

FRIDAY
JANUARY 24TH
 TYNESIDE CINEMA
 DIGITAL LOUNGE

09.30 Welcome (coffee/tea and light food provided)

09.45 Introduction

10.00 Keynote 1: **Lanfranco Aceti**

'The Long History Of Moving Images Becoming Alive: Materiality And Immateriality Of Architectural Elements, A Comparison Between Roman Baroque And Contemporary Live Visuals'

The relationship between Andrea Pozzo (a Baroque artist) and contemporary live visuals may not be immediately apparent. Nevertheless, with his frescoes in the Church of Sant' Ignazio in Rome, this painter, architect, stage designer, decorator and art theoretician provided an exemplary usage of images that are reductively called 'illusionistic.' Images, a light byproduct, are to be perceived not solely as 'immaterial' through the illusory tridimensional representation of traditional holograms and projected visuals on architectural elements but also as an actual material substance able to physically define and shape space – as in Pozzo's frescoes. The limitations to the contemporary usage of light as a material are a consequence of the complex physical properties of light as well as of restricted metaphysical, philosophical, aesthetic and scientific interpretations of live images, light and optics. The unexplored possibilities of making the 'immaterial' light of contemporary projected live visuals a usable material needs to be analyzed in a new 21st century context, shedding old interpretations and assumptions.

Lanfranco Aceti works as an academic, artist and curator and is the founder and Director of OCR and founder and Director of MoCC. He is Visiting Professor at Goldsmiths College, department of Art and Computing, London; teaches Contemporary Art and Digital Culture at the Faculty of Arts and Social Sciences, Sabanci University, Istanbul; and is Editor in Chief of the Leonardo Electronic Almanac. He was the Artistic Director and Conference Chair for ISEA2011 Istanbul and works as gallery director at Kasa Gallery in Istanbul. <http://www.lanfrancoaceti.com/>



11.00 Talk 1: **Ozden Sahin**

'How Can We Read "Time" In Real Time Visuals?'

This talk consists of some theoretical considerations on the presence of the concept of time in the production and use of contemporary artworks that make use of real time visuals. Time is intrinsically present in real time visuals as a defining aspect: it almost characterizes the coming to life of the images. Additionally, the pace in the production of media tools that make the images alive impacts their potential for use in different settings. As a third layer, the audience who relates to and interacts with the media also constructs different time conceptions and experiences. This talk aims to present how we can approach time as a concept or an abstract tool that defines, surrounds, and mediates our relationship with media.

Ozden Sahin is a PhD student at the Department of Media & Communications at Goldsmiths, University of London. Her main research interests are new media art curation and the relationship between media art and politics. Since 2009, Ozden has been the Co-Editor at the Leonardo Electronic Almanac. In 2011, she was the Conference and Program Director of ISEA2011 Istanbul: The 17th International Symposium on Electronic Art. <http://ozdens.wordpress.com/>

11.45 Talk 2: **Martin Rieser**

'Secret Garden'

Secret Garden creates a contemporary version of the Eden myth in the midst of an urban environment. It is one of the first pervasive media digital operas, using hybrid performance. A collaborative work between Andrew Hugill (composer) and Martin Rieser (Artist/Librettist), it exists in two versions – a physical installation and as a virtual mobile experience linked to selected site locations. The 'Secret Garden' tells part of the mythical story of the Fall through synchronised words, music and dance. It uses motion capture and spatialised sound layers to locate and immerse the audience in another world. The paper will examine aspects of real-time motion capture, the digital uncanny and the digital other.

Martin Rieser is a hybrid Media Artist, Researcher and Designer, he was appointed in January 2008 as research Professor between the Institute of Creative Technology and Faculty of Art and Design at De Montfort. His art practice in Internet art and interactive narrative installations has been seen around the world including Milia in Cannes; Paris; The ICA London and in Germany, Montreal, Nagoya in Japan and Melbourne, Australia, Xian China, New York and Vienna. He has published numerous essays and books on digital art including New Screen Media: Cinema/Art/Narrative (BFI/ZKM, 2002) and The Mobile Audience (Rodopi 2011). <http://www.martinrieser.com/>





12.30 Lunch (not provided)

13.30 Talk 3: **Don Ritter**

'Systemized Synchronization Of Video, Music, Voice, Body Motion, And Lighting'

Ritter provides an overview of his interactive performances and installations completed over the past 25 years that involve real-time synchronization of video, music, voice, body motion, and lighting. The presentation will begin with a description and documentation of Orpheus, a real-time software created by Ritter in 1988 that is described in his LEA-Live Visuals paper, 'A Flexible Approach for Synchronizing Video with Live Music'. Descriptions and documentation will also be presented of performances of real-time video controlled by live music and multi-screen interactive installations controlled by body position and voice.

