

- **2007** __ **Meipi.org**, *Colectivo Meipi (Meipi is a map (wikimap) on which the user can leave multimedia files associated to a particular place in the city, so that the images, the personal impressions, the sounds, the stories and the landscapes as they are perceived by the inhabitants may be shared on an immediate and everyday basis with the neighbours themselves. The intention is to develop processes by which the network becomes a catalyst and propitiates social relationships that allow us to get to know our neighbours better, thus strengthening the community and the sense of belonging to it. It defines a new type of user that has another characteristic quality that differentiates it from the users of all the other web pages: a user that is interested in a real space, an actual physical space, which is what is represented in MEIPI. His/her possibilities and actions will always be linked to this place (neighbourhood, city). To date, various different projects have been set up. The highlights are the *Todo Sobre Mi Barrio (All About my Neighbourhood)* project (www.todosobremibarrío.com), carried out in collaboration with the *Laboratorio Urbano* group and with the support of the new centre *Intermediae* and two others that have been enabled with the collaboration of the architecture studio *Ecosistema Urbano*: one in Madrid, in the *Universidad* neighbourhood (<http://barriouniversidad.meipi.org>) and another in *Santiago de Compostela* (<http://santiago.meipi.org>), supported by the *Galicia Centre of Contemporary Art (CGAC)*. We are working on creating a package with a *Creative Commons* license with the code used on the page so that those who know about programming can create their own customised meipi. Until now, and without the need to know anything about the code, it is possible to use *meipimatic*: a meipi creator. With *meipimatic* (www.meipimatic.org), any user can assemble a collaborative map (meipi) simply and on an instantaneous basis (as if it were a blog). <http://meipi.org/>*

- **2007** __ **Yokohama Soundscape '07**, *Tokui Nao (A sound installation, in which visitors can listen to various "soundscape" recorded in Yokohama by shining on a miniature model of the city with flashlights. The location of lights on the miniature are detected by a hacked infrared web-camera and a Max/MSP patch, then sounds recorded in the corresponding area are played.) <http://www.naotokui.com/2007/04/yokohama-soundscape-07-2007/>*

- **2007** __ **Interactive Chronology (1991 - 2005)**, *Open Space 2007 NTT ICC Tokyo (This interactive chronology presents key works and exhibitions of media art after 1991 in conjunction with social and technological trends. As viewers see tiles of events floating in virtual 3-D space and randomly connected to one another, they can realize that Media Art is not a closed field of art but has changed in close connection with society. Viewers can also experience history through active participation, e.g. by selecting events in which they are interested.) http://www.ntticc.or.jp/Archive/2007/Openspace2007/art_technology/interactivechronicle.html*

- **2007** __ **Call <-> Response**, *tEnt (TANAKA Hiroya + CUHARA Macoto), Silent Dialogue NTT ICC Tokyo (Software modeling the syrinx, a bony organ birds use to produce vocalizations, continuously generates various simulated bird calls. When a response is heard from a natural bird, the software initiates a self-teaching process, subtly changing and refining its calls. As this process is repeated and birds and computer influence each other, this installation attempts to create the opportunity for a new kind of communications that goes beyond the human word.) <http://www.ntticc.or.jp/Archive/2007/SilentDialogue/Work/callresponse.html>*

2008
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- **2008** __ *The Internet comprises 541.7 M hosts (in fact, 541,677,360 hosts) (Internet Software Consortium 2008).*

- **2008** __ *The Internet Archive (www.archive.org) continues to keep on file about 85 bln archived copies of the WWW pages from the mid 1996 onwards (Internet Archive 2008).*

- **2008** __ **SoundWire / JackTrip - Multimachine jam sessions over the Internet2**, *(JackTrip is a Linux-based system used for multi-machine jam sessions over Internet2. It supports any number of channels (as much as the computer/network can handle) of bidirectional, high quality, uncompressed audio signal streaming. It is currently being developed and actively tested at CCRMA by the SoundWIRE group.) <http://ccrma.stanford.edu/groups/soundwire/> <http://ccrma.stanford.edu/groups/soundwire/software/jacktrip/>*

