



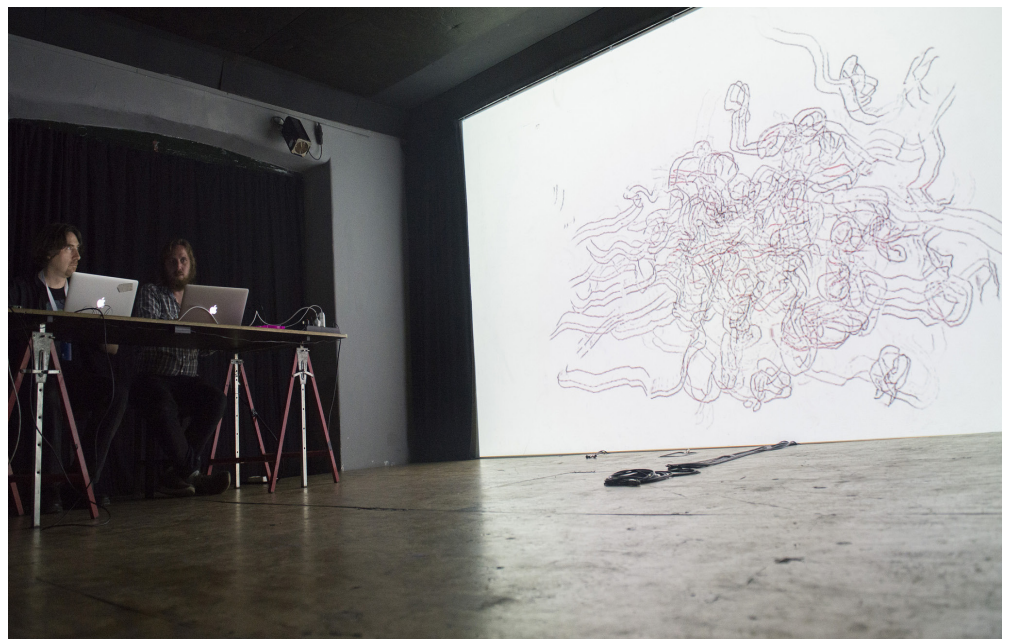
**EPHRAIM WEGNER**  
ephraimwagner@gmx.de

Hochschule Offenburg  
Offenburg, Germany

**DANIEL BISIG**  
daniel.bisig@zhdk.ch

ZHdK Zürich, ICST  
Zürich, Switzerland

Lisbon  
Computation  
Communication  
Aesthetics  
& X

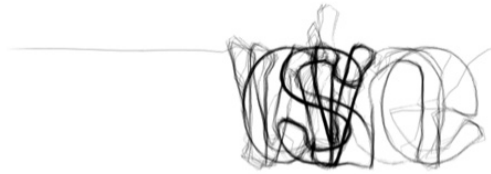


### Abstract

JETZT is an audiovisual live performance combining live generated and processed video and audio. It is based on the same named poem written by Max Bense, German philosopher, science theorist and pioneer of the generative aesthetics. The artists are approaching the phenomenon of JETZT (German expression for "the present moment" or "in the now") using an interwoven system of sound and images, generative algorithms and interactive swarm simulations. Within the constraints of the composition and the algorithmic setup, Bisig and Wegner are responding to one another through spontaneous decisions and improvised variations.

### Keywords

Audiovisual  
Live Performance  
Generative Algorithm  
Swarm Simulations  
Computer Music  
Poetry



## 1. ABOUT

Jetzt is a chronological deconstruction of the same named poem written by Max Bense. JETZT means "in the now" or in other words the present moment. The poem is an amusing play on words as well as an acute insight on the structure of German language. Bense refers to the fact that when we point to a now, as when we say "this moment" (JETZT), we have already missed it in some sense. The now eludes our capture, for it disappears at the very moment we apprehend it. The poem was created as a reaction to Georg Wilhelm Friedrich Hegels remarks on the topic of JETZT in "Phänomenologie des Geistes" (in the chapter relating to Bewusstsein, Teil I: "Die sinnliche Gewissheit").

