Altered Dimensions
Abstract Audiovisual Art

Zsolt GYENES
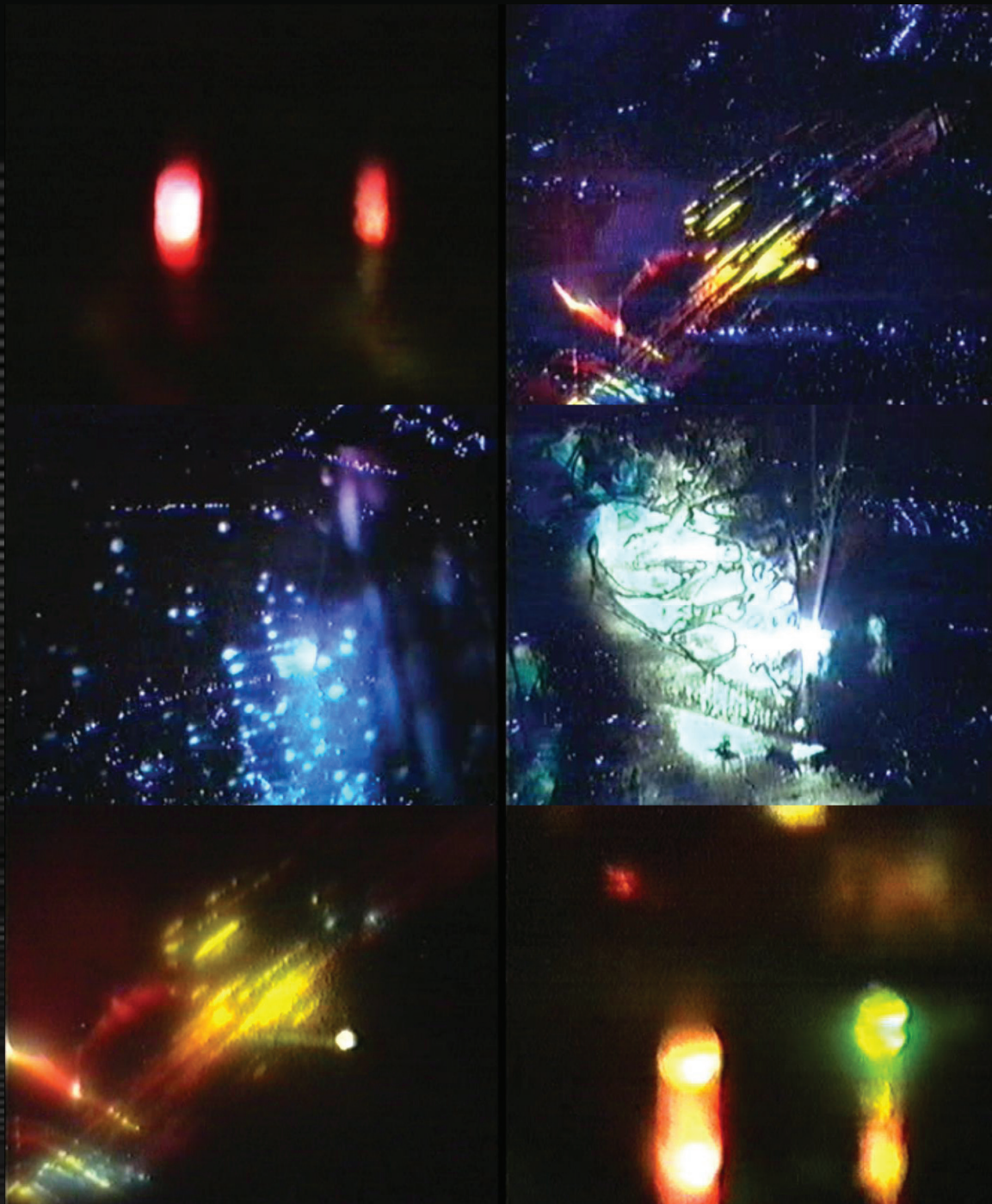
I– Computed Tomography (CT) lives

II– A/Synchrony, "synchresis" in the Visual Music

III– Signal Culture (analog, hybrid)

IV–Glitch aesthetics

V– Live "comprovisations"