- **2008** __ **2.4Ghz**, *Benjamin Gaulon (The new project by RECYCLISM™ is hitting, as many media artists are doing yet, the prosperous muse of wireless technologies. 2.4Ghz™ exploits wireless netcams populating the urban space in a very simple but interesting way. BNJMN™ GAULON (alias Benjamin Gaulon) has been riding the streets of a few European cities with a wireless video receiver, like the ones used by parents to remotely watch over their babies. His aim was to detect and record the floating video signals emitted by those network cameras like in the historical work *Life's a User's Manual* by Michelle Teran. GAULON's project also points out how an increasingly spreading technology of surveillance can be smartly used to acquire data from other surveillance technologies. The detournement as a way of creating conflict within society was a practice widely experimented by the situationist movement (whose theories directly inspire RECYCLISM). But actually the theories of Michel De Certeau and his 'practices of everyday life' are maybe more appropriate to interpret 2.4Ghz experience. It changes usage patterns whose consumption is normally assigned to, converting an establishment tool into a weapon potentially useful for our daily practice of liberation. Surveillance cameras were also at the core of the *Interception* performance, where the cameras' physical hijacking and its use in other more explicit contexts pushes people to easily realize their privacy invasion. But 2.4Ghz tries to make more explicit those signals freed in the air, claiming their accessibility by*

anyone with a wireless video receiver being not only an observation target but also a more conscious observer. It's interesting the way the whole RECYCLISM™ project is publicly presented: the device is attached to street lamppost, to reveal live the presence of cameras around broadcasting video signals. The project is somehow making a statement about the open economy of the trash (defined as material without owner), which allows people and artists to acquire new stuff and transform it into something with a value. Nevertheless, this position is sarcastically contradicted with all the ™ symbols accurately added to any project's name, establishing a private property claim that trash had originally lost. [Tony Canonico, neural.it] <http://recyclism.com/twopointfour.php>

- **2008 __ Commonalities Between Tape Machines and Network Streams**, Marc Chia (*The idea is to use multiple mount points on a network to upload and download the same source sound sending it back and forth on to multiple mount points. The inherent delay in sound conversion plus the upload/download latency is the way of showing the resemblance to early tape delay experiments of Brian Eno and slavish audio feedback experiments of Alvin Lucier.*)

- **2008 __ Buffer Breakdown Orchestra**, Marc Chia, One Man Nation (*What Does Your Network Sound Like? Using 8 sine waves at various frequencies, uploaded on to 8 different mountpoints on a network, and streamed back on to my computer using the same network, the resulting composition will be the composition of the network in question. A new way of generative music, this time the random number generator is the network itself. As 8 streams will never upload and download the same speed and time, this delay creates the breaking down of rhythms which is determined by network traffic at any given time. The live performance will include be a duet with the performers being me and the network itself.*)

- **2008 __ Between Two Plates**, Networked Sound Installation SARC Belfast (Ormeau Baths Gallery Belfast / University of Limerick) Pedro Rebelo, Michael Alcorn (*The installation is an interplay between physical and imagined space. The space between Belfast and Limerick is articulated through two resonant metal plates which act as a way of inviting local interaction and at the same time rendering remote presence. The plates are notionally two nodes in a large resonant network; exchanges, connections, disruptions, loops are heard through the vibrating plates. As visitors are enticed to touch the plates, they become an interface which is both localised in its interactions with the site and dispersed in their role as network nodes*) <http://www.sarc.qub.ac.uk/pages/2plates/>

- **2008 __ LAPS**, Locus Sonus, Nicolas Maigret (*LAPS est une installation sonore et visuelle qui utilise Internet comme un espace imaginaire dans lequel le son vient se réverbérer. En s'appuyant sur les erreurs de transmission, le matériau sonore est modelé par l'espace acoustique virtuel du réseau. Les flux sonores diffusés au sein de l'installation se complexifient progressivement et rendent compte de l'activité du web en différents points du globe. L'analyse du réseau en ces différents points est utilisée pour dessiner progressivement la silhouette d'un paysage imaginaire à l'intérieur de l'installation*) http://peripheriques.free.fr/article.php3?id_article=922

- **2008 __ City+**, Chris Chafe (*for network music ensemble. A piece for multi-site improvising musicians*) <http://ccrma.stanford.edu/~cc/shtml/city+.shtml>

