IDEAS PERFORMANCE SERIES 2015

Emily Grenader, Danilo Gasques Rodrigues, and Nadir Weibel
CrowdCAVE
Monday, June 15, 2015
5:00pm-7:00pm
Calit2 Theater/Vroom/StarCAVE

Paul Hembree
Generative Music Using Biological Metaphors
Monday, June 29, 2015
5:00pm-7:00pm
Calit2 Theater/Vroom

Amy Alexander and Curt Miller
Rockets' Red Glare
Thursday, September 3, 2015
5:00pm-7:00pm
Calit2 Auditorium

Katharina Rosenberger, Jan Schacher and Daniel Bisig
Immersive Lab
Friday, October 9, 2015
5:00pm-7:00pm
Performative Computing

Anthony Davis
Lilith
Thursday, November 12, 2015
5:00pm-7:00pm
Calit2 Theater/Vroom

Ryan Welsh
StilHouette
Thursday, January 21, 2016
5:00pm-7:00pm
Calit2 Theater/Vroom

Grady Kestler, Anne Gehman, Justin Humphres
Head Over Heels
Thursday, March 10, 2016
5:00pm-7:00pm
Calit2 Theater/Vroom

Kyle Johnson
Past Teton Gap
Thursday, June 9, 2016
5:00pm-7:00pm
Calit2 Auditorium

Immersive Lab

By Jan Schacher and Daniel Bisig
From Zurich University of the Arts ICST
Hosted by Katharina Rosenberger

Friday, October 9, 2015
5:00pm-7:00pm
Calit2 Theater
Performative Computing
Atkinson Hall, UC San Diego

UC San Diego   Qi   Calit2

AGENDA
5:00 Calit2 Theater Panel
Katharina Rosnberger, Introductions
Jan Schacher
Daniel Bisig
Q&A
6:00 PFA Reception, Performative Computing open

DESCRIPTION/ABSTRACT:
The Immersive Lab is an interactive installation and it is part of the Initiative for Digital Exploration in Arts and Sciences (IDEAS) series in the Qualcomm Institute, integrating panoramic video and surround audio with touch interaction where the entire screen serves as a touch surface. The presentation is by ICST, Zurich University of the Arts researchers Jan Schacher and Daniel Bisig, introduced by UC San Diego composer and professor of music Katharina Rosenberger. A reception will follow the presentation at 6pm as well as the installation is then open to the public to experience and interact with it.

Professor Rosenberger is collaborating with artist-researchers from Zurich University of Arts' (ZHdK) Institute of Computer Music and Sound Technology (ICST), Jan Schacher and Daniel Bisig, to deploy the Immersive Lab platform as a media space in the Performative Computing Lab in Atkinson Hall. Developed at ICST, the Immersive Lab integrates panoramic video and surround audio with full-touch interaction, i.e., where the entire screen serves as a touch surface. While the Immersive Lab is deployed for a month-long residency starting October 7, groups of UCSD graduate and undergraduate students will be recruited to learn the system and develop creative work for the unique installation in collaboration with confirmed faculty participants, including Katharina Rosenberger, Miller Puckette (Music), Peter Otto (Music), Shahrokh Yadegari (Theatre and Dance), Ricardo Dominguez (Visual Arts) and David Kirsh (Cognitive Science). "The compositions can be collaboratively created and combine visual and sonic material with generative and algorithmic methods," says Rosenberger. "The artistic approach focuses on real-time pieces that involve visitor interaction and that take advantage of the panoramic nature of the installation." In particular, the works are expected to articulate the relationship between immersive media and direct interaction, with special focus on group-embodied interaction, gesture tracking, tactility within the digital realm, and immersive as well as explorative audio-visual environments.
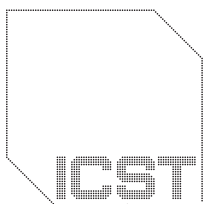
The showing of the Immersive Lab platform as a media space in the Performative Computing Lab in Atkinson Hall and the collaborative class project are supported by swissnex San Francisco, Swiss Arts Council Pro Helvetia and Presence Switzerland. the Institute for Computer Music and Sound Technology of the Zurich University of the Arts, and the UC San Diego Dean's Office, Division of Arts & Humanities, as well as the Initiative for Digital Exploration of Arts and Sciences (IDEAS) program of Calit2's Qualcomm Institute at UC San Diego. For more about the Immerse Lab, visit: http://immersivelab.zhdk.ch/.

SPEAKER BIO:

Katharina Rosenberger is an Associate Professor in Composition at the Department of Music, University of California, San Diego and she holds a Doctor of Musical Arts in Composition from Columbia University, under the mentorship of Tristan Murail. Much of her work manifests in a transdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary music theatre projects have been featured at festivals such as the Weimarer Frühlingstage, KunstFestSpiele Herrenhausen, Hanover, Festival Archipel, Festival La Bâtie, Geneva, Zürcher Theaterpsektakel, Journées Contemporaine, Basel, Festival Les Musiques, Marseille, Festival Bernaola, Victoria, Spain, New Media Art, Yerevan, Spark Festival of Electronic Music and Art, Minneapolis, the Shanghai New Music Week, the Shanghai International Electro-Acoustic Music Festival, and the October Contemporary in Hong Kong. Katharina's installation work VIVA VOCE and Room V have been awarded with the "Mediaprojects Award"/ Sitemapping of the Swiss Federal Agency (OFC), Berne. She is a past recipient of the Hellman Fellowship, San Francisco, the Sony Scholar Award, and the Ernst von Siemens Musikstiftung Commission for her composition Gesang an das noch namenlose Land. Her portrait CD TEXTUREN with the Wet Ink Ensemble, released on HatHut Records, has been awarded the prestigious Copland Recording Grant and was selected for the Preis der Deutschen Schallplattenkritik, Bestenliste_4, 2012.

Jan Schacher is a musician and researcher active in exploratory, open forms of music performance. His main focus lies on works that combine technology and gestural or movement interactions, both on stage, in installations and fixed-media audio-visual works. He has been invited as artist, lecturer and researcher to numerous institutions and has presented installations, screenings, and performances worldwide. In addition to his artistic work, Jan Schacher holds a position as a Research Associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts and is currently pursuing a Doctorate in the Arts at the Royal Conservatoire Antwerp and the Orpheus Instituut in Ghent, Belgium. http://www.jasch.ch

Daniel Bisig holds a Master's and PhD degree in Natural Sciences. He is active as a researcher and artist in the fields of artificial live and generative art. He has realised several algorithmic films, interactive installations and audio-visual performances, some of them in collaboration with musicians and choreographers. The derivation of generative algorithms and interaction techniques from biomimetic simulations forms a central aspect of his work. Daniel Bisig currently works as a Research Associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts. http://bitingbit.org http://swarms.cc