

Etch

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Mark Bokowiec (Composer, Electronics & Software Designer)

Mark is the manager of the electro-acoustic music studios and the new Specialization and Interactive Research Lab at the University of Huddersfield. Mark lectures in interactive performance, interface design and composition. Composition credits include: *Tricorder* a work for two quarter tone recorders and live MSP, commissioned by Ensemble QTR. Commissions for interactive instruments include: the *LiteHarp* for London Science Museum and *A Passage To India* an interactive sound sculpture commissioned by Wakefield City Art Gallery. CD releases include: *Route* (2001) the complete soundtrack on MPS and *Ghosts* (2000) on Sonic Art from Aberdeen, Glasgow, Huddersfield and Newcastle also on the MPS label. Mark is currently working on an interactive hydro-acoustic installation.

Julie Wilson-Bokowiec (vocalist/performer, video and computer graphics)

Julie has creating new works in opera/music theatre, contemporary dance and theatre including: *Salome* (Hammersmith Odeon – Harvey Goldsmith/Enid production) *Suspended Sentences* (ICA & touring) *Figure Three* (ICA) for Julia Bardsley, *The Red Room* (Canal Café Theatre) nominated for the Whitbread London Fringe Theatre Award, *Dorian Grey* (LBT/Opera North), *Alice* (LBT) and a variety of large-scale site-specific and Body Art works. As a performer and collaborator Julie has worked with such luminaries as Lindsey Kemp, Genesis P-Orridge and Psychic TV and the notorious Austrian artist Hermann Nitsch. She guest lectures in digital performance at a number of University centres, and together with Mark, regularly publishes articles on interactive performance practice.

Julie and Mark began creating work with interactive technologies in 1995 developing the first generation of the **Bodycoder System** an on-the-body sensor interface that uses radio to transmit data in 1996. They have created and performed work with the Bodycoder System at various events and venues across Europe the US and Canada and at artist gatherings including ISEA and ICMC. Major works include *Spiral Fiction* (2002) commissioned by Digital Summer (cultural programme of the Commonwealth Games, Manchester). *Cyborg Dreaming* (2000/1) commissioned by the Science Museum, London. *Zeitgeist* at the KlangArt Festival and *Lifting Bodies* (1999) at the Trafo, Budapest as featured artists at the Hungarian Computer Music Foundation Festival NEW WAVES supported by the British Council.

Etch

(for performer/vocalist, the Bodycoder System, live MSP & computer graphics)

Etch is the third work in the Vox Circuit Trilogy (2007). In Etch extended vocal techniques, Yakut and Bell Canto singing, are coupled with live interactive sound processing and manipulation. Etch calls forth fauna, building soundscapes of glitch infestations, howler tones, clustering sonic-amphibians, and swirling flocks of synthetic granular flyers. All sounds are derived from the live acoustic voice of the performer. There are no pre-recorded soundfiles used in this piece and no sound manipulation external to the performer's control. The ability to initiate, embody and manipulate both the acoustic sound and multiple layers of processed sound manipulated simultaneously on the limbs – requires a unique kind of perceptual, physical and aural precision. This is particularly evident at moments when the source vocal articulates of the performer, unheard in the diffused soundscape, enter as seemingly phantom sound cells pitch-changed, fractured and heavily processed. In such instances the sung score, and the diffused and physically manipulated soundscape seem to separate and the performer is seen working in counterpoint, articulating an unheard score. Etch is punctuated by such separations and correlations, by choric expansions, intricate micro constructions and moments when the acoustic voice of the performer soars over and through the soundscape.

Although the Bodycoder interface configuration for Etch is similar to that of *The Suicided Voice*, located on the upper torso - the functional protocols and qualities of physical expressivity are completely different. Interface flexibility is a key feature of the Bodycoder System and allows for the development of interactive works unrestrained by interface limitations or fixed protocols. The flexibility of the interface does however present a number of challenges for the performer who must be able to adapt to new protocols, adjust and temper her physical expressivity to the requirements of each piece.

The visual content of both Etch and *The Suicided Voice* was created in a variety of 2D and 3D packages using original photographic and video material. Images are processed and manipulated using the same interactive protocols that govern sound manipulation. Content and processing is mapped to the physical gestures of the performer. As the performer conjures extraordinary voices out of the digital realm, so she weaves a multi-layered visual environment combining sound, gesture and image to form a powerful 'linguistic intent'.

Etch was created in residency at the Confederation Centre for the Arts on Prince Edward Island, Nova Scotia in June 2007.