The talk focuses on sound-image connections; – what does it mean synchrony, asynchrony, and/or "synchresis". Reaching different techniques and approaches, like Computed Tomography (in art), sound-reactive, analog, hybrid, etc. methods. Why could it be important to use (again) the analog technique? Which are the characteristic features of hybrid audiovisual works of art? What about the old/new interactivity? What could be the role of the "aesthetics of error"? The talk begins with an example of live electronics (comprovisations) and ends with similar extracts, looking over more than a decade.
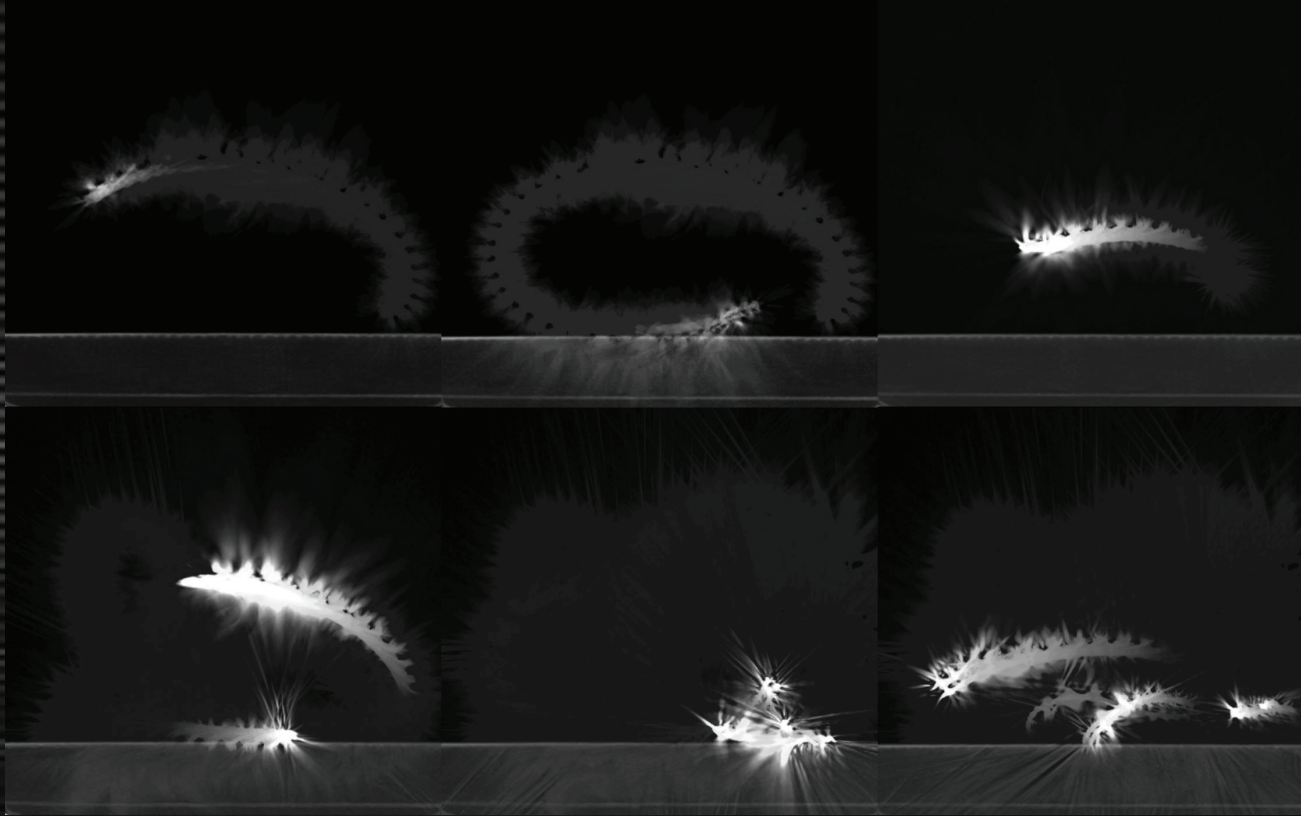
'90-s years

VHS / S-VHS
Super 8 film

Altered Dimensions
VHS, mono audio,
04:53 min., 1994.

I– Computed Tomography (CT) lives

CT
Live electronic music,
programming:
Andrea SZIGETVARI;
CT-animation:
Zs. Gyenes,
(fixed version: DV, NTSC, MPG),
2010.

Tomography is a process of imaging by sections, done through the use of penetrating wave. The normal use for Computed Tomography is in medical imaging of the human body as object. My/our work makes improper use of this system through placing different objects (e. g. wires) in the to-mograph.

Different sonic interpretations of the same visual gestures are pro-
duced by an interactive music system, which parameters are modi-
fied in real time by the performer. The music is controlled with
the data extracted from the analysis of the video. The video is
performed real time: sometimes the 1.5 minutes is played as it is,
sometimes the sequence of frames are controlled manually or with
a help of directed randomness and loops.
The CT was performed by MAX/MSP/Jitter software.

Metal causes disturbances to the magnetic field. It is consid-
ered to be a failurein CT-technology. At the same time, the aes-
thetic aspect of such disturbances prove interesting to me. I did
not attempt to eliminate the disturbance, but on the contrary, I
strengthened it.