Don Ritter is a Canadian artist, designer, and writer who has been active internationally in the field of digital media art since 1986. His interactive performances and installations have been presented at festivals, museums, and galleries throughout North America, Europe and Asia, including Ars Electronica, SITE Santa Fe, Winter Olympics 2010 Cultural Olympiad, Metrònom (Barcelona), Sonambiente Sound Festival (Berlin), Exit Festival (Paris), and New Music America (New York City). He is a professor in the School of Creative Media at City University of Hong Kong.
<http://www.aesthetic-machinery.com>

14.15 Talk 4: **Kate Sicchio**

'Choreotopology: Complex Space In Choreography With Real-Time Video'

This talk considers a conceptual framework for considering space within choreography with real-time video projection: choreotopology. Choreotopology encompasses four specific spaces for movement and the relationship of these spaces. By drawing on the practice of choreography with real-time video and examining the transformation of movement across physical space, camera space, projection space and compositional space a complex, a topological space for movement occurs. This framework is applied to a discussion of the author's own choreographic practice with real-time video projection.

Kate Sicchio is a multiplicity. She is a choreographer, media artist, and performer. Her work includes dance performances, installations, web and video projects and has been shown in Philadelphia, New York City, Canada, Germany and the UK at venues such as Banff New Media Institute and WAX Brooklyn. <http://blog.sicchio.com/>

15.00 Coffee Break (Coffee/tea and light food provided)

15.15 **ECR/PhD Forum**

15.15 **Dominic Smith**

'Mapping endlessness: the permutation of form in live cinema'

Our cinema spaces are taking their final steps towards becoming fully networked, digital environments that are capable of operating in a continuous live state. In order to gain a richer understanding of the potential this situation offers both cinema and the arts it is important we consider the historical role played by artists in developing experimental strategies for live interaction with the projected image.

15.35 **Paul Dolan**

'FluxBoxes and video games: Exploring fluxist intermediality'

Fluxist artists George Manciuanas, George Brecht and Yoko Ono created Fluxboxes, handmade boxes of assembled materials, occasionally with accompanying sets of rules. Although film was occasionally incorporated into Fluxboxes, the majority of work was assembled from paper, card and found objects. Fluxboxes were created in multiples, conceived as inexpensive, mass-produced unlimited editions. Their aim was to erode the cultural status and clearly-set boundaries of canonical art. This presentation will explore the idea of 'video game as fluxbox'.

15.55 **Leon McCarthy**

'What happens when audiences comment on performance during performance?'

At the 3rd Real-Time Visuals workshop, held at Tyneside Cinema, I premiered a real-time audience commentary system to accompany my live audio-visual performance. My performances are a type of live musico-cinema and I am interested in how audiences engage with this aesthetic. I developed software that harnesses the Twitter API, enabling audience members to comment to the cinema screen on their handheld 2nd Screen. This was a first for such a system and unexpected results were the order of the day.

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16.15 **Clive Wright**
'Experimental design in the AV industry'

Clive Wright is a VJ exploring the realm of experimental design in the AV industry. His talk will encompass his experiences in live visual performance; from large festivals to one off events, and research he is undertaking looking into new ways of producing moving image for performance and AV installations.

16.35 **Adriana Sa**

Adriana will expose a perceptual approach to audio-visual instrument design and composition, introducing an instrument that outputs acoustic sound, digital sound and digital image. This approach extrapolates from cognition/ attention research in order to clarify artistic insights. She will formulate an understanding of how an audio-visual instrument can be composed in such a way that the experience is driven through sound organization – modulated, but not obfuscated, by a moving image. This is particularly challenging, as normally the audio-visual relationship is skewed in favour of the visual.

