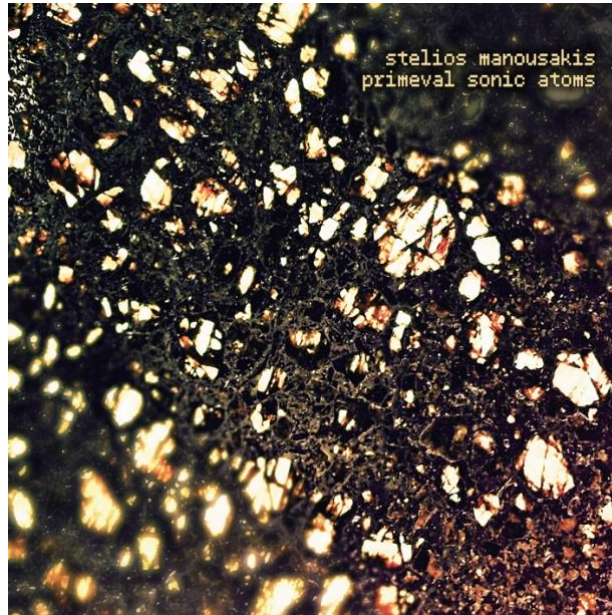


PRIMEVAL SONIC ATOMS

STELIOS MANOUSAKIS



- 1 Fantasia On A Single Number 20:11
- 2 Megas Diakosmos 08:46
- 3 L' Hypothèse de l' Atome Primitif Sonore 10:47
- 4 Snow 22:07

Todas las músicas compuestas, programadas e interpretadas en vivo por
All music composed, coded and performed live by
STELIOS MANOUSAKIS

Grabado en Recorded at

- 1: Live at Meany Hall for the Performing Arts, Seattle, USA | 9 Noviembre/November 2011
- 2: Fremont, Seattle, USA | Febrero/Marzo February/March 2011
- 3: Live at Avantgarde Tirol Festival, Rattenberg, Austria | 21 Agosto/August 2011
- 4: The Hague, the Netherlands | Octubre/Noviembre October/November 2019

Grabado por Recorded by

STELIOS MANOUSAKIS (todos los tracks all tracks)
MIKE MCCREA (grabación del espacio space recording track 1)

Video Video (track 1)

DANIEL CHESNEY & VINCENT HILL

Imágenes en vivo Performance images

MARKUS GRADWOHL

Diseño e imagen tapa Design & cover image

STELIOS MANOUSAKIS

Texto Liner notes

AGUSTÍN GENOUD

Producción Artística por Artistic Production
STELIOS MANOUSAKIS

Producción Ejecutiva Executive Producer
NICOLÁS VARCHAUSKY

Megas Diakosmos fue publicado previamente en *was previously released on Mind the gap 90* por by Gonzo (circus).

Snow es un encargo de *was commissioned by* University of Salford (Danza) y obtuvo financiamiento público de *and supported using public funding by the* National Lottery a través del Arts Council England.

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Notas a la edición por Agustín Genoud

La música y el número tienen una historia en común. Ambos anteceden al Humano. El número es el ritmo. El ritmo es la morfología de lo viviente.

Stelios Manousakis diseña y programa software que, a partir de la retroalimentación interna de la máquina, produce las piezas que conforman Primeval Sonic Atoms. Como en la geometría antigua, se parte de un punto, una recta, un círculo y luego se explora el universo en su vastedad más compleja. Un coeficiente de partida en una variable, una serie de algoritmos que desatan el caos.

Las estéticas de laboratorio del viejo siglo XX han explorado hondamente una perspectiva de diseño, proyectista, a partir de la relación de la música y el número. La santa trinidad del arte, la ciencia y la tecnología, le han asignado a esta relación una perspectiva ingenieril y han dotado a sus gólems, las máquinas de cómputos, de versos divinos para operar en éstas relaciones. Generadores de canciones angelicales en las que los números son la expresión de la racionalidad y la armonía. Un sistema engrillador del número y el ritmo para discernir claramente entre el pulso y el silencio. Un paisaje tecnobucólico de estabilidad y orden.

