

listeners self-made records were played live on air. Kieren's drawings explore his themes further and link his process of making to his thought process of future works. Referencing lamps and modernist design, they are mathematically and technically correct to establish scale and dimensions towards decoding potential sculptures.) <http://www.kierenreed.co.uk/statement.html>

- **2007 \_\_ Worldwide Tuning Meditation**, Deep Listening, Pauline Oliveros, Damrosch Park in the South Plaza, NYC (In cooperation with Deep Listening Institute in Kingston New York, Lincoln Center Out of Doors will host over 1000 voices to perform noted composer Pauline Oliveros' World Wide Tuning Meditation. The World Wide Tuning Meditation is an interactive "sound-a-long" in which the audience becomes an instrument. The audience voices at Lincoln Center will blend together with a broadcast of voices from 8 additional locations around the world to blend together to make beautiful music informed by Oliveros' score. The Tuning Meditation is a unique sonic event which Oliveros describes as "a gesture of sonic peace." Oliveros supplies the score, you supply your tone. Voices from remote locations will be broadcast via free103point9's online radio transmission. Through following the instructions given below there will at first be clouds or clusters of sounds. Eventually the clouds and clusters transform into harmonies, with common tones moving through the sound field as tuning takes place on many levels, actually and metaphorically. In 2008 : "A recent performance of my piece "The Tuning Meditation" had musicians and audience at Stanford University performing together with musicians and audience at Beijing University 6000 miles away on May 2, 2008. The audio was beautifully clear. My image projected on screen greeted both audiences via Skype from Cassis, FR. My low tech video presence was within the high tech CD quality audio transmission facilitated by JackTrip - software developed by Chris Chafe at CCRMA -. High definition video was streamed using VLC video, Video Lan streaming software". [Pauline Oliveros]) <http://www.deeplisting.org/site/projects> <http://www.deeplisting.org/site/tuningmeditation2007>

- **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/>

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**2008**

**TOP**

- **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](http://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 \_\_ 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 Certau 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 \_\_ 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 \_\_ Are We There Yet ?**, Dee Hibbert-Jones & Nomi Talisman (*Are We There Yet?* maps internal states in real space on the Yokohama subway system. The project produces an emotional sound map of the city, illustrated through the lines of the subway system. Stories will be collected in person as the artists travel the subway system, which will then mapped on the website and the interactive map in the exhibition space, re-creating the experience for exhibition visitors who can travel the subway lines visually, and click on any subway location to hear each story, and see images of the journey. Visitors traveling the subway inhabit another person's significant emotional memory at the exact physical location where it took place. *Are We There Yet?* is a part of Dislocate 08's international festival for art, technology and locality 30th Aug-20th Sept. 2008 Tokyo/Yokohama, Japan <http://www.dis-locate.net> <http://deehibbert-jones.ucsc.edu/DISLOCATE08.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/>

- **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 \_\_ 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 \_\_ Bot**, Apo33 (*Le BOT composent une communauté virtuelle qui s'inscrit dans la continuité du projet du POULPE de créer un ensemble d'entités venant se greffer sur un lieu pour l'étendre à plusieurs. Le BOT constitue une nouvelle approche des phénomènes liés aux numériques : le réseau, la multi-géocalisation sans déplacement, l'inter-connection de données produites en temps-réel ainsi que leur traitement, l'automatisation des manipulations sur le réel et surtout dans le cas du BOT un chantier d'expérimentation accessible en permanence et depuis n'importe quel endroit de la planète. Le BOT est une excroissance du réel. Il y a une condition machinique qui s'instaure dans le BOT, un appel d'inter-dépendance, de relations et de discussions entre des éléments hétérogènes concernant autant le découpage du réel et son auto-poïétique, langage utopique d'un diktat électronique, autant que les relations que nous entretenons à cette altérité, à travers nos corps, nos actions, nos activités et notre environnement à la fois urbain et « naturel ». Les BOT s'envisagent dans une construction à long terme d'un réseau machinique vivant et exponentielle, les BOT s'étendent de villes en villes, de campagne en montagne, ils envahissent nos espaces de vies, nos placards, nos bureaux, nos balcons... Tout le monde peut potentiellement contribuer au BOT, chacun peut créer un BOT et le connecter à la communauté, et ainsi le féconder, le nourrir, l'accompagner dans son développement, chacun peut l'éduquer, le rendre autonome, le rendre plus ou moins sociale, pourrait-on dire : « l'humaniser »? « Il y a tant d'histoire sur ces homme-machines, l'humanité tend vers sa propre multiplication, les machines se trouvent à mi-chemin entre nous et l'immortalité ». Il y a dans le BOT une sorte de jeu avec le temps, avec les notions d'infini, il se joue de nos lieux et de notre présent, il capte et mâche cet instant pour le faire devenir autre, il y a une essence au delà de la matière? . A travers ses nombreux capteurs (audio, data, vidéo?) le BOT transmet ses informations pour être traité de manière multiples, à la fois sur le réseaux des BOT (via des connections temps-réel d'échanges de données numériques) autant que par la manipulation de chacun des individus qui participe à la programmation des BOT.) <http://www.apo33.org/dokapo/doku.php?id=bot>*