16.55 Discussion

17.30 Break for dinner (not provided)

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CULTURE LAB
SPACE 4 / 5

19.00 Doors open

19.30 **Tony Hill**

Performances



HEARTBURN

Performance film, 2 mins, first performed 1973, (originally) Super 8mm

A live screen film

POINT SOURCE

Performance piece, 8 mins, first performed 1973

A small bright light is the projector, several objects are the film and the whole room is the screen. A spatial exploration of the objects with the light projects them as big as the room encompassing the audience.

Talk and Screenings

2nd FLOOR FILM *Super 8mm, 8 mins, mute, 1972*

Originally designed to be projected back up onto a screen on the glass floor on which it was made, this film uses people to explore the space beneath the floor.

FLOOR FILM *16mm, 30mins, 1975*

This unique film is projected via a large, overhead mirror onto a screen which forms the floor of a small room. The audience can watch the film either by standing on the screen or by viewing through the mirror. Seen through the mirror the audience members in the room become part of the film. Those standing on the screen experience situations such as walking on water, the screen catching fire and other unusual events.

ROLE PLAY *First performed 1997*

A live projected performance for camera crane and audience. The crane is set up at the front of the cinema with a camera connected back to the projector with a live feed. Viewers are both audience and subject as they watch themselves flying and rolling on the screen.

THE DOORS *3 projector video installation, 2010*

All the images are of people entering or leaving a dark space through a door from a light space or from outside. When all doors are shut the installation space is dark. The images are initially projected life size and work as a light source, when a door is seen to open light floods in. Sometimes the space is populated by the sound of the voices of people who have entered. The real door into the space is in the same wall as the projected doors and people entering the space become part of the piece for those already watching. It works very well in a gallery where the tentative or boisterous characteristics and curiosity of those entering merges with the video action. Once in the space and understanding what is happening, viewers change from being the performers of their own entrance to watching the entrance of others in the context of the piece.

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Tony Hill studied Architecture and Sculpture and makes experimental short films that are somewhere between sculpture and cinema. He has been working as an independent film-maker since 1973, usually taking on all aspects of production and often developing and building his own equipment. He also works with installations, photography, sculpture and sound. He has presented his work at many Art Galleries and in Film Festivals worldwide. His films have been broadcast on network television in many countries and have won several awards. They have been published in the UK and Japan. His commercial work includes directing music videos and TV commercials. He taught film and video from 1982 until 2002 at the University of Derby becoming Professor of Film and taught at Plymouth College of Art from 2004 until 2011. <http://www.tonyhillfilms.com/>

20.45 Studio for Electronic Theatre – Immersive Cybernetic Total Theatre:
'Oedipus – The Code Breaker'



The year is 2029. Civil war rages throughout Europe. One man chooses not to take sides. From his computer laboratory based in a refugee camp he decides to change the inevitable course of his destiny. He escapes into a computer programme called ETERNITY. He manages to break the code. The code was – MAN. But alas, instead of entering ETERNITY, he entered a virus programme called SPHINX. Not knowing he is not in ETERNITY, he is hailed as a king. His rule is about to begin. Let's dance!

'Oedipus – The Code Breaker' is exploring the disjuncture between the virtual, a technically sophisticated cybernetic hyper-reality and the actual, a crude and brutal everyday reality and the restless and fearful human-being caught in a web of dilemmas and discrepancies which overshadow the dawn of the 21st century.

The project is made in collaboration with international partners Cactusbloem, Antwerp (Belgium), PVC Theatre, Novi Sad (Serbia), the United Nation Refugee Agency UNHCR and Aurasma (Augmented Reality Platform). Video link: <http://vimeo.com/71428479> Website: <http://www.setlab.eu>

22.00 Jamie Allen And Will Scrimshaw: 'Circuit Music'

Jamie and Will will play a 20-30 minute set, consisting of a “drums, electronics and lights duet with noise, static, bangs and crashes”.

