



The Launch Party

January 29th 2010
Phoenix Square | Leicester

Introduction

Welcome to the launch of CPulse: East Midlands, a project supported by De Montfort University Leicester, which aims to establish an aspirational network and showcase hub for creative people in the East Midlands.

The CPulse project will seek to encourage creativity in the region and provide a platform for creative industries to promote and develop their business and creative content. CPulse will work with individual artists, collectives, groups, bands, venues and gallery spaces (traditional and non-traditional). Our portfolio showcase service will enable photo, image (moving & fixed), word and music artists to share individual information and creative work, and provide associated eCommerce support for the commercial dissemination of creative content.

As a recognised brand, CPulse will establish a 'quality mark' that ensures peer recognised standards, a distinctive imprint that identifies the highest quality work. CPulse will also focus on identifying, supporting and nurturing emerging talent, those creatives who need particular support in order to help them realise their full creative potential.

With an IT development team comprised of highly experienced and motivated individuals the showcase hub will use emerging technologies to develop innovative features including the creation of a user aware system that helps provide access to relevant content and the provision of a user review and rating system to promote quality control.

Rob Weale - CPulse Creative Director

"The CPulse project offers a really exciting opportunity to raise awareness of and enhance the profile of creative outputs in the region - locally, nationally and internationally - to identify the East Midlands as a major centre of creativity, and help support the creative economy in the region.

"In the current climate of creative empowerment that has emerged since the social networking revolution took hold, web-based dissemination of creative content has accelerated at an incredible rate (and on a global scale), to such an extent that it can sometimes be difficult to be noticed above the noise. CPulse aims to filter this noise, to identify quality work and emerging talent from within this creative melee, and to raise its profile through innovative approaches to the digital dissemination of creative content."

For our launch party, intended to raise awareness of the project and begin the process of engagement with the creative community in the region, we have put together a showcase of performers whom we feel exemplify the range of creative production that CPulse intends to engage with and support.

The CPulse Development Team
Rob Weale - Xi Chen - Seng Chong





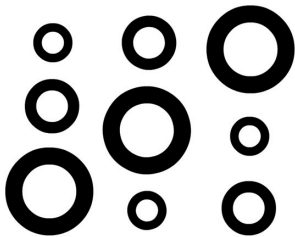
Andrew Hill

Andrew Hill is a composer and sonic artist from the UK. He studied electroacoustic music and music technology at Keele and De Montfort Universities electing to focus his studies upon audio-visual compositions. He is currently conducting PhD research investigating audience reception of electroacoustic audio-visual music at the Music, Technology and Innovation Research Centre, De Montfort University, Leicester.

www.myspace.com/ahillav
visualmusic.ning.com/profile/AndrewHill

I first discovered audio-visual works when studying for my undergraduate degree in music. I was captivated by the way in which abstract sounds and images can interact and project influence upon one another. When I began creating these works I discovered that exactly the same process takes place in the compositional process. For example, when you begin to realise the audio from the works concept ideas for the image component spring forth influencing and developing the original ideas. These new visual ideas can then influence the development of the audio and thus begins this compositional triangulation - Concept vs Realised Sound vs Realised Image - which ends in the finished work.

When creating my own works I usually start with a concept as a backbone. This concept allows me to develop and see the work in a specific way but may or may not have any relevance to the work that audiences perceive. Most of my works explore transformation and development over time as influenced by many different philosophies and my own experiences.

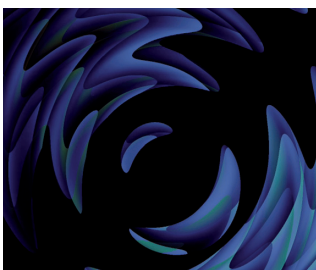
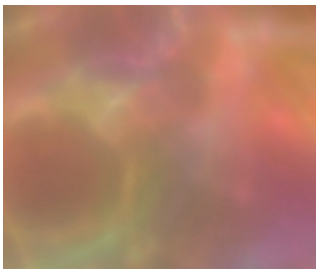


Work

Synchronicity: A piece inspired by simple audio-visual correspondences between basic geometric shapes and largely unprocessed sounds. The challenge in this piece was to push the boundaries of audio-visual correspondence through exploring the many different styles of audio-visual relationship.