- **2008 __ Sun Run Sun: Sonic Navigations**, Yolande Harris, STEIM, NIMk Amsterdam (*"The project development over the last four months has been intense and varied, and the months of March and April hold the exhibitions and performances of five related works on the theme of navigation technologies, environment and sound. The central work is the Satellite Sounders, small portable instruments for hearing the live data from the GPS satellite network. These can be tried out by walking along the canals around NIMk and are part of the upcoming Territorial Phantom exhibition there. The two installation pieces, Dead Reckoning and Navigating by Circles present spaces of intuitive navigation in sound and video, in Amsterdam and Den Haag."* Sun Run Sun is an audio installation by media artist Yolande Harris, made during a residency at the Netherlands Media Art Institute (Montevideo), in Amsterdam. The project investigates different modes of perception related to geographical position. The precision of the latter depends on the use of new sampling technical instruments. In other words, it involves different media objects. The nature of GPS signals lies at the base of Harris' research. There are two kinds of signals: data related to the found GPS satellite identification and position, and data related to the user position. They represent two different structures, each with its own value. Both are used in Harris' installation, where they are translated into a musical composition, changing accordingly to the user/navigator's and satellites' movements. This translation can be interpreted as a process aimed to rediscover the human role in his surrounding environment. The artist's argument is that the ubiquity of positioning systems, GPS among them, is taking over our ability to perceive spaces and navigating them. Sound has the ability to open up a subjective dimension, which can free us from the coldness and mechanics of reading digitally generated data. These sounds are causing human intimacy. Harris believes that audio receptivity precedes visual one. [Vito Campanelli] <http://sunrunsun.nimk.nl/>

- **2008 __ Riffworld**, Somona Wire (*Riffworld.com is Somona Wire Works' entry into the music collaboration and social networking space. Using the RiffWorks desktop recording application, up to four musicians can connect and collaborate on a song simultaneously. As a layer records, it instantly streams to other players' running RiffWorks. As the Riff loops, other players can add more. All contributions are saved on RiffWorld.com and can be opened later for further collaboration.*) <http://www.riffworld.com/>

- **2008 __ Say The Music**, The Cathedral Band (*The Cathedral Band performance will feature DJ Tamara, AJ Sabatini as the Chronicler and William Duckworth on PitchWeb, along with local musicians Stuart Dempster and the Seattle Chamber Players. So phone in your sounds, and then tune in to hear the continually unfolding story of Cathedral. Say The Music is a global sound event in which people from around the world are invited to participate. Here is how: simply call a local phone number in your area; leave us a personalized sound, song, word or phrase; and DJ Tamara or I will mix your sound into the performance. You will even be able to hear it in a live webcast. Local phone numbers are available worldwide - from New York to Seattle, and Brisbane to Perth, plus London, Paris, Rome, Tokyo, and Rio.*) <http://echolog.net/?q=node/2> <http://cathedral.monroestreet.com/>

- **2008 __ The Internal 'Orchestra' of the Earth** (MIT Seismologist John Bullitt has synchronized the vibrations recorded by a global network of digital seismographs, shifted their frequencies up a number of octaves, sped them up, and made them audible to the human ear.) <http://www.jtbullitt.com/>

- **2008 __ Netrooms – The Long Feedback**, CNMAT University of California Berkeley, CCRMA, Stanford University, SARC Belfast Pedro Rebelo - Michael Zbyszynski (Berkeley), Jerome Joy (Nice), Alejo Duque (Nice), Alain Renaud (SARC), Chris Chong (Second Life) (*nine-site network performance. Netrooms: The Long Feedback is a participative network piece which invites the public to contribute to an extended feedback loop and delay line across the internet. The work explores the juxtaposition of multiple spaces as the acoustic, the social and the personal environment becomes permanently networked. The performance consists of live manipulation of multiple real-time streams from different locations which receive a common sound source. Netrooms celebrates the private acoustic environment as defined by the space between one audio input (microphone) and output (loudspeaker). The performance of the piece consists of live mixing a feedback loop with the signals from each stream*) <http://www.sarc.qub.ac.uk/~prebelo/netrooms/>

- **2008 __ Autosync**, Peter Sinclair (*"We all love driving down an open road with music on the car radio, at times there seems to be an almost magical synchronization between the music playing and the passing landscape, the speed, the hum of the motor, sounds harmonize with the machine..."* This was the impetus for Peter Sinclair's AutoSync. With AutoSync, the music played on the car HiFi is generated entirely by the car itself: vibrations of the car on the road, recognizable movements (accelerations, gear changes, bends etc.) and the passing landscape. The program (Pure Data) runs on a mini PC which is plugged into the aux jack of the car HiFi. Information about the drive is captured by a Wiimote controller, fixed with a suction cup inside the windshield, which continuously sends data concerning the XYZ movements of the car. The Infra Red sensor has been adapted (the filter taken out), so that it detects position and size of any luminous objects (headlamps or tail lights of other cars, areas of sunlight or shade etc). The vibrations from the Wii are continuously written into lookup tables (one for each axis), then read as audio (wavetable oscillators). This means that while pitch (the tune) is defined algorithmically within the program, the timbre of the sounds varies according to vibrations of the motor and other movements of the car. These movements are analyzed and categorized to distinguish bends, accelerations, decelerations, bumps in the road and standstill. These events are used to trigger variations on sequences which are automatically generated whenever the car stops.) <http://nujus.net/peterhomepage/>

