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Fourier-Tanzformation I+II

Performance

With the piece Fourier-Tanzformation I+II mikomikona present a physical-semiotic experiment. In this investigation, we make use of two overhead projectors as sound devices.

To accomplish this we layer several transparencies with raster patterns, flickering interferences are produced through shifting of the layers.

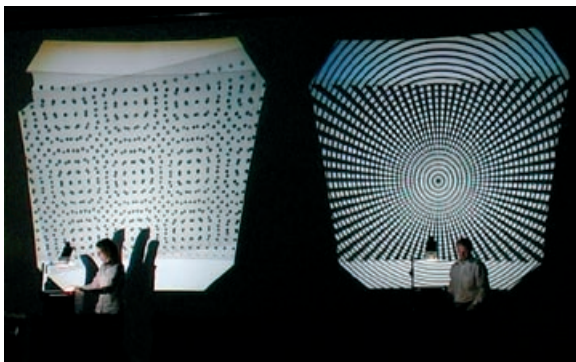
Parallel to the projection, we capture these interferences with small b/w video cameras and transform the video signal into acoustic events. We implement our image-sound-converter, a small self-developed hardware device which eliminates the video's sync signal. The spectators see the two projections of black & white moire patterns while simultaneously hearing the sound these patterns perform. What you see is what you hear. Fine moire lines produce high tone, wider lines result in lower tone pitches. With small motors, (stoboscope) flashlight and blinking we manipulate the projectors to produce visual and acoustic rhythmic structures.

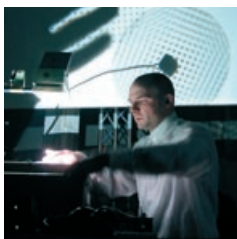
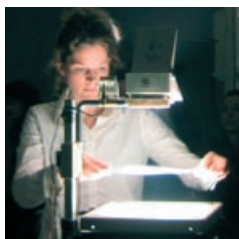
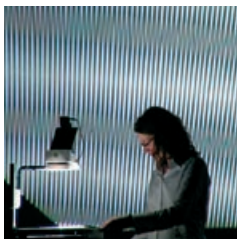
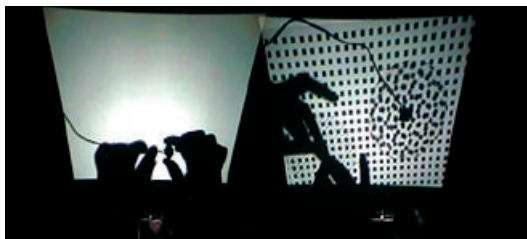
Mikomikona is dispensing with any digitalisation. This ensemble of analogue techniques represents an opto-electronic synthesizer with two crossed outputs: image and sound.

Equipment

2 overhead projectors
set of raster transparencies
image-sound-converter

15-30 min





Presentations (selection):

sonar Barcelona International Festival of Advanced Musik and Multimedia Art 06/2005

X-film Budapest 04/2005

Ars Electronica Linz 09/2005

RAM6 Vilma Vilnius 08/2004

Büro Friedrich Berlin 07/2004

netmage Bologna 01/2003

nbi Berlin 7/02

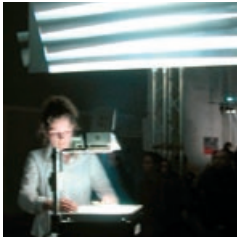
Club Transmediale Berlin 2/02



Mikomikona

Mikomikona experimentally investigates the dynamic transformability of sound into image, image into sound and the effects of cross media interference.

We develop devices that enable us to connect and transform visual signals into acoustic signals and vice versa. We explore these devices in different audio-visual set-ups creating a synaesthetical environment. The resulting performance modules all share the idea of new symbolic coding of media information and are also used for live-VJing. For the performances we work with analogue media like overhead projectors, super-8 film projectors, video projectors as visual devices and sound.

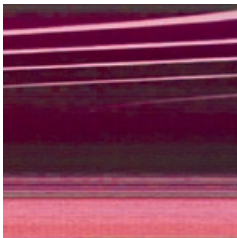


We use the simultaneity and speed of analogue electronic circuits. Our interest is more within the field of synthesizers (modulated), rather than the paradigm of sequencers (serial, clocked and triggered, as used in digital environments).



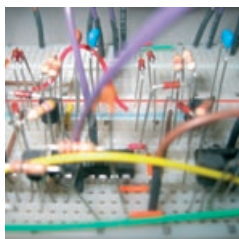
Theoretical approach: transformation noise

By transforming information into different media formats we receive snippets of transformation noise – bruit parasite – that itself reflects our shifted use of media technology. The transformation noise is media specific by revealing the media structure itself.



In terms of acoustic-visual performances mikomikona explores the dynamical transformability of technical image into sound and vice versa. By these means synaesthetic bypasses are encompassed and media content is newly coded. Computer experience makes transparent the exchangeability of code: the use of binary coding to represent image, text and sound. The binary code seems to be the omnipotent currency in which nearly all content may be saved and reproduced.

Our work is about proving that as early as on the level of analogue modulation the operability of content is given. The release of signs from their semantic assignment does not implicitly require digitalisation. Analogue media present another access to information. This implies new ways of *Bildhandlung*, of ways to interact with media machinery besides toggling switches and buttons.



Workshops: Reprogramming the media machinery

Within the scope of our investigations we also offer workshops that give insights into the technical and theoretical background of intermedia development. The workshop is always a mixture of lectures and open laboratory.

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