Phase: A piece of electroacoustic audio-visual music inspired by transformation between different states. It has been composed using a mixture of synthesised and captured materials that have been edited and compiled using computers. This piece was composed during 2009 within the Music, Technology and Innovation Research Centre at De Montfort University.

Flux: An audiovisual piece inspired by cyclic patterns, exploring sound and image relationships.



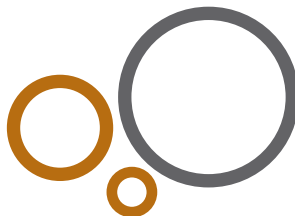
James Kelly

James Kelly is a Turntablist and Composer with an obsession for records. This continues even when he's asleep, with a recurring dream about record shopping and an endless search for vinyl. The CPulse event sees James remixing tracks from his debut album Transformation of the Mind accompanied by live visuals from Jacqueline Cheval.

James states "My compositional approach for this piece started with sounds recorded on vinyl as a source of inspiration. I process these using various DSP effects in the computer and combine them with field recordings and studio recordings of improvising musicians. These sounds are juxtaposed with spoken word from philosopher Jiddu Krishnamurti and the Psychologist Timothy Leary. Tracks also feature Ola Szmidt and Sally Hossack on Vocals."

James recently represented England at the Young Artists Biennale in Macedonia, with support from The Arts Council of England, and is one half of Dubstep duo Pure Phase who have releases on American labels Cymbalism, Filthy, Full Melt and Dirty Circuit Recordings and regularly perform live mash up sets at Dubstep Raves around the UK.

minimaljames.wordpress.com
www.myspace.com/minimaljames





Motje Wolf

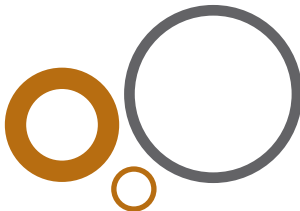
... that's us: Three girls who share one passion: Lomography! That's why we decided 2006 to unite our creativity for joint Lomography projects and exhibitions, which have been presented at different occasions – under the name: LOMONade. That we never lived in the same town has become a theme in our work. In our ongoing double-exposure project we try to combine our current locations – on 36mm film. This exhibition emphasizes similarities and differences of Leicester and German towns Frankfurt and Mayen LOMONade are Maren Allmers (Frankfurt/Main, Germany), Anne Unglaube (Boppard, Germany) and Motje Wolf (Leicester, United Kingdom). www.lomonade.de

Description

"Hey, what are you doing there? - Is there a film in your camera? - You haven't just taken a picture of me, have you?!" These are questions that we and Lomographers all over the world are often confronted with when we're walking around with our small black Lomo cameras.

We usually react by telling with devotion the history of Lomography: how students from Vienna created a worldwide trend in the early 1990s, what it all has to do with the handy Russian camera and the fascinating, colourful, often blurred pictures that are called Lomographies. Lomography is more than just shooting pictures, it's a lifestyle. Lomography is the possibility of creating art in every single second of your daily routine, of taking the greatest picture ever and nevertheless not knowing what it actually shows after it has been developed by the photo shop that you trust. That's the charm, that's the attractiveness of Lomography!

The lomo fever spreads all over the world and we have founded the LOMONade to organize joint exhibitions, lomo trips and just have fun with Lomography! LOMONade is like lemonade: it sparkles, tastes of more, and is enjoyable day and night.



Work

In-Between exhibition: In-between focuses on similarities and differences between England and Germany. This exhibition is part of a larger project “2wieLicht” (twilight) where LOMOnade explores the differences between cities. Since one of the members moved to England the choice to expand this project has been obvious. Anne and Maren took pictures in German towns Mayen and Frankfurt/Main and sent their films to Motje in Leicester, where she put the film again into her Lomo camera and took pictures over the original pictures. All pictures were taken after the 10 golden Lomo rules the very core of Lomography.

Take your camera everywhere you go.

Use it any time – day and night.

Lomography is not an interference in your life, but part of it.

Try the shot from the hip.

Approach the objects of your Lomographic desire as close as possible.

Don't think. (William Firebrace)

Be fast.

You don't have to know beforehand what you captured on film.

Afterwards either.

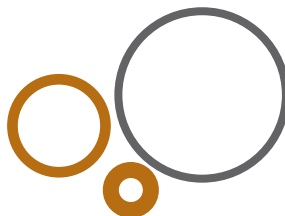
Don't worry about any rules.