Jetzt,  
 jetzt und erst jetzt,  
 jetzt und nur jetzt,  
 jetzt und doch jetzt,  
 jetzt ist das jetzt erst jetzt,  
 das nur jetzt ist und doch jetzt ist,  
 nur jetzt und doch jetzt,  
 jetzt das jetzt ist,  
 nicht jetzt das jetzt nicht jetzt ist wenn es jetzt ist,  
 nicht jetzt wie es jetzt nicht ist,  
 nicht jetzt wie es jetzt nicht jetzt ist,  
 jetzt das nicht ist ist nicht jetzt,jetzt nicht,  
 jetzt noch nicht,  
 doch jetzt das noch nicht jetzt ist wenn es jetzt ist,  
 jetzt das jetzt nicht mehr jetzt ist wenn es jetzt ist und jetzt das jetzt ist,  
 wenn es nicht  
 mehr jetzt ist,  
 dieses jetzt,  
 erst dieses jetzt,  
 nur dieses jetzt ist jetzt.  
 (Bense 1961)

## 2. COMPOSITION // SETUP

The performance follows a composition in 10 parts and leaves space for spontaneous decisions and improvised variations by Bisig and Wegner on stage. Several words of the text are synthesized, sometimes stretched to a very long time period. The connection between music and image progresses through different forms of relationships, control parameters for sound synthesis occasionally affect image generation, spoken words become periodic attractors for the swarm simulations.

Ephraim Wegner developed a Csound script that coordinates the text material by a Markov chain. The chain indices are linked to parameters of granular synthesis (speed / duration, size, rate) a noise vocoder, a rhythm section (speed / duration) and fractional noise (speed / duration, frequency).

Fig. 2

Screenshot, excerpt of Wegner's Csound-script.

```

175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200
201
202
203
204
205
206
207
208
209
210
211
212
213
214
215
216
217
218
219
220
221
222
223
224
225
226
227
228
229
230
231
232
233
234
235
236
237
238
239
240
241
242
243
244
245
246
247
248
249
250
251
252
253
254
255
256
257
258
259
260
261
262
263
264
265
266
267
268
269
270
271
272
273
274
275
276
277
278
279
280
281
282
283
284
285
286
287
288
289
290
291
292
293
294
295
296
297
298
299
300
301
302
303
304
305
306
307
308
309
310
311
312
313
314
315
316
317
318
319
320
321
322
323
324
325
326
327
328
329
330
331
332
333
334
335
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
352
353
354
355
356
357
358
359
360
361
362
363
364
365
366
367
368
369
370
371
372
373
374
375
376
377
378
379
380
381
382
383
384
385
386
387
388
389
390
391
392
393
394
395
396
397
398
399
400
401
402
403
404
405
406
407
408
409
410
411
412
413
414
415
416
417
418
419
420
421
422
423
424
425
426
427
428
429
430
431
432
433
434
435
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454
455
456
457
458
459
460
461
462
463
464
465
466
467
468
469
470
471
472
473
474
475
476
477
478
479
480
481
482
483
484
485
486
487
488
489
490
491
492
493
494
495
496
497
498
499
500
501
502
503
504
505
506
507
508
509
510
511
512
513
514
515
516
517
518
519
520
521
522
523
524
525
526
527
528
529
530
531
532
533
534
535
536
537
538
539
540
541
542
543
544
545
546
547
548
549
550
551
552
553
554
555
556
557
558
559
560
561
562
563
564
565
566
567
568
569
570
571
572
573
574
575
576
577
578
579
580
581
582
583
584
585
586
587
588
589
590
591
592
593
594
595
596
597
598
599
600
601
602
603
604
605
606
607
608
609
610
611
612
613
614
615
616
617
618
619
620
621
622
623
624
625
626
627
628
629
630
631
632
633
634
635
636
637
638
639
640
641
642
643
644
645
646
647
648
649
650
651
652
653
654
655
656
657
658
659
660
661
662
663
664
665
666
667
668
669
670
671
672
673
674
675
676
677
678
679
680
681
682
683
684
685
686
687
688
689
690
691
692
693
694
695
696
697
698
699
700
701
702
703
704
705
706
707
708
709
710
711
712
713
714
715
716
717
718
719
720
721
722
723
724
725
726
727
728
729
730
731
732
733
734
735
736
737
738
739
740
741
742
743
744
745
746
747
748
749
750
751
752
753
754
755
756
757
758
759
760
761
762
763
764
765
766
767
768
769
770
771
772
773
774
775
776
777
778
779
780
781
782
783
784
785
786
787
788
789
790
791
792
793
794
795
796
797
798
799
800
801
802
803
804
805
806
807
808
809
810
811
812
813
814
815
816
817
818
819
820
821
822
823
824
825
826
827
828
829
830
831
832
833
834
835
836
837
838
839
840
841
842
843
844
845
846
847
848
849
850
851
852
853
854
855
856
857
858
859
860
861
862
863
864
865
866
867
868
869
870
871
872
873
874
875
876
877
878
879
880
881
882
883
884
885
886
887
888
889
890
891
892
893
894
895
896
897
898
899
900
901
902
903
904
905
906
907
908
909
910
911
912
913
914
915
916
917
918
919
920
921
922
923
924
925
926
927
928
929
930
931
932
933
934
935
936
937
938
939
940
941
942
943
944
945
946
947
948
949
950
951
952
953
954
955
956
957
958
959
960
961
962
963
964
965
966
967
968
969
970
971
972
973
974
975
976
977
978
979
980
981
982
983
984
985
986
987
988
989
990
991
992
993
994
995
996
997
998
999
1000