Volume Viewer
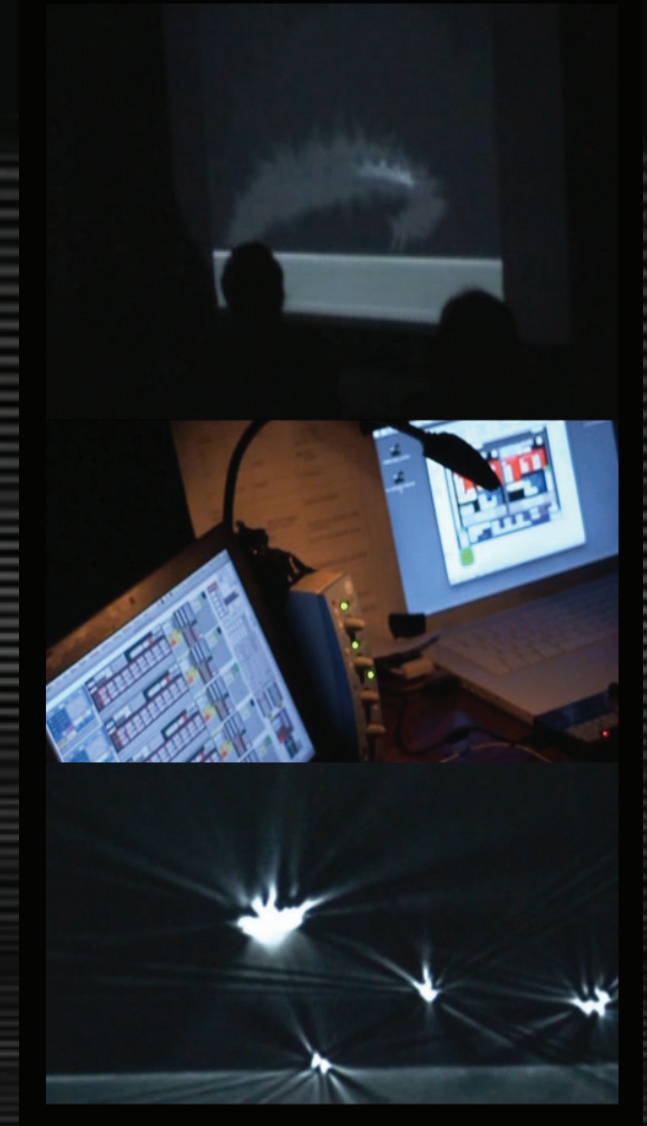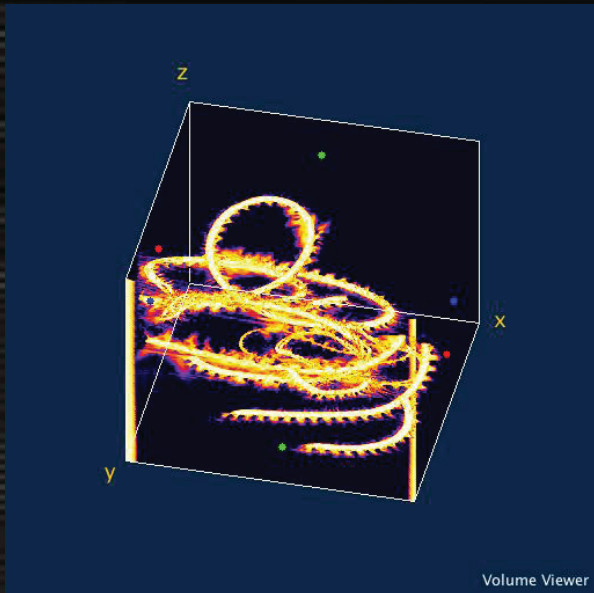
1::
CT (2 min. excerpt)

screen I

II– A/Synchrony, "synchresis" in the Visual Music

– synchrony
(– asynchrony)
– synchresis

"A point of synchronization, or synch point, is a salient moment of an audiovisual sequence during which a sound event and a visual event meet in synchrony. It is point where the effect of synchresis (see below) is particularly prominent, rather like an accented chord in music. (…) Synchresis (a word I have forged by combining synchronism and synthesis) is the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time. This join results independently of any rational logic."