- **2008 __ PALAOA - Transmitting live from the Ocean below the Antarctic Ice** (*Transmitting live from the Ocean below the Antarctic Ice: "Providing an acoustic live stream of the Antarctic underwater soundscape is a formidable challenge. After all, more than 15000 km lie between Antarctica and our institute in Germany. Underwater sound is recorded by means of two hydrophones by PALAOA (Perennial Acoustic Observatory in the Antarctic Ocean), an autonomous, wind and solar powered observatory located on the Ekström ice shelf (Boebel et al., 2006). The data stream is transmitted via wireless LAN from PALAOA to the German Neumayer Base. From there, a permanent satellite link transmits the data to the AWI in Germany*) http://www.awi.de/en/research/new_technologies/marine_observing_systems/ocean_acoustics/palaoa/palaoa_livestream/

- **2008 __ Telemergence**, Deep Listening, Pauline Oliveros (*New works for the telematic medium by composers commissioned by Deep Listening Institute, Ltd. Three ensembles from across the country will perform commissioned works together live via Internet2, using Jack Trip audio software developed by Chris Chafe and iCHATav video software. Composers commissioned for this concert include Monique Buzzart, Mark Dresser, Michelle Nagai, Kristin Norderval, Will Swofford and Sarah Weaver. The three collaborating ensembles will be performing from three locations: Stanford University in Stanford California, Rensselaer Polytechnic Institute in Troy New York and the University of California - San Diego. Telemergence is a part of the Telematic Circle (TC)*) <http://www.deeplisting.org/site/telematic>

- **2008 __ Pings**, Simon Whitehead & Barnaby Oliver (*PINGS springs directly from the geographical distance between two collaborators. Working from their locales they explore the physical space between them through rivers and air and a range of other terrains with their own qualities, such as the web, phone, post, and less tangible links of memory and synchronicity*) <http://www.untitledstates.net/pings/>

- **2008 __ Aqua-Scape**, Shinichi Takemura (*Shinichi Takemura is a designer who uses technology in an attempt to enable*

creativity. He believes technology should not be used to stop people thinking, but rather to enable potential in humanity. Aqua Scape is one such example. This website invites the viewer into another world, where they can be involved in situations across the globe. The viewer can listen to various sounds of water from around the world, in real time. Takemura believes that listening to sounds in real time can change peoples emotional responses, and that the Internet is a platform to unite global citizens. This website becomes a unique dynamic experience, that can never be the same, rather than a static source of information. Takemura has transformed the function of a website and is working at using the internet to facilitate change.) <http://www.aqua-scape.jp/>

- **2008 __ Pacific Rim-of-Wire**, Pan Asian Music Festival, Stanford Laptop Orchestra Premiere in a Live Networked Concert with Beijing, Stanford, SLOrk (*In this first-of-a-kind concert, musicians from Stanford's renowned Center for Computer Research in Music and Acoustics (CCRMA) will connect with musicians 6,000 miles away in Beijing to perform - in real time via a webcast - a program that celebrates music, technology, and international collaboration, and marks the premiere of the all-new Stanford Laptop Orchestra (SLOrk). Also on the program is guest composer and painter Luo Jingjing, who will collaborate with the laptop orchestra to create a new improvisational work on site*) <http://slork.stanford.edu/>

- **2008 __ The Telephone Game: Oil/Water/Ether**, Princeton Laptop Orchestra (PLOrk), (*exploration of a real-time collaborative composition local network. All of the performers have identical performance/composition programs — a custom flexible step-sequencer — that invite play with rhythmic cycles of various lengths and timbres. The real fun starts, however, when the players begin spying on their neighbors, secretly, via the network, and stealing their ideas with the click of the mouse. Unplanned structures begin to emerge, like oil on water, as riffs propagate and evolve, sometimes returning unrecognizable to their creators. Each instrument consists of a laptop, a multi-channel hemispherical speaker, and a variety of control devices (keyboards, graphics tablets, sensors, etc...)*) <http://plork.cs.princeton.edu/>

- **2008 __ Olinda** (*Olinda is a prototype digital radio that uses modular hardware that is customizable for each user. It has your social network built in, showing you the stations your friends are listening to. Six lights on Olinda show when a close friend is listening to the radio, using wifi and Radio Pop, the BBC's website for sharing 'now playing' information. Each light is a button: you can tune in to listen along with them, discovering new stations via your social network.*) http://schulzeandwebb.com/2008/olinda/Olinda_pamphlet_for_screen.pdf