**SATURDAY
JANUARY 25TH**
NORTHUMBRIA
UNIVERSITY
ELLISON BUILDING
ROOM 102B

09.30 Welcome And Coffee (Coffee/tea and light food provided)

09.45 Introduction

10.00 Talk 5: **Moyra Campbell (Wiretrace)**
'Interactive 3D Stereo Performance In Contemporary Art'

Recent Advances in computer hardware have made real-time visualisation easily accessible. At wiretrace we utilise open source software, targeted to scientific and architectural visualisation, to create and perform interactive arts presentations in 3d stereo. Our combined skills in fine art and science gives our work a unique flavour and we extend the immersive experience with audio mixed live and surrounding interactive video. Examples of our work will be discussed including 'The Brain Trilogy', a recent commission by the Open University to celebrate and commemorate scientific research, and our background in the field of real-time visualisation will be reviewed.

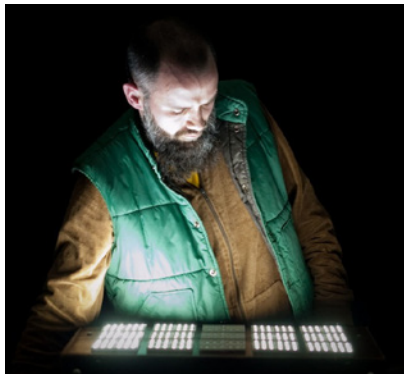
Prior to completing an M.Phil. in 2D/3D in Motion Graphics at Glasgow School of Art Moyra was a post –doctoral molecular biologist and continues to work on scientific design projects. She has long term experience in the field of real-time visualisation and has worked at the virtual –reality theatre at Glasgow Science Centre and on educational developments with the Digital Learning Foundation. Moyra is a now visualizer, animator and designer. Together with colleague Deborah Norton, she set up the acclaimed design studio 'wiretrace' which creates animation, video and interactive 3D stereo for clients in arts, science and technology. <http://wiretrace.net/>

10.45 Talk 6: **Stefan Müller Arisona**
'Projections Of Reality: A Mixed-Reality Design Environment'

In this presentation I will introduce the "Projections of Reality" installation, a real-time mixed-reality design environment that uses projection-mapping, 3D scanning and multi-touch surfaces to let urban designers visualise and interact with design scenarios. The installation, currently located at the Value Lab Asia in Singapore, is the latest of a series of visualisation and virtual reality projects established at ETH Zurich. I will shortly introduce these environments and present observations of how these environments evolved over time, in particular in terms of setting and the shift in our understanding of immersion, and will conclude with possible directions for future projects.

Dr. Stefan Müller Arisona is a Principal Investigator at ETH Zurich's Future Cities Laboratory in Singapore. His main interests are at the intersections of art, science and technology, and his research focuses on interactive and generative design tools and environments, and on real-time computer graphics and visualisation. URL: <http://www.arisona.ch/>

11.30 Talk 7: **Jamie Allen**
'Of Minimal Materialities And Maximal Amplitudes'



The various techniques available to contemporary multimedia performers congeal, on occasion, into a set of related tools, techniques, and apparent motivations that one might characterize as a genre or scene. More often than not, in technologized audio-visual performance, these differentiable aesthetics and styles emerge with the introduction of a particular new media technology capability. In this talk, a provisional performance manual is illustrated through the work of a set of artists engaged in variations of stroboscopic light and experimental noise performance. These are the tactics and tendencies of performers concerned with minimal materialities, and maximal amplitudes.

Jamie Allen likes to make things with his head and hands. These things involve our relationships to creativity, technology and resources – and mostly try and give people new, subversive and fun ways to interact with all of these. He is Head of Research at the Copenhagen Institute of Interaction Design, where he helps chart a course for research and experimentation at the institute, with colleagues in the Research team and Labs.ciid.dk. His projects and events have been featured in a number of media outlets, including Wired.com and the New York Times. <http://heavyside.net/>

12.15 Lunch (Lunch not provided)

13.30 Keynote 2: **Chris Allen, The Light Surgeons**
'Live Cinema: Narrative Experiments in Audio Visual Performance Art'



Christopher Thomas Allen, Founder & Director of UK media arts group The Light Surgeons, presents a retrospective of their live cinema works to date. Over the past ten years this pioneering multimedia collectives live audio visual performances have seen their work migrate from club culture and the creation of concert visuals to solo exhibitions in art gallery and sell out performances in theatre spaces around the world. This talk will explore their approach to what they call “live cinema” through a selection of case studies and other influential work that could be described with this term. It will attempt to define live cinema and ask the question: “where could it take us?” by putting forward a possible formula for new works in this field that intersect with technology, music, moving image and the performing arts.