Chion, M. (1994). Audio-Vision – Sound on Screen. New York: Columbia University Press., 58, 63.
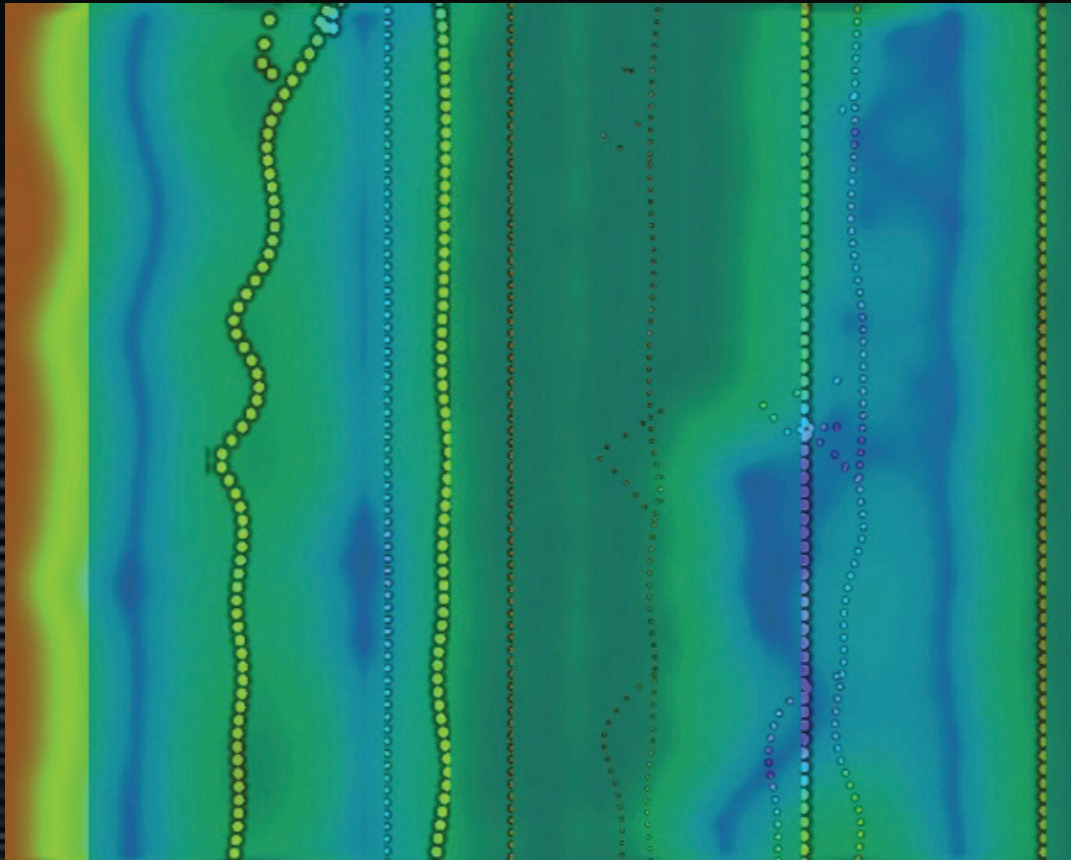
2::
Synchrony Opus 130.
01:10 min., HD, PAL, MOV, 2017.