- **2008 __ What's wrong with the world ?** (*Telematic Performance. From Soho to Rio: What's wrong with the world? is a unique event performed in real time across two continents. Combining live performance in Soho's theatre bar with real time video links from both London and Rio, What's wrong with the world? takes the distance between the two cities and uses it to create a third, surprisingly intimate location where performers in London mingle, merge and collide with their counterparts in Rio. Created, rehearsed and performed via live video link, What's wrong with the world? combines two cities and two stories to form a single vibrating narrative of distance, delay, loss and discovery characterised by Station House Opera's distinctive physical and visual style. What's wrong with the world? is a collaboration with Phila7 and Oi Futuro in Brazil and is produced by Phila7 in Brazil and Artsadmin in the UK, with support from Soho Theatre and Café Lazeez. Station House Opera and its director, Julian Maynard Smith, has led the way in the art of linking up live theatrical performance via the internet and, since 2004, has developed a series of ambitious multi-location projects connecting cities, countries and continents with a range of international partners.*)

- **2008 __ Trace Aureity**, Adam Nash, (*Immersive interactive audiovisual sculpture for Second Life. « I have attempted to concentrate on the sound and music generative qualities of interactive realtime 3D. The work uses 88 separate audio samples from field recordings of ordinary reality: city streets, birdsong, talkback radio, etc. These sounds are harmonically filtered and manipulated (and usually slowed down) according to a rational scale of my own devising, based on a fundamental tone of 77Hz, and proceeding in intervals of whole numbers over seven. The work is designed for avatars to play within. There are 96 nested rotating objects, densely arranged in a three dimensional grid. When passed through by an avatar, these objects sound. Certain of the innermost nested objects, coloured red, also spawn glowing spheres which fly out at velocity and bounce around inside the work, triggering sounds as they pass through other objects, before they disappear after about a minute. Because the audiovisual navigable/playable space of this work is so dense, the interactor is rewarded by slowing down their movements as much as possible, since even small movements create differences in sonic output, be that by translation or rotation, since the environment outputs spatialised stereo with depth falloff. The work is designed to be played, either solo or in groups, as slowly as possible. The contingencies of time-based interaction by people-as-avatars creates a dynamic audiovisual composition, always unique to that moment and those interactors. This may be seen to represent an evolution of the aleatoric composition techniques of Cage and Eno, as well as an enactment of the objets sonore of Pierre Schaeffer. These approaches, among many others, are given extraordinary enabling potential by digital media generally and interactive multi-user realtime 3D specifically.*) <http://slurl.com/secondlife/Marni/179/181/29> <http://transition.turbulence.org/Works/adamnash/>

- **2008 __ Programmable Media II: Networked Music**, Pace University, NYC, April 2008 (Participants: Andrew Beck, Jason Freeman, Mark T. Godfrey, Sawako Kato, Zach Layton, LoVid, Adam Nash, Helen Thorington, Peter Traub, Dan Trueman, Tobias C. Van Veen. Pace University will host a free public event on Friday called Programmable Media II: Networked

Music to address the question of whether networked music can provide "a compelling music experience." The one-day event will highlight a number of digital artists who are attempting to do just that, plus explanations of how they go about it. After an introduction covering the theory, history and ideas behind networked music (the central concept is to create music from networks and "the collective behaviors of their machine or human nodes"), attendees will see and/or hear a few networked music performances, which should provide helpful examples of what this stuff actually sounds like. Based on the rapidly expanding archive of music/sound experiments to be found on [Networked_Music_Review](#) and the fifteen short works recently commissioned for it, the symposium aims to stimulate critical and far-ranging discussion on emerging music and sound art practice.) <http://csis.pace.edu/digitalgallery/ProgrammableMedia/2008.html> http://slurl.com/secondlife/Emerson_Island/193/12/36/