Stelios Manousakis opta por una estrategia de cacería y embrujo. Un perro con el que se entiende y una serie de fuerzas naturales que operan a su favor son una mejor imagen de su alianza con las máquinas. El número y la geometría como aliados para pronosticar la adivinación del tiempo y el espacio. Un pronóstico crucial para poder navegar de manera efectiva por sobre el desierto de basura electrónica y montañas de polímeros que todo el tecnobucolismo del siglo XX fabricó y hoy intenta esconder para no spoilearle a las nuevas generaciones cómo termina la actual luna de miel con la inteligencia artificial.

Abajo del teclado fluyen ríos eléctricos de números salvajes y turbinas electromagnéticas, adivinadores como Manousakis van a su encuentro, intercambian víveres y establecen relaciones de parentesco que sirven para que los números no sean confundidos con dibujitos de tachos de basura que hacen ruiditos

cuándo eliminamos de nuestro mundo de fantasía lo que no nos gusta o lo que ya no nos sirve; ni lxs humanxs seamos tomados por los números como obsesivos domadores racionales, embellecedores seriales, represores de su capacidad nigromántica.

Favorecer una relación psicotrópica con la electricidad y el electromagnetismo. Capturar la dinámica esotérica del número. Habilidades necesarias para dejar de reprimir, relegar y desmerecer a la potencia maquina, actualmente bajo cadena perpetua en la cárcel de la razón, la funcionalidad y el espectáculo. El número es el ritmo. Todo lo reprimido vuelve en forma de revolución.

Liner notes by Agustín Genoud

Music and numbers have a common history. Both predate the Human. The number is rhythm. Rhythm is the morphology of the living.

Stelios Manousakis designs and programs software that, based on the machine's internal feedback, produces the pieces that make up Primeval Sonic Atoms. As in ancient geometry, one starts from a point, a line, a circle - then the universe is explored in its most complex vastness. A starting coefficient in one variable, a series of algorithms that unleash chaos.

Laboratory aesthetics of the old twentieth century have deeply explored a design perspective, draughtsmanship, based on the relationship between music and numbers. The holy trinity of art, science and technology have given this relationship an engineering perspective and have provided their golems - computer machines - with divine verses to operate in these relationships. Angelic song generators in which numbers are the expression of rationality and harmony. A shackling system of numbers and rhythm to clearly discern between pulse and silence. A techno-bucolic landscape of stability and order.

Stelios Manousakis opts for a strategy of hunting and casting spells. A fitting metaphor for his alliance with machines would be a dog with which he gets along and a series of natural forces that operate in his favor. The number and geometry as allies to forecast the divination of time and space. It is a crucial forecast for effectively navigating through the desert of electronic waste and mountains of polymers manufactured by the techno-bucolism of the 20th century which today tries to hide so as not to spoil for new generations how the current honeymoon with artificial intelligence ends.

Beneath the keyboard electric rivers of wild numbers and electromagnetic turbines flow, soothsayers like Manousakis go to meet them, exchange supplies and establish kinships that serve so that the numbers are not confused with little trashcan drawings that make noise when we remove from our fantasy world that which we do not like or no longer serves us; nor can we humans be deceived by numbers as obsessive rational tamers, serial beautifiers, repressors of their necromantic ability.

Promote a psychotropic relationship with electricity and electromagnetism. Capture the esoteric dynamics of the number. Skills necessary to stop repressing, relegating and demeaning the mechanical power, currently serving a life sentence in the prison of reason, functionality and spectacle.

The number is rhythm. Everything that is repressed returns in the form of a revolution.



Live at Fluc Wien | Ph: Markus Godwohl

Notas acerca del álbum por Stelios Manousakis

Primeval Sonic Atoms es una serie de trabajos en los que la naturaleza intrínseca de la tecnología digital se convierte en una metáfora de los orígenes del universo. La serie está inspirada en teorías antiguas y modernas sobre la génesis del cosmos, que informan la estructura y sonoridades de las composiciones, así como el concepto y diseño del sistema computacional utilizado para crearlas.