Hybrid audio, After Effects (Sound-reactive / Visualization – Audio Spectrum), ImageJ
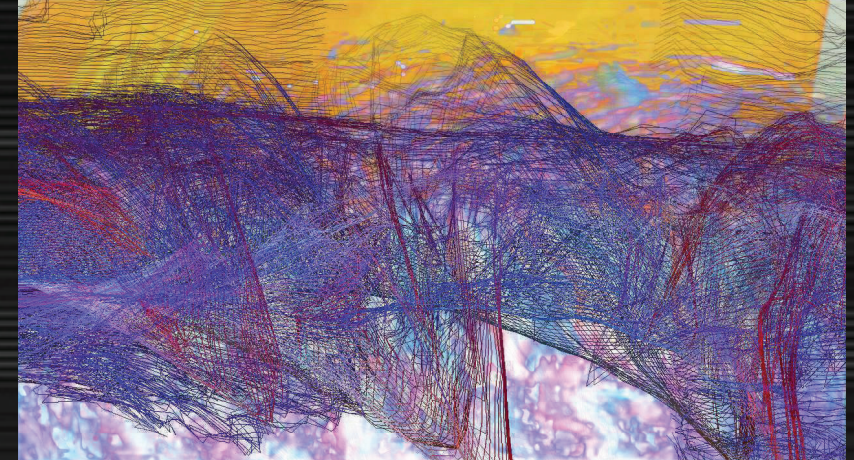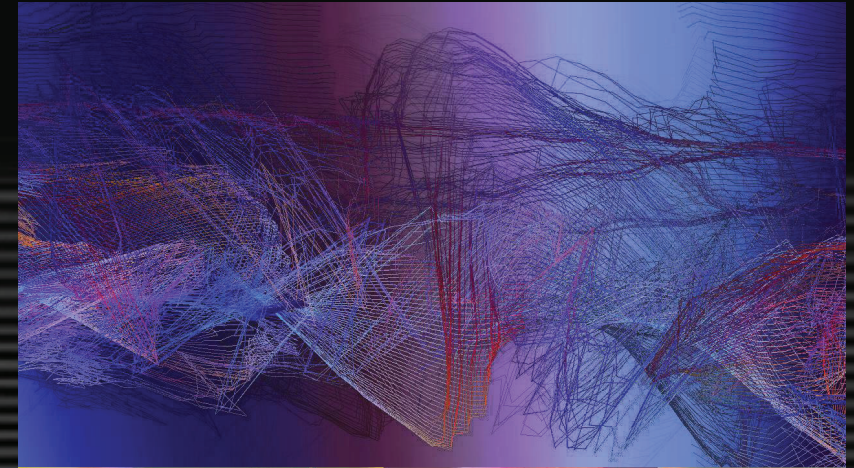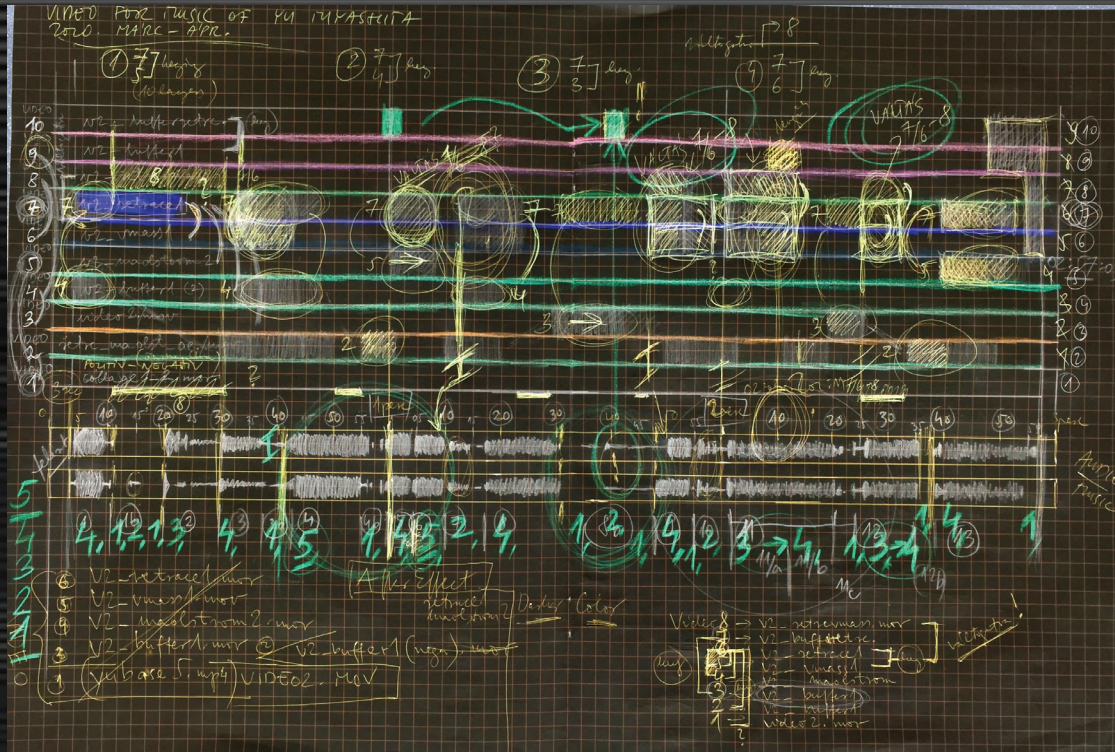
Synchresis

3::
Collage
Music: Yu Miyashita, 03:05 min., HD, PAL, MOV, 2020.

Digital applications/softwares:
SC Apps: V-Mass, Maelstrom, ReTrace and After Effects

screen II

III– Signal Culture
Analog, hybrid techniques,

SOUND-REACTIVE, REAL-TIME RECORDING
(no editing),
VISUALIZATIONS,
improvisations/comprovisations (see later)

In most cases, the same streams of data generate both audio and visuals through early media instruments and/or softwares/applications. Concepts like real-time audio visualisation are common in these works of art, giving form to visual music.
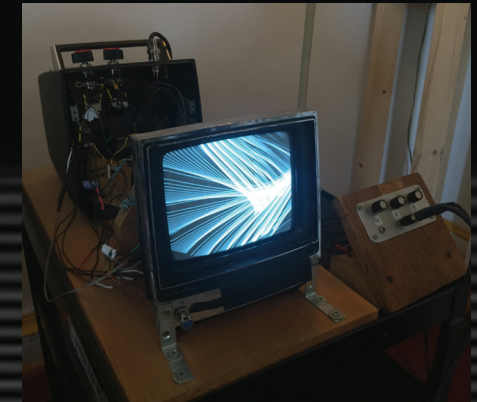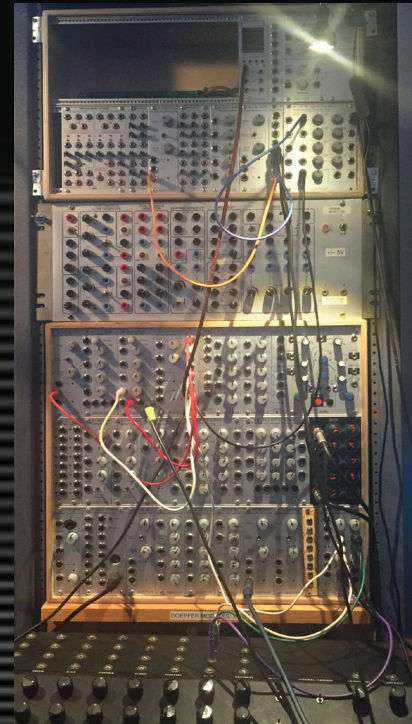
Early media instruments:
Doepfer modular audio synthesizer,
Dave Jones Mixer/Colorizer and
Wobbulator