```

The video generation is also linked to the indices of the Markov chain, thus influencing swarm behaviour, repulsion and attraction of the individual particles, alignment on typographic vectors and creating various structures with different textures. Within the borders of this setup and the limits of the composition, Bisig and Wegner are using their live impact on the stimulating indices, turning parts of their instruments on or off, setting thresholds, using transparency and volume control to respond to one another as well as to the evolving system.

## 3. PURPOSE

The artists are approaching the phenomenon of JETZT using an entangled system of sound and images, zooming in between the lines and letters, expanding that present moment along time and assigning it a location in space. Sound and Picture are constantly changing and evolving. There is hardly a moment of temporal extension, except for those moments, when particular words of the poem are made tangible musically or in the visual projection. The play on words is complemented and counteracted by the play of the artists. This approach enables a different form of perception of that present moment, whilst at the same time it is conceived it is already overlapping with the actual presence. The issue of this simultaneity is beyond the expressive possibilities of language.

The first release of this audiovisual work has been broadcasted within the framework of Art's Birthday 2017 by the German public broadcaster SWR. There is a 20 minute excerpt available online (<http://www.swr.de/swr2/hoerspiel-feature/>)

**Fig. 3**

Live Performance, Foto by Marc Doradzillo (video excerpt: <http://www.swr.de>).



#### **4. BIOGRAPHICAL INFORMATION**



Daniel Bisig holds a Master's and PhD degree in Natural Sciences. He is active as a researcher and artist in the fields of artificial intelligence and generative art. He has worked as a researcher at the Institute for Biochemistry at the Swiss Federal Institute of Technology and the the Artificial Intelligence Laboratory of the University of Zurich. He is currently employed as a senior research associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts. As part of his artistic activities, he has realized algorithmic films, interactive installations and audiovisual performances, some of them in collaboration with musicians and choreographers. The derivation of generative algorithms and interaction techniques from biomimetic simulations forms a central aspect of his work.

Ephraim Wegner (\*1980) studied audiovisual media at KHM in Cologne and is currently teaching generative art and audiovisual media at the university in Offenburg. As an artist he uses various computer languages (like Csound, Pure Data and Processing) to combine different forms of digital audio synthesis and generative art, "steering" towards multidisciplinary ap-

proaches and concepts. His performance practice ranges from improvisation (preferably using live input from instrumentalists) and notated works up to algorithmic compositions. Up to now there were numerous cooperations with other musicians, ensembles, festivals and institutions, among others "ars acustica" (SWR2), "Acht Brücken Festival" (Cologne) and "Donauschinger Musiktage". In 2015 he received a scholarship from Kunststiftung Baden-Württemberg.

## **REFERENCES**

Bense, Max. *rot 6 modelle*. Stuttgart: edition rot, 1961