURING

Dina Riccò

(Politecnico di Milano, Department of Design)

Summary

Music already has its visual. This is evident both in the performative moment, in the instrumental performance or in the stage representation, and in the ways of being written and annotated in the score. Why therefore make music visible in another way?

The history of art and cinema documents a large production of visual works in which music is a source of inspiration, theme or compositional pretext, and even more the object of imitation. Artworks that are produced with the explicit intent of “making visual”, to provide visible solutions alternative to the traditional, able to urge the same mental images in the observer, the same emotions, induced by listening. As Walter Pater (1877) wrote, in a much-quoted expression: “All art constantly aspires towards the condition of music”.

In visual music, this relationship between the arts is even closer; music is not only the subject of “aspiration” and is itself part of the artwork, it is also the “origin” of the visual.

The visual configuration is the result of a process that starts from *imagination*, the mental image produced by listening, followed by a *translation* process defining the relationship between musical and visual, sometimes even a code, of a correspondence system, to reach towards the *configuration*, to give shape, color and kineticism to the visual imagery.

Imagining, *translating*, and *configuring* are therefore the three main stages of visual music projects.

VISUAL MUSIC

IMMAGINARE, TRADURRE, CONFIGURARE

Dina Riccò

(Politecnico di Milano, Dipartimento di Design)

Sommario

La musica ha già un suo visivo. Questo è evidente sia nel momento performativo, nell'esecuzione strumentale o nella rappresentazione scenica, sia nei modi di essere scritta e annotata nella partitura. Perché quindi rendere in altro modo visibile la musica?

La storia dell'arte e del cinema documentano un'ampia produzione di opere visive in cui la musica è fonte d'ispirazione, tema o pretesto compositivo, e ancor più è oggetto d'imitazione. Opere cioè prodotte con l'esplicito intento di "rendere visivo", di fornire soluzioni visibili alternative alle tradizionali, capaci di sollecitare nell'osservatore le stesse immagini mentali, le stesse emozioni, indotte dall'ascolto. Come ha scritto Walter Pater (1877), in un'espressione divenuta celebre, "All arts constantly aspires towards the condition of music" ("Ogni arte aspira costantemente alla condizione della musica").

Nelle opere di visual music questo rapporto fra le arti è ancor più stretto, la musica non solo è oggetto di "aspirazione" ed è essa stessa parte dell'opera, è anche "l'origine" del visivo.

La configurazione visiva, è cioè il risultato di un processo che parte dall'*immaginazione* – l'immagine mentale prodotta dall'ascolto – a cui segue un processo di *traduzione*, ovvero di definizione delle relazioni fra musicale e visivo, talvolta addirittura di un codice, di un sistema di corrispondenze, per giungere alla *configurazione*, per dare forma, colore e cinetismo all'immaginario visivo.

Immaginare, tradurre, configurare, sono quindi le tre principali tappe dei progetti di visual music.

All art constantly aspires towards the condition of music

Walter Pater (1877)

What you see you hear

What you hear you see

Oskar Fischinger (1932)

0. Visual music: un genere di Motion graphics

L'espressione "visual music" indica una categoria di artefatti cinetici – normalmente audiovisivi, talvolta solo visivi – i cui confini non sempre sono nettamente distinguibili da altre produzioni audiovisive e filmiche. In origine – nei primissimi anni del Novecento – i pionieri del cinema astratto, utilizzano la locuzione italiana "musica visiva", oggi in disuso, sostituita dal corrispettivo inglese, accanto ad altre locuzioni, si parla in particolare di "sinfonia visiva", *symphonie visuelle* (Dulac, 1926-31).

In quegli anni è chiaro cosa è, e cosa non è, *visual music*: all'epoca *visual music* è la scrittura dell'immagine in movimento, definibile con il posizionamento di linee, volumi, cadenze, che prende come riferimento compositivo prioritario la musica; e si contrappone alla *cinematografia*, una rappresentazione fatta di attori, personaggi, fatti e atti, ispirata più dalla letteratura e dal teatro, che dalla musica (Dulac, 1926-31).

Questa definizione è doppiamente importante. Innanzitutto contiene un assunto, tuttora in uso, che intende la VM come una produzione in cui la musica è il riferimento compositivo; sottolinea poi un aspetto – quel rappresentare il "movimento" – che coincide con l'attuale concetto di *motion graphics*: ovvero il progetto grafico del movimento.

Già Oskar Fischinger nel 1947, con riferimento ai suoi primi esperimenti filmici (1919-27), parla di *motion picture film*, intendendo con tale locuzione un nuovo medium fondato su un'espressione "grafica" (*graphic, absolute expression*).¹

In effetti Betancourt (2013), nel suo volume *The History of Motion Graphics*, considera i prodotti della *visual music*, e più in generale del film astratto, come espressioni primordiali e originarie del motion graphics, pur riconoscendo essere successiva l'uso della locuzione, utilizzata per la prima volta nel 1960 da John Whitney – considerato il padre della computer graphics – con la fondazione del suo studio *Motion Graphics Incorporated*. Prima dell'introduzione delle tecnologie digitali, e comunque fino agli anni '70 del Novecento, i prodotti di VM sono facilmente identificabili e distinguibili da altre tipologie di artefatti video. Negli anni successivi il progressivo ampliamento delle tipologie di audiovisivi – certamente agevolato dalla diffusione delle tecnologie digitali e dalla semplificazione dei processi produttivi del video – porta ad una produzione nell'insieme ampiamente diversificata, i cui prodotti sono sempre più difficilmente discernibili e classificabili. Già l'insieme delle produzioni video raccolte in questo volume, pur circoscritta all'ultimo quinquennio, ne è testimonianza.

La ricerca dei prodotti di VM nei database, e nei canali video sul web,² testimonia questa difficoltà di attribuzione degli stessi ad uno specifico “genere”. Troviamo casi di VM nei prodotti cinematografici classificati sia nel genere “animazione”, sia fra i “film sperimentali”, non necessariamente animati. In entrambi i casi queste classificazioni raggruppano prodotti fra loro molto diversi: è animazione la *Diagonal Symphonie* (1921-24) di Viking Eggeling, così come sono animazione i film su Mickey Mouse di Walt Disney; ugualmente nel cinema sperimentale (vedi: Mitry, 1971) troviamo esempi di cinema astratto e musica visiva, ma anche film documentario, e molti altri film fondati sulla ripresa, lontani dal concetto di “progetto del movimento”.

Come quindi distinguere e individuare un prodotto di VM?

Betancourt (2013), fa una precisazione molto utile, elenca cinque caratteristiche essenziali che dovrebbero consentirci di riconoscere un film in *visual (o color) music*:

- la relazione diretta, percepibile, fra colore e suono;
- questa relazione, pur arbitraria, rimane costante;
- produce un effetto sinestesico (come conseguenza dei punti 1 e 2);
- frequente è l'esecuzione dal vivo (*live*);
- ha esplicitamente aspirazioni “universali”.

Betancourt non precisa nessun aspetto che riguardi il singolo registro, come potrebbe ad esempio essere l'asse iconicità/astrazione nella rappresentazione visiva o la capacità descrittiva della musica.

In un video di VM è quindi innanzitutto fondamentale definire – progettare – la *relazione* fra il visibile e l'udibile. In tal senso un video di VM è altresì definibile come un *progetto sinestesico* che – come testimoniano i video qui raccolti per *MuVi5* – utilizza tecniche di *motion graphics*. Pertanto possiamo classificare la VM come un “genere” di *motion graphics* che ha come tema la musica.

1. Immaginare

La prima fase di un progetto di VM è l'ascolto attento, mirato cioè ad individuare strutture, forme (ricorrenze, modularità, ecc.), colori ed emozioni.

La musica, il suono, la voce, possiedono una particolare capacità di sollecitazione sinestesica, di indurre sensazioni extrauditve, e innanzitutto visive. Sean Day nella sua *Synesthesia List* – che dal 1992 ad oggi ha raccolto oltre 1.000 membri da più di 45 stati – distingue 73 tipi di sinestesia, e tra questi le sinestesie dall'udibile al visibile sono le più frequenti, nell'insieme presenti nel 65,02% dei sinestetici, seguite dalle

sinestesie *graphemes>vision* (61.26%).³

I caratteri del suono possono fornire indizi visivi molto specifici. La dinamica, ad esempio, ossia ciò che distingue l'essere piano o forte di un suono, o la riverberazione, sono capaci di suggerire le dimensioni, le distanze, i livelli di prossimità di uno spazio, consentono la prefigurazione mentale di un ambiente. Augusto Romagnoli, professore non vedente, chiama questa funzione percettiva “audizione delle forme” (Romagnoli, 1924, 199), intendendo quell'ascolto attento che consente di identificare grandezze, orientamenti, dislivelli, in sostanza il formarsi di immagini mentali visive di voci, suoni, rumori.

In modo analogo l'ascolto di un brano musicale stimola sensazioni e informazioni extrauditivie. Come scrive Salvatore Sciarrino: “un suono *forte* si protende a toccare, ci minaccia ci investe ci travolge, un suono *piano* si allontana e le nostre pulsioni si acquietano” (Sciarrino, 1998, 67). Se indubbie sono le capacità di indurre immagini mentali visive della musica, le specifiche scelte musicali compiute da artisti e registi portano a chiederci quali caratteristiche del suono o della composizione rendono una musica più capace di altre di indurre immagini visive. Perché artisti e registri per le loro opere scelgono, tra le tante possibili, proprio quelle musiche?

Perché Ginna e Corra scelsero di tradurre in colori – siamo tra il 1907 e il 1912 – una *Barcarola veneziana* di Mendelssohn, un *Rondò* di Chopin e una sonata di Mozart? (vedi: Corra, 1912).

Oskar Fischinger realizza i 13 *Studien* (1929-1933) – film in cui il visivo è sincronizzato alla musica⁴ – su composizioni di Brahms, Dukas, Verdi, Mozart, Rubinstein, Beethoven, oltre ad altri compositori contemporanei e di musica popolare.

Quali fattori guidano i registi nella scelta di stili, forme musicali e compositori?

Possiamo individuare a priori le caratteristiche delle musiche più facilmente visualizzabili?

Uno dei fattori da considerare è che, in alcune opere, gli autori perseguono intenzionalmente composizioni musicali capaci di suggerire sensazioni extravisive, oppure, viceversa, queste ultime sono a loro volta fonte d'ispirazione.

Pensiamo alla musica di Claude Debussy, il compositore francese definito impressionista per quella particolare capacità di esprimere con la musica le aspirazioni – oltre che della poesia simbolista – dell'omonima pittura. Musicò poesie di Baudelaire (*Cinq poèmes de Baudelaire*, 1887-89), di Verlaine (*Fetès galantes*, in due serie 1892 e

1904), di Mallarmé (*Prélude à l'après-midi d'un faune*, 1882); e altrettanto evidenti sono nelle sue composizioni le influenze determinate da fattori visivi. Nelle sei *Images* per pianoforte (in due fascicoli, 1905 e 1907), di cui già il titolo indica, seppur metaforicamente, l'intenzionalità di evocare con la musica sensazioni visive; così come nei *Nocturnes* per orchestra (1897-99), che lo stesso Debussy raffronta alla pittura e che lo portano a dire che essi sono “una ricerca nei diversi arrangiamenti che può dare lo stesso colore, come per esempio, sarebbe in pittura uno studio nei grigi”.⁵ Queste composizioni sembrano essere state ispirate a Debussy da alcuni quadri del pittore americano James Abbot Whistler – vissuto fra Parigi e Londra – intitolati appunto *Nocturne* che, per le loro qualità cromatiche, possono proprio essere definiti “uno studio nei grigi”.

Ricordiamo anche il musicista russo Modest Musorgskij che, in *Quadri di un'esposizione* (1874) per pianoforte, ha espresso le sensazioni ricevute durante la visita ad un'esposizione di pittura, dell'amico Victor Hartmann, musica che sarà poi fonte di sollecitazione visiva per Vasilij Kandinskij che ne dipinse l'omonima rappresentazione scenica (1928).⁶ Accanto a musicisti che intenzionalmente perseguono la finalità di evocare colori con la musica, o viceversa di comporre musica prendendo

come fonti d'ispirazione le opere pittoriche, troviamo compositori che raggiungono tale fine involontariamente, la loro musica evoca cioè spontaneamente immagini colorate. Tra questi il musicologo Enzo Restagno, in un Convegno tenuto a Reggio Emilia,⁷ ha ricordato Béla Bartok e Igor Strawinsky. Del primo porta l'esempio di *Musica per archi percussioni e celesta* (1936), che definisce “una simbiosi perfetta di natura e matematica”,⁸ poichè obbedisce alle regole della sezione aurea e della serie di Fibonacci; mentre di Stravinskij ricorda *Le sacre du printemps* (1913), un'opera capace di indurre immagini dotate di qualità sceniche e di apparire “naturalmente colorata”. Priva di elaborate suggestioni sceniche, ma simile nella capacità di suggerire immagini visive, è per Restagno la musica di Haydn:

“Ascolti la sinfonia de “*Il Mattino*” di Haydn e vedi un ambiente principesco senza inutile sfarzo; grandi finestre che danno su immensi giardini e allora i colori più tenui e dolci possono tornare a sorridere. Le ore del giorno scandite dai temi e dagli accordi si illuminano di una luce più lieve e più fine che sfiora ed accende i colori con grazia inimitabile, ti rendi conto che quella del suono è una realtà vibratoria, una sorta di colore quindi meno astrale e accecante, un colore incarnato e palpitante

che della luce non ha l'implacabile evidenza. Per questo preferisco i colori che si sprigionano, in un certo senso involontariamente, dalle partiture timbricamente più sobrie di Haydn o di Beethoven che non quelli irradiati dalle musiche nate dal travaglio delle estetiche simboliste. I colori di Messiaen e di Skrjabin hanno qualcosa di affilato e troppo perentorio; sono colori puri riluttanti a qualsiasi incarnazione. Di loro non potresti parlare con metafore tratte dalla vita; la loro bellezza è altrove".⁹

L'immaginazione visiva è quindi certamente aiutata da musiche mimetiche capaci di ricostruire ambienti, spazi, stili, *atmosfera* – nell'accezione di Gernot Böhme (2010) – dove la musica si fa da tramite, traslando uno stato percettivo da un medium all'altro. Ma per l'immaginazione sono altresì potenti le musiche i cui rimandi visivi sono astratti, geometrici, strutturali. Fischinger, riferendosi alle musiche percussionistiche di Cage, afferma sono "rhythmically and dynamically exciting" (Fischinger, in *op.cit.*, 138).

2. Tradurre

Il passaggio dall'immaginazione alla rappresentazione di un'idea, presuppone un trasferimento, la traduzione, la configurazione, talvolta la definizione di un codice, in ogni caso il progetto delle relazioni, nello specifico fra musicale e figurale.

Qual è l'oggetto della traduzione?

Nel linguaggio verbale il passaggio è fra parola e parola, frase e frase, pensiero e pensiero. Posso tradurre da un linguaggio alfabetico ad un altro, ideogrammatico o pittogrammatico.

Nella VM cosa della musica traduco in visibile?

Possiamo distinguere tre principali scale di traduzione che portano ad altrettante categorie di filmati:

1. traduzioni e corrispondenze del visibile con il singolo suono;
2. con una sequenza;
3. con l'intera composizione.

Gli elementi che intervengono possono essere schematizzati nel modo seguente.

Dal singolo suono	A configurazioni visive cinetiche di	
Altezza	Punti	
Intensità	Linee	elementi grafici
Durata	Superfici	
Timbro	Volumi	
Da una sequenza	Pitture	
Ritmo	Fotografie	elementi pitto/fotografici
Melodia	Riprese	
Armonia		
Da una composizione	Orientamenti	fattori compositivi
Fuga	Quantità	
Sonata	Dimensioni	
Suite	Velocità	
Valzer	Andamenti	
Canzone	Direzioni	fattori cinetici
Ecc.	Rotazioni	
	Transizioni	

È ovvio che – anche svincolate dallo stile, dalle scelte grafiche, dalle tecniche – le tre categorie portano a livelli di “fedeltà” con l’opera d’origine molto diversi. Più aumenta la disparità di scala musicale/visivo, maggiore è la libertà progettuale e con essa l’arbitrarietà – intesa come riconoscibilità indebolita – della relazione sinestesica.

Le animazioni prodotte da Stephen Malinowski, compositore e ingegnere informatico americano, con la *Music Animation Machine*¹⁰ – vedi ad es. la visualizzazione (pubblicata nel 2005) sulla *Tocatta and Fugue in Re minore* di J.S. Bach¹¹ – un software di traduzione sinestesica a cui l’autore ha iniziato a lavorare nel 1974 e tuttora in continuo sviluppo, si collocano nel primo gruppo. Sono traduzioni in scala 1:1, il visivo ha la stessa durata del musicale: la MAM, progettata con funzioni didattiche, visualizza in tempo reale sul display l’animazione grafica sincronizzata ai suoni, per rinforzare con l’esperienza sinestesica la relazione fra il suono e la sua struttura compositiva visibile.

Anche le traduzioni visive negli *Studien* di Fischinger – confrontiamo ad esempio lo *Studie n. 12*, su musica di Anton Rubinstein – mantengono una scala 1:1, il visivo ha la stessa durata della composizione musicale, in questo caso però l’autore non definisce un codice biunivoco di corrispondenze, e su una stessa sequenza musicale posso trovare

soluzioni visive differenti. Qui la relazione sinestesica è piuttosto fondata sul sincronismo audio/visivo, sulle congruenze fra intensità e dimensioni intrecciando così la relazione di scala fra i tipi 1 e 2 di traduzione. Anche gran parte dei filmati di Norman McLaren si collocano a questa scala.

Nell'ultimo tipo di traduzione troviamo filmati in cui la relazione sinestesica si allontana dalla stretta corrispondenza biunivoca, è di *atmosfera*, può essere macroscopica la disparità fra le durate, con animazioni visive sintetiche che riassumono un ambiente, uno stato emotivo, una sensazione di equivalenza diffusa. Penso a Len Lye – vedi ad es. a *Rainbow Dance* (1936) – dove musica e visivo si richiamano, si rispondono, pur senza una stretta corrispondenza, e il visivo si sviluppa come un tema con variazioni, su una musica che mantiene un andamento costante, con una funzione di basso continuo, più che di scansione e sottolineatura del visivo. Ha delle affinità strutturali con la traduzione estetica tra medium differenti – ad es. dal romanzo al film – pur mantenendo nelle intenzioni dell'autore un'alta coerenza sinestesica.

Immaginare, tradurre, configurare, tre fasi, non necessariamente consecutive, anche sovrapponibili, di uno stesso progetto.

Non nettamente discernibili nei tempi – la traduzione chiede anche un certo livello di configurazione – ma altresì interdipendenti per il progetto di motion graphics nel genere della *visual music*.

Note

- 1 Fischinger in Keefer, Guldemond (edited by, 2012, 112).
- 2 Fra i database più estesi, vedi ad esempio: <http://www.mymovies.it>.
- 3 Questa percentuale è la somma di tre tipi di sinestesia: *general sounds > vision* (16.21%), *musical notes > vision* (7.80%), *musical sounds > vision* (18.05%), *time units > vision* (22.96%). Fonte: <http://daysyn.com/Synesthesia-List.html> (marzo 2018).
- 4 In una sua autobiografia, redatta nel 1952, Fischinger distingue in due gruppi gli *Studien*: 1 *absolute graphic films perfectly synchronized to music* (dal n. 1 al n. 4, realizzati negli anni 1927-28); 2 *absolute graphic films to music – soundfilm* (dal n. 5 al n. 12, realizzati negli anni 1929-31). Vedi: Fischinger in Keefer, Guldemond (edited by, 2012, 13).
- 5 La citazione è tratta da una lettera che Debussy inviò a Ysaye, parzialmente riportata in Salvetti (1978, 32).
- 6 Vedi: Kandinskij (1979, 61 e sg.).
- 7 Un ciclo di incontri sul colore, chiamato *La settimana del colore*, che si è tenuto a Reggio Emilia dal 2 all'8 aprile 1990. Uno di questi – dal titolo "Il colore: suonarlo

ascoltarlo”, al quale hanno partecipato hanno partecipato: Sergio Bassetti, Daniela Iotti, Enzo Restagno e Luigi Veronesi – era interamente dedicato alle relazioni fra suoni e colori.

8 La citazione è tratta dalla registrazione dell'intervento di Enzo Restagno in occasione del Convegno *La settimana del colore*. Vedi anche la nota precedente.

9 Enzo Restagno, “I colori della musica: routine e metafisica”, in Colli (a cura di, 1990, 35-36).

10 Descritta in: <http://www.musanim.com/>. Vedi anche: <http://stephenmalinowski.com/dates.html>. Una sintesi del lavoro di Malinowski in Anceschi (a cura di, 2012).

11 La raccolta di video è pubblicata nel canale youtube: <https://www.youtube.com/user/musanim/channels>.

Riferimenti

Anceschi, Alessandra (a cura di) (2012); “Music Animation Machine. Intervista a Stephen Anthony Malinowski”, in *Musica Domani*, n. 163, giugno, pp. 32-38.

Betancourt, Michael (2013); *The History of Motion Graphics*, Wildside Press, USA.

Böhme, Gernot (2010); *Atmosfera, estasi, messe in scena. L'estetica come teoria generale della percezione*, Marinotti, Milano.

Colli, Cristiana (a cura di); *La settimana del colore*, Atti del Convegno, Reggio Emilia, 2-8 apr. 1990.

Corra, Bruno (1912); “Musica Cromatica”, in *Bianco e Nero*, Fascicolo speciale su cinema e futurismo, n. 10-11-12, ott.-nov.-dic., 1967.

Day, Sean A. (2016); *Symesthetes: a handbook*, Amazon fulfillment, Poland.

De Cordoba, M. José; Riccò, Dina; Day, Sean A. (et al.), *Synaesthesia: Theoretical, artistic and scientific foundations*, International Foundation Artecittà Publishing, Granada, Spain, 2014.

Dulac, Germaine (1926-31); “Les esthétique. Les entraves. La cinégraphie intégrale”, in AA.VV., *L'art cinématographique*, tomo 2, F. Alcan, Paris.

Keefer, Cindy; Guldemon, Joop (edited by) (2012); *Oskar Fischinger 1900-1967. Experiments in Cinematic Abstraction*, EYE Filmmuseum / Center for Visual Music, Thames & Hudson Ltd.