- **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 \_\_ 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 \_\_ China Gates - Mobile Music Piece for Gongs and Satellitest - Sister Cities**, Art Clay & Erratum Ensemble Shanghai-Basel (*The work China Gates is technically based on possibilities of synchronizing a group of performers using the clock pulse emitted from GPS satellites. Aesthetically, China Gates is rooted in works for open public space and belongs to a series of works, which celebrate the use of innovative mobile technologies to explore public space and public audience. A series of tuned gongs are used to perform the work. Tuned to an Eastern musical scale, these gongs give the piece a touch of the orient on the horizontal, melodic side and a western type dissonance on the vertical, chordal side. In addition to having the gong and beater to create the music, each player wears a custom built GPS interface on the wrist. The interface acts as a "conductor", indicating when the gongs are to be hit. By using a delay between the satellite clock pulse and the LED that indicates when to strike the gong, a harmolodic effect is obtained as the players gradually shift from a chordal to a melodic structure (and vice versa) dependent on geographical coordinates. The performances of the "Sister Cities" version of China Gates will take place in Shanghai and in Basel. After undergoing a short briefing and demonstration of how the Wrist-Conductor works and the composition is to be performed, it is possible for the public (up to twenty persons) to participate as an ensemble members.*) <http://www.digitalartweeks.ethz.ch/web/DAWPlus/SisterCities>

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

- **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 \_\_ 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/yamahavn/CDA/ContentDetail/ModelSeriesDetail/0%2C%2CCNTID%2525253D33874%2C00.html>

- **2008 \_\_ European Sound Delta**, Valérie Vivancos and Joachim Montessuis (*Mobile radio art project. European Sound Delta is a 3 months nomadic residency navigating on the Rhine and Danube rivers, a performance across Europe and a radio project concerned with the perception of traversed spaces. Two boats will simultaneously navigate upstream on both great European rivers from the North Sea and the Black Sea down to Strasbourg. Technical equipments and crews of artists -either invited or having responded to a call for participation- will be on board. During Summer 2008, participants will be asked to compose sound pieces and create in-situ devices from recordings made in the crossed cities: ambiances, languages, music... During each boat-call, the public spaces of the cities will become a 'playground': a sound territory to explore but also a place for diffusing the work of artists through a series of events : concerts, performances, installations, itineraries... In its final stage, the completed works will be gathered and exhibited as part several sonic cruises in (26-27-28 September 2008). By involving a great number of participants European Sound Delta thus prefigures an original network of artistic and cultural cooperation focused on sound art. It will also enable young people needing professional integration to get acquainted with sound creation techniques. It will be possible to follow the entire project from a distance thanks to an ephemeral radio jointly operated with local radios and an online sound wall, where the artists will post their sketchbooks. Radio2radio is a mobile, ephemeral and experimental experience. It is a Est/West radio aiming to confront the sound and musical worlds of the Rhine and Danube rivers during a 3 months journey through the heart of Europe. This program selection guided by the proclivity of sound artists will be made through a series of crossing, friction and multiple encounters with the people involved in the local artistic scenes and their inhabitants. A radio, carrying sounds and images, will be engineered aboard two mobile studio-boats. Its programs will be made of chronicles (a travelogue on both boats), original sound creations, and live transmissions of artistic and musical events. The radio schedule will be enhanced by a par series of programmes provided by the most creative radios of the traversed territories. radio2radios is: 2 and 1/2 months of non-stop programmes around the clock, 16 guest FM radios, 20 resident sound artists, 20 guest artists, 20 live events. The 'Poulpes' will pace the radio schedule like a clock, on an hourly basis: a 1 minute sound piece generated by Apo33' sound installations will be broadcast in real time.) <http://www.sound-delta.eu/?lang=en>*



