

Paul Jebanasam

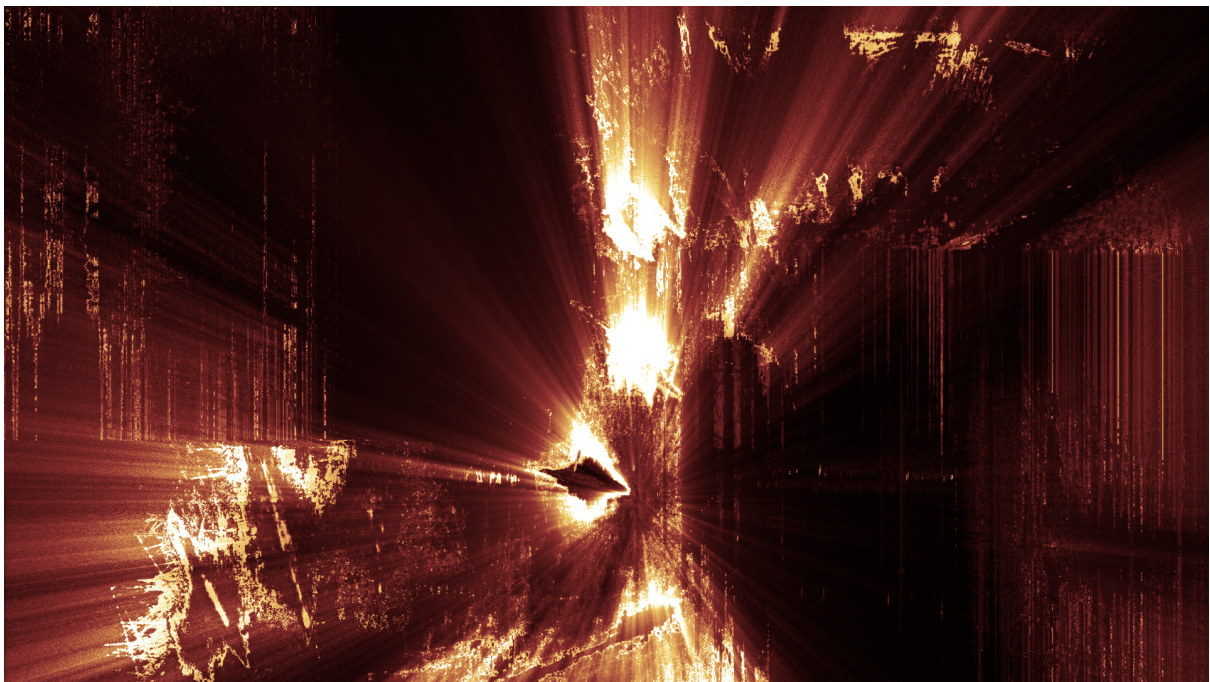
Polymorphism in Audio-Visual Composition

Research Overview

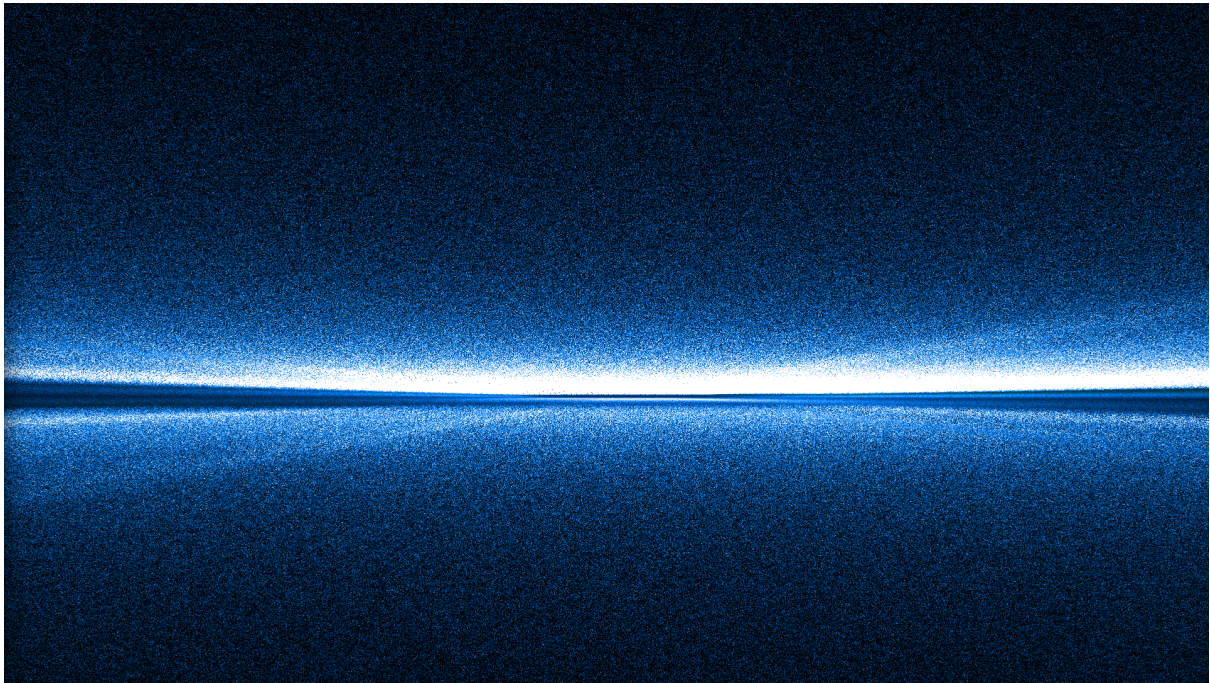
The research addresses the need to expand the representational capacities of audio-visual composition. The pieces in this portfolio have central mythological subjects depicted in the materiality and evolution of the combined sound and image elements. To achieve this, a framework was devised to restrain the sonic and visual language with a specific symbolic syntax. In applying these rules to the unfolding of each sound-image morphology, a cinematic continuity is achieved which enables the metaphorical space of each piece to organically develop into a coherent mythological structure.