Kandinskij, Vasilij (1979); *Scritti intorno alla musica*, a cura di Nilo Pucci, Discanto, Firenze, 1979.

Mazzotta, Martina (a cura di) (2017); *Kandinsky Cage. Musica e Spirituale nell'Arte*, Palazzo Magnani, Reggio Emilia 11 nov. 2017- 25 feb. 2018, Skira, Milano.

Mitry, Jean (1971); “Film astratto e musica visiva”, in *Storia del cinema sperimentale*, Mazzotta, Milano, pp. 87-112.

Riccò, Dina (1999); *Sinestesia per il design. Le interazioni sensoriali nell'epoca dei multimedia*, Etas, Milano.

Riccò, Dina (2003); “La musica per immagini. Sinestesia al Bauhaus”, in *Art e Dossier*, n. 190, giugno, pp. 28-35.

Riccò, Dina (2005); “Visual music”, in *Linea Grafica*, n. 359 (sett.-ott.), pp. 56-63.

Riccò, Dina (2008); *Sentire il design. Sinestesia nel progetto di comunicazione*, Carocci, Roma.

Riccò, Dina (2012); “Visual Music. Sistemi di rappresentazione cromatica cinetica / Visual Music. Kinetic Chromatic Representation Systems”, in *DIID*, n. 53, pp. 58-65.

Romagnoli, Augusto (1924); *Ragazzi ciechi*, Armando, Roma, 1991.

Salvetti, Guido (1978); *Grande Storia della Musica. Il primo novecento a Parigi*, Fabbri, Milano, 1983.

Sciarrino, Salvatore (1998); *Le figure della musica*, Ricordi, Milano.

Sons & lumière. Une histoire du son dans l'art du XXe siècle. L'Exposition, e Sons & lumière. Une histoire du son dans l'art du XXe siècle, Catalogue, Centre Pompidou, Paris, 22 sept. 2004 – 3 jan. 2005, Éditions du Centre Pompidou, Paris 2004.

Visual Music. Synaesthesia in Art and Music Since 1900, with contributions by Kerry Brougner, Olivia Mattis, Jeremy Strick, Ari Wiseman, and Judith Zilczer, The Museum of Contemporary Art, Los Angeles, 13 February – 22 May 2005, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 23 June – 11 September 2005, Thames & Hudson, New York, 2005.

VISUAL LESSONS 2

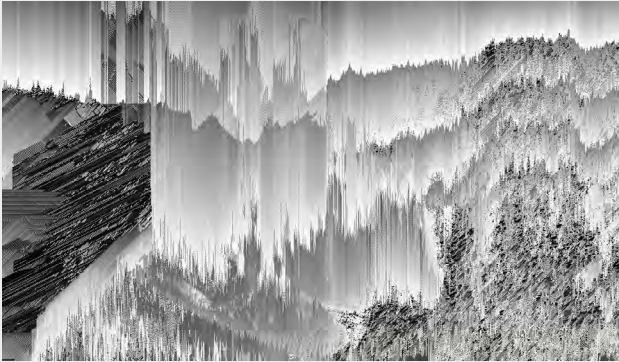
AUTOMATIC THOUGHTS ABOUT MUSICAL PERCEPTION THROUGH THE IMAGE

José López-Montes

(Real Conservatorio Superior de Música Victoria Eugenia de Granada)

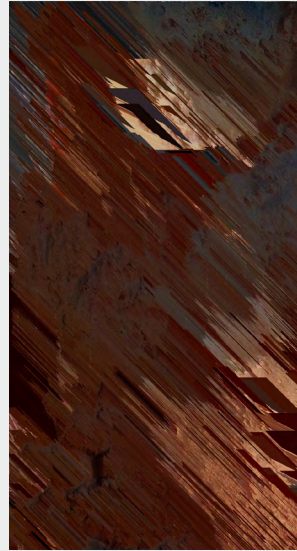
1

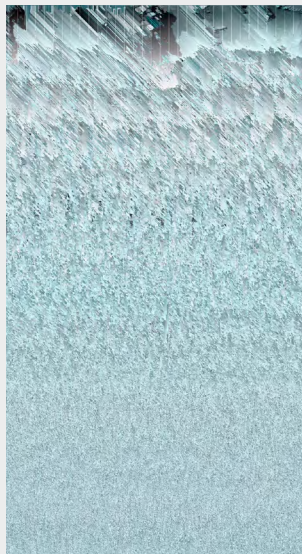
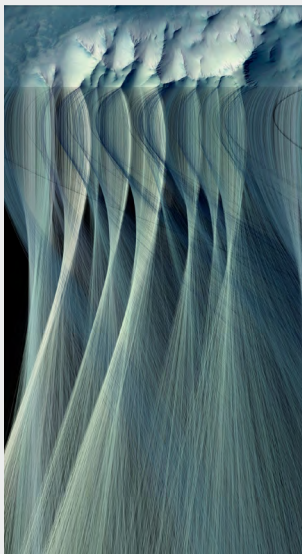
The eye is a hoarder. With eyes in silence, listening is activated, objectified, clarified, reclaiming the foreground. But when eyes and ears hold hands, listening is refined, amplified; it dives into nuances, redefines, becomes subjective.



2

The intersection of the senses triggers the need to create stories. The serendipitous encounters of image and sound often result in creatures that exceed their progenitors' expectations. Sound impregnates each movement with multiple senses; image confirms that these vibrations have a meaning which was hidden in the darkness.



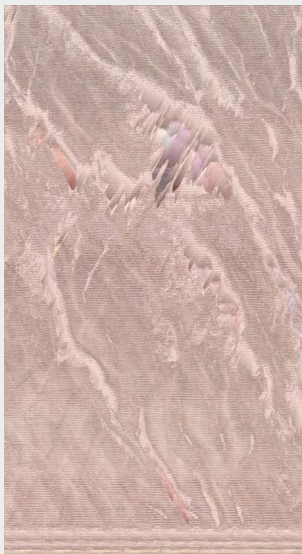


3

Music creates the temporal reticle that allows us to perceive the subtleties of the spatial geometry of the structures. Each rhythmic pattern reveals hidden equilibria in a random movement, and endows reality with immediate transcendence, self-consciousness and distance from itself.

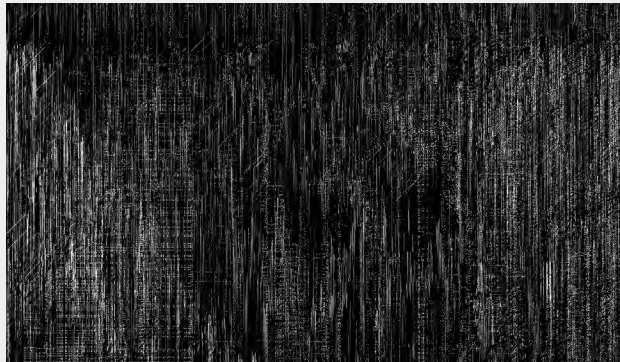
4

Image instantaneity makes spectral listening conscious. Vision illuminates the third dimension of hearing, the richest and most elusive, despite being the most ubiquitous. Capturing the timbre in its purity requires stripping oneself of semantic keys and prejudices of the musical language. After having liberated the ear through eye impartiality, the music we thought we knew is transfigured and shown in all its vertical complexity.



5

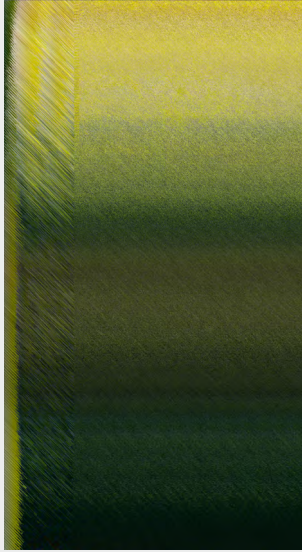
Image is a good cane to take the first steps with, with a barefoot ear on a sonic floor with no grids, no repeated industrial tiles, no smooth surfaces. From this alliance, the game of iteration and variation can be refined endlessly.



6

Our solid sensory perceptions are just the interface that our mind creates to interact with the quantum world, full of space-time vacuum.

Art creates temporary interfaces to provide new provisional ways of understanding reality. We do not yet know borders of how these interfaces will expand our perception of the world, as well as their capacity to transform the very essence of the human.



7

Synesthesia causes syncretic flashes which denote analogies and hidden connections. Ordinariness and artistic construction, the measure and the measured, the analogical and the digital, physical and symbolic, tend to a Gödelian convergence as knowledge delves into the intimate code of things.

PENSAMIENTOS AUTOMÁTICOS SOBRE PERCEPCIÓN MUSICAL A TRAVÉS DE LA IMAGEN

VISUAL LESSONS 2

José López-Montes

(“Victoria Eugenia” Conservatory of Music of Granada)

1

El ojo es un acaparador. Con los ojos en silencio, la escucha se activa, se objetiva, se clarifica, reclama el primer plano.

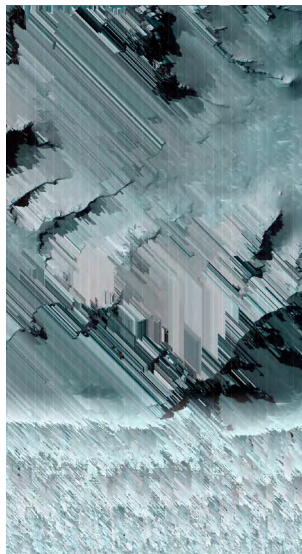
Pero cuando el ojo da la mano a la oreja, la escucha se afina, se amplifica, bucea en los matices, se redefine, se subjetiva.



2

La intersección de los sentidos detona la necesidad de crear relatos. El encuentro azaroso de imagen y sonido a menudo resulta en criaturas que desbordan las expectativas de sus progenitores. El sonido preña cada movimiento de significados múltiples; la imagen nos confirma que esas vibraciones tienen un sentido que estaba oculto en la oscuridad.





3

La música crea la retícula temporal que permite percibir las sutilezas de la geometría espacial de las estructuras. Cada patrón rítmico revela equilibrios escondidos en un movimiento casual, y dota a la realidad de inmediata trascendencia, autoconsciencia y alejamiento de sí misma.

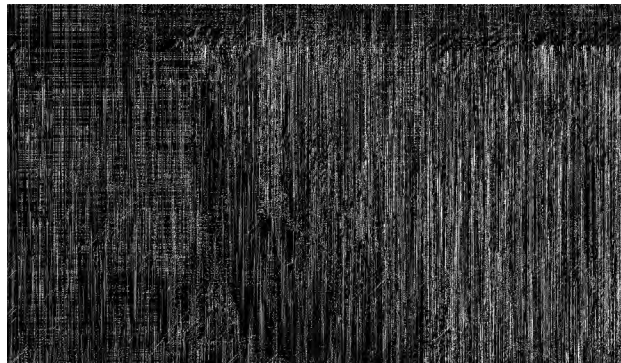
4

La instantaneidad de la imagen hace consciente la escucha espectral. La visión ilumina la tercera dimensión de la audición, la más rica y esquiva, si bien la más ubicua. Captar el timbre en su pureza requiere despojarse de las claves semánticas y de los prejuicios del lenguaje musical. Después de haber desnudado el oído desde la imparcialidad del ojo, la música que creíamos conocer se transfigura y se muestra en toda su complejidad vertical.



5

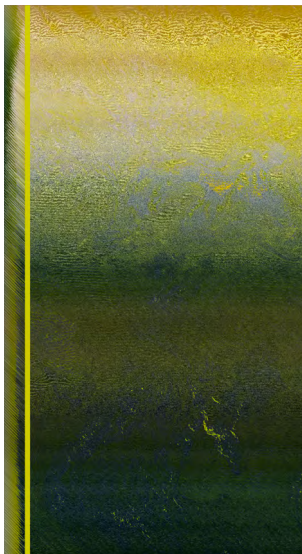
La imagen es un buen bastón con que dar los primeros pasos con el oído descalzo en un pavimento sonoro sin cuadrículas, sin losetas industriales repetidas, sin superficies lisas. Desde esta alianza, el juego de la iteración y la variación puede refinarse sin límites.



6

Nuestras sólidas percepciones sensoriales son apenas la interfaz que nuestra mente crea para interactuar con el mundo cuántico, lleno de vacío espacio-temporal. El arte crea interfaces temporales para disponer nuevas maneras provisionales de entender la realidad.

Aún no hay fronteras conocidas en la ampliación que estas interfaces harán de nuestra percepción del mundo, y en su capacidad de transformación de la propia esencia de lo humano.



7

La sinestesia provoca fogonazos sinérgicos que denotan analogías y conexiones escondidas. La cotidianidad y la construcción artística, la medida y lo medido, lo analógico y lo digital, lo físico y lo simbólico, tienden a una convergencia gödeliana a medida que el conocimiento profundiza en el código íntimo de las cosas.

THE VISUAL MUSIC IMAGINATION: THE SOUNDING OF IMAGES AND THE IMAGING OF SOUNDS

Maura McDonnell
(Trinity College, Dublin)

Summary

How can one explain the unity of visual and music that takes place in both the crafting and experiencing of a visual music work? Is it a fabricated unity that has arisen from a conceptual thinking process applied to the elements? Or, do visual music works appeal to our corporeal nature where we, as human beings, synthesize visuals and music when they are encountered at the same time? These are some of the questions that I have engaged with in my own journey with visual music for the past twenty years as a practicing visual music artist, researcher and teacher of visual music in a university education setting. In this essay, I will tease out what it is that I consider visual music works to be in their unity of art and sense by discussing reflections on the visual music form used in a selection of my own visual music works.

Unity of means and unity of concept

In the early days of my music learning, I became interested in keyboard harmony, a challenging aspect of music improvisation where one needs to possess a good knowledge of music harmony as well as a skilled practice in playing the piano. With these skill-sets, one can learn to

play, at sight, the accompanying harmony of a given single melody line. There is a creative freedom to be enjoyed in a live performance situation in using the melody line as the anchor for adding in the other musical parts. My keyboard harmony Professor Rev. Noel Watson, who knew of my other passion – drawing – often said to me, it is a pity you cannot have a career combining keyboard harmony and art. This was a nice idea but it felt impossible and unimaginable: how can one work with both keyboard harmony and art at the same time? I knew of no means or mechanism; nor could I imagine them. Years later, however, this idea was revisited when I returned to do further studies at College in 1996 and discovered that there were means from which to work with music and art at the same time. I studied a Masters in Music and Media Technologies at Trinity College, Dublin. There I was tutored in many aspects of music and media technologies, including digital technologies for music and image. The representation of music and image elements into the same digital medium in the computer was a liberating thought: both media and art disciplines were no longer separate in their material and both were freed from the constraints of needing separate and specific physical and mechanical media for their creation. At the same time, operations specific to the tools of the discipline were now similar

in both domains and easy to access. A level ground was created for the generation, manipulation and production of music and images and there were emerging new means and methods from which to combine both. In a similar vein to my interest in improvising the harmonic content in keyboard harmony to accompany a given line of a melody, now my interest turned to accompanying a given piece of music or sound design with a visual line(s), using digital audio and video editors. The music acts both as a ground and as the base upon which the visuals are now the figures. The next question to consider was, in what ways can a unity be created between these digital representations of the media of music and art, considering they were now unified at the level of their representational material and were operable with similar means and techniques in the computer.

The work *Towards One* (1998) was an attempt to answer the question of unity between music and art and it focused on finding an aesthetic means for justifying the unifying of visual and music into a meaningful single art work. Through this endeavour, it was hoped that some absolute principle might be discovered that could unify both the images and the music. Perhaps there were laws of nature that could be explored in the unity of the two arts as media in the computer environment and

that operated in both modalities of visual and aural? A conceptual unity defined by an exploration of the concept of harmony and its mathematical basis was decided upon as a general starting point. One area that was of interest was the early ancient Greek philosophical school of thought that beauty, harmony and nature can be defined by numerical proportions. The symbolic meanings that Pythagoras attached to the geometric figure of the *Tetractys* could be applied in more than one domain as it denoted the hidden mathematical structure to that which any ordered and balanced object or phenomenon could be explained. For him, it was a symbol of the pleasing and invisible acoustic harmonious ratios of music that underpinned the visible order of the universe. The music and visual material was manipulated to explore many symbolic references to these geometric ratios, such as designing pitched tones and timbres for the electroacoustic music composition and crafting them into harmonious music intervals such as the octave, fourth and fifth. Images of organ pipes (which also referenced the harmonic proportions of music intervals) were used as source material in the images and were manipulated and moulded into a *Tetractys geometric figure* (see, fig. 1).



Figure 1. Images of organ pipes

The findings from this work was that the harmonious unity was hidden and was a fabrication of my own making and that no absolute laws were found. Ideas about harmony had been researched and applied, but the question remained, would it be apparent in the experiencing of the work that this exploration of the concept of harmony was the explanation for the unity in the two sense modalities of aural and visual? There was more going on than one concept of harmony could appropriately explain, yet at the time it was hard to explain what was this aesthetic experience that allowed, per my own feeling, the combined visual music temporal art work unfolding in time to be successful. This piece raised more questions than it did answers. I became curious about what was the nature of the unity that I felt did take place because I could not explain it fully with the concept of harmony.

The motivation to find the characteristics of a visual music work that brings together through aesthetic means the modality and sense of vision and hearing and the media of music and images thus started. Early in this investigation, the term 'visual music' was deemed to be the best fit. The word 'visual' is an important term in the expression 'visual music' as it denotes many of the important characteristics of these works in one word. Visual belongs to an aesthetic category of

letting things be seen through art-making and reception. Visual also suggests an elaboration of formal visual elements coming from the vocabularies from several visual art fields, from painting, cinema, video, installation, performance. To look at art, we are encountering it visually. We perceive visual elements in our environment with our visual system. We can recognise the formal elements but also come to know the perceptual elements that emerge in the experience of the work. The visual suggests a relationship between the visual elements and music elements, one can imagine a visual with a sound or imagine a sound with a visual. Visual suggests a sensory extension.

Visual music imagination – the sounding of images and the imaging of sounds

“For the subject does not tell us merely that he has a sound and a colour at the same time: it is the sound itself that he sees, at the place where colours form.”

(Merleau-Ponty, 1945)

A visual music work is made by engaging in an activity of the imagination that is not fixed to one sense modality, or to the rules and conventions of one specific art discipline; neither is it bound to a specific medium or method of making. The formal features of visual art and music are

moulded together into a unity of form, structure and wholeness from which the individual formal elements can be apprehended separately or in relationship to each other. In the deliberate coming together of these formal elements in the work, new unities, percepts, internal relationships and associations can emerge; for example, where the aural and the visual unite, cross over, repel and merge. The visual music imagination consists of a synthesizing activity of mind and sense whereby the author immerses himself or herself as a sensing, corporeal body into this process of ordering: choosing, shaping, intuiting and sensing the best way to bring to life the visual and music elements in a temporal and moving visual music world. The focus, therefore, is not on representing real objects or forms in music and image; it is, rather, on conceiving of musical and visual elements as a base material from which new forms are crafted and imagined into existence. The forms in a visual music work are living forms in that they come to life in the synthesis of the formal elements of visual and music in the lived experience of making sense of the work. The artist Malevich predicted that, for the new abstract painted surface, the new forms “will themselves be a living thing”, “Forms must be given life and the right to individual existence” (Malevich, 1916). These forms are free and non-rule governed. In the

end, however, when a person encounters the work, that person's own perceptual and sensing body and mind will engage in another mirroring type of synthesizing activity and will make sense of this world, even if it is completely new and unknown to her or him. As a corporeal body, that person will navigate this world, connect the elements with each other spatially, temporally, visually and aurally and in many instances the relationships apprehended may not have been the relations to which the artist attended in the making of the work but which have the potential to be present nevertheless. There are synthesizing capacities that we all share in the structuring of our ordinary experience and these capacities are also used in the structuring of our responses to aesthetic experiences. Mark Johnson refers to these, after Kant, as being the structures of our imagination that are shared by communities of people both in the "free imaginative activity required to *judge* a beautiful object [and which] must also go into the *creation* of beautiful objects by artists" (Johnson, 1987, 161). Johnson goes on to say, "(t)here are no rules to follow in judging the beauty of something. What you must do is experience the object imaginatively reflecting on its formal features to see whether they give rise to a certain set of cognitive harmony, which one feels as pleasure."

The inspiration for my very first work *Dazzling and Blinding* (1997, see, fig. 2) was the idea of exploring movement and rhythm in a visual modality analogous to perceived movement and rhythm when listening to a piece of music. When listening to a piece of music, one can identify the individual melody lines or distinct timbres and yet, at the same time, perceive the whole of the block of sound as it passes through time. What sound element of the whole experience one attends to in the aural space is up to the listener. I discovered that adding layers of visual in a timeline at various points in the music that I thought were interesting was deeply satisfying. It was as if the visual layers became like another new instrument with its own distinct timbre and was part of the orchestration of the music, except in the visual domain. The layers of visual material acted like music figures, appearing, transforming, disappearing, interacting, moving up or down, becoming solitary or merging and blending into the whole image picture. Unfortunately, this video was created in a resolution which, at the time, was acceptable, but which, by today's standards, is very small; it is a 320 by 240 video.

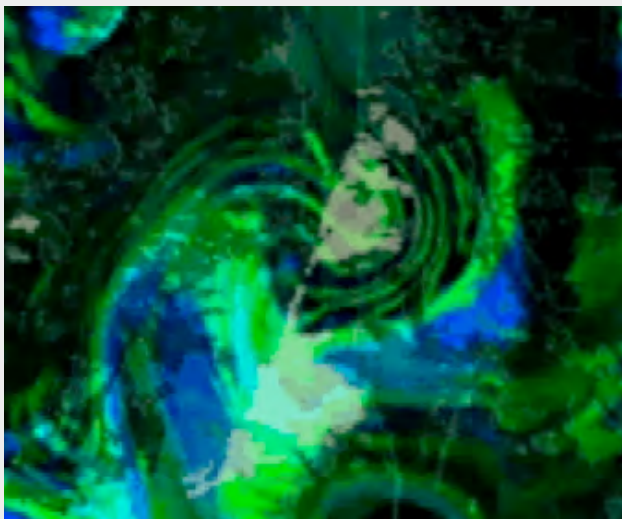


Figure 2. Maura McDonnell: *Dazzling and Blinding* (1997)

The main finding in this work was that identifying the movements and gestures that were felt in the music which then became the starting point for a visual equivalent resulted in a work that utilised the very formal rudimentary building blocks of sensing and perceiving, without any reference to any concept or unifying principle. It was like I weaved the music through the visual material by making the images seem as if they belonged to the sounds and vice versa. It was pure imaginary play. Oskar Fischinger noted that acoustical laws made the abstract material more understandable. I similarly immersed myself in the acoustics, responded to them and imagined into existence visual equivalences of music precepts, gestures, movements and rhythms.