- **2008 __ Silent Rave** (Often more than a thousand people gathered for a dance party without audible music, known as a silent rave. Silent raves are popular in Europe, especially London, but also in New York. The basic premise is that a hundred or a thousand or a few thousand people all turn up in a public place, turn on their own headphones and dance at the same time. So they are dancing to whatever is on their MP3 players in a public silence. "A mass of people — a head-bobbing, arms-above-the-head, conga-line-forming, full-tilt boogie-woogie — emitted what seemed like no sound but rather music visible. Everyone danced in place, listening to an iPod and prancing to his or her own playlist. For long minutes, in the distance, only the square's ever-present bongo players could be heard, while close up only shoes, or bare feet, could be heard padding on concrete. Video cameras and cellphones were everywhere. A man explained to his friend: "It's a silent rave. Everyone's dancing to whatever's on their iPod." "And filming themselves," replied his friend. "Yeah, it'll be on YouTube tonight," the first man said, "if not, like, now already.") http://www.nytimes.com/2008/04/20/nyregion/20rave.html?_r=2&oref=slogin&ref=nyregion&pagewanted=print&oref=slogin

- **2008 __ Cellphonia: Tempo Variabile**, a karaoke cell phone interactive sound/video installation by Steve Bull, Scot Gresham-Lancaster (*Tempo variabile* is Italian for "changable weather" and a memorial concert for John Cage and David Tudor. This cellphone interactive sound/video performance installation takes place at Stevens Institute of Technology) <http://cellphone.el.net/>

- **2008 __ Street Radio**, Armin Medosch (The public installation project Street Radio has been recently launched by Armin Medosch at the central Southampton railway station, and it'll last till November 2008. Medosch has realized a radio network drawing on Hivenetworks technology and Alexei Blinov consultancy (Raylabs artists who contributed to countless media artworks). The network has ten public nodes, broadcasting some stories selected from the Southamptons Oral History Archive and adapted to match the site's characteristics, where the nodes has been implemented. Street Radio uses a set of technologies that have become usable out of the scientific research "sancta sanctorum" thanks to the free software movement's virtuous dynamics. Now they lend themselves to various DIY approaches, as this one. Every installation node is made up of a small weather resistant box (weather in this harbor city is far from being a mild one); the inside hardware/software combination is made by Hivenetworks, enabling the loop playing of audio files through FM radio waves (89.0 MHz). The boxes are supplied with a small USB charger and they can spread the audio waves up to 30 meters away, being also able to register the presence of a Bluetooth enabled mobile. Remote connections are used only for machines' maintenance, so the devices are definitively not access points. One of the most interesting aspects is the oral tradition involvement, so often endangered in a society obsessed by the future, the newest forms of communication and the technical innovation. The Street Radio project can then be interpreted as the nth disproof of the short-sighted forecast stating that oral tradition would have been wiped out by the computer society. Today we can notice an emergent new form of orality that should be defined as a "tertiary", in the School of Toronto tradition, that taught us to consider the electronic-era orality as a secondary one.) <http://www.thenextlayer.org>

- **2008 __ Oterp**, Antonin Fourneau, Alejandro Palmero, Jankenpopp, Saitone, TM (Make music with a disc of 510 067 420 km² = the Earth or how to use the surface of the earth to realise something between a music game or a real time sound editor. Oterp is a prototype sound editor within a video game, in which GPS sensors allow you to manipulate music in real-time, based on your location on Earth. As well as generating new sounds, you will also discover and collect different kinds of sounds as you travel. Oterp's goal is to mix the reality of our environment into game music. It is a way of re-imagining our daily displacements in a society increasingly on the move.) <http://www.inclusiva-net.es/oterp/> <http://atonews.blogspot.com/>

- **2008 __ In Hear, Out There**, Mat Green (SARC), Andrew Henley, Maria Prieto, Artur Vidal, Horacio González, Luis Ayuso, Carlos Panero Zurbriggen (The aim of this project is not only to trace unexpected and multi-sensorial soundscapes of those places in Madrid, but also to manage and redesign the spaces and emotions of this unperceived park. This artistic work seeks to create an augmented experience of that urban space; to revitalize an open, green, public space for the city. Technologically, we realised this aim through the use of GPS and mobile technologies which intelligently deliver audio-visual content to an individual navigating through the site. A PDA device can be booked out at the main desk at the Medialab-Prado. A participant will then be asked to walk around a mapped space within AZCA. They are to inhabit a new urban environment where structures and bounds are expressed through sound composition delivered through headphones. This audio develops according to the user position within the AZCA space. When within one of three mentioned rectangular areas the individual will also be presented with a series of images from each created site. Conceive a catalogue, a map of sound/

video from place – from everyday environments – from out in the street. Account how this map could be edited and updated by a network community. Conceive a manner by which an environment, a path, a locale from another place can be aurally/visually transposed, fitted, juxtaposed to your place – putting you within a hybrid place – is your attention in or out, in and out? Using GPS and a sound/video recording equipment two differing walks through (or outside of) Madrid will be documented and a map will be created.) <http://195.53.62.237/inhearoutthere/>