Christopher Thomas Allen is a multi-media artist and film maker from London. He is the founder and director of The Light Surgeons, a boutique production company that specialises in creative content for live performance, video production and installation based projects. He works on all aspects of projects at The Light Surgeons as a producer, director and collaborating multimedia artist in his own right. He has been central in the creation of countless large scale installation projects, curated exhibitions and helped to pioneer a whole new approach to multimedia performance art through The Light Surgeons live cinema projects. Over the past 15 years this diverse range of creative projects has taken him around the world; allowing him to showcase his work across the USA, Europe, Russia, China, Brazil, India Japan and South East Asia. From prestigious Museums and Art institutes including the Guggenheim, Tate Modern and MOMA; to National Museums and international film festivals like SXSW and Sundance.

14.30 Talk 8: **Peter Richardson**
'A “Real Time Image Conductor” Or A Kind Of Cinema?'

In this paper I describe a project that investigated methods for the incorporation of filmic visual effects (VFX) into artworks and performed environments. VFX are the computer-generated processes used in the film industry for manipulating live action and animated elements. Since 2005 a number of film makers have moved away from narrative cinema towards ‘live cinema’: remixing their films for audiences as a live performed experience. Using the live cinema works of Peter Greenaway and Mike Figgis I investigate how ‘live’ this cinema really is or could ever hope to be. To further contextualize the possibilities for live visual effects I describe and analyze: Miss Donnithorne’s Maggot: A performance / interactive film of Sir Peter Maxwell Davis’s work of music theatre

Peter Richardson is a filmmaker and Director of the Visual Effects Research Lab (VERL), a European Union funded project that undertakes transdisciplinary research into high-resolution image technologies. After graduating from Goldsmiths College in 1989, Peter spent 14 years in the film industry. He has exhibited video works at The Barbican London, City Racing Gallery London and Marian Goodman Gallery New York. His experimental films have been screened at film festivals worldwide including: ‘Out Takes’ Brazil, New York, Los Angeles, Cannes, Cork, London and Hamburg film festivals and The National Review Of Live Art The Tramway Glasgow. Peter is Professor of Digital Film at the University of Hertfordshire.

15.15 Coffee Break (Coffee/tea and light food provided)

15.30 Talk 9: **Leonard Paul**
'Real-time Visuals with Pure Data'

This talk gives an overview of how you can learn to use the free and open source coding environment Pure Data (PD) to create your own real-time visuals. Building blocks from previous university student projects will be described and reassembled to create custom visualizers that respond to audio inputs and mathematics. All of the code will be provided online so that attendees can try out techniques at home as well. To get an idea of what’s possible with visuals for PD, download the extended version that includes the graphics environment (GEM) from here: <http://puredata.info/>. To see and hear the patches of what some of his students have done in the past: <http://VideoGameAudio.com/main.htm#patches>. Making visuals come alive is a fun process that anyone can enjoy.

Leonard Paul has a twenty year history in composing, sound design and coding for video games and has been teaching video game audio since 2001. He is the composer for the award-winning Canadian documentary The Corporation as well as being a composer on the award-winning indie hit game Retro City Rampage. URL: <http://www.VideoGameAudio.com>

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16.15 **Talk 10: Paul Goodfellow**
'Painting in the Multiverse'



This presentation describes the working process of the artist who has synthesized his background in systems thinking, geography, animation and VJ-ing to produce an original approach to painting. The artist's work is based on the development and disruption of rules to interact with films and data to make aesthetic decisions such as colour selection, and composition for two-dimensional work. This approach centres on the "Many Worlds" quantum mechanics hypothesis developed by the physicist Hugh Everett, which suggested that the universe was perpetually splitting into different futures. The idea of multiple parallel universes has been applied to the microscopic scale of the production of a single artwork. The artist describes how, using the same initial ingredients and live interactive techniques multiple parallel versions of the same work can be produced.