In subsequent works, identifying features of interest in the music first is a common way that I approach the creation of a work. It starts, then, with a deep listening to the sounds in the music. I get to know aurally what is happening in the music. What I listen to, hear and attend to in the music becomes the figured base from which the ideas for visuals emerge. I allow myself to imagine the sounding of images. The images become for me an extension of the sounding. I listen as an embodied human being and I observe and allow myself to be drawn to the sounds and events in the music that I become interested in and

curious about. In other words, it is the music events that move me – I imagine visually that which moves me musically. The music becomes a lived aural experience and it is this lived experience of the sound and the music in my experience of it that I follow and extend into a visual enquiry. The act of listening triggers the visual music imagination. I also follow gestures in the music, such as, for instance, direction, speed, movement, upwards, downward. It is like a desire to make something visual, to bring to life in the visual modality an experience that has been experienced first in the aural modality.

To look at an art work is to engage with the aesthetics of its making and the whole of its experience. It is a form of contemplation. It can be an experience of stillness as we become engrossed in some detail of the picture or art work. That stillness that the contemplation of an image can create is still accessible in the visual music work. We are being brought on a temporal journey of looking and contemplation. We do not have to move around, but we can instead sit still and the artwork can move around us, or in front of us. We do not have to work out its text or meaning. What is presented to our looking is a temporal unfolding of visual elements in a relational and associative relationship with the music and sounds in the aural space. If the work is well conceived and

produced, sheer looking can make us feel transfixed to the changing and evolving visual and aural worlds. It is as if the work by-passes thinking and gets straight to the essence of experience and enables us to be present in the present moment. New sounds that may have been impossible to know, locate, or source take on new visual identities in these new visual contexts. They are imaged and imagined into a new visual configuration. Sounds and music extend the aural space and enter the visual space. They connect with an action, or a movement, or a behaviour of a visual element, or a group of visual elements. Sound is a powerful cue in our real physical world environment. We hear a sound; we perceive its location in space and, if we choose, we turn towards it to see what it is that is sounding the sound. The visual music artist directs the sounding with the looking. As the works are so time-based, nonetheless, we often do not have time to work out all the causes and effects; and, as the works are aesthetic, we operate more like one would when listening to music. We let go from navigating the world to letting the music and, in this case, the visual too, wash over us. We allow ourselves to be safely led through an imaginary world that pulls at our senses. **A definition of visual music**
I conceive visual music works then as being imaginary worlds consisting

of formal and perceptual visual elements that have been crafted by the artist/ music composer/ musician with some mechanism or means of crafting, and that the temporal timeline for the activity and behaviour of these visual elements is closely aligned with the temporal time-lines of the unfolding sound, music and aural events. In many respects, then, the unity in a visual music work is an illusion; but it can only operate like this because we, as human beings, resolve,

connect and unify what is pertaining to our lived experience, including visual and music elements in a visual music work. The visual music artist engages in making whole and unified the visual and music elements which they have chosen to work with, point to and focus on. The artist unifies the imaginary world of sounding images and imaging sounds, bringing it to us as a something complete and whole for our experience and to encounter in, through and with the work.

References

Fischinger, Oskar (1947); *My Statements are in my Work*, Art in Cinema, San Francisco Museum of Art (reproduced on www.OskarFischinger.org/MyStatements.htm, Elfriede Fischinger Trust, all rights reserved, accessed 12/10/2017).
Johnson, Mark (1987); *The Body in the Mind*, The University of Chicago

Press, Chicago and London.
Malevich, Kasimer; “Suprematist Manifesto (1916)”, in *100 Artist Manifestos*, Penguin, London.
Merleau-Ponty, Maurice (1945/2012); *Phenomenology of Perception*, Routledge, New York, p. 237-8.

II. WORKS

winners



mentions

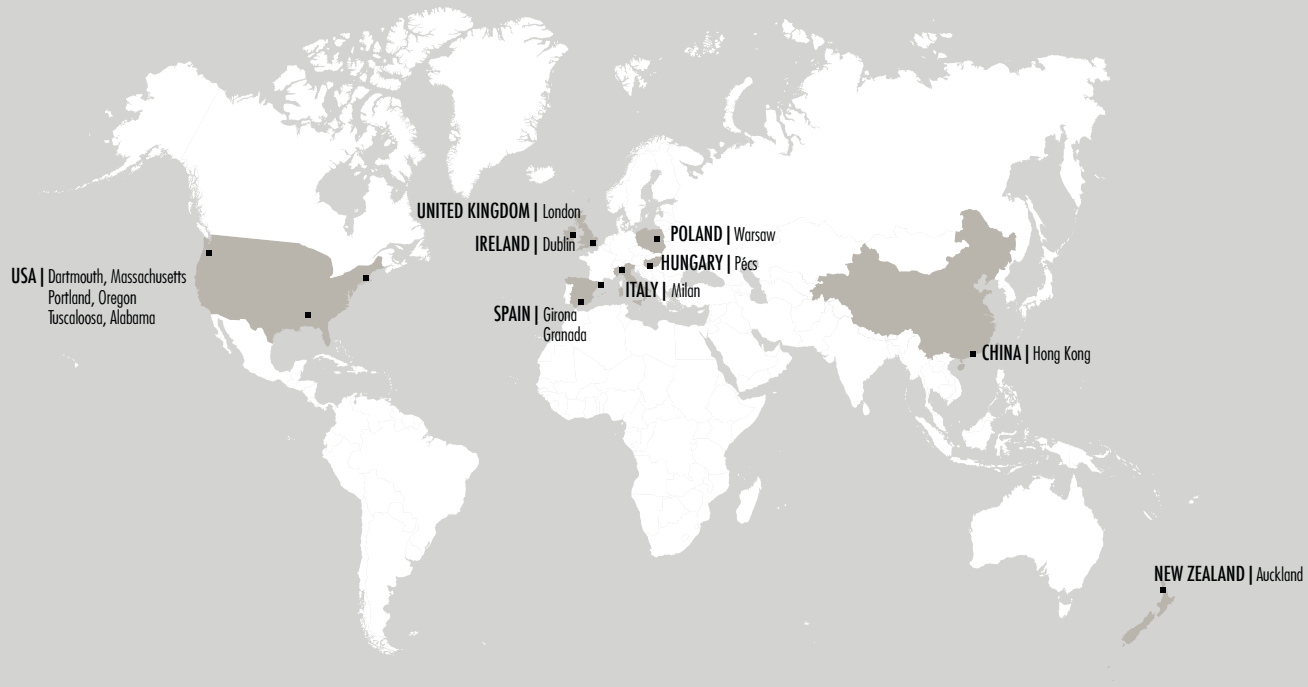


selected for projection



selected for dvd



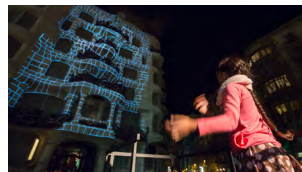




duration **year**
15 min (extract 5 min) 2016



city
Girona
Spain



MOVIMENTS GRANADOS

author
Xavi Bové

An interactive show of live music and realtime visuals over Gaudí's La Pedrera façade. An innovative spectacle, specially designed for La Pedrera and directed by Xavi Bové, in which pieces by Enric Granados are visually represented by analysing the sound of the instruments played live and the movements of the conductor. A show on the façade of La Pedrera harmoniously linking light, music and architecture. It is also tribute to the great Catalan composer Enric Granados in the context of the celebrations for the centenary of his death. The spectacle is a participatory interactive experience too, as, after each show, the audience can take the conductor's place and make La Pedrera "move" with the interaction of the movements of their bodies and the light projected on the façade.

An amazing, innovative interactive and artistic experience using technology that also plays with the physical textures of Gaudí's architecture.

In this way, for the second year running, Catalunya-La Pedrera Foundation is joining in with the LLUM BCN Festival, a circuit of light installations bringing together tradition, art and technology taking place during the festival of Saint Eulalia. The show is being organised with a view to putting an artistic event that makes the most of the heritage Barcelona has from Gaudí back on the city's calendar of cultural activities. This ground-breaking show is in line of the foundation's projects to promote creative research and support musical talent.

- 5 min excerpts: vimeo.com/xavibove/movimentsgranados-cuts/

- Full show and interviews: vimeo.com/xavibove/movimentsgranados/











duration
9 min 19 sec

year
2010



city
Hong Kong
China



SYNC

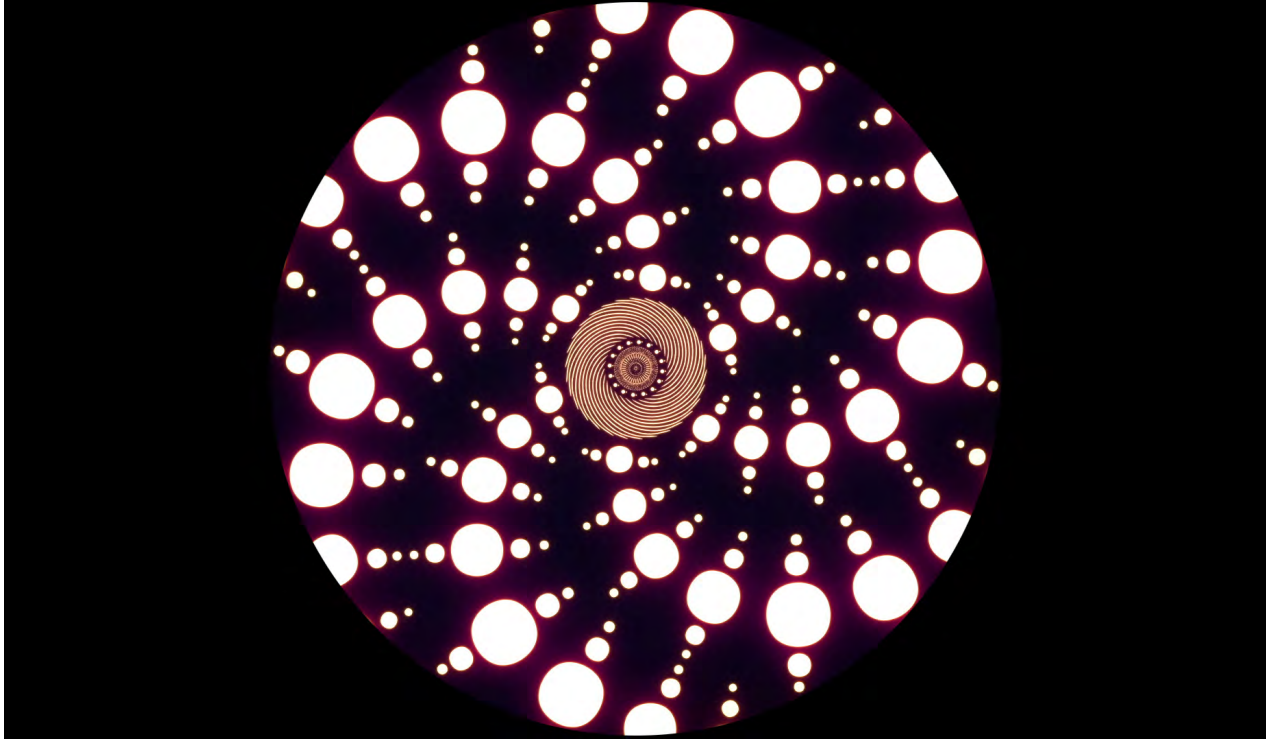
author
Max Hattler

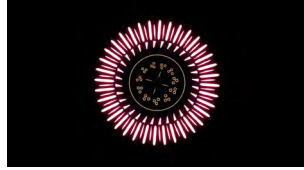
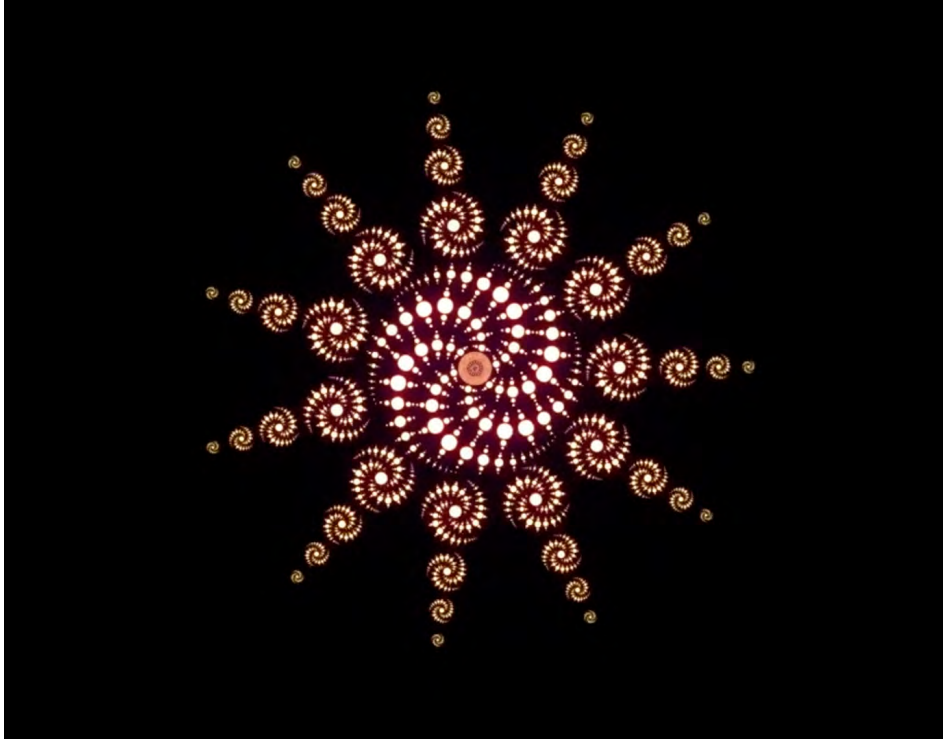
Sync is modelled on a zoetrope, an optical device which produces the illusion of movement from a rapid circular succession of static images. As such, the narrative and animation of *Sync* are produced by a single image, a gigantic virtual disc spinning at 7400 degrees per second, which a virtual camera continuously zooms out. This serves to encapsulate the core concept of the film: “that there is an underlying unchanging synchronisation at the centre of everything; a sync that was decided at the very beginning of time. Everything follows from it, everything is ruled by it: all time, all physics, all life. And all animation” (Max Hattler, 2011).

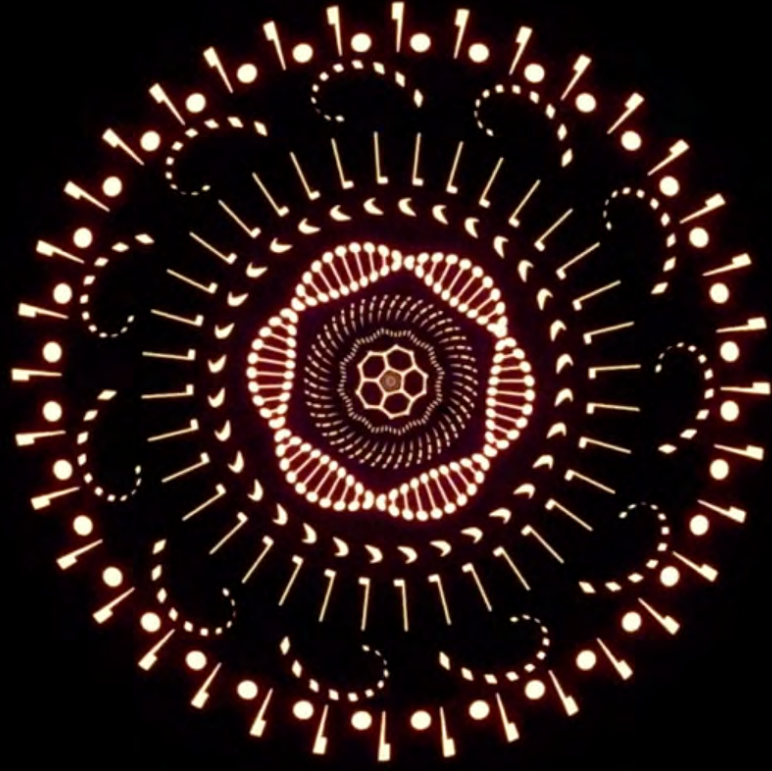
The sound is derived from a continuous modulation of frequencies, corresponding to the progression of time scales that the image plane describes. *Sync* premiered in 2010 as part of “Time, What Makes Us Tick?” (an exhibition by artists Max Hattler and Nelleke Koop and scientists Prof. Eric Bergshoeff and Prof. Martha Merrow, curated by Nathalie Beekman at Noorderzon Festival, Groningen, Holland). Since then, it has been shown at over 150 festivals and exhibitions worldwide.

More information at <http://www.maxhattler.com/sync/>.





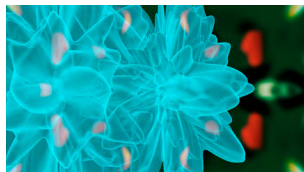






duration
7 min 37sec

year
2017



city
London
United Kingdom



FLUID REVERIE

author

Clara Aparicio Yoldi

With *Fluid Reverie*, I experiment with different formats and explore the frontiers between traditional and new media. This video invites one to get immersed in the animated digital painting, to experience with the limits of perception through hypnotic sound and visuals.

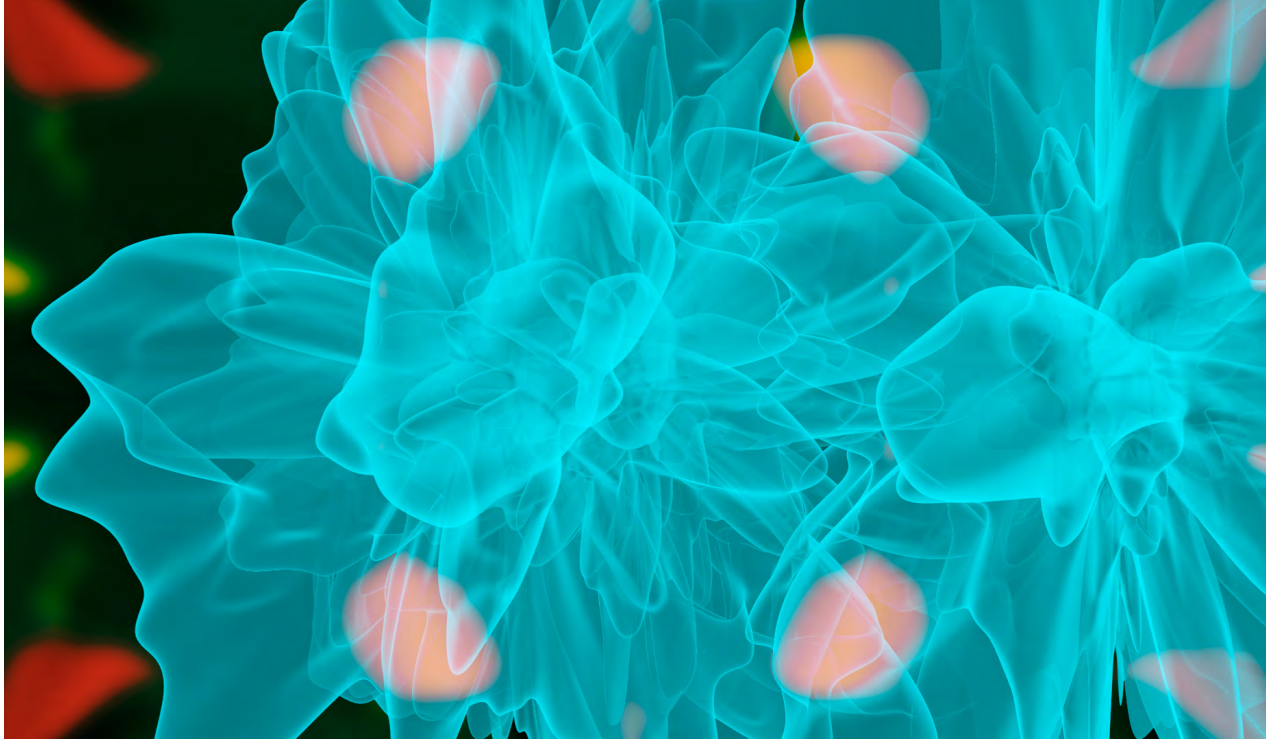
Fluid Reverie is a play of seduction, hypnosis, repetition and flashy colours. I put into question the traditional narrative resources with the juxtaposition of images and copy-paste collages of a schizophrenic nature. The visual art is, for me, more abstract, more similar to music.

Like Kandinsky, I want my visuals to be “heard”: “Although information from the world enters our heads via different sensory organs – the eyes and ears in this instance – once they are in the brain they are intimately connected with each other. Impressively, they are connected in non-random ways, so that some combinations of sound and vision go together better than others.”

Work type: Single-channel video

Technique: Video / 3D Design / Animation / After Effects

Music: Mally Harpaz





duration
2 min 30 sec

year
2014



city
London
United Kingdom



STARRY STARRY NIGHT

author
Clara Aparicio Yoldi

With *Starry Starry Night*, I mix video and animation with painting, graphic design, code and digital art to create visual poems. *Starry Starry Night* is an abstract painting in movement based on Vincent Van Gogh's painting *Starry Night*. Defined by digital particles and lines, it is a play of audiovisual rhythms, colours and shapes, light and darkness. Van Gogh painted his *Starry Night* in June 1889. Unlike the earlier *Starry Night Over the Rhone*, the new night scene was painted in daylight, from memory.

