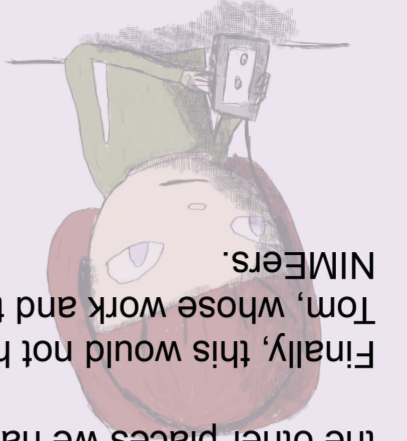




Phenomenologies of sonic gesture  
Atau Tanaka – Body music:



cyberoo.uk



Finally, this work and teaching has inspired us to become NIMERS. Tom, whose work and teaching has inspired us to become the other places we have met for these interviews. visit the ECI group at UWE, and travelling to London and their thoughts and ideas. It was super fun having people Kathy, Sarah, Jas, and Rodrigo for spending time sharing We would like to thank Patricia, Courtney, Atau, Maisie,

up, as with our own PhD students. It has been amazing to spend time with people whose work arguing about the use of defraction as a tool for research. generally HCI. It was inspired by chats over lunch or while get to interview researchers in the field of NIME and more Radical interaction is a podcast where Ben and Nathan



teamaxe.co.uk



www.kathyhinde.co.uk



courtneyreed.com

# episodes

1. Prologue
2. rodriigo constanzo
3. courtney reed
4. sarah angliss
5. jas, maisie, Patricia
6. kathy hinde
7. atau tanaka
8. epilogue

## ADDRESS

c/o Benedict Gaster  
University of West of England  
Frenchay Campus  
Coldharbour Lane Bristol BS16 1QY

## snail radical interaction

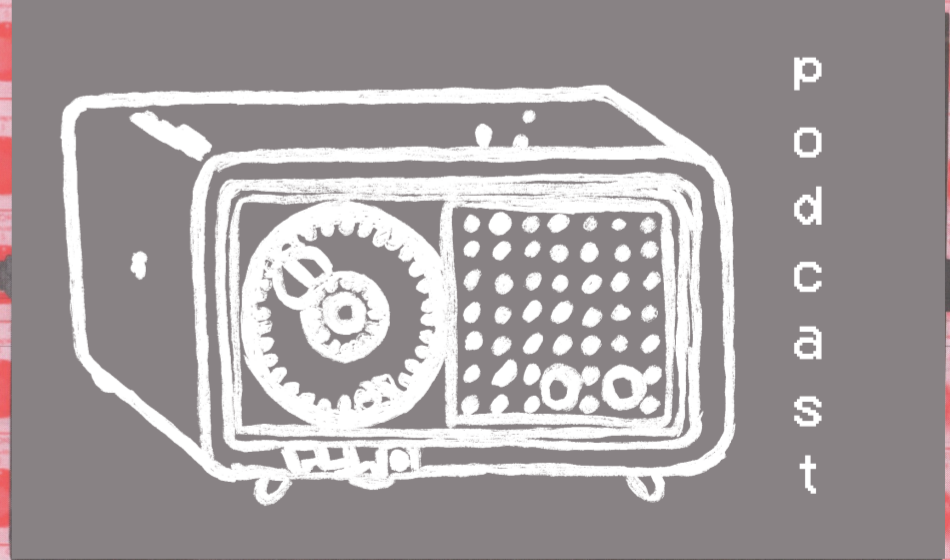
To get a printed copy of the radical interaction zine. Send a pre-paid envelope with your address to our postal address. Feel free to include your own zine.



radicalinteraction.org



# radical interaction



series 1



ataou tanaka

What was ethically important for me is what we call data provenance, where does the data set come from? Rather than train up a model on all the music that I could find or steal or Hoover or scrape from somewhere, I wanted to make a piece where the performance, performed by a trio who perform percussion, would be the authors of their own data set.

The dream of the pianist is to articulate sound of the instrument when not at the keyboard. And the sound that they're articulating is the sound of the piano itself.

my interest in the underground Japanese noise scene, being Japanese by birth, myself, becoming interested also, in, industrial music movements and, groups like, :zoviet\*france: coming out of the northeast of England, for me, as a classically trained musician, it was always to see where we could push the boundaries of music.



kathy hinde

I just got very involved in collaborations with people working in dance or like live. as a result I met the pianist John MacGregor, and they asked me to write some music. And with that, I made some video projections, which I hadn't done before.

In terms of my work, I was still like doing all the video stuff and I thought, I need time to reconfigure myself so the sound element comes back into my practice.

I didn't use any tech at uni at all. It was all kind of like, you know making stuff like woodwork, metalwork, welding, photography, painting, making installations. I got really into using slide projectors on timers, and using sound by kind of using like a Walkman with auto reverse, and I also I think I amplified the solo projects...

courtney reed



So it's recording the voice and then analyzing the vocal audio signal. But that's not the only way that vocalists work with their voice. There's so much interoceptive feedback. There's so much, you know, internal vibration.

When you're learning in these traditions, sometimes it feels like you have this little box and your teacher is like, don't, don't touch the edges of the box because you don't want anything bad to happen. And there's a I mean, I think there's kind of like a protective mechanic of the voice.

... how can I design something that's extremely open and allows them to have that individual meaning making process?



sarah angliss

We can give them an analog computer and they can understand calculus, like they can chisel calculus. And to me, playing a violin is like doing calculus.

..., we had a load of flower pots and he'd wired, little jingle bells on electric circuits within the flowers, and you could water the flowers.

they're just so wild that I think I'm not saying I'm not interested in being like a historian in residence. I don't want to just remake these things. But what I'm interested in is the values. Well, first of all, just plain, plain and simple ideas that might be in there, but also the values that are, implicit in what they were doing.



maisie palmer

So I'm currently working on my own. Interpretation, sort of doing a bit of auto ethnography with it and seeing how the process unfolds. When I approach it. And that will be really interesting when I've worked with some other people to just sort of compare, because really what I'm interested in is the process more so than the end result, although that might be interesting to, and sort of thinking about how like I'm giving them the textiles starter kit.

Needle and thread sewing techniques and in HCI and how they're treated and how they're approached. And so a lot of the time, ripped from their historical context. And so a feminist context and not in any sort of malicious way, but just perhaps like I've been thinking a lot about when reading anything using craft or especially needle and thread textiles and like wondering whether some of these studies would be strengthened by considering and thinking about and weaving in that, perspective.



jasmine butt

With photochemical analog film, I'm kind of going back full circle because I think it's so important to force yourself out the house, and it's very difficult to do, but to try and be around other people and around the communities inspire your work.



rodrigo constanzo

... really pushing hard at some of the ideas, almost like extracting water from stone of low latency, tiny window descriptor analysis, like feature extraction.

... that's interesting when I think about your software, obviously the onboarding of your tools are actually reasonably accessible.

Yeah, I mean, I experienced it. There's a lot of things and some of it is unavoidable in that I think machine learning specifically, but a lot of music technology more broadly is very jargon heavy. And because of that, there's only so much that is capable.



patricia cadauid hinojosa