- **2008** \_\_ **The Fragmented Orchestra**, Jane Grant, John Matthias & Nick Ryan (*The Fragmented Orchestra is a collaboration between artist, Jane Grant, composer-musician-physicist, John Matthias and composer-sound-designer Nick Ryan and is the winner of the 2008 PRS New Music Award. The Fragmented Orchestra is a huge distributed musical structure modelled on the firing of the human brain's neurons. The Fragmented Orchestra will connect 24 public sites across the UK to form a tiny networked cortex, which will adapt, evolve and trigger site-specific sounds via the FACT Gallery in Liverpool, the current European Capital of Culture from December 11th 2008 - February 9th 2009. Each of the sites will have a soundbox installed, which will stream human-made and elemental sound from the site via an artificial neuron to one of 24 speakers in the FACT Gallery. The sound will only be transmitted when the neuron fires. A firing event will cause fragments of sound to be relayed to the gallery and will also be communicated to the cortex as a whole. The combined sound of the 24 speakers at the gallery will be continuously transmitted back to the sites and to this website at which the sound from the individual speakers can also be listened to. The sounds of The Fragmented Orchestra will vary according to location; wind through a forest, heavy traffic, the continual rotating of wind turbines and chatter of migrating birds arriving for the winter will be combined with incidental and performed sounds from members of the public. The public, invited to play the instrument at the 24 sites, will be able to hear the effect their playing has on the overall composition of the piece at each site, at FACT in Liverpool and on this website. As members of the public use the instrument they will become both player and audience of a vast and evolving musical composition extended across the UK. We are looking for suggestions for sites over the next two months. If you would like to suggest a suitable site for us to install one of the 24 soundboxes in your local area we'd like to hear from you. [Jeremy de Prisco] <http://www.thefragmentedorchestra.com>*)
- **2008** \_\_ « **Global Art** », Derrick de Kerkhove (*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/ Everywhere (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/ Glocal contractions, 5/ Interlocal interactions, etc...)* <http://www.mcluhan.utoronto.ca/derrickdekerckhove.htm>)
- **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** \_\_ **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** \_\_ **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** \_\_ **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](http://peripheriques.free.fr/article.php3?id_article=922))
- **2008** \_\_ **LS in SL**, Locus Sonus in Second Life (*Research on remote ambient sound combined with an interest*

in spatialization techniques and ways to interface with them has led us to take an interest in virtual worlds and 3D environments. 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 Digitales 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. We looked at Second life in terms of a networked community, and we started wondering if it would be worthwhile to create an extension of our lab there. The first action that we accomplished was to set up an interface to listen to the locus sonus streams in SL. (Brett Ian Balogh, SAIC). We then asked ourselves what the equivalent of an open microphone might be in SL. It became apparent that the possibilities for generating audio within SL are extremely limited, therefore we decided to create an autonomous system which generates sound to be streamed to SL. Our system was created as an extension of the real world into the virtual world of Second Life. In SL, we fabricated a series of rooms adjoining a virtual representation of a real place. In these rooms, we placed objects, each linked to a sound. When an object in the virtual space is moved, the sound reverberates through the virtual architecture, and is relayed into real life, as if it were a physical object. A microphone in the physical space plays the room tone and synthesized sounds back into the virtual space, creating a closed circuit between the virtual and real. Today we are interested by the creative possibilities offered by this project, exploration of possible permutations between the local and the virtual space is just beginning. Using a virtual environment to manipulate relatively sophisticated audio synthesis is exciting, as is the relationship between a synthesized (imagined) sound and object built in 3d. We are now intending to start work on our own virtual world using a different platform for which we will provide a downloadable client.) <http://locusonus.org/>

- 2008 \_\_ **Marvelo Bikes**, Kaffe Matthews (*The Marvelo project studies, makes and plays with sound, mapping and collective composition for mobile performance, making new music for outside spaces that plays from audio bicycles as you pedal. Locally made by the Marvelo Team, the music is sourced from home and street recordings, then mixed and processed into fragments using maps and routes as scores, finally laying one huge sound work over the neighbourhood. Take out a Marvelo Bike and a visitor can find their own sequence through the score, each ride revealing a unique performance for cyclist and passer by. The Marvelo Project was commissioned by the Folkestone Triennial 2008, curated by Andrea Schlieker, facilitated by Niamh Sullivan of the Creative Foundation, and is open from June 14th to September 14th 2008.*) <http://www.kaffematthews.net/wiki/Marvelo>

- 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 \_\_ **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 \_\_ **NomadicMILK, Esther Polak** (*The NomadicMILK project by GPS artist Esther Polak travels to Nigeria. There she is using the satellite technology to track both the distribution of "Peak" brand milk from harbor city Lagos to the capital of Abuja as well as a nomadic Fulani family of cow herders in Abuja's vicinity. By showing the people involved their own tracks and videotaping their responses to it she creates a reflection on current nomadic life. A custom built robot accompanies her to Africa. Once fed the GPS data it draws the people's recorded routes using sand, allowing large groups of people to gather around the image and reflect communally. During this process, the potential of sand drawing as temporary graffiti to show and discuss data in public space has become an important focus point for the latest works of Esther Polak and was developed further in the proposed project Spiral Sunrise. Esther Polak has been following the dairy economy for some time now. During her previous MILK project she tracked how milk from Latvian farmers ended up in Dutch cheese, earning her a Golden Nica award at the Arts Electronica festival. Milk, she says, has always been a fundamental part of our diet and as such has sculpted our lives and our landscapes. Her activities can be followed live on the [www.nomadicmilk.net](http://www.nomadicmilk.net) blog as well as via a twitter account she updates via SMS.*) <http://www.nomadicmilk.net>

- 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*