Paul Goodfellow's work is grounded in and critically informed by Science, Systems thinking, Land Art and Abstraction. The artist has applied a systems approach to various subjects, such as environment, space and randomness; to produce 'art systems'. Recent work includes, 'Sly Lost Games', (2011), which investigates the role of randomness, and 'Fabled Eye Accommodates Revelations', (2012), based on a 'constrained writing' algorithm. He is currently doing a practise-based doctorate in application of systems in painting.

17.00 Break For Dinner (Dinner not provided)

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19.00 Doors open

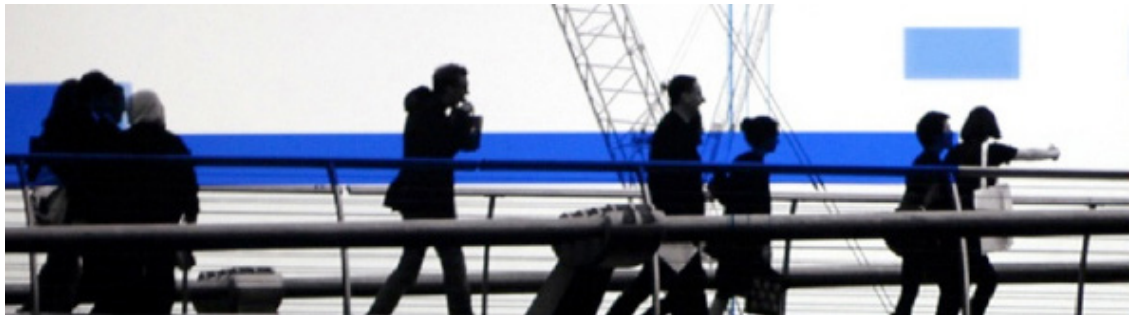
19.30 **Freaky DNA Live**



Freaky DNA (Leonard J. Paul) has spanned electronic musical genres from ambient to chiptune to drum & bass since the early 90s. This performance will distil these genres of his catalogue together into a musical “happening” accompanied by his own reactive real-time visuals. Previous live shows of his unique dancefloor beats and dystopic/euphoric soundscapes have included Osaka, O’Porto, Brooklyn, Banff, Zürich, Vancouver, Seattle, Toronto, Norwich, Berlin, San Francisco, Amsterdam and other locations around the globe.

He is best known for being the composer for the award-winning Canadian documentary film *The Corporation* and has continued to push himself as an artist in recent years, publishing a limited-edition 12” colour vinyl release for the hit indie game *Retro City Rampage*. Techniques ranging from custom-coded generative music and procedural graphics systems to chiptune tracker songs with glitched NES charset ROM visuals promise to be an original experience best experienced live: <http://FreakyDNA.com>

20.30 **Light Surgeons: ‘LDN-REDUX’**



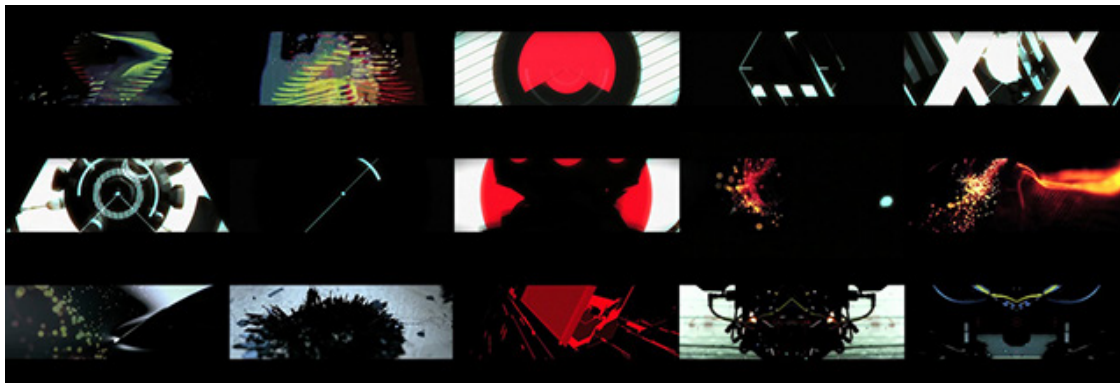
This multichannel audio visual performance explores the landscape and architecture of London through a combination of live video remix and live electronic musical score. The piece paints an anthropomorphic portrait of London which encourages its audience to contemplate the city as a living organism. In parallel with this kaleidoscopic view of the every day life, the performance seeks to explore the city as a complex structure through its relationship with a more hidden landscape of digital information. The resulting audio visual journey transports its audience through this sprawling metropolis to reveal its human activities as an abstract dance over a 24-hour cycle.