He wrote in a letter to Émile Bernard: "The imagination is certainly a faculty which we must develop and it alone can bring us to creation of a more exalting and consoling nature [...] A star-spangled sky, for instance,

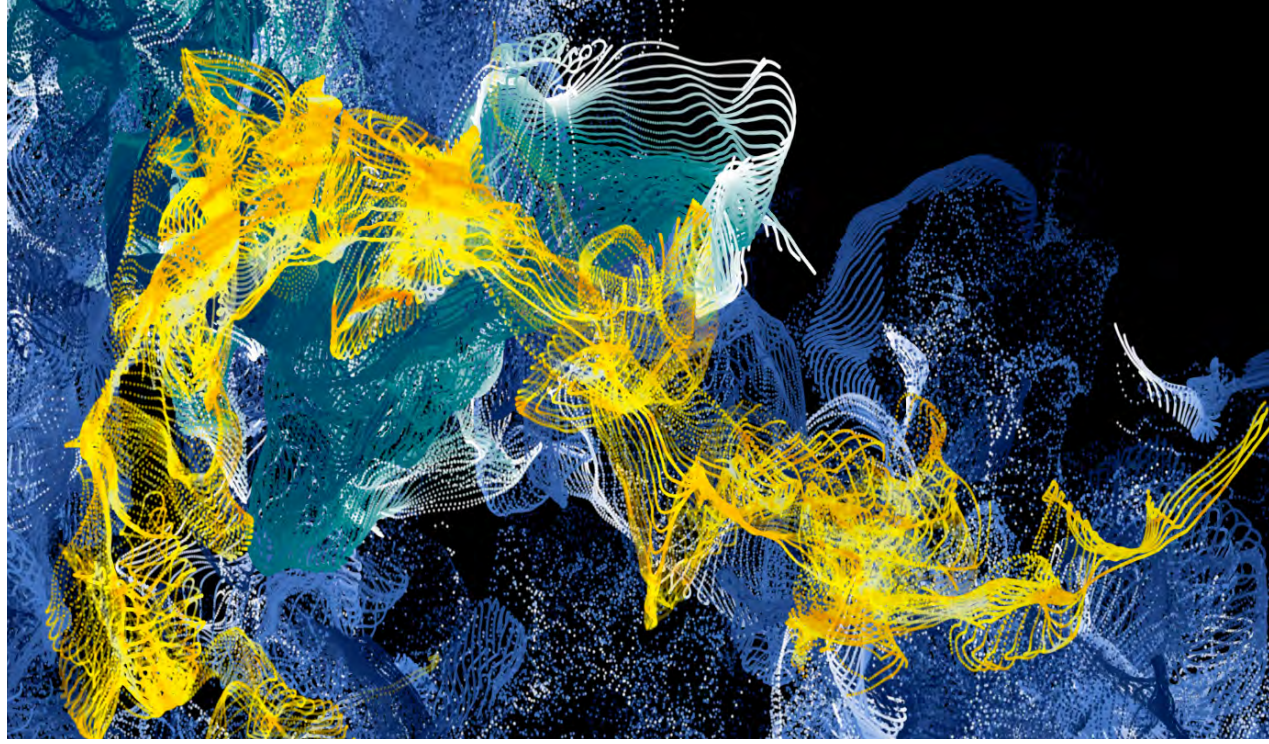
that's a thing I would like to try to do [...] But how can I manage unless I make up my mind to work [...] from imagination?"

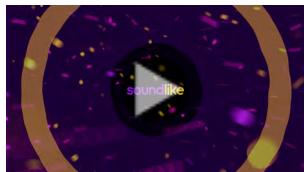
A healthy mind is one capable of creative thinking, of creating new things instead of just imitating. Art is the way to express and transmit new aspects of reality. The artist discovers and perfects new languages that more directly correspond with our experiences.

Work type: Single-channel video

Technique: Video / Animation / Painting / After Effects

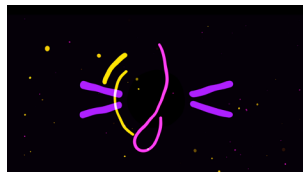
Music: Mally Harpaz



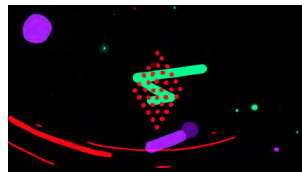


duration
2 min 50 sec

year
2017



city
Milano
Italy



SOUNDLIKE

authors
Alberto Barone,
Andrea Fusaro

The video project comes to life from the sound track. The purpose is to animate the real sounds, recorded each during daily life, and give life to them. Give every sound a personal character, a presence in the space, a dimension, a role and assign it a specific colour through its role in the soundtrack (base sound or protagonist sound).

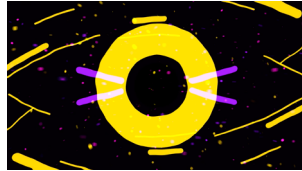
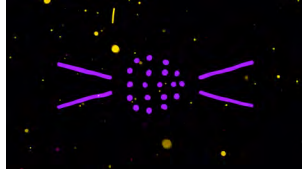
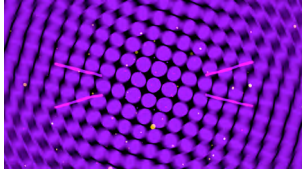
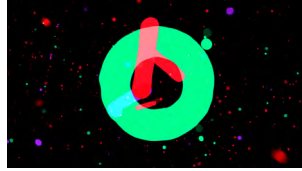
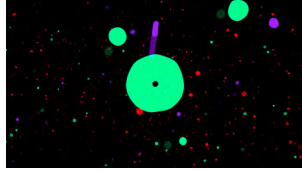
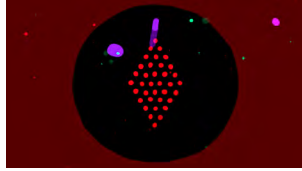
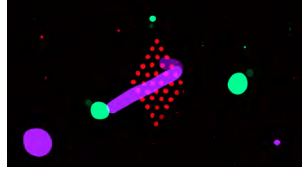
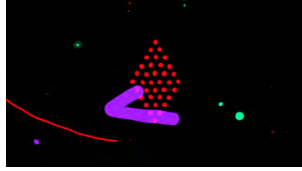
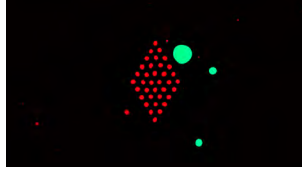
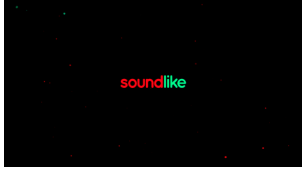
The musical track is an accurate sound design mix of real sounds, the soul of the project. The climax and the sequence of sounds create a realistic soundscape; we try to replicate it in the video with abstract graphic signs.

How in the music, rhythm, synchronism, timbre, frequency, volume are the base of the visual translation proposal.

The process of visual translation starts from a black frame: every sound is animated alone in a black space and, at the end, all the micro-animation is summed in the final composition in synchronism with the audiotrack.

The final result is a surprise for the author too. With this method, we try to identify the best visual sign, dimension, position, velocity and colour for every single sound.

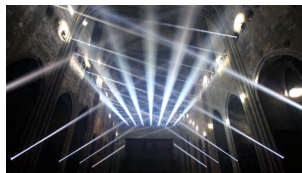




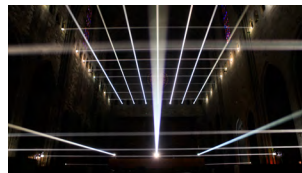


duration 22 min 41 sec
(extract 1 min 29 sec)

year 2017



city Girona
Spain



TRANSFIGURACIÓ DE LA NAU

author
Xavi Bove

Transfiguració de la nau is an immersive show that transformed the space of the cathedral of Girona through the hypnotic interplay of lights and live music. Gothic art is characterized by the grandeur of its buildings, verticality and a light transfigured through stained glass and rosettes. Cathedrals from all over were filled with light, a feature that shaped the new Gothic space. On the occasion of the 600th anniversary of the cathedral nave of Girona, *Transfiguració de la Nau* (Transfiguration of the Nave) is presented, an immersive spectacle that transforms the space with a new light transfiguration; in this case, at a musical rhythm.

The show consists of four parts corresponding to four musical movements: “Introspection”, “Research”, “Transfiguration” and “Plenitude”.

The music, composed for the occasion, is a mixture of contemporary minimalist classic style with touches of electronics. This aims to modulate an evolution throughout the different phases, with more intimate and other more intense fragments, with constant movement, creating a hypnotic experience inside the nave. As a whole, synchronous electronic

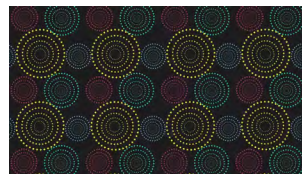
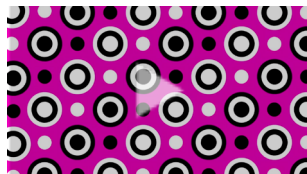
sounds will be merged with the lights, with music performed by ten musicians, consisting of strings (two first violins, two violins, two violas, two violoncellos), a piano and an organ. The latter brings the characteristic sound of the Cathedral of Girona, exploring its limits, while the strings add the dramatic melodies and sound loops with organic features, and the piano plays a more minimalist role throughout the composition.

The latest technologies are the great allies in this project to design a complex lighting control system in real time, which allows creating different sensations along the show. Audience attention will be directed to different details of the architecture. Together, a delicate choreography of lights with decided elegance and solemnity is performed. This proposal could also be seen outside the Cathedral with a light installation, extending the project all around Girona. A breathtaking spectacle that connects music, lights, heritage and emotions.

Full Show: vimeo.com/xavibove/transfiguracio-full/
1 min presentation: vimeo.com/xavibove/transfiguracio/







PULSATING TEXTURES

authors
**Students with Professors
and Assistants**

duration
03 min 23 sec

year
A.Y. 2016/2017

city
Milan
Italy

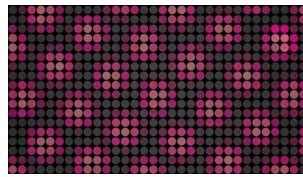
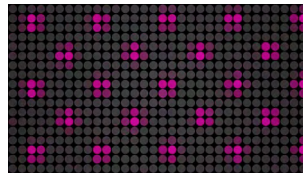
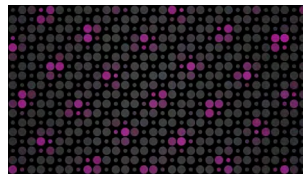
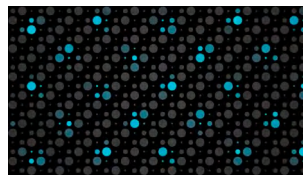
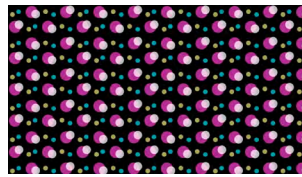
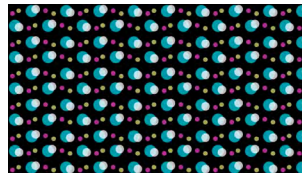
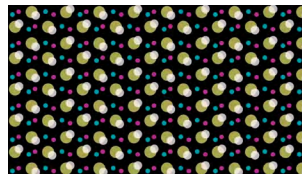
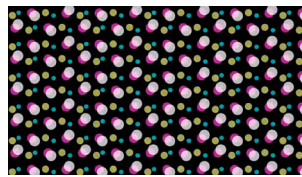
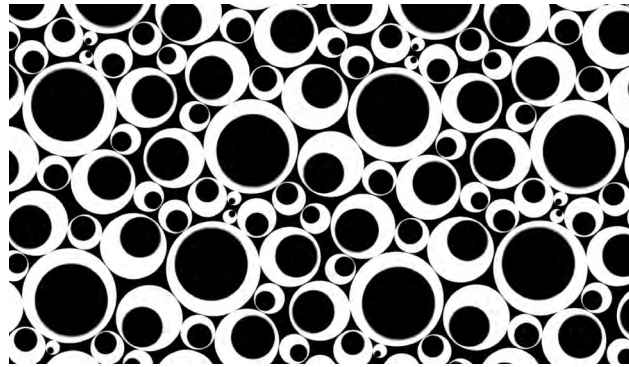
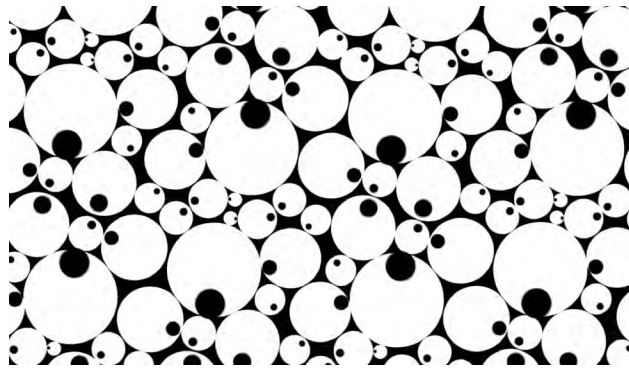
professor
Valeria Bucchetti,
Elena Zordan
assistants
Alberto Barone
Francesca Casnati
Paolo Panzuti Bisanti

university and faculty
Politecnico di Milano
School of Design
discipline
Communication Design

Students authors of the videos: Paolo Abbiati, Giulia Baraldi, Irene Baraldi, Daniele Cabrini, Sebastiano Calegari, Maria Giulietta Cappelletti, Riccardo Chianella, Silvia Concu, Guglielmo D'Anna, Nicola Dal Maso, Lorenzo Drago, Lorenzo Eynard, Cecilia Gaetarelli, Rocco Galli, Laura Ghisotti, Elena Gibelli, Luca Longa, Margherita Magatti, Alessandro Matacera, Giuseppe Mauro, Martina Moglia, Andrea Mario Morandini, Claudia Quagliarini, Alberto Ravara, Anna Riti, Camilla Romano, Vera Salvaderi, Federica Laurencio Tacoronte, Matteo Tammaro, Luca Vanetti, Pietro Vitali. The video presents the results of an exercise developed within the Laboratorio di "Elementi Visivi del Progetto" (Visual Project Lab). The exercise, entitled Pulsating textures, involves two phases. The first phase is dedicated to the creation of a texture that should be obtained only by the use of circular figures on a monochromatic field; the second, directly connected to the first one, is dedicated to the design of an animation. For this purpose, some tracks were assigned to the students

and each group selected their own as a starting point for designing the kinetic behaviour of the texture (phase 2). The animation project is therefore driven by the sample sound that has been chosen/selected with the aim that the various rhythmic components form a louder sound shape, in the foreground on a continuous background that marks the tempo. The sample sound implicitly influenced the design choices of the animation. In particular, the depth indicator, given by the distance between sound shape and background, creates a sounding function component based on the rhythm acting on the visual dimension design. The resulting animations highlight how the overall effects given by both the visual and sound registers acting synchronously enhance, multiply and enrich each other. The obtained animations generate an immersive effect on the recipient that is captured by the interweaving between the visual and the sound dimensions and their depths.







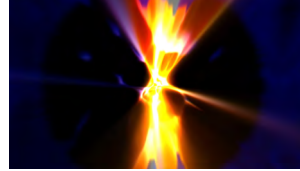
duration
3 min 55 sec

year
2017



city
Tuscaloosa
Alabama (United States)

professor
Jane Cassidy



university and faculty
University of Alabama
Fine Art Department

discipline
Digital Media

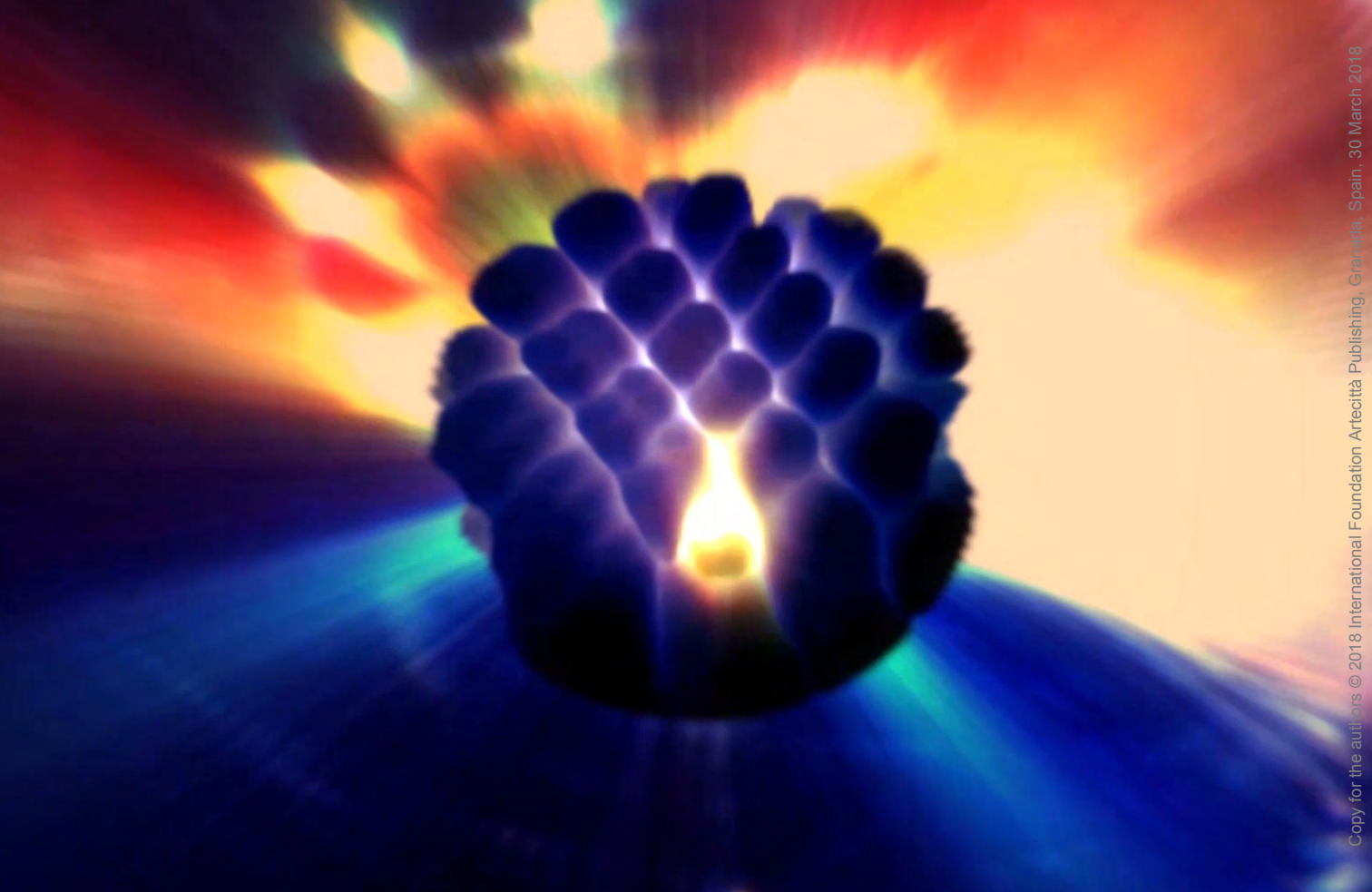
VISUALIZATIONS FOR FOUR SYNTHESIZERS

authors
Richard Christopher Byrd

The piece is a joint effort between Jason Crowe, a childhood friend, DJ and synesthete, and myself. In 2005, he created a series of works wherein a synthesizer was given only a series of simple inputs which it then built off of algorithmically without further input from the composer. To keep with the theme of the music's composition, all of the visuals were

created by distorting a single short video clip by means of projectors, Fresnel lenses, tinted and textured glass, followed by digital touch ups and repeated ad nauseam. We hoped to portray the beauty that one small object may contain when many diverse forms of understanding and cognition are applied to it.

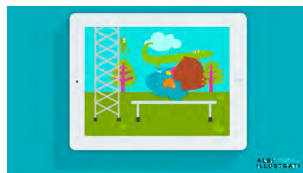






duration
06 min 41 sec

year
2017



city
Milano
Italy

professor
Elena Caratti
assistants
Luca Fontò



university and faculty
Politecnico di Milano
School of Design
discipline
Workshop of Communication Design

ILLUSTRATED BOOKS. TRANSLATION EXPERIMENTS

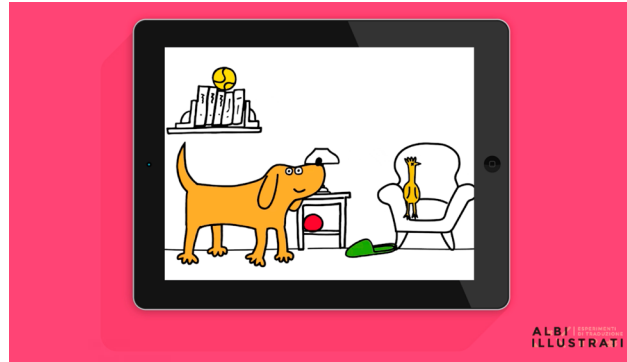
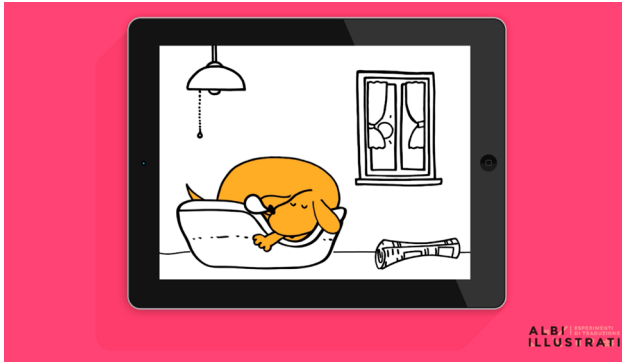
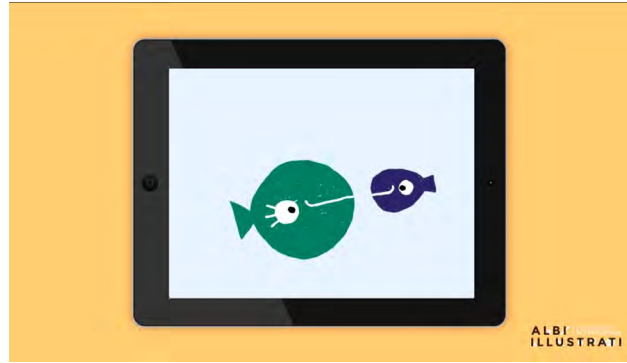
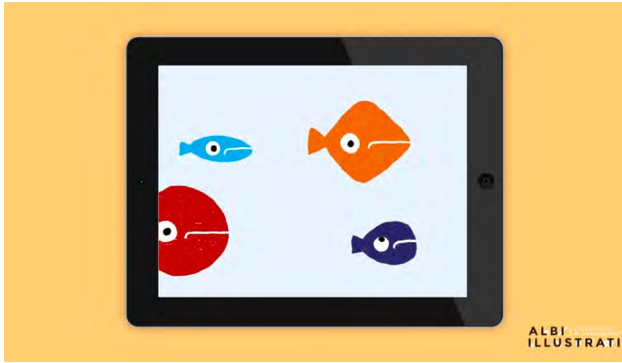
authors
Students with Professors, Assistants and Minibombo publisher

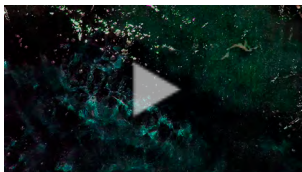


Students authors of the videos:1. Edoardo Guido, Sara Lavazza, Matteo Maggi, Nicolò Marchetti; 2. Perla Borsetto, Elsa Casalini, Giulia Cortinovis, Chiara Lenna; 3. Matilde Becatti, Sara M. Behring, Francesco D’Agostino, Gianluca Dellara.