(Raster Manipulation Unit)

4::

One Minute Signal
01:11 min., DV, NTSC, MOV, 2019.

ANALOG: Modular audio synthesizer, Wobbulator (Raster Manipulation Unit), Dave Jones Colorizer and Mixer;
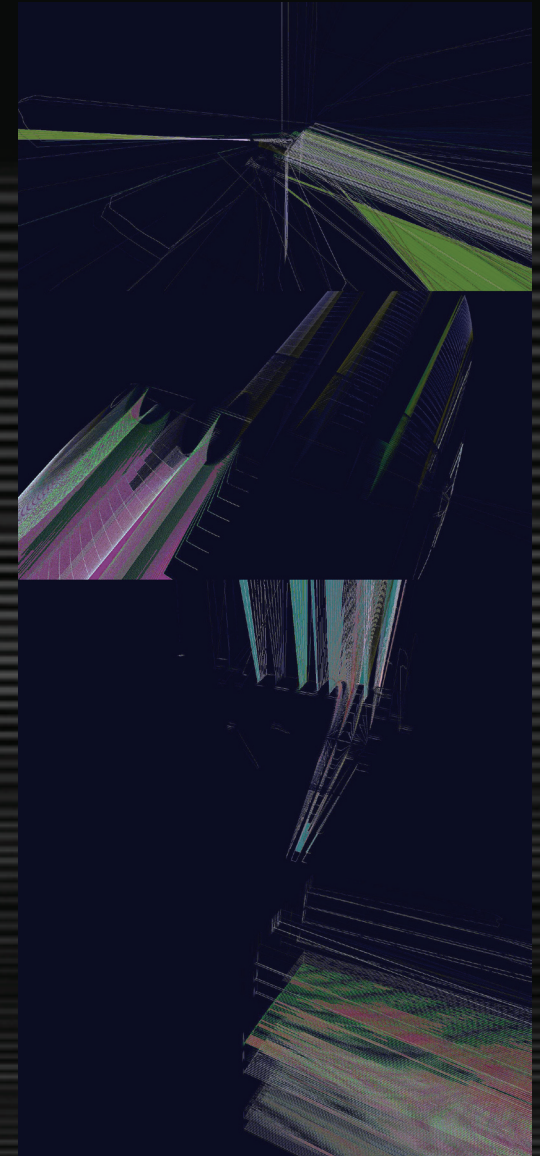
Digital post production: Adobe After Effects, Soundbooth.

HYBRID technique

5::
Relay
02:29 min., full HD, NTSC, MOV, 2021.

ANALOG: Modular audio synthesizer, Dave Jones Colorizer and Mixer;
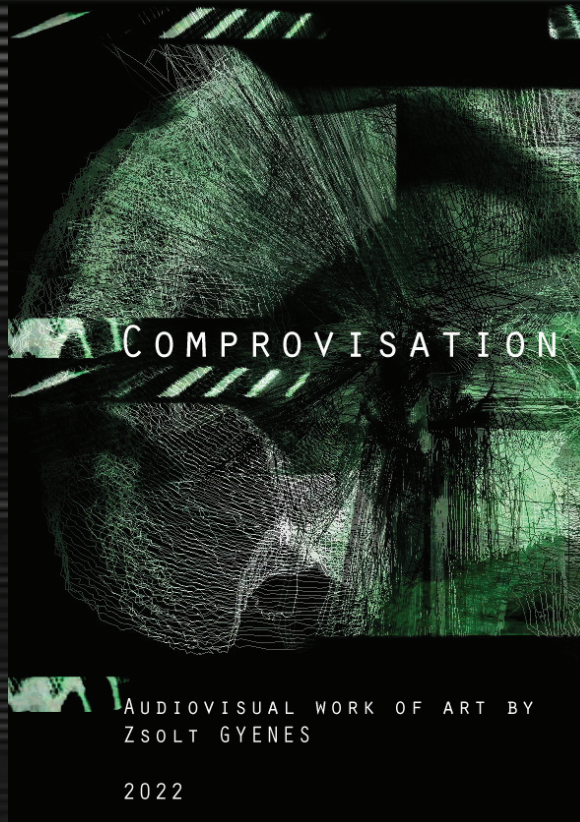DIGITAL: SC App/ReTrace, After Effects, Adobe Soundbooth/Garage-Band.