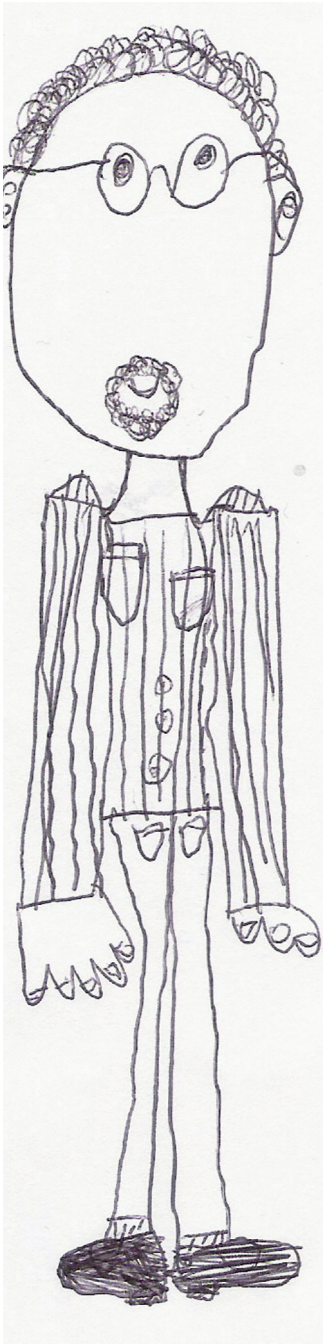
This exhibition shows also Motje's work “Blick auf...” (view on/above) which shows pictures from Germany (towns Leipzig, Neuss and Emden) and England (Leicester, Cambridge, Rutland Water). Multiple copies of Lomographies are put on threads and are hanging from the ceiling. Like a curtain of everyday-life this work focuses on the extraordinariness and speciality of situations everyone knows.

Maren, Anne and Motje are members of the Lomographic world society and are also carrying out their own projects. You can find more information about their work under

Anne: www.lomography.com/homes/lottelomo

Motje: www.lomography.com/homes/lomotje





Simon Perril

Simon Perril is a poet, collagist, and noise enthusiast. He was born in 1968, was too young for punk, and grew up under the extended reign of Margaret Thatcher. His poetry publications include the forthcoming *Nitrate* (Salt), *A Clutch of Odes* (Oystercatcher Press), *Hearing is Itself Suddenly a Kind of Singing* (Salt), *Spirit Level* (Equipage) and an appearance in the 4 poet anthology *New Tonal Language* (Reality Street Editions). He has written widely on contemporary poetry and poetics, and edited *Tending the Vortex: The Works of Brian Catling* (CCCP Books), and the forthcoming *Salt Companion to John James* (Salt). Since 2006 he has taught at De Montfort University, Leicester, and helped set up the undergraduate creative writing programme there as a member of the 'Demon Crew' (HYPERLINK "<http://DemonCrew.com>") *DemonCrew.com*). Simon lives in Oakham, Rutland, with his wife Gabrielle and their daughters Erin and Holly. He loves silent movies, and noisy music. And cats.

www.archiveofthenow.com

www.saltpublishing.com/writers/

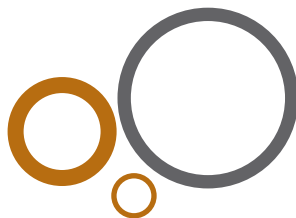
www.poetcasting.co.uk/

Creative Content Info

My poetry roots go back to discovering the New American Poetry of the 50s and 60s and the New British Poetry Revival of the 60s and 70s pretty much simultaneously thanks to local bookdealers in Cambridge, and the alternative academy that was Compendium bookshop in Camden, London. Reading the work of Iain Sinclair and Tom Raworth was particularly influential early on; and it didn't take long to find other contemporary 'linguistically innovative' poets as a student at Cambridge College of Art and Technology (now Anglia Ruskin University). I always knew I wanted to write poetry, but it took a while to find that all important contemporary pulse; and I only started writing in earnest when I left Cambridge and spent a couple of years in Leeds as a postgrad. San Francisco poet Jack Spicer was particularly important in these years because of his assertion that poems can't exist in isolation, but instead should echo and re-echo in relation to each other – this commitment to the sequence, and to 'composition by book', has stayed with me. Another major stimulus has always been sound – Musique Concrète, Free Jazz, Industrial, Japanese, Drone, Doom and Black metals: everything with sonic texture. This interest in sound textures is certainly a preoccupation in my poetry, from the pun (over)driven work gathered in my *Hearing* first full length book, to the recent *Clutch of Odes*. To write in a way that captures the sonic excitement of distorted notes splitting into colour and overtones fascinates me – but I want the poetry to be musical in its own right, rather than to just replicate and allude to musical procedures.