These audiovisual experimentations are the output of a workshop conducted in 2017 at Politecnico di Milano (Degree course in Communication Design) in collaboration with the Italian publisher Minibombo. The goal of the workshop was to “translate” different picture books into digital app prototypes starting from a series of trans-codifying operations which encompass all the senses and a complex system of data (images, texts, sounds, their interactions with the end-users).

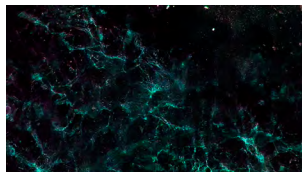
During the process of transmedia translation of the picture books into the digital dimension, students were a sort of directors that orchestrated a multiplicity of communicative registers (visual, gestural, tactile, audio). They performed multiple choices that redefined the original format of the albums, their narrative structure, the relationship between text and images, the interaction with the end-users considered as actors and at the same time authors of the story. The original contents of picture books were organized in new multimodal narrative structures connected to the metaphors of journey, discovery, play and care. The presence of a soundtrack gives life to the scene; it determines the climate of the application, whereas punctual sounds reinforce feedback about the correct or wrong actions of the final users.





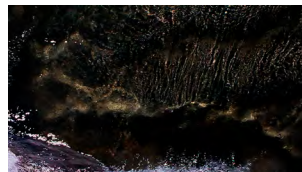
duration
03 min 21 sec

year
2017



city
Tuscaloosa
Alabama (United States)

assistant professor
Jane Cassidy



university and faculty
University of Alabama
Department of Art and History

discipline
Digital Media

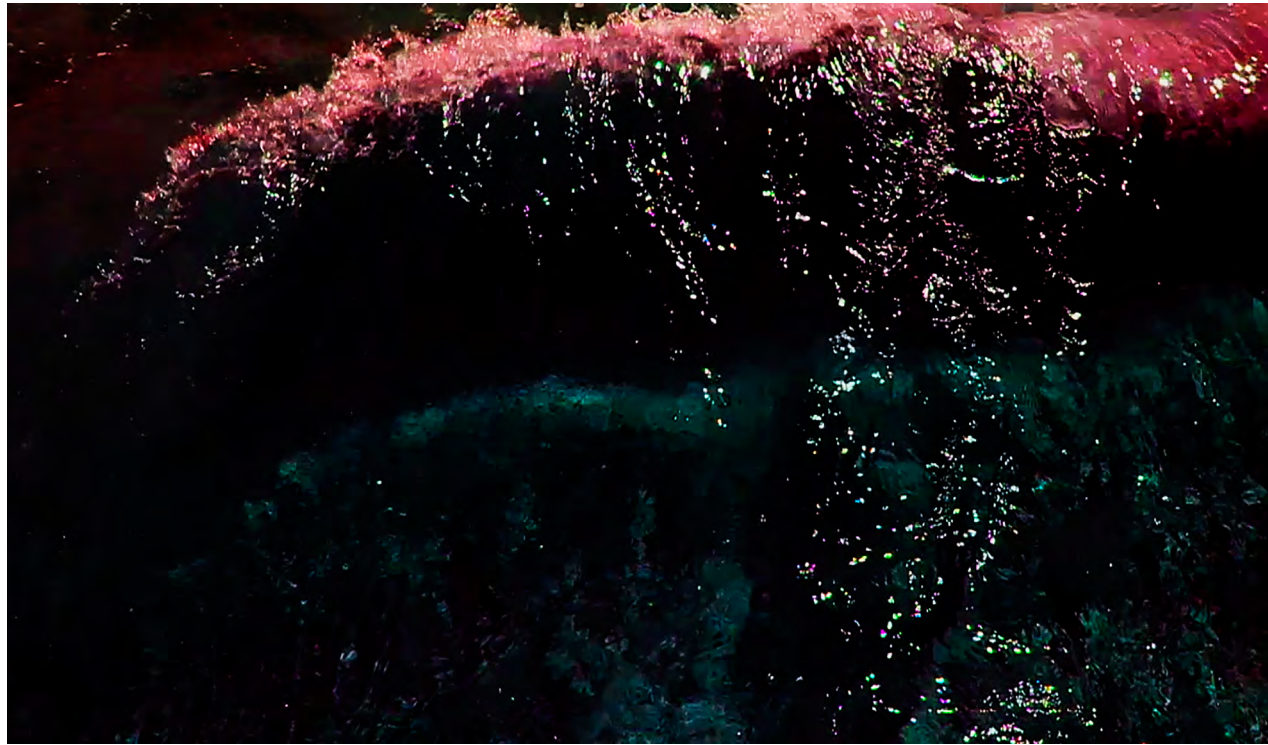
NA LONNAÍ MÓR AN SUAIMHNEAS

authors
Jane Cassidy



This piece was made whilst on residency at Áras Éanna on Inis Oírr, a small island off the west of Ireland, in the summer of 2017. The water of Inis Oírr can feel like a rare thing; crystal clear, cold, alive, holy and precious. The film carries light in a seductive fashion as it slithers, stretches and tumbles across the screen.

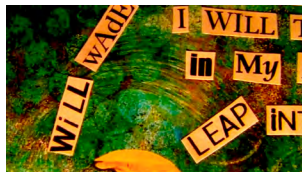
The hymn moves in synchrony with the waves, letting the ocean dictate the rhythm and tempo of the work. Not wanting to leave the landscape of the island behind, this piece captures the peace that is so abundant on the island's shores.



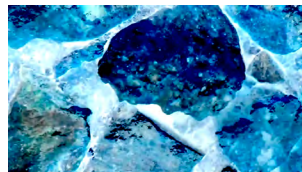


duration
13 min 23 sec

year
2016



city
Girona
Spain



PIECES IN THE FORM OF ...

author
**Rebecca Choate, Pedro Guajardo
(EKLETIKA)**

This multimedia piece with the longer title *Pieces in the form of a gramophone, theremin, electric guitar, violin, tibetan bowls, video, live electronics & 3 'singers* (v. 1), is dedicated to my mom Concha Torres. It's also an homage to E. Satie in his 150th birth anniversary with several quotations referring to him, such as the title, the concept of “furniture music”, which is portrayed by some objects such as the gramophone, or an extra or conceptual 3rd singer using a *SINGER* sewing machine. It also includes a poem by E. E. Cummings and postal art work by Rebecca Choate.

It explores composition procedures such as heterophony, medieval techniques, improvisation and microtonality. The video part is an extra musical layer. It was premiered at the “XXIII Festival Internacional Punto de Encuentro” of sound art and electroacoustic music, on Dec. 2nd 2016, at the “Palacio de la Madraza” UGR (Granada, Spain). It was also performed live with the “Scratch Ensemble” at the independent video festival “inCINeración” at the Fundación Euroárabe (Granada, April 2017).





duration
1 min 43 sec

year
2017



city
Granada
Spain

professor
María José de Córdoba
Serrano



university and faculty
University of Granada (UGR)
Faculty of Fine Arts

PRODUCCIÓN DE UNA PIEZA DE MÚSICA VISUAL CON LOS MEDIOS DE LA ANIMACIÓN 2D

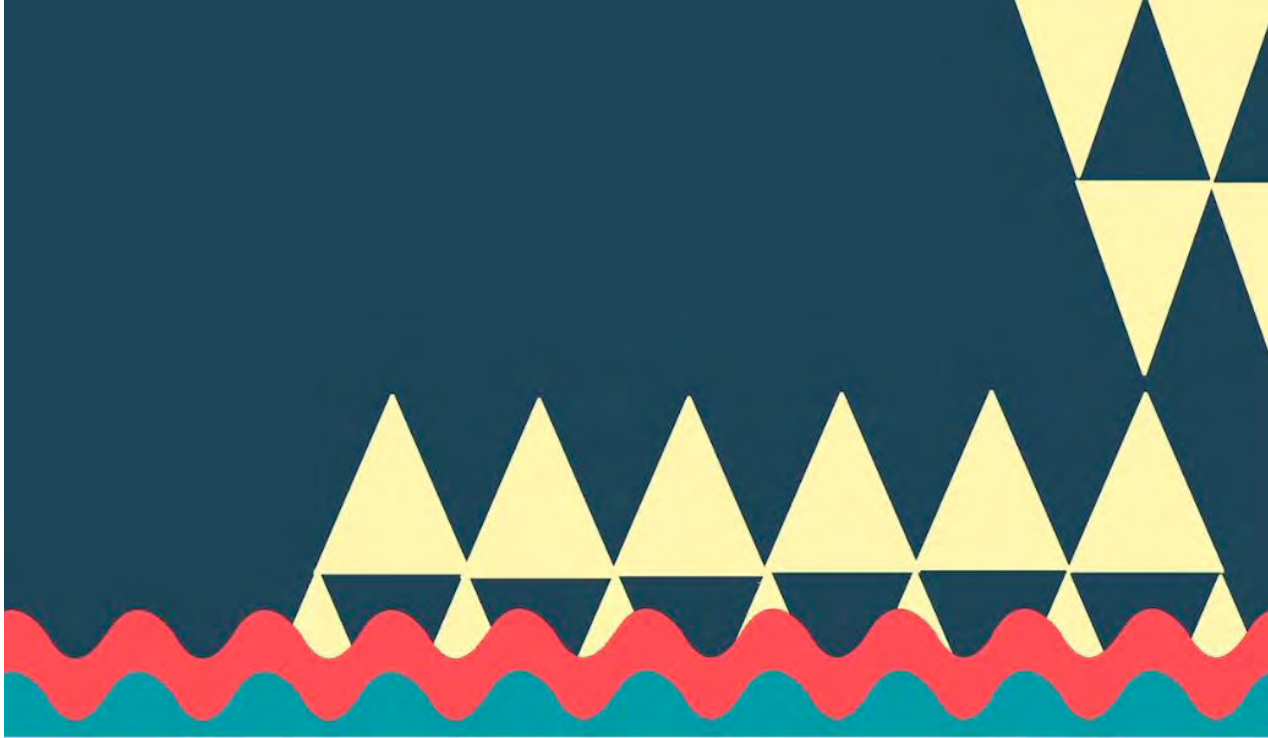
student

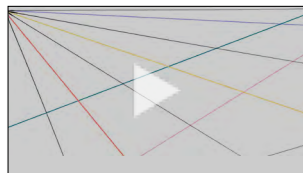
Diego Corrales Rojo

The work consists of a piece of visual music, in audiovisual format, taking as reference the works of this category, from its beginnings since the decade of the 1930s.

Studying the vision in which the artists of the time made an interpretation with the media and tools of 2d animation, it is a visual representation of music, using as a medium geometric figures in motion.

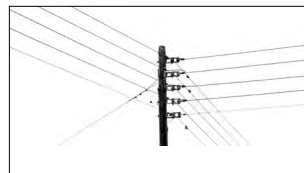






duration
2 min 16 sec

year
2017



city
Milan
Italy



WHO SAYS PHOTOS ARE MOTIONLESS?

author

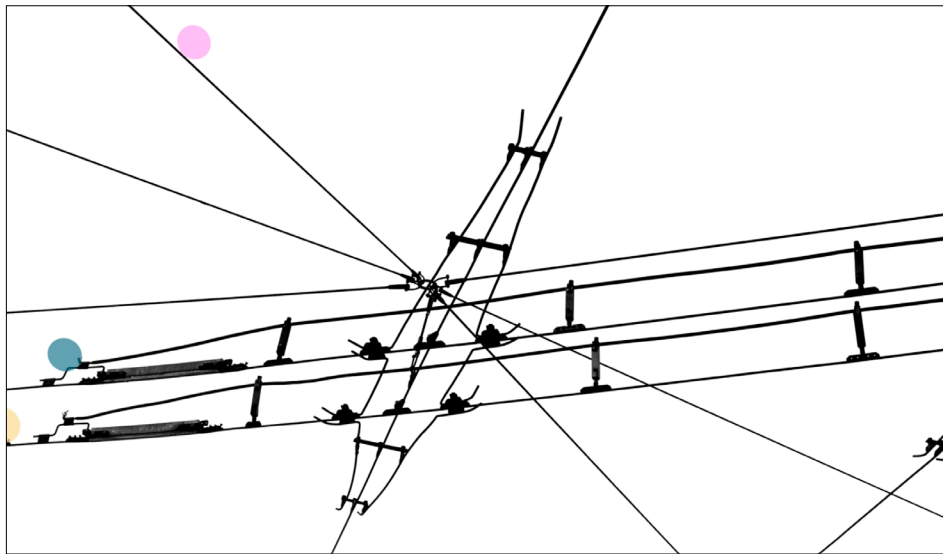
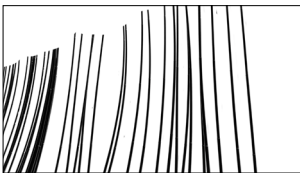
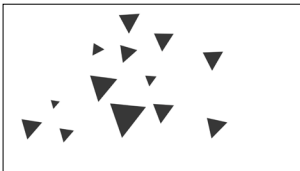
**Clorinda Galasso,
Stefano Scagliarini**

Animating a picture is still considered a singular operation that does not add anything to the essence of the image. This video tries to overturn this common way of thinking, creating a virtual artifact where pictures came to life following the music. The photos are initially broken down and afterwards re-assembled in an immersive new space that integrates with time and sounds. In this way, the nature of the photos is not distorted or damaged, but it is sensorially amplified, activating new ways of communication. Animated photography is a hybrid world, a middle-earth between video dynamism and photo immobility. It is not a video, it is not

a series of pictures; it is a unique communication process that is able to create synesthetic narrations.

The video is composed only by black and white pictures that are intentionally very sharpened in order to obtain a clean graphic effect. You can hardly distinguish the figures that in some cases turn into pure shapes. Movements are increased by the presence of colours and graphic effects that follow the rhythm of music. The only figurative living presence is a gull, a far away echo of Jonathan Livingston, that, with its triangular flight, takes the audience through the audio-visual experience.





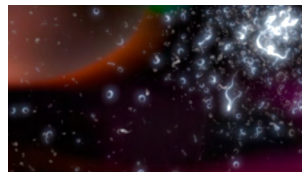


duration
9 min 0 sec

year
2017



city
Dartmouth
Massachusetts
(United States)



OUROBOROS

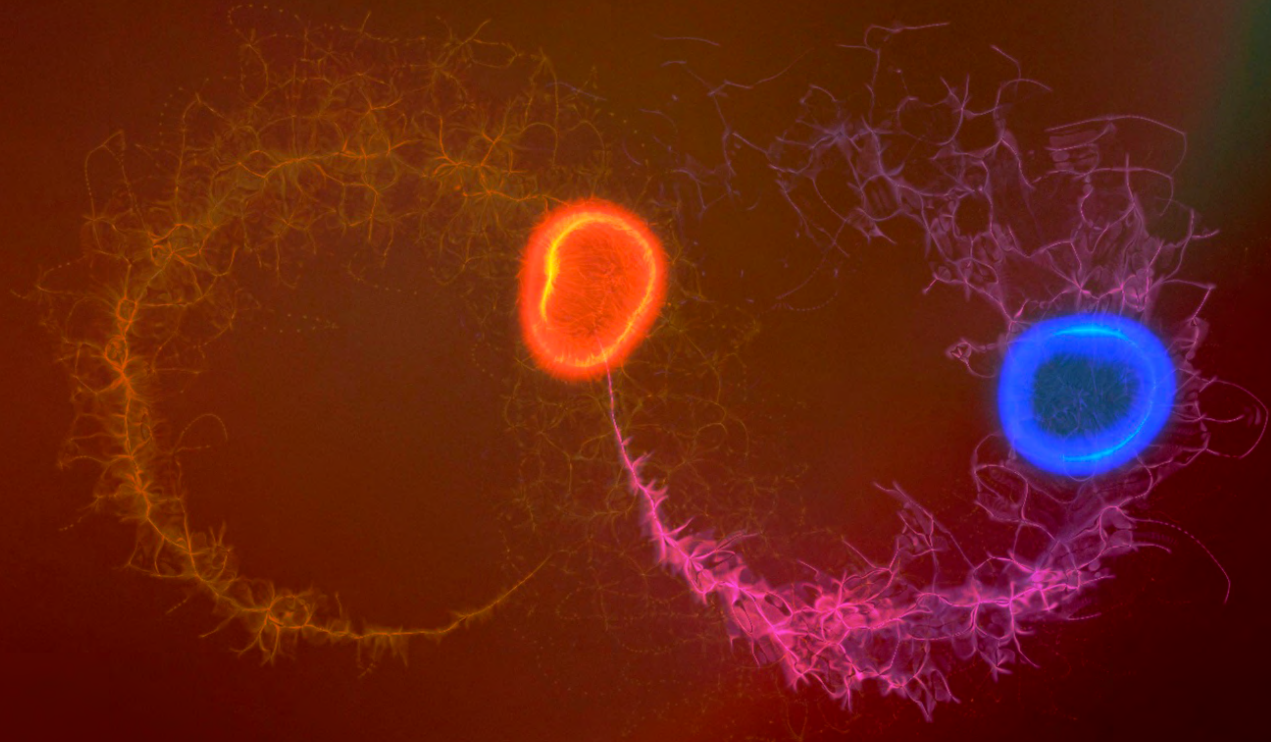
author

Harvey Goldman, Jing Wang



Glints of light, passing of shadows, the choreography of perpetual existence sets the stage for this “Delphian ballet”. The impenetrable flow of life’s rhythms, their Sisyphian inceptions and cessations, are punctuated with eternity’s ephemeral modulations. The transmigration has begun, the beginning of the end, the end of the beginning.

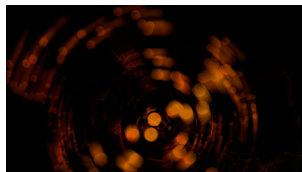
The “visual music” collaborations of Jing Wang and Harvey Goldman attempt to produce a synesthesia-like experience. The audience is encouraged to “see” the music and “hear” the visuals. The imagery and audio components are constructed without hierarchy, a true melding of sound and image.



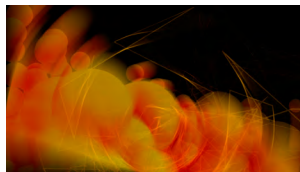


duration
8 min 10 sec

year
2016



city
Dartmouth
Massachusetts
(United States)



SKY PACERS

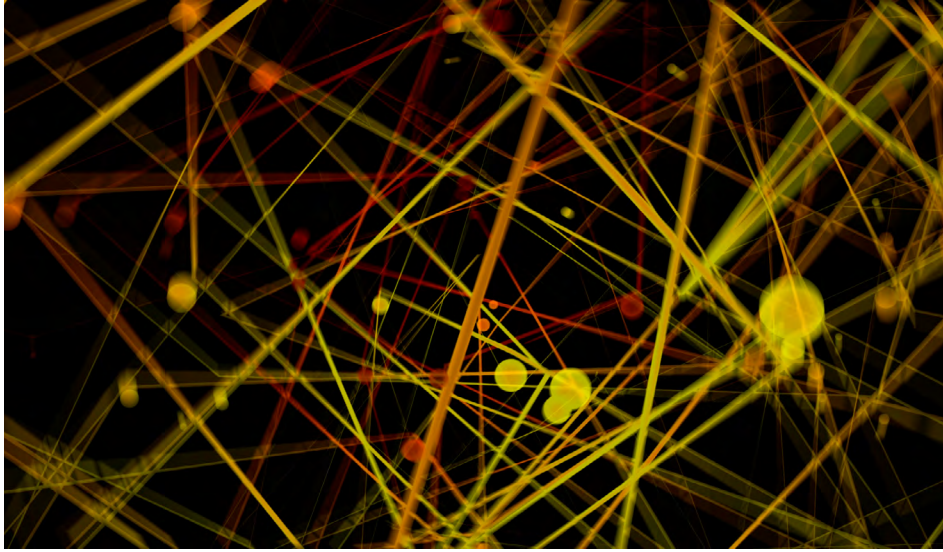
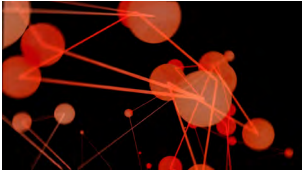
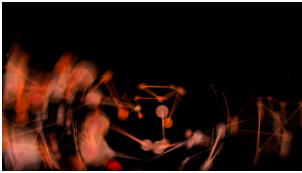
author

Harvey Goldman, Jing Wang

When the serenity of the great void and the fury of the cosmos intersect, when quantum mechanics and relativity come face to face, tiptoe and waddle, skitter and scuttle, whirl and whisk, behold: the Prophecy of the *Sky Pacers* is now!

There is no escaping our cosmic destiny. The “visual music” collaborations of Jing Wang and Harvey Goldman attempt to produce a synesthesia-like experience. The audience is encouraged to “see” the music and “hear” the visuals. The imagery and audio components are constructed without hierarchy, a true melding of sound and image.







