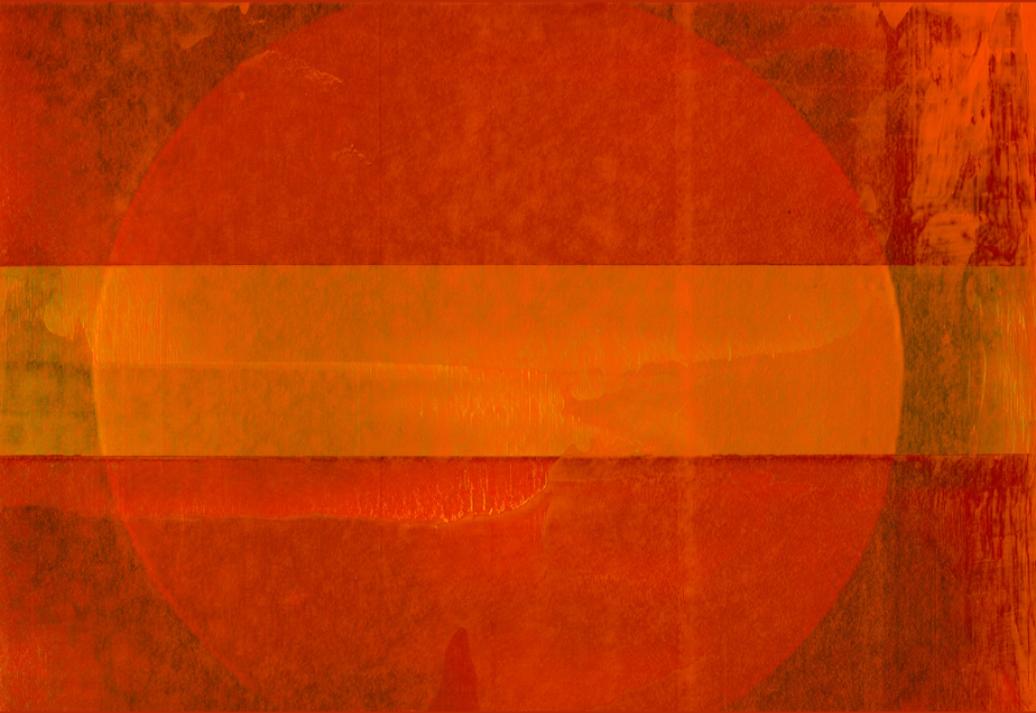


pulsed. like a star.



michael edwards
chanté inglis

karin schistek
colin lawson

pulsed. like a star.

a composition for single channel video and immersive audio

Michael Edwards: composition, improvised sound processing, recording,¹
mix, master

Chanté Inglis: video

Colin Lawson: paintings

Karin Schistek: piano, improvisation

The foursome got to know each other in 2013, whilst collaborating on an improvisation project in Edinburgh. Their first audiovisual work arose when Colin and Chanté secretly made a video to Michael and Karin's CD *for rei as a doe*. The process order for the realisation of that project was Michael's composition → Karin's interpretation → Colin's paintings → Chanté's video.

pulsed represents a reversal of this order: Colin and Chanté's new video was made before the music in 2017 from 21 of Colin's paintings: nine black, six blue, and six orange. Michael and Karin deliberated on this before going into the studio on November 14th 2018. Karin performed, and Michael recorded, two full-length uninterrupted piano improvisations and a shorter third improvisation at one crucial point. Michael then took these, edited and mixed them—often making both main layers simultaneously audible—before running them all through his interactive, real-time audio processing software

¹Thanks to Arthur Jogerst for the microphone selection and setup.

several times. He captured the results of this and edited them before mixing in more formally composed elements to create the final immersive audio track in *third-order ambisonics* format.

The result is a slow-moving meditative work of thirty-nine minutes duration² combining piano and electronic sound with abstract, often saturated painted forms that slowly move, dissolve, and morph.

biographies

Born in Tyrol in 1977, **Karin Schistek** lived in Innsbruck, Salzburg, and Vienna before moving to Edinburgh in 2002. In 2017 she moved to Essen in Germany where she lives now. Very early on she had a strong interest in music and with it the desire to experiment on the piano or other sounding objects. Her passion for experimentation was supported from the beginning in piano lessons, where working with other artists or even other forms of art was not uncommon. Thus, a project with the painter Werner Otte and free improvisation to abstract pictures, which took place in the *Salzburg Künstlerhaus* in 1988, was not only a formative event, but still exists vividly in her memories—not least because of her synesthesia, through which the combination of sound and visual images appeared as the most natural of all things. Karin studied the piano and pedagogy at the *Mozarteum* in Salzburg and the *University of Music and Performing Arts Vienna*. She has played classical

²Split into three parts for the audio-only release.

and contemporary music solo or in chamber music settings, but since her graduation focused on free improvisation. This is the field in which she feels most at home, as it gives her the freedom to work with musicians of various backgrounds and collaborate with visual artists.

Karin has played concerts in Austria, France, Greece, Italy, Poland, Thailand, and the UK, and is represented on more than ten CD releases.

Colin Lawson's paintings primarily investigate the relationship between the painted surface and music. Born in Scotland in 1959, Colin lectured in the school of Drawing and Painting at *Edinburgh College of Art* and now lives and works in East Lothian, Scotland. Collaborating regularly with musicians and sound artists, Colin has worked with the *London Symphony Orchestra* at the *Pavarotti Music Centre* in Bosnia, with *Mr. McFalls Chamber* at the *Queens Hall* in Edinburgh and with *Marconi Union* in Manchester. Since 2010, Colin has collaborated with video editor Chanté St Clair Inglis to create *Painting-Sound-Animations*. This ongoing series of work directly connects his paintings to the sound worlds that inform them. The animations employ hundreds of images of painted surfaces which evolve visually with their aural counterpart.

Born in New Zealand, **Chanté Inglis** now lives in Scotland where she has worked with Colin Lawson for over ten years, creating digital works

employing hundreds of manipulated images of Colin's paintings. Using image and video editing tools, Chanté animates Colin's paintings to evolve slowly in response to the aural changes present in the music or sound piece that informed them. In other works, the final animation is silent, operating as a kind of moving visual score for musicians and sound artists to respond to.

Michael Edwards is a composer, improviser, software developer, and since 2017 Professor of Electronic Composition at the *Folkwang University of the Arts*, Essen, Germany. He is the programmer of the *slippery chicken* algorithmic composition package. His compositional interests lie mainly in the development of structures for hybrid electro-instrumental pieces through the integration of algorithmically produced scored materials with similarly generated computer-processed sound. He also improvises on laptop, saxophones, and *MIDI Wind Controller*, performing for instance at the 2008 *Montreaux Jazz Festival*.

Michael studied composition at *Bristol University* with Adrian Beaumont (BA, MMus) and privately with Gwyn Pritchard. In 1991 he moved to the US for further studies in computer music with John Chowning at *CCRMA, Stanford University* (MA, Doctor of Musical Arts). During 1996-7 Michael was a consultant software engineer in Silicon Valley. In 1997 he was appointed Lecturer in Music Theory at Stanford but later that year moved to Salzburg, Austria. He was Guest Professor at the *Universität Mozarteum* until he left to teach at the *University of Edinburgh* in 2002.

Video Download details

The video is offered as a download to purchasers of the audio album. Contact elektramusik.eu for access.

Duration 39:25
Video Format 16:9 (1280 x 720)
Overall bit rate 10.4 Mb/s

Other formats of up to 16 immersive audio channels (via *third order ambisonics*) available upon request: m@michael-edwards.org



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