- **2008 __ Urban Spaces with 4-Channel online stream**, HMSS, RIXC (Centre for New Media Culture in Riga) (HMSS is an ensemble for electroacoustic noise-improvisation consisting of Ludger Hennig (Leipzig) Markus Markowski (Bremen), Hanns Holger Rutz aka sciss (Weimar) and Johannes Sienknecht (Berlin). The ensemble exists since the beginning of 2006 and, searching to extend musical improvisation through electroacoustic software-instruments. The musical material of HMSS consists mostly of noise and ambient sounds but also live-soundscapes which are interconnected within a signal-network. During the concert in Riga HMSS will be using a special 4 channel sound installation for visitors to experience the sound both acoustically and spatially. During the performance which will be a special electroacoustic network improvisation visitors will be able to move around using the space to perceive the architecture of sounds, which will feature urban soundscape from Riga city.) <http://www.strommusik.org/download/streaming/> <http://www.rixc.lv/projects/hmss/>

- **2008 __ The Hispaniola**, Christopher Williams (A webradio play for flutist is a 56-minute work in 4 acts somewhere between an experimental Hörspiel and an electroacoustic composition, to be heard via webradio, traditional radio, or live with or without the flutist present. The Hispaniola centers on a study of imaginary distances: both among its diverse source materials and its media of production. Fragments from Treasure Island, historical variations on Lillibullero (a popular 17th century tune which appears in TI), bits of interval signals from the BBC World Service, and original music for flute and electronics form part of the same circus, mediated by an FM radio broadcast within the piece that alters our sense of space and narrative. When this broadcast later “heats up” through feedback and electromagnetic interferences, the radios en scène obtain a voice of their own.) <http://www.nauchristopher.thenthis.org/>

- **2008 __ Massh!**, Tokui Nao (Massh! is an online music software, which enables users to use any portions (i.e., loops) of sound data found on the Internet and mix them to make their own versions of songs (i.e., Mashup). Mashups made on this system can be also published as “blueprints” containing descriptions enough to reproduce the same result on other users’ computers. Its distinctive visual user interface also provides highly interactive user experience, so that people with little music knowledge and experience can join the creative process of making music. 1/ A network music software, which enables you to Find, Mashup & Share your favorite tunes. 2/ A Music 2.0 web application. 3/ An on-going project of Nao Tokui. 4/ An homage to an artform formerly known as music. 5/ A way to think about the future of music.) <http://www.sonosphere.com/mash/>

- **2008 __ BLISS**, SARC Belfast / Siren Festivalen för ny music (SARC BLISS A distributed laptop performance between SARC’s own BLISS (Belfast Legion for Improvised Sights and Sounds) and Göteborg’s Academy of Music and Drama laptop ensemble, Sweden. This networked performance explores techniques and strategies for improvised electroacoustic music over the internet. The Legion does not prescribe its sights or sounds; they are the product of digital and contra-digital networks of gates, tables, switches, speaker objects, cabling and data... The Legion is not a band – we don’t play weddings – but we like playing in the network! The performance included works by Justin Yang and Alain Renaud)

- **2008 __ LS in SL**, Second Life, Locus Sonus (The idea is to experiment the possible permutations between the physical and the virtual world using audio as the main vector. The aim is to verify the way resonant spaces influence and mix with the local acoustic space leading to a paradoxical hybridization possibly placing the user in both places simultaneously. Avatars visiting the "Cultures Digital island" in Second Life are invited to manipulate sound objects. Their action is spatialized in the physical space in Aix and the resulting audio signal in the physical space is recorded and "streamed" into Second Life) <http://locusonus.org/>

- **2008 __ Streaming Festival : }onsite()online{**, <AREA 10: MEDIALAB /> London (3 days dedicated to urban spaces exploration in connection with online transmissions) <http://www.area10medialab.co.uk/>

- **2008 __ Tuned City - Between sound and space speculation**, Berlin (exhibition and conference project which proposes a new evaluation of architectural spaces from the perspective of the acoustic. The project draws the traditions of critical discussion about urban space within the architecture and urban planning discourse—as well as its strategies and working methods—into the context of sound art. This expanded discussion reenforces the potential of the spatial and communicative properties of sound as a tool and means of urban practice. At the foundations of this event are artists’ works and theoretical approaches which examine in a critical and sensitive way the given urban and architectural situations alongside their resulting socio-political implications, that re-use existing spaces or that conceive and open new spaces. A dialogue will be built at the intersection of both disciplines which traces out the complex relations and interactions of space-sound, both presenting and testing new strategies, methods, possibilities and potentials of sound work within the artistic and applied context. Tuned City is structured in two main segments – symposium and site-specific installations. The project Tuned City

was initiated by garage and is produced and organised by a larger production team in cooperation with singuhr hoergalerie berlin and several other partners.) <http://www.tunedcity.de/>