Las piezas se realizan en vivo con un instrumento electrónico, hecho a mano, que funciona utilizando los principios de la teoría del caos y la ciencia de la complejidad. El instrumento se basa en la retroalimentación digital; está diseñado como un sistema cibernético abierto para crear, evolucionar y destruir mundos sónicos en tiempo real a través del virtuosismo de la interpretación. Estos mundos se ponen en movimiento por el átomo primitivo de la tecnología digital: un solo bit, que corresponde al sonido más suave que puede producir la computadora, miles de millones de veces por debajo del umbral de audición. Como en un acelerador de partículas, se alimenta de energía al sistema para hacer que este átomo rebote alrededor de un espacio multidimensional en flujo constante. Flota, choca, se fusiona y se divide a partir de clones de sí mismo, formando moléculas sónicas, organismos y cuerpos celestes.

Todos los sonidos en el álbum se producen manipulando la ruta del bit y la configuración del espacio. Manousakis dirige el sistema a estados de equilibrio, oscilación, comportamiento caótico, ruido y silencio, sacando de las tripas de la máquina una intensa y visceral corriente de explosiones, turbulencias, ritmos y drones. Para una mejor experiencia, escuchar a un volumen alto.

Notes by Stelios Manousakis

Primeval Sonic Atoms is a series of works in which the intrinsic nature of digital technology becomes a metaphor for the origins of the universe. The series is inspired by ancient and modern theories about the genesis of the cosmos, which inform the structure and sonorities of the compositions, as well as the concept and design of the computational system used to create them.

The pieces are performed on a self-crafted, live electronics instrument that operates using principles of chaos theory and complexity science. The instrument is based on digital feedback; it is designed as an open cybernetic system for creating, evolving, and destroying sonic worlds in real-time through virtuosic performance. These worlds are set in motion by the primeval atom of digital technology: a single bit, which corresponds to the softest sound the computer can produce - billions of times below the threshold of hearing. As if in a particle accelerator, energy is fed into the system to make this atom bounce around a multi-dimensional space in constant flux. It floats, collides, fuses and splits from clones of itself, building up sonic molecules, organisms and celestial bodies.

All sounds in the album are produced by manipulating the bit's path and the space's configuration. Manousakis steers the system into states of equilibrium, oscillation, chaotic behavior, noise and silence, drawing from the guts of the machine an intense, visceral stream of bursts, turbulences, rhythms and drones. Best experienced at a high volume.

Fantasia On A Single Number (2009) (pronounced: /fantazía/) is an open composition that takes its final form through live performance. 'Fantasia' was the classical music form most open to improvisation. Described by Renaissance composer Luis de Milán in the 16th century as an instrumental composition whose form and invention spring "*solely from the fantasy and skill of the author who created it*", the form developed considerably in the following centuries, varying widely from free, improvisatory types to much stricter contrapuntal forms, while always remaining highly virtuosic. This work reclaims the idea of virtuosic performance in the context of electronic music, while rediscovering the long tradition of virtuosic composed improvisation that has been pushed away from western music tradition.

Megas Diakosmos (2011) (*Μέγας Διάκοσμος*, roughly translating to *'The Great Order of the Universe'*) takes its name from the lost cosmological treatise of Leukippos, an ancient Greek natural philosopher of the 5th century BCE. In this treatise, Leukippos introduced for the first time an Atomic Theory of cosmology that appears surprisingly comparable to contemporary cosmological theories. Very little is known about the work but according to remarks of other ancient writers Leukippos postulated that the universe consists of tiny, invisible, indestructible, unchangeable and indivisible 'Atoms' (the 'Being') differing only in size and shape, and of 'Void' (the 'Non-being'), that exists in-between atoms and has also material properties, although different. This infinitely expanding and contracting void allows atoms to move and collide eternally, creating and destroying matter, new bodies, and our world, but also a vast number of other worlds in the universe, some inhabited some not.

Leukippos' atomic theory and turbulent cosmogonic vision form the conceptual and experiential starting points for the composition, its sonorities and their development throughout the piece, as well as for the system and sound synthesis methods used. The system is a cybernetic model based on digital feedback and implemented as a sonic complex dynamical system – mathematically similar to a cosmological entity or universe in motion. This sonic universe is defined by the sample-by-sample interactions of a single binary digit (one, or 'being') moving incessantly within a world of Void (zero, or 'non-being'). This digit floats and collides, is fused and split from cloned copies of itself, thus creating countless sonic bodies in states of equilibrium, oscillation, chaotic behavior, noise and silence.