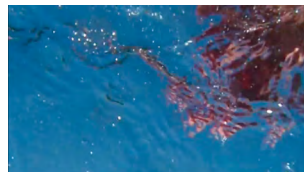
duration
3 min 04 sec

year
2009



city
Granada
Spain

professors
Pedro Guajardo



university and faculty
Real Conservatorio Superior de Música
"Victoria Eugenia" of Granada
discipline
Music composition

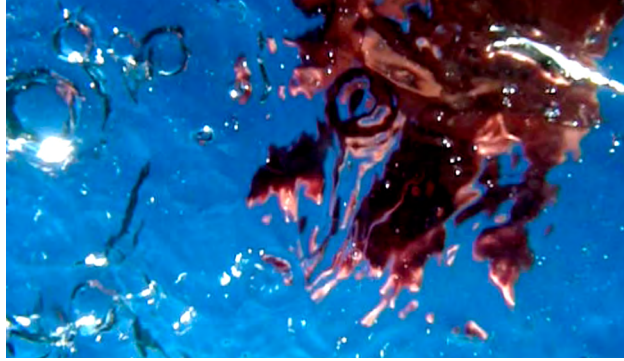
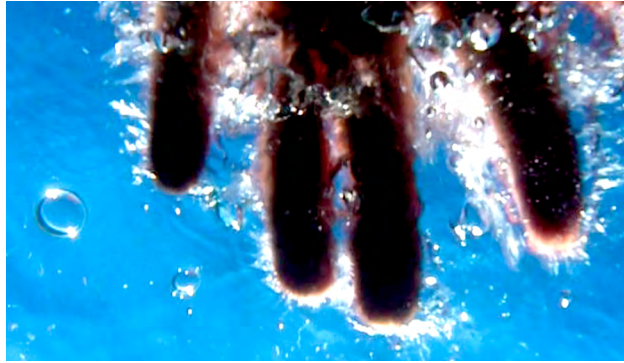
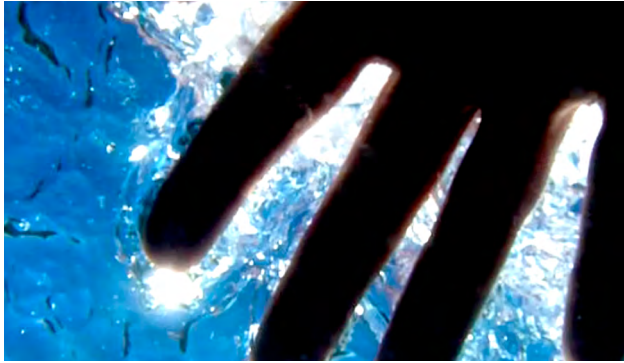
BLANCO

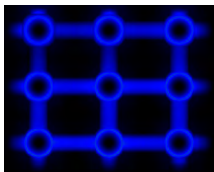
author
Pedro Guajardo

It's a 3 minute video piece. It is part of a video suite named *Trilogy*, three video pieces that also have different versions with live instruments and performers. It's inspired by an unusual instrument, the water-drum, and dedicated to the Cuban electroacoustic music composer Juan Blanco (1919-2008).

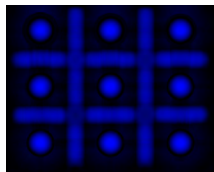
It has been programmed at international festivals like "Punto de Encuentro" (Spain), "Primavera en la Habana" (Cuba), MECA (París).



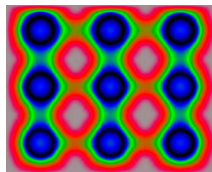




duration year
00 min 49 sec 2017



city
Pécs
Hungary



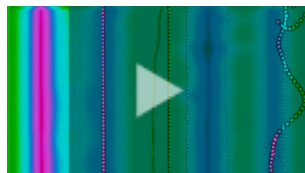
DIALOG

author
Zsolt Gyenes

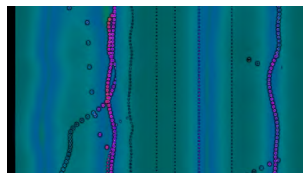
Common structural and other bases of different types of sensation are hiding creative possibilities in structural correspondences, synchronisations. The afterimages are very interesting optical phenomena which are constantly with us. What we see behind our closed eyes are among our most intense colour experiences. Furthermore, they always take different shapes depending on the external visual phenomena. It is in constant motion in two different ways: it slowly rises upwards, and its colours are continuously transposed. Can we observed the moving afterimage? Colours change rapidly, continuously, and turn into oscillating contrasts. The colours of afterimages are more fluorescent than external world's colours.

It is a vision, illusion, ghost image. The interaction of colour and sound in art can't be based on physics, but needs to be based on feeling and psychology. It is an attempt for a specific dialogue of image and sound, where the effect of afterimage is also involved. In relation to this short opus, the two different media sometimes co-exist in 'synchrony', synthesized at other times, or can be different. The correspondences of colour-forms and sound are customized with the individual approach of the artist. This short vision is an individual experiment.

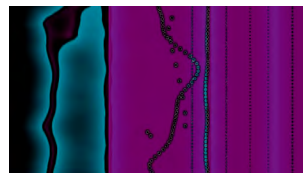
Technical data: 1280x720, H.264, Linear PCM, HD, HiFi sound.



duration year
01 min 10 sec 2017



city
Pécs
Hungary



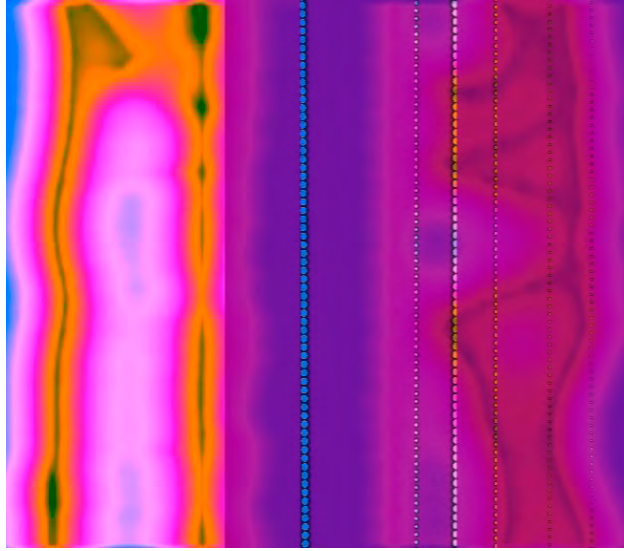
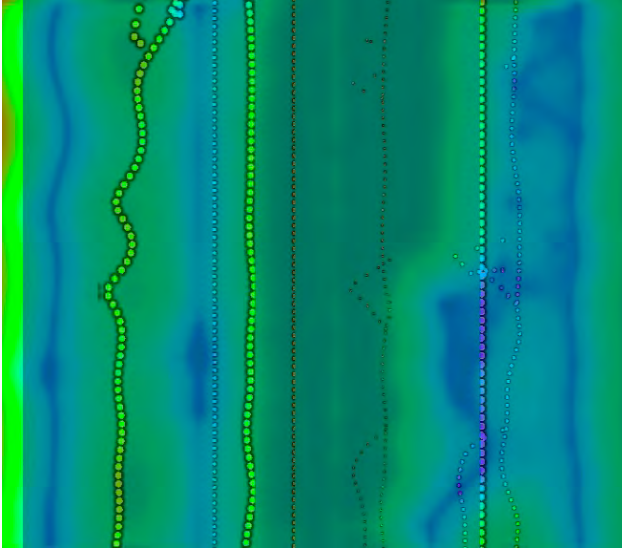
SYNCHRONY OPUS 130

author
Zsolt Gyenes

The series of *Synchrony* is built on the multi-directional movements, transformations and interaction of writing, still and motion picture and sound. I study the linguistic metamorphosis of media with electronic, digital tools, highlighting the fact that image yields sound, sound yields image, while the numerical value of the basic information is usually equal. My “synchrony” may be accepted as the brand name of the synchronicity of linguistic expression. At the same time, it is also the conceptual collective noun of the incessant language-transforming and language-creating processes, as well as the pervasive phenomena arriving in their wake.

It is a method of language-creation postulating thoroughness and complexity, unaware of the concept of rejection, since it recycles new values even from the disposable, the so-called unusable. It does not differentiate between the meaningful (legible) and the meaningless (illegible) iconic fields, because, for me, each image and sound information may comply with a new aesthetic application. This series is the enterprise of one of the greatest volumes of my oeuvre so far. So, the summary of this opus: it is a dialogue of sound and image extended in time, where associations of colours also play a big role. This visual appearance starts from analyzing the sound. In connection with this short work, the two different media co-exist in “synchrony”.

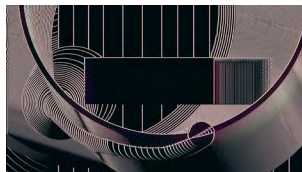






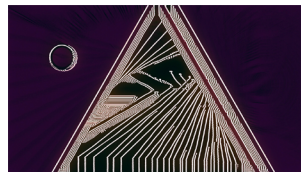
duration
04 min 33 sec

year
2017



city
Hong Kong
China

assistant professor
Max Hattler



university and faculty
City University of Hong Kong
School of Creative Media

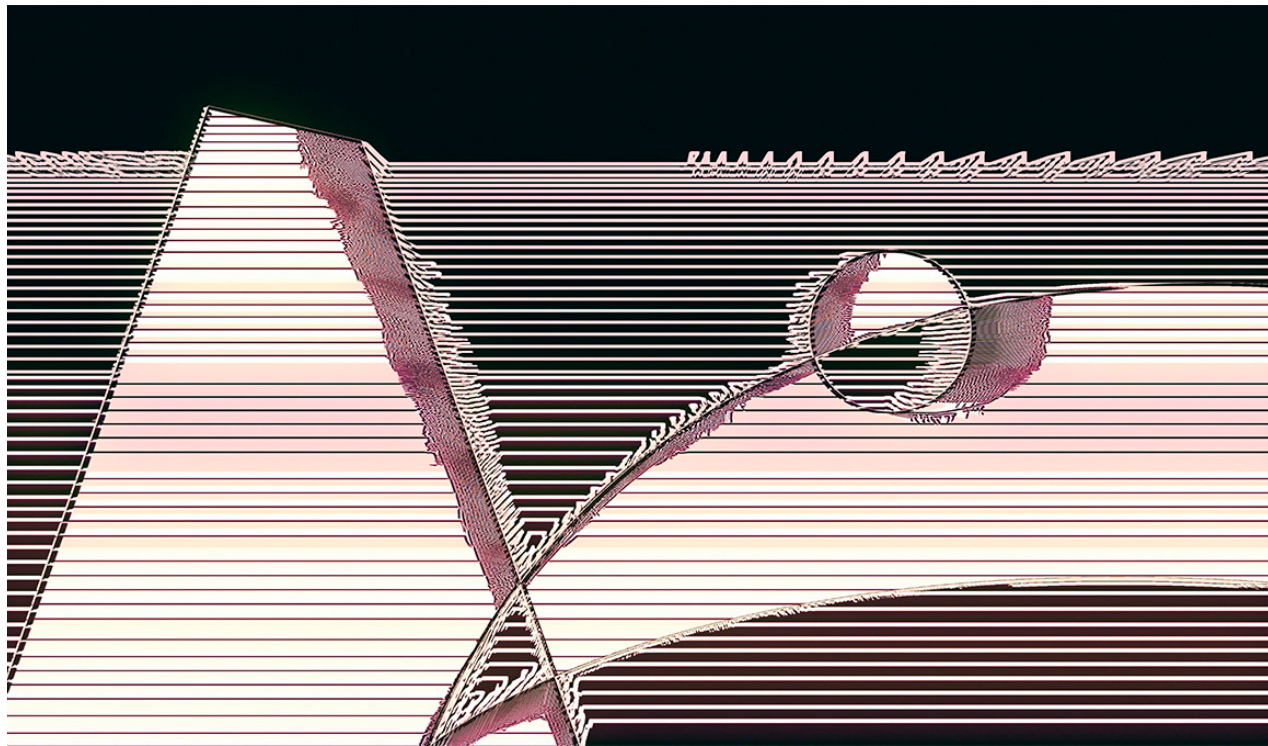
DIVISIONAL ARTICULATIONS

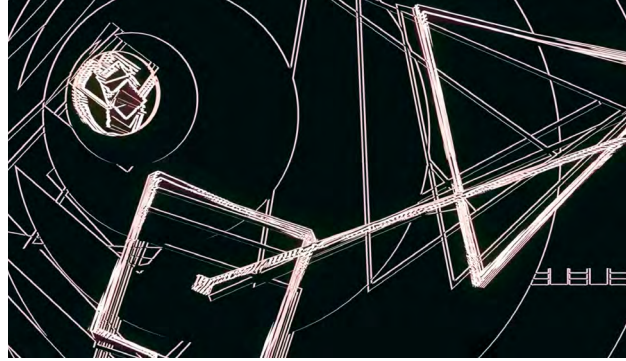
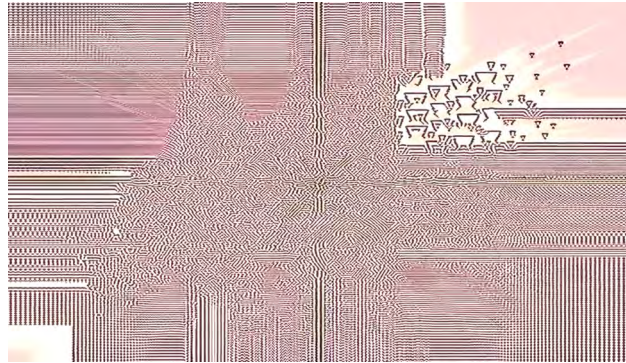
author
Max Hattler

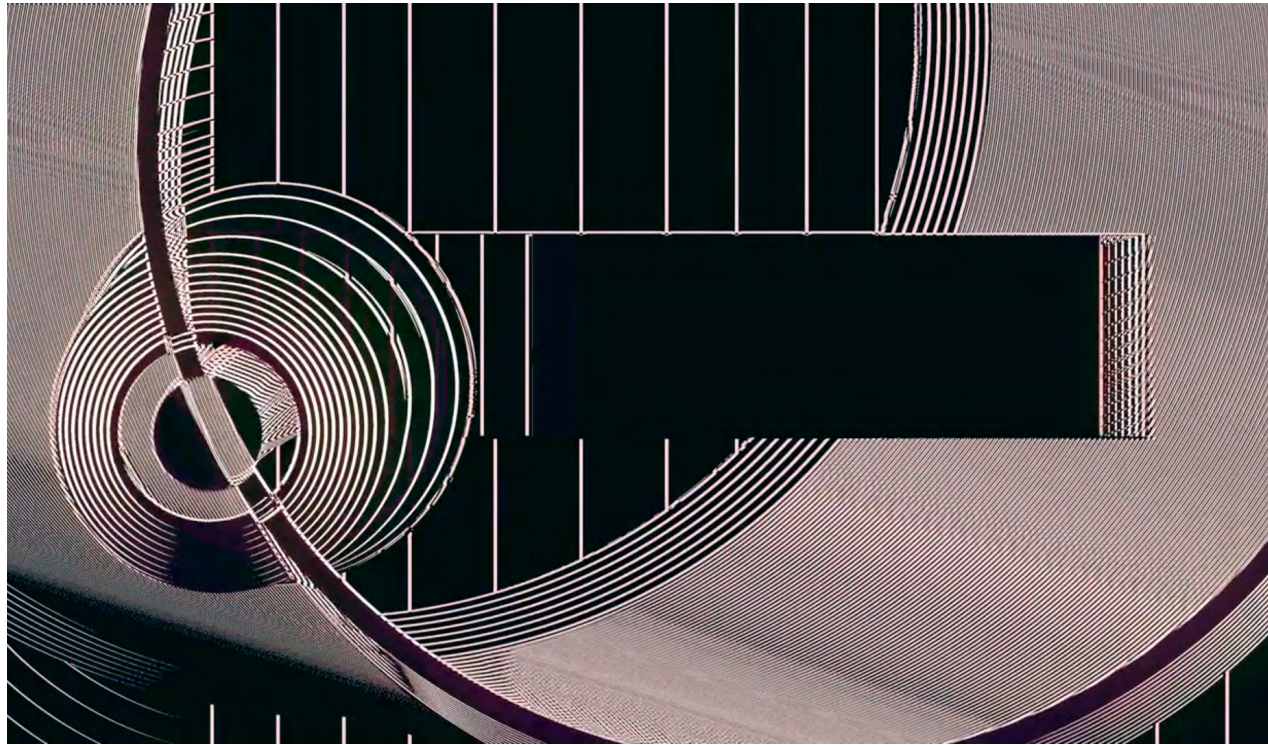
Divisional Articulations is a collaboration between composer Lux Prima and German visual artist Max Hattler. In 2017, *Divisional Articulations* won the Grand Prize at Supernova Festival Denver, Best Experimental Film at ReAnima Festival Norway, and a Special Mention in the Experimental Category at CutOut Fest Mexico. The film explores audio-visual repetition and distortion, where sound and image collide in a hypnotic feedback loop, spawning arrays of divisional articulations in time and space. Made up of simple shapes and visual feedback, the images represent Hattler's interpretation of the fuzzy analogue loop-based music created by Lux Prima.

Divisional Articulations draws on influences ranging from constructivism and Paul Klee's Bauhaus teachings to computer animation pioneer John Whitney's seminal film experiment *Matrix III* (1972). The film was directed by Max Hattler and animated by a team of 16 students at City University of Hong Kong's School of Creative Media. The music was created in Lux Prima's studio in East London. For more information, please see <http://www.maxhattler.com/divisionalarticulations/>











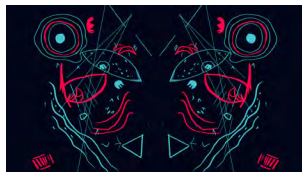
duration
01 min 43 sec

year
2017



city
Warsaw
Poland

professor
Olga Wroniewicz



university and faculty
Warsaw School of Information Technology
Graphic Design

discipline
Video Effects

SYNESTHESIA

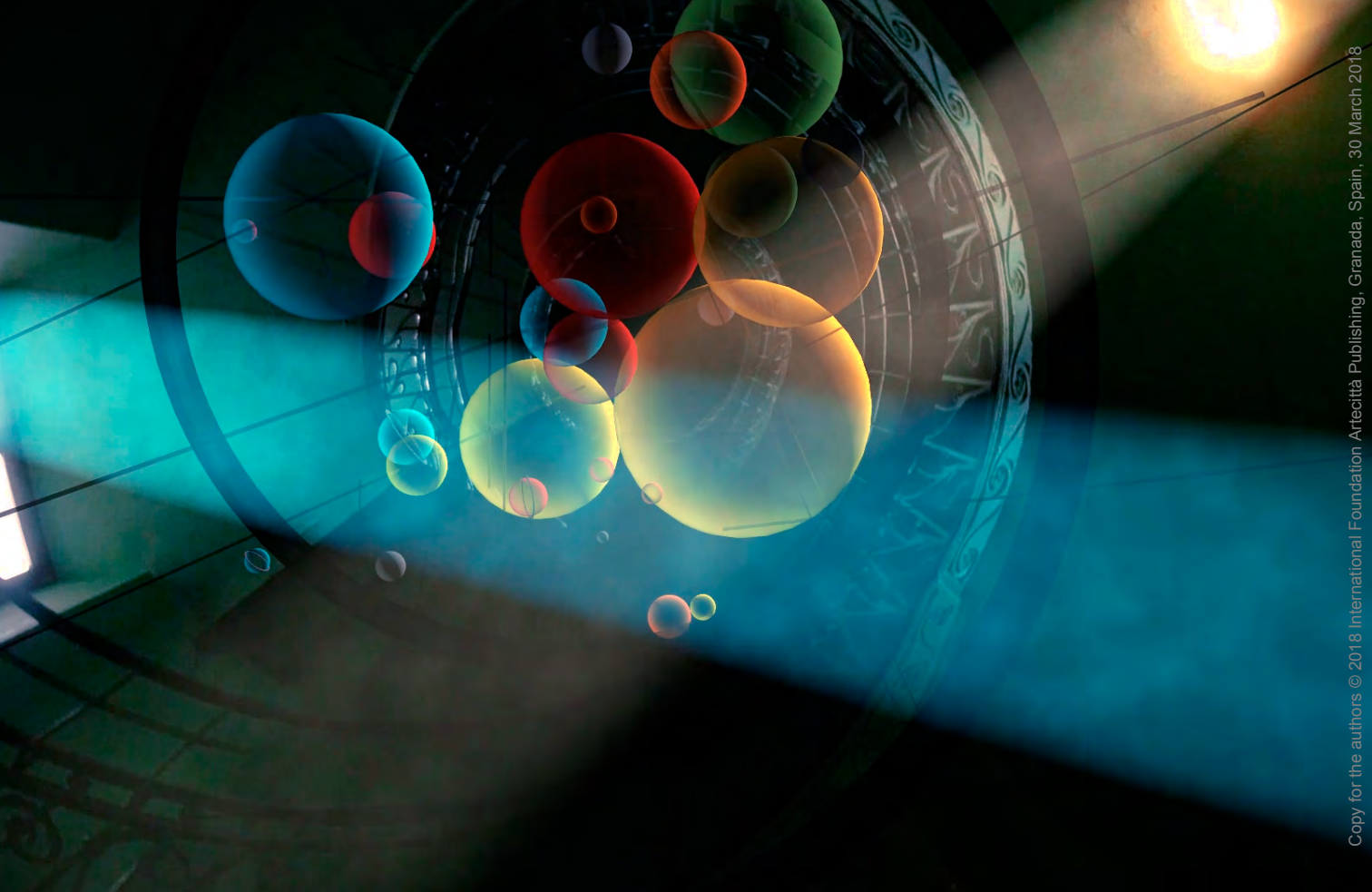
students
Alicja Kraft, Mateusz Wieczorek

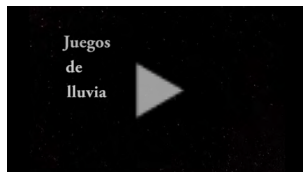
Student authors of the video: Alicja Kraft, Mateusz Wieczorek, Ivan Omelchenko, Bartłomiej Pilzak, Gennai Przetakiewicz, Magdalena Malec, Marcin Pieprzowski, Nataly Shepelevych.

Synesthesia is a narrative impression of a synesthetic musician, who is blind. We follow the main character from the point of her view. She walks to the shop to buy oranges and, during the trip, she sees Kandinsky's works composited in a various surfaces and animated. Animation is made in a way of 3D rendering and compositing, 2d animating and compositing and step by step hand drawn animation.

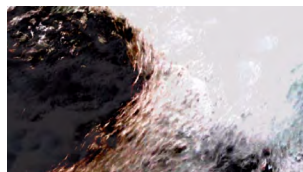
This is a tribute to Kandinsky, who was interpreting music in a form of abstract pictures. Pictures appeared in the mind of the main character to fill the empty space where normally should have been the product from the eyes. Quasi blind or fully blind people sometimes have hallucinations which are mixed with remembered reality; sometimes these hallucinations are painted with music.