6::
Comprovisation
04:09 min., HD, NTSC, MP4, 2022.

Analog audio, Wobbulator, Digital After Effects, Soundbooth, etc.

screen III

COMPROVISATION

Audiovisual work of art by
Zsolt GYENES

2022

Analog audiovisual technique,
digital montage

7::
Novella

03:07 min., full HD, NTSC, MP4, 2022.

Analog modular audio synthesizer, Wobbulator
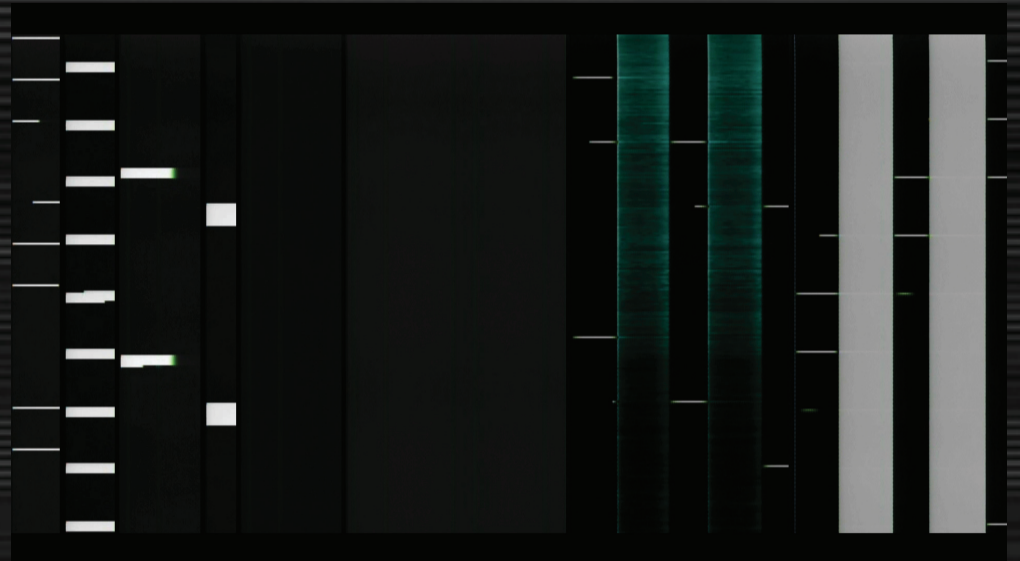(Raster Manipulation Unit), Digital montage

8::
Ruler

02:40 min., full HD, NTSC, MP4, 2022.

Analog modular audio synthesizer, Dave Jones
Colorizer and Mixer, Digital montage

9::
zen_e
03:34 min., full HD, NTSC, MP4, 2022.

The opus based on analog sound-reactive audio-visual technique applying mostly Wobbulator. It is an improvisation with some digital post production (montage, keying).

Every moment is an eternity. The rest is just an illusion. Homage to Nam June Paik.

screen IV

IV–Glitch aesthetics

The (experimental) artists are consciously looking for possibilities to make the program fail. They are playing against the apparatus. (V. Flusser: Towards a Philosophy of Photography)

Medial communication is saturated by its own nature, with errors.

The classical video art, due to the disadvantages of technology, as low resolution, unsharpness/blur, 'electro-colors', etc. – produced a much more abstract, picturesque (artistic) world. Video art = failure of electricity.

In most cases it is difficult to precisely envision what will happen to a electronic/digital file when we apply series of modifications. Experimantation!

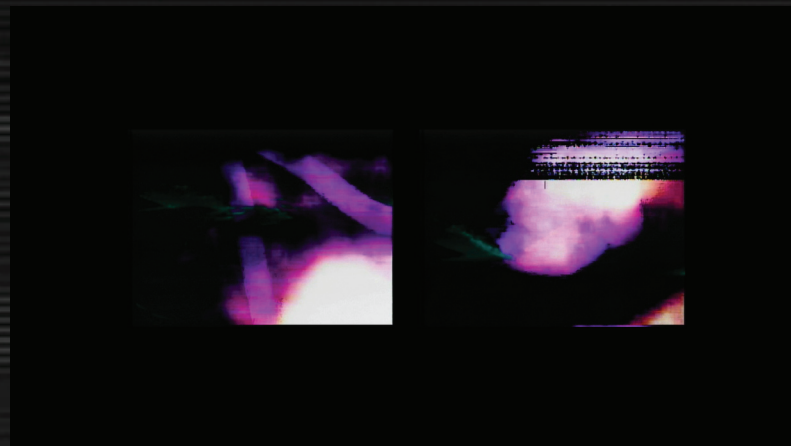Error and chance/random are not far from each other.