Audio Visual Artists: Christopher Thomas Allen, Tim Cowie & Jude Greenaway

Visual Production: Christopher Allen, Tim Cowie, Jude Greenaway, Dean Moore, James Price, Rita Ribas, Stuart York, Jai Rafferty and Thom Buttery

Project Producers: Christopher Thomas Allen and Alice Ceresole

The Light Surgeons are a boutique production company that specialises in creative content for live performance, video production and installation based projects. The company was founded in 1995 by artist and filmmaker Christopher Thomas Allen along with a group of other like minded media artists and film makers from London. Since then they have become an established creative studio on the world stage developing new forms of cross-disciplinary practice through the fusion of film production, animation, motion design and the application of creative code and cutting edge tools. Working in collaboration with a broad network of award winning documentary filmmakers, animators, designers and software developers they have produced a multitude of ground breaking projects, exhibiting and touring our projects internationally. <http://www.lightsurgeons.com/>



Scanone aka Jude Greenaway, London based Audio Visual artist, Director, Composer, DJ and label boss of Yellow Machines. A musical production style of a hybrid of genres from old school UK hardcore to Electro, Bass, Dub and IDM, with Releases on INK recs, M.I.B, Blase, Combat Recs, Digital Distortions, Dirty Needles, Outside Recs and Yellow Machines. Well Known for his eclectic Vinyl DJ set's or full on Live Audio Visual cinematic performances.

*Scanone has collaborated with visual collectives such as 'The Light Surgeons' and 'United Visual Artists' performing at various media festivals around the globe. As well as running his own audio visual studio as 'Jude Greenaway' he runs an artist partnership with his brother as Greenaway & Greenaway producing audio visual works such as music promos and AV Installations. Scanone has also just released with Light Rhythm Visuals his first DVD compilation 'ARCHIVE' which comprises of 13 Audio Visual cinematic works in collaboration with a selection of talented directors and art collectives. For this performance Scanone will be showcasing some fresh new material from the ARCHIVE DVD compilation and some new unheard cinematic audio visual works. www.soundcloud.com/yellow-machines
www.greenawayandgreenaway.com*

22.00 **LEONARDO Real-time Visuals launch**

Live_Visual-2Join LEA editor in chief Lanfranco Aceti, and Volume Editors Steve Gibson, Stefan Müller Arisona and Ozden Sahin as they launch this exciting new volume on Live Visuals. Collecting papers from a wide range of filmmakers, media artists, musicians, choreographers, designers and computer scientists, this is the first serious academic look at the phenomenon of real-time visuals.

Copies will be available for perusal and purchase. <http://www.leoalmanac.org/vol19-no3-live-visuals/>

22.30 **DJ Nord/robot_mixeur**



DJ Nord (aka Steve Gibson) is a Canadian DJ/VJ. His DJ sets are eclectic, merging many different styles of electronic music including hard techno, electro, progressive house and experimental electronica. He has performed at several leading international venues including Shelter Club Shanghai, Zouk Club Singapore, Swissnex San Francisco and the Reading Rooms Dundee.

He currently focuses on Nordic and northern techno and electro and hosts a radio show on the first Tuesday of the month at 5 pm GMT on Culture Lab Radio Newcastle. http://www.telebody.ws/DJ_Nord/



robot_mixeur (aka Stefan Müller Arisona) is a Swiss media artist and computer scientist, based in Singapore. As a DJ and VJ, he mixes elements from minimal techno, tech house and techno into driving soundscapes and pushing beats, augmented with live visuals generated by self-written software.

Numerous performances around the globe include Shanghai's legendary Shelter, Zurich's EWZ, Victoria's Open Space, or Chicago's Conway Centre, and currently he performs regularly as resident VJ at Zouk Singapore's Velvet Underground. http://www.arisona.ch/web/robot_mixeur/