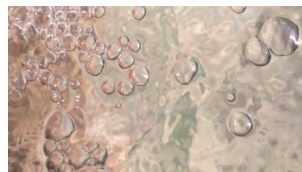




duration 04 min 40 sec
year 2016



city Granada
Spain
professors Pedro Guajardo



university and faculty Real Conservatorio Superior de Música
"Victoria Eugenia" of Granada
discipline Audiovisual Composition

JUEGOS DE LLUVIA

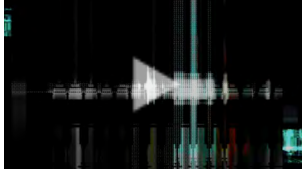
author
David López Sáez



Juegos de lluvia is a piece of visual music based on a series of textures generated by water and rain, textures that create abstract images in motion and that find their sound equivalence in a musical environment laden with vibrations and resonances. The audio is created from recordings of the sound of an acoustic instrument, a cimbalom.

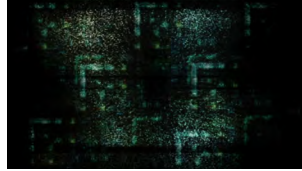
Sounds that have been treated and electroacoustically manipulated by means of various computer programs and to which are added sounds of rain and streams of water. All this in order to establish a connection between music and image that invites us to experience new sensations of everyday realities present in nature, such as the phenomenon of rain and the flow of water streams.





duration
07 min 57 sec

year
2016



city
Dublin
Ireland

professor
Maura McDonnell



university and faculty
Department of Electronic and Electrical Engineering
Trinity College (Dublin)
discipline
Music and Media Technologies

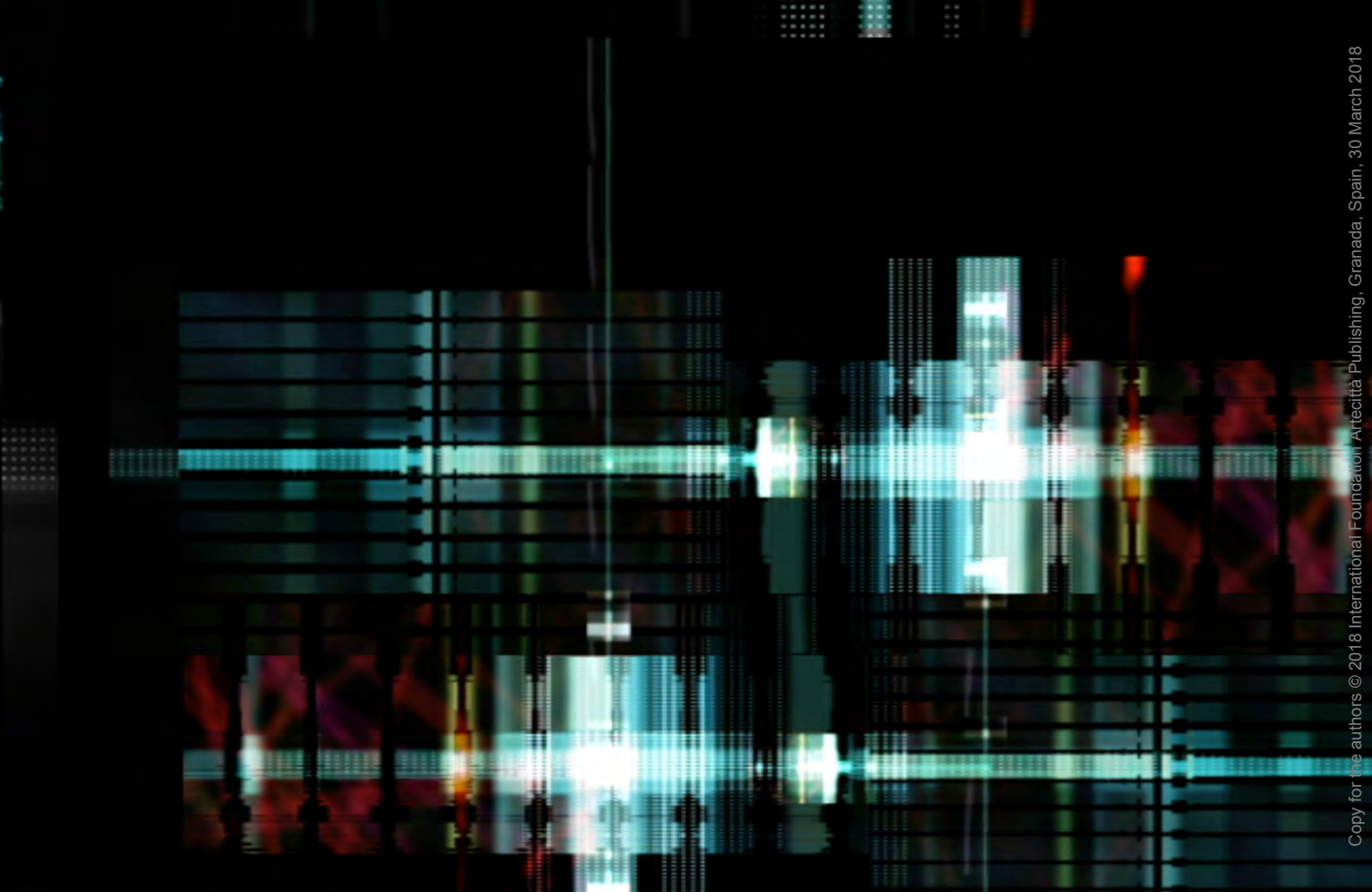
DUEL TONES

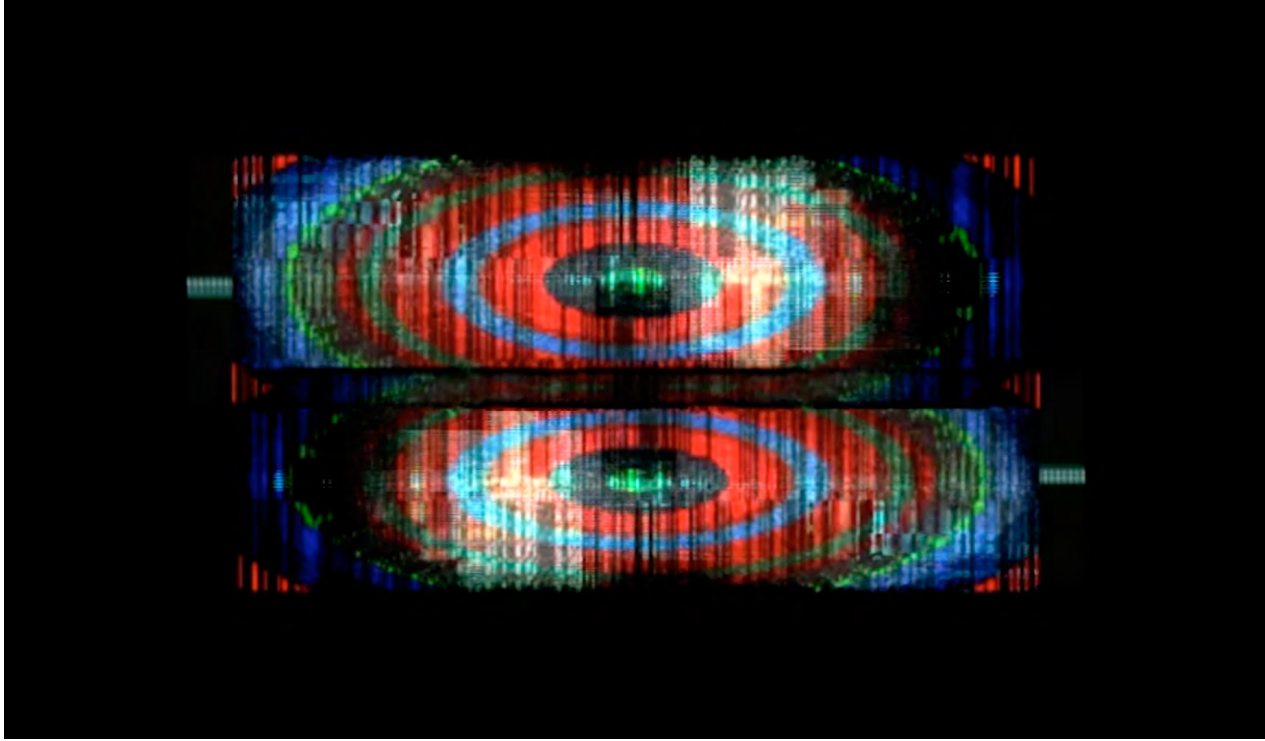
author
Maura McDonnell,
Bebhinn McDonnell

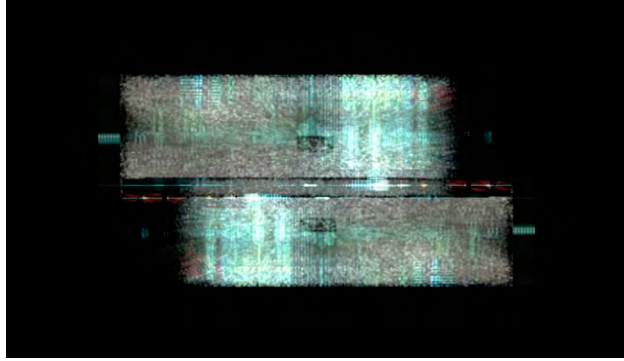
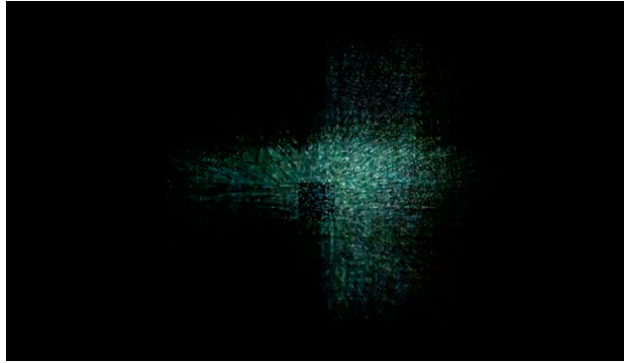
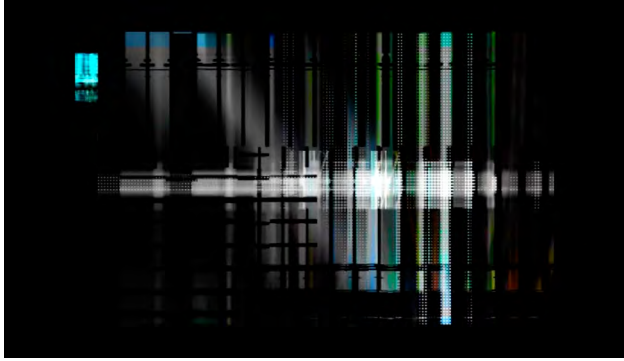
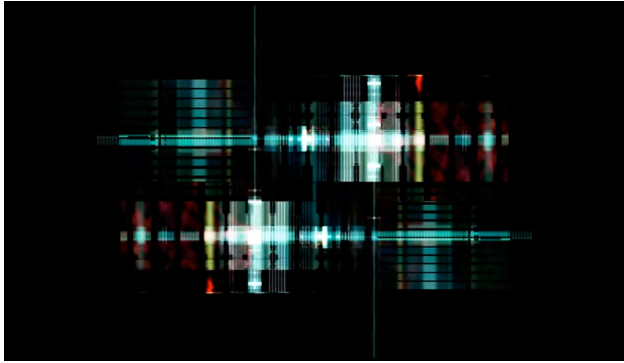
Duel Tones is a fixed media visual music work that explores, through a visual music collaborative effort, the emergence of synthetic tones and timbres and synthetic forms and motion elements from a ground of blackness and silence. The visuals were created by Maura, in 2013, in Isadora, utilizing Isadora's capabilities to generate synthetic imagery and textures from the frequency data information from audio files. The results were then used as source materials for building an abstract visual world. Different audio files of abstract timbres were used to generate the visuals.

High and low frequency sounds created a visual that looked like two streams of visual information, analogous to two harmonics, or two pitches, or suggestive of two lines of information with a sense of empty space in between these lines. At times, these lines seemed to merge or to fight or duel. Hence the use of the title *Duel tones* to suggest both two lines and two merging and separating lines. The electroacoustic composition for *Duel Tones* was composed by Bébhinn McDonnell in 2016, using the visuals as the source of the mood and structure of the music and utilizing the visuals as a type of evolving, synthetic graphic score.











duration
05 min 00 sec

year
2018



city
Granada
Spain

professor
Jesús Pertinhez López
Concepción Alonso
Valdivieso



university and faculty
University of Granada, Master in Drawing
discipline
Audiovisual Creation-Visual Music

RAVEL

authors

Students with Professors

Student authors of the video: D. Agudo, F. Buendía, M. Chen, R. Comino, P. Criado, S. De la Higuera, M. Díaz, A. Garcia, G. Gómez, M. Habas, L. Jiménez, L. Jianxiong, J. Lafuente, F. Luque, G. Martínez, C. Martos, C. Membrilla, D. Rodríguez, A. Tejero, G. Villar.

This animation is part of a course on “Audiovisual Creation-Visual Music” for the Master in Drawing of the University of Granada. It is an experimental animation around the work of Maurice Ravel. From a piece of music, in this case “Bolero”, by Maurice Ravel, students have to update traditional techniques of experimental animation, painting

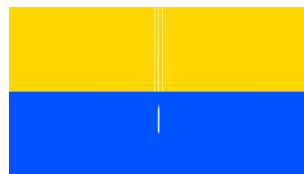
on acetate, with the most actual, 3D software, creating reliefs, textures, and sensations around a musical piece. A repetitive element has been introduced, the swimmers, who maintain the basic rhythm of the music, which is accompanied by the impressions of each student to the music, generally abstract, with games of colours and tone. The painting on acetate is one of the oldest animation techniques, developed by Norman McLaren, which our Animation Research Group intends to redefine. The inclusion in the same work of 2D techniques with 3D, we think, brings originality and opens new possibilities to primitive techniques.





duration
01 min 50 sec

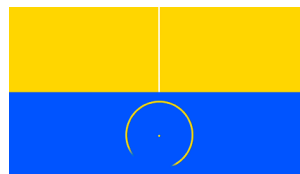
year
2017



city
Milano
Italy

professors
Dina Riccò
Gian Luca Balzerano

assistants
Alberto Barone
Giulia Martimucci
Alessandro Zamperini



university and faculty
Politecnico di Milano
School of Design

discipline
Appliance and Complex Design Studio

PLSS | POINT LINE PLANE SOUND

authors
Students with Professors and Assistants



Student authors of the videos: Angè L., Attolico N., Balleghi B., Califano F., Crespi M., De Isabella A., De Luca E., Falvo G., Faraci L., Giacomazzo G., Grignani F., Incarbone D., Lai A., Locarno Mathieu G.D., La Mura E., Malagoli F., Martínez Bernal A. K., Mazzoleni C., Orifici D., Orlando C., Paganini A., Parrulli A., Pennino F., Picononi A., Pini G., Pozzi L., Preandi R., Regalia F., Riboli E., Rivella G., Salvi D., Senatore L., Spiezia G., Tasca M., Terenghi G., Tonioni R., Tranti C., Veschi D.

This work is a didactic activity effected in the Course of Laurea magistrale (Master of Science degree) in Communication Design at Politecnico di Milano (Italy), A.Y. 2016/17.

The project has been realized as an activity of extempore, for which the students have worked only one day, for 8 hours.

PLSS is a didactic project of collective visual music; the final work is

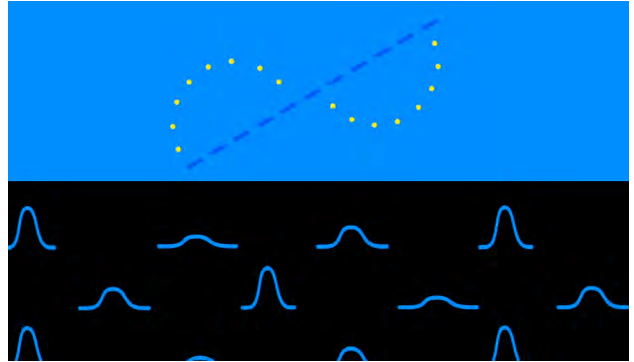
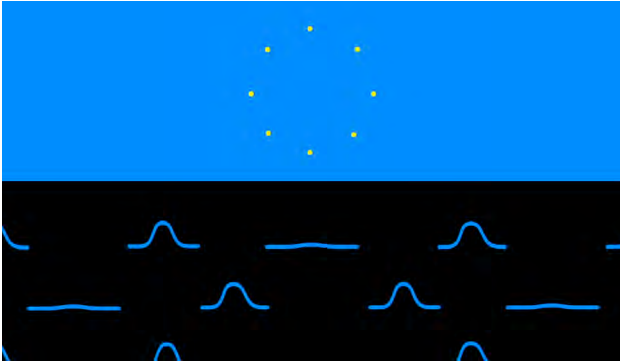
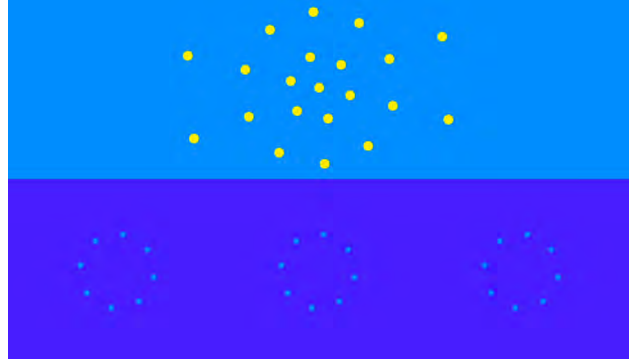
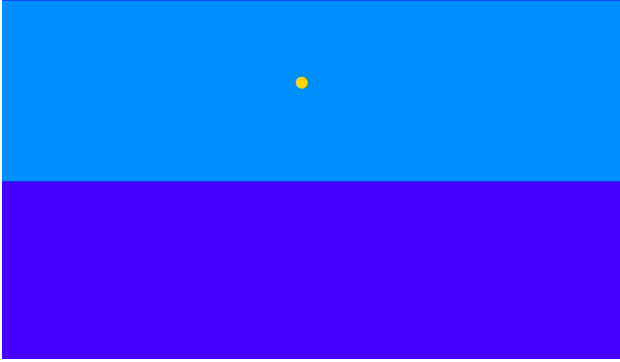
the result of the montage in sequence of 20 (parts above) + 20 (parts under) videos, each done by a different student. Objectives of the work:

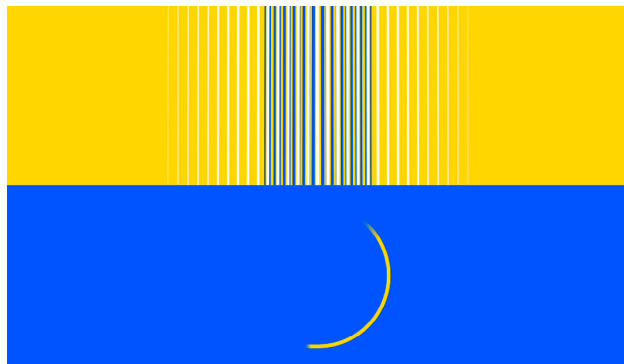
1. to realize a project of visual music, to a musical piece assigned by the teachers;
2. to project and to realize a video of good quality in limited time;
3. to stimulate working in a group.

The work has been separate in three parts.

1. The musical composition: the Italian pianist Daniele Rotunno has intentionally composed for this didactic work a composition with these requirements: 20 measures; 2 parts (an accompaniment part by the bass notes only and a melody part); 120 beat for minutes.

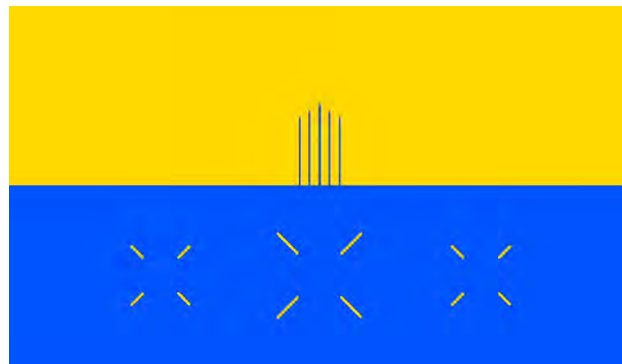
The final music composition, with sound design by Alessandro Zamperini, consists of 6 tracks, divided in two parts: higher part (synth, piano chord, hi hat); lower part (shaker, piano notes, bass).





2. The video project: every student has realized a clip video (with the software After Effects) on the assigned audio clip. For visual design, the students had to respect the following compositional rules:

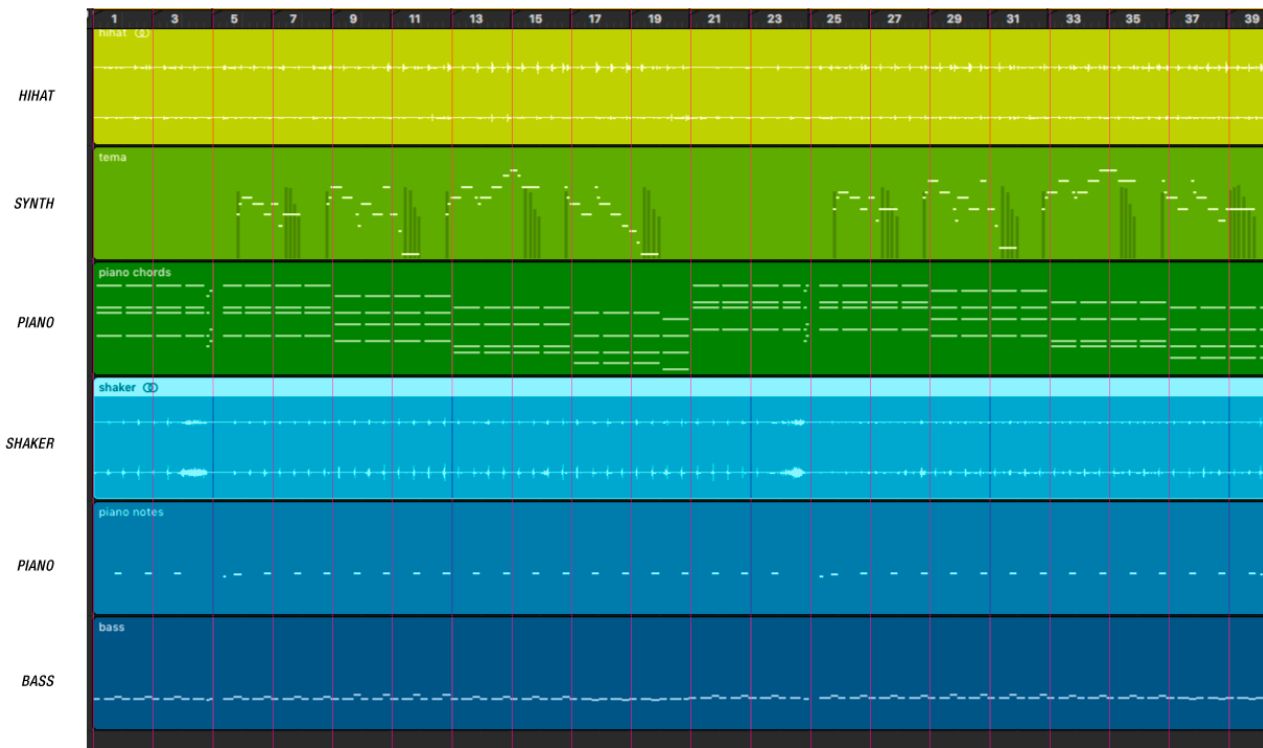
- basic geometric shapes (points, lines, surfaces, according to Kandinsky's theory);
- colour palette assigned (with eight colours: three nuances of yellow, three of blue, white and black);
- each student could use no more than 4 colours;
- the student had to define the video in accord with the students of the preceding and following video.

