

## Installations

### **Acousmeaucorps**

Tom Mays

*IRCAM, Entrance Bridge*

*Acousmeaucorps* (pronounced "acous-mo-cor") is an interactive sound installation that creates an acousmatic body space using a video camera, a computer, and four speakers. A video camera (situated above the space and facing downward) is connected to a computer running Max/MSP/SoftVNS which uses movement and position data to generate spatialized sound. The human body thus becomes a performance instrument, generating and triggering sounds which build musical sequences through walking, running, making arm movements, or even just flexing one's fingers.

For the current version of *Acousmeaucorps*, the sounds are played on two levels. One is a resonant "mass" that seems to move like water in a wading pool, favoring different pitches depending on the area of movement. The other is the triggering of different "found objects" that seem to jump out of very specific locations within the space.

Together, the sound types encourage people to shed their inhibitions and enjoy searching with movements that become fluid and questioning, the idea of "body" and "space" taking on new significance.

Co-production and computer/audio equipment by La Grande Fabrique, Dieppe.

<http://www.tommays.net/>

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### **anemo**

Ryoho Kobayashi

*IRCAM, Level -1*

Anemo is a musical interface using floating balloons.

The source sound for this work is taken from ping-pong balls rolling on an electric fan. The sound is then processed by the movement of floating balloons. The colors and the movements of the balloons are tracked by a video camera and a computer. Each color creates its own effect, and the performer can control the movement by moving their hands and changing the wind from the electric fan.

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### **Métier à Tisser Musical – The Musical Loom**

Kingsley Ng

*IRCAM, Level -1, Espace CE*

Transformation of a 250 year-old loom into a sound and image instrument.

The work was created in the context of northern France, where the loom has played a very important role in the region's economic development and recession during the last century. Its mechanical motion, its sounds, and the flow of the threads do not only evoke an industrial past but also a whole set of collective emotions that range from poetic to distressing, depending on the person. It is in a way comparable to Japanese Haikus, where minimal words and syllables can generate a magnificent array of images.

At the same time, the loom is also of remarkable global significance to the history of new media art. Art historian Lev Manovich cites a remark made by Ada Augusta, the first computer programmer, who said: "the Analytical Engine weaves algebraical patterns just as the Jacquard loom weaves flowers and leaves... The connection between the Jacquard loom and the Analytical Engine is not something historians of computers make much of, since, for them, computer image synthesis represents just one application of the modern digital computer out of thousands. But for a historian of new media it is full of significance." Here, this readymade from 250 years ago speaks individually to each spectator, each one having the freedom to make his own connections with local or global history and to weave a unique soundscape based on his experience with the work.

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