Work

Nitrate: My latest poetic project, *Nitrate*, has fed on my childhood obsession with early cinema, and the emergence of the horror film. Since I was a kid I've been fascinated by film stills, and a few years back I started making collages. Poems followed. I was particularly enamoured - still am - with the French film director Chris Marker. Marker's films are transgeneric; and they've been described as cinematic essays – and so the idea of *Nitrate* forming 'an essay on cinema' is really a nod to one of my heroes. Marker is most famous for his short film *La Jetée* that is remarkable for being made up almost entirely from still images with voice-over. *Nitrate* is in 3 interrelated sections; and it's a book that's fascinated by the slow thaw of instant photography and the birth of the moving picture. A key figure in *Nitrate* is the French physiologist E.J.Marey whose experiments in understanding motion extended to the taking of serial 'Chronophotographs' that inadvertently contributed to the birth of cinema. I have also made a short audio-visual 'film' – *Nitrate: Director's Cut* – that puts the collages and poems into some kind of dialogue. It's going to be screened as part of the C Pulse Launch event.





Dan O'Donnell-Smith

Dan O'Donnell Smith is a postgraduate student currently undertaking an MA in Contemporary Poetic Practice at De Montfort University. His final year undergraduate collection of poetry, <C>Odes, won the Creative Writing Portfolio Prize. Besides writing, he enjoys creating experimental electronica and recently co-composed the soundscape for the Elite installation at last year's GameCity festival in Nottingham, in collaboration with the artist Jon Dix. Dan also runs 3 Frame Movies; a cult website that condenses popular films into three frames of sardonic cartoon fun and which he fails to maintain properly.

www.3framemovies.com

www.myspace.com/actionforce

Work

<C>Odes: By incorporating 'found' materials and faux protocols, my poetry collection <C>Odes explores the resources of language to create poems assembled from the 'non-human' lexicon of machine code. I like the way this opens out the 'voice' of the poem to other discourses such as science, history, economics and philosophy. <C>Odes is a work of playful irony, stomach acid neurosis and groping nostalgia. By constructing and co-opting computer language, the poems toy with the formal conventions of code, explore its metaphorical resonances, and articulate a contemporary sensibility concerning the dynamic of people and technology.

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Anish K

A Classically trained musician, I have been writing music since 1994, and producing it since 1998.

I approach music with an open mind. Whether it's simply listening to the radio, playing records to a crowd, presenting my radio show, or writing a piece.

I always try to push myself, especially live, which is how I got into DJing with 3decks.

... brace yourselves.

www.reverbnation.com/anishk
www.soundcloud.com/antitrash1
www.myspace.com/anishk
www.nusoundradio.com



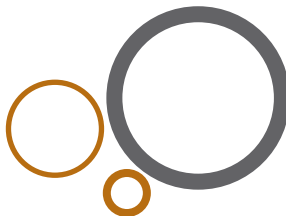
Rob Weale

Rob is an electroacoustic music composer in the first instance, but also dabbles in photography and to a lesser extent writing. In partnership with the somewhat nebulous character Algernon Babaloo he founded The Aural Initiative in 2003; the means through which his creative work is disseminated. All of Rob's creative work is integrated into an ongoing narrative "The Adventures of Al Babaloo Along the Sonic Highway" which can be found @ aural-initiative.com/thediary.html

Work

My photographic work (which is being presented at the CPulse launch) takes a similar approach to that espoused by the Lomography community, I see an image that I find interesting for whatever reason, point my camera at it and take the shot. I like the spontaneity of this approach - I'm particularly interested in discovering if those things that I find interesting to capture as fixed images have the same resonance for the audiences to whom my work is presented - this is why I like to encourage feedback on my work - I'm fascinated as to why we engage with art both as 'makers' and (particularly) as 'takers' (audience).

Rob is also a lecturer and researcher in Music, Technology and Innovation at De Montfort University, and is the creative developer of the CPulse Project.



CPulse: East Midlands is supported by



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