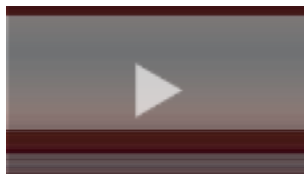


Besides, the students had to design a visual kinetism in synaesthetic congruence with the music.

3. The assemblage video: all of the video clips have been united with the entire audio (not segmented) by the teachers' assistants, with the software Final Cut.

In the resulting video, the synesthetic relationship between audio and video is perceptible, above all in the rhythmic congruity, and the colour palette restrictions given have allowed to give a strong chromatic identity to the video.





duration
02 min 00 sec

year
2016



city
Portland
Oregon, United States

professors
Ying Tan



university and faculty
University of Oregon
Art Department

discipline
Digital art

HAIKU 2

authors
Ying Tan, Mike Fiday



Haiku. 2 is an abstract animation in response to the second movement of *9 Haiku* by American composer Michael Fiday. *9 Haiku* is a collection of varied musical reflections on haiku texts by Basho. This music evokes strong emotions and contemplation of feelings within, both nostalgic and very present. My response in a visual composition reflects my interests in minimalist aesthetics and philosophy, parallel to a spiritual quest in Zen and Daoist thinking. In *Haiku 2*, the music is visualized in an impressionistic way. I associate this music with organic matters and a color palette that is rich but not primary color based. I aim to explore boundless expressive potential with limited visual means. Using only colors, horizontal lines, and vertical movement, the combinations of basic

elements are articulated to echo energetic aspects of the music, evoking impressions of joy and play, open spaces and passing time. Using *Final Cut Pro*, *Motion*, and *AfterEffects* software, I processed representational images of the natural environment into an abstract landscape of color stripes which respond to music with variations of tones which I associate with the music, suggesting actions in elusive spaces near and far. I see my work as “in-progress” and a part of an ongoing exploration. Engaging audio visual synthesis, I am interested in possible dialectic and dynamic relationships between the universal and the personal, and the multitudes of creative potentials through articulated audio visual relationships.



duration year
03 min 49 sec 2016



city
Auckland
New Zealand



FALLIBLE

author
Raewyn Turner, Brian Harris

Unscented flowers rotate above a vase which holds a sensor, and the data from the sensor are turned via microprocessors into piano notes to create a cross-sensory experience of the flowers. As the flowers rotate over the vase, a computer fan draws their scent past a ceramic bead sensor and a microprocessor measures a voltage dependent on the scent concentration and type. The notes are synthesized in piano voice.

Synopsis: The political and cultural interests of the 1700s that sent out explorers to collect exotic and rare botanical specimens also created an aesthetic of beauty that embodied the precarious balance of life; one tilt

out of balance, one degree of heat, one minute and it is gone.

We are exploring the fragrance of contemporary existence, illusion, and sense-making in a largely visual culture. We're interested in subliminal odours, airborne particles that affect minds and emotions. It is in the auditory, visual and olfactory signals outside the human bandwidth where important information is relayed. These unconscious signals are contemporary cyphers that can affect our mood and behaviour, the ways we interact, love and reflect on ourselves and society.

See: Raewynturner.com/projects/#/fallible-raewyn-turner-brian-harris/





BIOGRAPHIES

Clara Aparicio Yoldi

Video Artist from Madrid based in London. She mixes video and animation with painting, found footage, digital collages and programming, to create visual poems. She has recently received the Most Promising Video Artist Award in Madatac 07 (Contemporary Audio-Visual & New Media Arts Festival, Madrid, Spain). Her pieces have been awarded in other international Video Art festivals such as FIVAC (Camagüey International Video Art Festival, Cuba) and BANG (Barcelona International Video Art Festival, Spain) and screened in galleries, museums and cultural spaces around the world (www.aclaRaRte.com).

Alberto Barone Andrea Fusaro

Alberto Barone, Master's degree in Communication design. Assistant at the School of Design, Politecnico di Milano (from 2014), in three different courses of graphic design and digital animation. Freelance from 2013, worked for different graphic studios, video producers and private customers. Working as motion-graphic design in fashion world and new technologies industry.

Andrea Fusaro is a sound engineer, sound designer and composer freelance for video, advertising, digital media, tv and the videogame industry. Expert in sound post production, dialogue editing, audio implementation, sound fx and music for cinema and videogames.

Giovanni Baule

Full professor of Industrial Design at the School of Design, where he was President of Degree Course in Communication Design from its establishment and co-coordinator of the PhD in Industrial Design and Multimedia Communication. Deals with theory and methods of project communication design, expert in visual communications, is engaged in design history and criticism. He is scientific director of the series *Communication Design* for Franco Angeli editions and head of the Research Unit *Multimedia Format*, Department of Design, Politecnico di Milano.

He is a member (since 2007) of the Scientific Committee of *MuVi. International exhibition of video and moving image on synesthesia and visual music* and Institutional Partners *International Scientific Journal of McLuhan Studies*.

Xavi Bové

Visual composer. He defines his work as a mixture between listening to images and drawing sounds, and is passionate about both tradition and innovation, the organic and also the digital. Bové directs audiovisual projects where art and technology go hand in hand, and where the image keeps a deep and close relationship with the sound. He is also an expert of projection mapping, becoming the artistic director of the International Mapping Festival in Girona. He has been awarded several prizes for his long experience in the musical world, and gives lectures to several festivals worldwide relating light and mapping. www.xavibove.com

Valeria Bucchetti Ph.D. Elena Zordan

Valeria Bucchetti is Associate Professor at Politecnico di Milano where she teaches “Visual Communication” in the Communication Design Degree and “Communication Design and Gender Culture” in the Design Master Degree. She is communication designer, she graduated in Fine Arts, Music and Performing Arts and she obtained her PhD in Industrial Design at Politecnico di Milano. She won the “Compasso d’Oro” Design Award as co-author of the Poldi Pezzoli Museum multimedia catalogue (1995). She studies theoretical aspects of identity systems and their communication components and developed projects of basic and applied research. She is author of: *La messa in scena del prodotto* (1999), *Packaging design* (2005); she is editor of: *Culture visive* (2007), *Altre figure. Intorno alle figure di argomentazione* (2011),

Anticorpi comunicativi (2012), *Design e dimensione di genere* (2015).

Elena Zordan is visual Designer, Master Degree in Communication Design (School of Design, Politecnico di Milano). She is contract professor of “Visual Elements for the Project” of the Communication Design Bachelor Degree (School of Design, Politecnico di Milano). Since 2007, she participates in the research activities of the Design Department for projects related to packaging and its communication components. Previously, she took part in the didactic activities as teaching assistant at the “Final Design Studio” (School of Design, Politecnico di Milano). Professionally, she has worked since 2008 on user experience and service design projects in sketchin, a strategic design studio based in Switzerland.

Elena Caratti Ph.D. with Minibombo publisher

Elena Caratti is currently appointed as Researcher at the Design Department and Assistant Professor at the Design School of Politecnico di Milano (Degree and Master Degree Courses in Communication Design). Her research and teaching activities are focused on basic design and visual cultures. She was recently co-editor with Giovanni Baule of the book *Design is translation. The translation paradigm for design culture. Design and translation: a Manifesto* (Milano, Franco Angeli editore, 2016).

Minibombo is a publisher for young children (2-6 years). The books are simple and straightforward, with short text or even no text at all. The drawings have neat lines, pure colors and shapes that can easily be reproduced. *Minibombo* was born in Reggio Emilia in 2013 as a trademark of TIWI s.r.l.

Jane Cassidy

Multi disciplinary artist and educator from Galway, Ireland. Primarily trained in music composition and animation, Jane earned a Masters in Music and Media Technologies from Trinity College Dublin in 2008 and an MFA in Digital Art from Tulane University in 2014. Jane's main interests lie in audio-visual immersive environments, visual music, live VJing and multi-channel work. Past performances include the European Media Art Festival (Germany), the New Orleans Film Festival, Punt y

Raya Festival (Spain), Kilkenny Arts Festival and Cork Midsummer Festival (Ireland), Arts Council New Orleans LUNA Fete and group shows (in Dublin), Galway (New Orleans, Atlanta, Philadelphia and Stockholm). Cassidy has had solo shows at Sierra Nevada College, Nevada, the 53rd Ann Arbor Film Festival, Michigan, and at Tulane University and PARSE Gallery in New Orleans. Jane is currently Assistant Professor of Digital Media at the University of Alabama, Tuscaloosa (www.janecassidy.net).

Rebecca Choate Pedro Guajardo (EKLEKTIKA)

Rebecca Choate (U.S.A.): artist and performer. She has resided in Spain since 1993. She obtained an Art degree specializing in Fiber Arts in Granada, and at the University of Missouri. Studied modern and African dance at CalArts. She has done costume design, scenography, sound sculpture and performance art. Her video art was selected in the “8º Festival Internacional de Jóvenes Realizadores” (Granada, Spain, 2001). Her performance art group “Eklektika” was founded with Pedro Guajardo in 1994 and has toured internationally, producing a number of multimedia shows and video art pieces to the present day.

Pedro Guajardo: composer and visual artist. He is professor of Audiovisual Composition at the “Victoria Eugenia” Royal Conservatory of Music in Granada. He studied at CalArts and at the University of Missouri Columbia. He received international process such as P.A.S. Competition; Computer music “Pierre Schaeffer” (Italy, 1998); Thomas Bloch-Glass Harmonica (France, 2000); Edward Grieg Memorial (Norway, 2000); SGAE (Spain, 2001); Multimedia Palmares Bourges (France, 2003) and selected at the International FJR (Spain, 2001); MuVi 1 and MuVi4 (Spain); Boston Visual Music Marathon, Música Visual, Lanzarote, etc. He founded with Rebecca Choate “Eklektika”, a multimedia tandem that has performed and toured in Spain, Mexico and the U.S.A. (<http://www.eklektikart.com>).

María José de Córdoba Serrano Ph.D.

Doctorate in Fine Arts (University of Granada, 1994) and Professor at Granada Faculty of Fine Arts. She is a multidisciplinary artist with over 200 national and international exhibitions. Her studies and research around synaesthesia since 1980’s and her career in chalcographic engraving led her to receive the Fine Arts Medal of Merit in 2009, awarded by the Royal Academy of Fine Arts of Granada (Spain). She has also been the General Director of the International Foundation ArteCittà since 2005.

One of her last individual exhibitions took place in 2009/10 in the Museum “Casa de los Tiros” (Granada), where an anthological collection of her paintings, engravings and video-creation was displayed.

Clorinda Galasso Stefano Scagliarini

Clorinda Galasso, after studies in Cultural Heritage, decided to move to Politecnico di Milano to study Design.

Her research is focused on territory and its memory and she is always looking for new methods to represent and enhance the past of places. She thinks that photographs are essential documents to revitalize archives and historical deposits.

Stefano Scagliarini grew up in Milan, Italy and graduated from Politecnico di Milano in Communication Design with a thesis about the relationship between photography and blindness. He thinks that a synesthetic approach to images can expand their sensoriality, in particular for people with disabilities. After academic studies, he has experience with many photographic techniques, including the animation of static images, which is a way to bring out the communicative potential of this media.

Harvey Goldman Jing Wang

Harvey Goldman has created critically acclaimed work in the fields of ceramics, digital imaging, animation and music. His work has been exhibited widely throughout the United States, Europe and Asia, including the Smithsonian's Hirshhorn Museum, the Corcoran Gallery of Art and the White Box Museum, Beijing, China. He has received grants from the National Endowment for the Arts, The Ford Foundation and the Massachusetts Council on the Arts and Humanities. He was founder of the Digital Media program at the University of Massachusetts Dartmouth, Department of Design, where he currently holds the title "Professor Emeritus" (<http://harveygoldman.com>).

Jing Wang is a composer and a virtuoso performer of the erhu, a traditional Chinese bowed stringed instrument. Her compositions have been selected and presented throughout the world. They have also been recognized by the American Society of Composers, Authors, and Publishers and Electro-acoustic Miniatures International Contest (Spain). She was the winner of 2006 Pauline Oliveros Prize and has been awarded the MacDowell Colony Fellowship, the Vilcek Foundation Fellowship, and the Omi International Musicians Residency Fellowship. She teaches electroacoustic music, composition, and music theory (Music Department, College of Visual and Performing Arts, at UMass Dartmouth University) and is director of the Laptop Ensemble, which explores innovative performance techniques.

Pedro Guajardo

Composer and visual artist. He is professor of Audiovisual Composition at the “Victoria Eugenia” Royal Conservatory of Music in Granada. He studied at CalArts and at the University of Missouri Columbia. He received international process such as P.A.S. Competition; Computer music “Pierre Schaeffer” (Italy, 1998); Thomas Bloch-Glass Harmonica (France, 2000); Edward Grieg Memorial (Norway, 2000); SGAE (Spain, 2001); Multimedia Palmares Bourges (France, 2003) and selected at the International FJR (Spain, 2001); MuVi 1 and MuVi4 (Spain); Boston Visual Music Marathon, Música Visual, Lanzarote, etc. He founded with Rebecca Choate “Eklektika”, a multimedia tandem that has performed and toured in Spain, Mexico and the U.S.A. (<http://www.eklektikart.com>).

Zsolt Gyenes

Intermedia artist, writer and Associate professor at the Faculty of Arts, Kaposvár University, Hungary (formerly was Deputy Dean and Head of the Department). His artistic practice is concerned with the process of translation between different forms of media, exploring the creative possibilities of what might be lost or gained through such interpretation. He has exhibited widely in various international media festivals and exhibitions (for example in USA, Malta, Japan, Thailand, Morocco, Iceland, Germany, Poland, Italy and Slovakia). He is the editor of the only Visual Music site in Hungary (<http://vizualzene.hu/>).

Max Hattler Ph.D.

Artist and academic who works with abstract animation, video installation and audio-visual performance. He holds a Master’s degree in animation from the Royal College of Art and a Doctorate in Fine Art from the University of East London. His work has been shown at festivals and institutions such as Resonate, Ars Electronica, ZKM Center for Art and Media, MOCA Taipei and Beijing Minsheng Museum. Awards include Supernova, Cannes Lions, Bradford Animation Festival and several Visual Music Awards. He has performed live around the world, including at Playgrounds Festival, Re-New Copenhagen, Expo Milan, Seoul Museum of Art and the European Media Art Festival. Max Hattler is an Assistant Professor at the School of Creative Media, City University of Hong Kong (www.maxhattler.com).

Alicja Kraft Mateusz Wiczorek

Alicja Kraft: graphic designer in SVG studio, musician in the field of trombone and piano, student of MA Studies in the field of Graphic Design at Warsaw School of Information Technology.

Mateusz Wiczorek: freelance concept artist, illustrator, student of MA Studies in the field of Graphic Design at Warsaw School of Information Technology.

José López-Montes

Composer, improviser, visual musician, pianist and researcher. His works explore the interaction between algorithmic processes, improvisation, electroacoustics and synthesis of video integrated with instrumental composition and dance. López-Montes teaches Harmony, Improvisation and Mathematics at the “Victoria Eugenia” Royal Conservatory of Music in Granada. In 2017, he composed, along with A. Arranz, several pieces for video, mobile orchestra, 120 saxophones and electronics, producing a big concert for the XX Anniversary of Guggenheim Museum Bilbao, in collaboration with the European Space Agency. Currently, he is developing techniques for artificial creativity applied to composition through metaprogramming based on the evolution of musical genotypes.

David López Sáez

Composer and pianist (Alcázar de San Juan, 1982). He has studied composition at the “Victoria Eugenia” Royal Conservatory of Music in Granada. He has also studied Fine Arts and Musicology, a field in which he specialized in research on electroacoustic music and sonic art. In 2017, he won the first prize for composition of the “Victoria Eugenia” Conservatory and has premiered works at festivals such as *Synchresis* and the *Spanish Music Festival* in Cadiz.

Maura McDonnell

Assistant Professor at Trinity College, Dublin, lecturing on visual music topics for the M.Phil. in Music and Media Technologies, and is also completing an arts practice PhD on visual music. She is an active member of an international group of artists, composers, academics and researchers engaged in the field of visual music and has presented work and research at festivals, symposiums, screenings and conferences.

Maura is an Irish visual music artist who creates visuals for new music and electronic music concerts, fixed media and installation productions.

The medium of choice is visual effects and generative effects video and the style of her work is abstract. The meaningfulness that she seeks in her work is to explore the emotional, musical and evocative potential of music in a shared similarly crafted visual world.

Jesús Pertíñez López Concepción Alonso Valdivieso

Jesús Pertíñez: Professor of Animation since 1990. More than 30 articles published in indexed journals. Director of three R + D + I Projects for the Ministry of Education of Spain. Director of 7 doctoral theses. Evaluator for the National Agency of Prospective Evaluation of the National R + D Plan. Author, in the last seven years, of seven animation shorts projected at multiple festivals.

Concepción Alonso Valdivieso: assistant professor, PhD at the University of Granada (2014). His research revolves around audiovisual and animation, subjects on which he has published numerous articles. Director and animator of several animated shorts; the most recent, “The girl who noticed something strange”, was selected at many festivals.

Dina Riccò Gian Luca Balzerano

Dina Riccò, degree in Architecture, Ph.D. in Industrial Design, she is an Associate Professor at the Politecnico di Milano, Department of Design, teacher in the Communication Design degree course. Since 2007, she has participated in organising the international conference *Synaesthesia: Science & Art* (V ed., Jaén, Spain, 2015) promoted by the ArteCittà Foundation with the University of Granada and the Politecnico di Milano; she is also Director of the parallel event *MuVi*, devoted to visual music. Amongst her key publications: books entitled *Sinestesia per il design* (Etas, Milan, 1999), *Sen tire il design* (Carocci, Rome, 2008), the book *Synaesthesia: Theoretical, artistic and Scientific Foundation* (with M. J. de Córdoba, Sean A. Day et al., ArteCittà, Granada, 2012, Spanish ed. 2012).

Gian Luca Balzerano is Adjunct Professor at the School of Design, Politecnico di Milano, MA in Communication Design, focused on motion graphic and title animation. He’s particularly interested in studying synesthesia theories applied to the design of audiovisual artifacts. Also focused on social issues and environmental sustainability, observing how new means of communication impact on our society and its behavior. He’s a producer, video and music consultant at CAVE, an Italian consultancy firm, born in 2002 and since 2017 part of the DINN! group.

Ying Tan

Associate professor in Digital art at University of Oregon. Tan's creative practice, both as an artist and designer, has resulted in a range of work that includes film, video, animation, digital imaging, landscape painting, and communication design. Her work has been exhibited or screened nationally and internationally at venues such as: XXX Fuori Festival (Pesaro, Italy); Punto y Raya Festival (Reina Sofia Museum, Madrid, Spain); Transmediale (Berlin, Germany); KINETICA at Cinematheque (Ontario, Canada), and The National Gallery of Art (Washington, DC); SIGGRAPH Electronic Theater (San Antonio and Los Angeles), and many others. Her work is featured in Matt Woolman's book *Seeing Sound: Experimentation in Contemporary Music Graphics*. Lives in Portland, OR, USA (<https://studiotanying.com/>).

Raewyn Turner Brian Harris

Turner & Harris combine art, engineering, science research and their skills developed over years of practice in theatre, the film industry, robotics, interactive software, video, olfactory, art installations and performances. They engage simple elements with engineering to create experiential art, utilising everyday objects reinterpreted with robotics, electronics and microprocessors which Brian develops for cameras in the film industry, along with Raewyn's olfactory research, live performance and art practice. They've been collaborating since 2010 and have exhibited in numerous National and International exhibitions.

Produced by Fundación Internacional Artecittà, Granada, Spain, March 2018

MuVi5 is the fifth edition of Visual Music dedicated videos — following upon *MuVi* (Granada, 2007), *MuVi2* (Granada, 2009), *MuVi3* (Almeria, 2012) and *MuVi4* (Alcalá la Real, Jaén, 2015) — an event that completes the *Fifth International Conference Sinestesia: Ciencia y Arte*, which took place at Alcalá la Real, Jaén (Convento Capuchinos) and the “Victoria Eugenia” Conservatory of Music of Granada, in Spain, from May 18th to 21th. This is a collection of kinetic works in visual, audiovisual, or interactive fields, from artists, musicians, designers, and performers, designed on music. Alongside the videos from professionals are also works produced in the academic field, presented by professors, or directly by university students, academies of fine arts, and music conservatories. The catalog contains an extensive selection of photographs and videos submitted by participants whose home countries are European, including England (London), Hungary (Pécs), Ireland (Dublin), Italy (Milan), Poland (Warsaw), and Spain (Granada, Girona), as well as outside of Europe, including China (Hong Kong), New Zealand (Auckland), and the USA (Alabama, Massachusetts, Oregon). Links included about 100 minutes of online video.

euro 15,00



ISBN13: 978-84-943071-9-5