- **2008 __ Global Art**, Derrick de Kerckhove (*Art that reflects and promotes a planetary sensibility: 1/ Change of scale (we are all globalized by carrying a cellular phone), 2/ Accelerating environmental awareness (the new ground of human experience), 3/ Continental imagination (Europe as an intermediate step for global community), 4/ Everyware (immersed in a single data environment), 5/ Ubiquity and simultaneity, a transcultural condition. Great variety: 1/ Earth as artform (land art, etc.), 2/ Global spectacle (object of contemplation), 3/ Global connections, 4/ Gloocal contractions, 5/ Interlocal interactions, etc...)*) <http://www.mcluhan.utoronto.ca/derrickdekerckhove.htm>

- **2008 __ World Listening Project** (*The WLP website could provide a number of services/functions that are not limited only to creating a sonic map of the world. These include: 1/ a "clearinghouse" or hub where people can find out about global efforts in the fields of acoustic ecology, listening, mapping, soundscape research, sonic art, phonography, and related endeavors, 2/ a place where people can hear new WLP-affiliated and/or sponsored audio recordings that are being created, e.g., a WLP sonic map of the world, 3/ an educational forum at which people can learn about soundscapes, acoustic ecology, etc. The purpose of categorizing is to make the WLP a searchable archive and/or database, the same as freesound.org, SoundTansit, Wild Sanctuary, Open Sound New Orleans, Locus Sonus, among others. The goals of the World Listening Project are to collect field recordings from every country on earth, to create a sonic map of the world, and to archive those recordings on a website. Many of the recordings for WLP have already been recorded, but many more will be recorded and archived. The WLP website is a work in progress, and it will be part of the Third Annual Chicago Calling Arts Festival (October 1-12, 2008). It will continue to be developed into the future. [Eric Leonardson] <http://launch.groups.yahoo.com/group/worldlistening/> <http://worldlisteningproject.blogspot.com> <http://www.2008worldlisteningproject.com/>*)

- **2008 __ Disklavier Mark IV** (*Yamaha's latest Disklavier player piano, the Mark IV, can download music from the internet via Wi-Fi and play along, pedals and keys clacking in time. For now it only supports music in the "Tune-1000" format from Yamaha's website, but "other formats will be supported." The Mark IV series takes the Disklavier's remote control functions to the next level: all Mark IV models include the PDA-type Pocket Remote Controller, a wireless remote with dedicated buttons and a full-color LCD touch screen. In addition to the Pocket Remote, select models also feature the tablet-PC type Tablet Remote Controller, a portable 10.4" touch-screen LCD color control panel that offers different animated, customizable visual environments to operate from. Both remote controllers use the 802.11b wireless specification to communicate with the piano over long distances, enabling full-function control of the Disklavier through walls and with a flexibility never before possible. The Yamaha Mark IV line features new, open-ended software-based architecture built on a rock-solid Linux Operating System that will facilitate future upgrades and expansions, thus offering outstanding investment protection. "With IDC (Internet Direct Connection), the Disklavier Mark IV functions as a radio by streaming songs. DisklavierRadio subscribers can choose from among more than 10 music channels. And piano selections played on the Disklavier truly resonate when instrumental accompaniment is streamed through Disklavier speakers.") <http://www.yamaha.com/yamahavgn/CDA/ContentDetail/ModelSeriesDetail/0%2C%2CCNTID%2525253D33874%2C00.html>*)

- **2008 __ Audible Realities - iPhone Art Project**, Tokui Nao (*iPhone Apps transforming your monotonous daily life into something special. Don't you remember the first time when you went out with your walkman? Didn't you feel like you were in a movie? Your iPod doesn't only play music, but also changes your environment. Yes, it does stimulate your imagination. Audible Realities is an Art Project / Unit formed by four people, artists, researchers and programmers, who have been interested in "Sound" and "Environment". Our main goal here is to develop softwares and systems, which help to build new relationship between us and our urban environment using sound. We found that Apple iPhone is very versatile and useful as a platform to pursue such objectives. We develop sound-oriented iPhone apps to excite your imagination and transform your ordinary life into something special.) <http://www.naotokui.com/2008/08/audible-realities-iphone-art-project/> <http://audibles.jp/>*)