What is art/ificial is constantly laden with errors, which create part of the creative method.

10::
Crushing Poem
05:17 min., full HD, NTSC, MOV, 2022.

Hybrid technique: Jones Mixer and Colorizer, Wob-bulator, After Effects, Digital sound
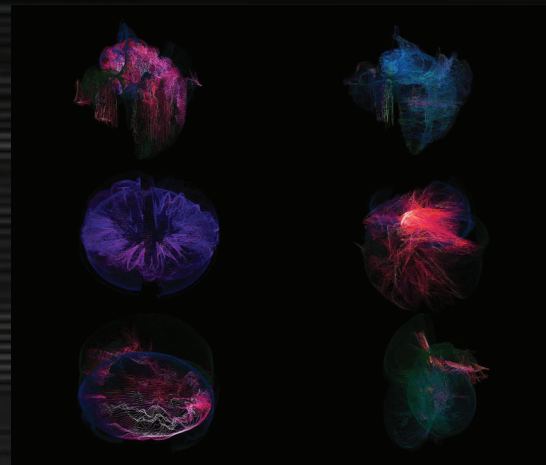
V– Live audiovisual "comprovisations"

Composition (basement/source) + improvisation (live) = comprovisa-tion.

Hybrid technique: analog audio-video and digital applications/soft-wares.

MIDI controller + AV applications = like using a musical instrument.

11::

Extracts from audiovisual performances with Attila DORA and Akos NAGY composers, 2022
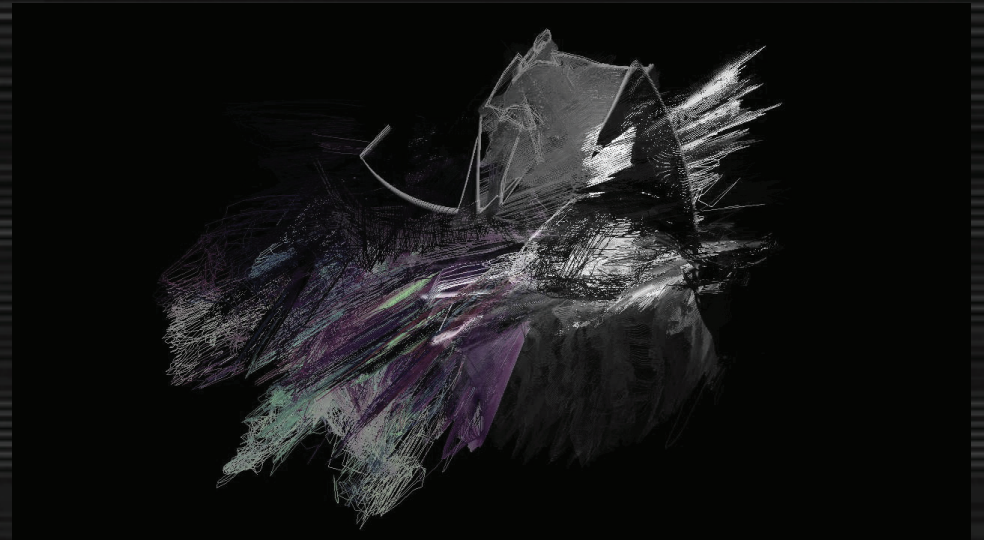Hybrid techniques

screen V

+VI (12)::
Contact
02:03 min., HD, MOV, 2022.

SONIFICATION

I make works of art where the sound is the starting point, and the motion picture is created from it. This opus is the only exception where the order is reversed. With a special digital method, short motion picture loops (animations) were added or incorporated into the soundtrack, and this generated sound. These audio sequences were reunited with the original motion picture sequences (Muybridge's zoetrope animations showing the movements of animals; such as birds, panthers, and dogs). I manipulated these audio-visual fragments further. There were produced jumps and "omissions" (glitches) by me in connection with this (audio-visual) material. I further manipulated the video live and recorded it (using SC App). Thus, the final work is a comprovisation. We can't even see cuts concerning the opus; the whole piece is one unedited shot.

I recorded the visual material in two versions (improvisation) and then placed them on one layer. Two "beings" were created, which began to live an independent life. They come into some kind of relationship with each other, like two people. Sometimes they get closer, then they move away from each other. One becomes colored and then loses its color again. Finally, the moving forms merge into each other in grey, black, and white. Is it a concise story of a couple, a relationship? It might as well be.

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