Although Megas Diakosmos is a fixed medium piece, all the different 'worlds' (layers and sections) were performed in real-time using a hands-on, live electronics version of the system to maintain an aspect of 'in-time' timelessness, and to accentuate the primal and visceral character of the composition.

L'Hypothèse de l'Atome Primitif Sonore (2010) ('The Primeval Sonic Atom Hypothesis') is named after a cosmological theory, '*L'Hypothèse de l'Atome Primitif*', presented in 1931 by Georges Henri Joseph Édouard Lemaître, a Belgian physicist, astronomer and priest. The theory was later mockingly dubbed by its opponents 'the Big Bang theory', a name with which it has become widely known ever since. Lemaître, based on Albert Einstein's general relativity theory and on Alexander Alexandrovich Friedman's equations, proposed a model of the initial conditions and subsequent development of the Universe, in which the Universe has been expanding from a single point containing extreme amounts of energy. This expansion happens in forward time and is coupled by a contraction in backward time that brings the mass of the entire Universe back into a single point ('l'atome primitif'), where the fabric of time and space comes into existence.

Lemaître's theory is the inspiration for the structure of this open composition and for the sonorities found in it. The piece begins with the bursting of a highly condensed core of sonic energy, which after a period of turbulence and constant transformation creates a plethora of sonic worlds to be observed: some slow and calm, others very fast, others oscillating, others in chaotic states - but all constantly breeding change and transformation, even when they momentarily appear to be static. The piece zooms in and out of these worlds, looking, or rather listening, at these sonic galaxies from the cosmic to the quantum levels and in-between.

Snow (2019) is a fixed medium piece contemplating the noise of being as a cosmology of the inner self. The piece was created in a similar manner to Megas Diakosmos for the dance performance 'Snow' choreographed by Joseph Lau in collaboration with performers.

BREVE BIO SHORT BIO STELIOS MANOUSAKIS

Stelios Manousakis (1980 - GR / NL) es un artista que explora las relaciones entre tiempo, espacio, cuerpo, sistema y sonido. También es fundador, co-director y curador del Festival Intermedial Modern Body Festival. El trabajo de Stelios se ocupa particularmente de lo invisible y lo efímero, y de moldear la sensación, la percepción y la experiencia en el tiempo. Su práctica radica en las zonas de convergencia del

arte, la filosofía, la ciencia y la ingeniería; abarca desde actuaciones, entornos e instalaciones interactivas, hasta composiciones, piezas para medios fijos y música para cine, combinando a menudo delicadeza algorítmica con la expresividad de la improvisación o la inmediatez de la participación de la audiencia.

El trabajo de Stelios se ha mostrado en toda Europa, América y Medio Oriente en festivales, salas de concierto, centros de arte, museos, galerías y espacios independientes. Además de su trabajo en solitario, ha cofundado varios conjuntos musicales y grupos multimedia.

Stelios estudió música y lingüística en Grecia, Sonología en los Países Bajos, y actualmente está terminando un doctorado en Artes visuales y escénicas en el Centro de Artes Digitales y Medios Experimentales (DXARTS, Universidad de Washington, Seattle, EE. UU.).

Stelios Manousakis (1980 – GR/NL) is a Netherlands-based artist exploring relationships between time, space, body, system, and sound. His work is particularly concerned with the invisible and the ephemeral, and with shaping sensation, perception and experience in time. His practice lies in the convergence zones of art, philosophy, science and engineering; it extends from performances, to environments and interactive installations, to compositions, fixed media pieces, and music for dance and film. It often merges algorithmic finesse with the expressiveness of improvisation or the immediacy of audience participation.

Stelios' work has been shown in five continents in varied venues and festivals such as such as ZKM Karlsruhe, dOCUMENTA, Seattle Art Museum, IDFA Amsterdam, Museum of Contemporary Art Vigo, Dag in de Branding, ICMC, NIME, Rewire, Audio Art, and Athens Digital Arts Festival. Besides his solo work, he has co-founded several music ensembles and multimedia groups and, together with duo partner Stephanie Pan, is the co-founding director and curator of the Modern Body Festival.

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