Mythology in the context of this research refers to the central narrative concepts that are communicated through the sequence of sonic and visual forms. The methodology applies Sergei Eisenstein's theory of montage to the audio-visual materiality itself, treating the metaphorical outcomes of the sound and image relationships as the syntax for the entire piece. The framework is applied by developing a grammar within the metaphorical space that emerges through the sound and image relationships - akin to cinematic montage but focussed on the audio-visual materiality and its capacity for constructing a broader metaphor across the entire duration of the piece.

Continuum (2016)



The first movement depicts intense chaotic light as a metaphorical representation of stellar nucleosynthesis. The sound composition used FFT cross-synthesis techniques to produce organ-like textures which were then processed through vacuum tube equipment pushed to saturation points. The combined morphology of the sound and image materials produced a speculative simulation of the energies present in the early universe. During the second movement of the piece, the light depicted in the opening becomes a distant ember as the sounds decay into textures of crackling debris.



The third and final movement comprised of a sequence of pulses, gradually accelerated to the point of fusion into a dense mass of sound and light. The evolution of the audio-visual materials from a series of discrete events towards a single unpredictable texture presented a metaphorical image of the trajectory of artificial life.

sound composition: Paul Jebanasam

visuals and software programming: Tarik Barri

Continuum has been performed at the following electronic music and media art festivals:

20/08/2015 *Berlin Atonal* - Kraftwerk, Berlin - Germany

15/04/2016 *Sound:frame* - Brut, Vienna - Austria

22/04/2016 *European Media Art Festival* - Haus der Jugend, Osnabruck - Germany

29/04/2016 *LEV Festival* - Theater of the Laboral, Gijón, Asturias - Spain

01/06/2016 *Mutek Montreal* -Pierre-Péladeau Center, Montreal - Canada

18/06/2016 *Kumu ÖÖ* - Kumu Art Museum, Tallinn - Estonia

09/09/2016 *Open Source Arts* - State Gallery of Art, Sopot - Poland

21/09/2016 *Scopitone* - Stereolux, Nantes - France

23/09/2016 *Todays Art* - Theater aan het Spui, Den Haag - Netherlands

30/10/2016 *Semibreve* - Teatro Circo, Braga - Portugal

14/11/2016 *Inner Surfaces* - Auditorium San Fedele, Milan - Italy

19/11/2016 *Node Festival* - Teatro Storch, Modena - Italy

06/01/2017 *FIBER* - Muziekgebouw aan 't IJ, Amsterdam - Netherlands

14/01/2017 *MADATAC* - Conde Duque Auditorium, Madrid - Spain

11/03/2017 *Mirage Festival* - Les Subsistances, Lyon - France

27/05/2017 *Mapping Festival* - Alhambra, Genève - Switzerland

04/11/2017 *Sonica* - Tramway, Glasgow - Scotland

11/11/2017 *Multiplicidade* - Utopia Warehouse, Rio de Janeiro - Brazil

26/01/2018 *Biennale Nemo* - La Salle des Concerts de la Philharmonie de Paris - France

27/02/2018 *Sonic Acts* - Paradiso, Amsterdam - Netherlands

13/07/2018 *Krake* - St. Elisabeth Kirche, Berlin - Germany

15/09/2018 *WOS* - Theater Principal, Santiago de Compostela - Spain

03/11/2018 *Mutek Japan* - The National Museum for Emerging Science, Tokyo - Japan

Album release on Subtext Recordings:

<http://subtextrecordings.net/SUB016-PAUL-JEBANASAM-Continuum>

Selected interviews: see item 'Interviews with Paul Jebanasam'

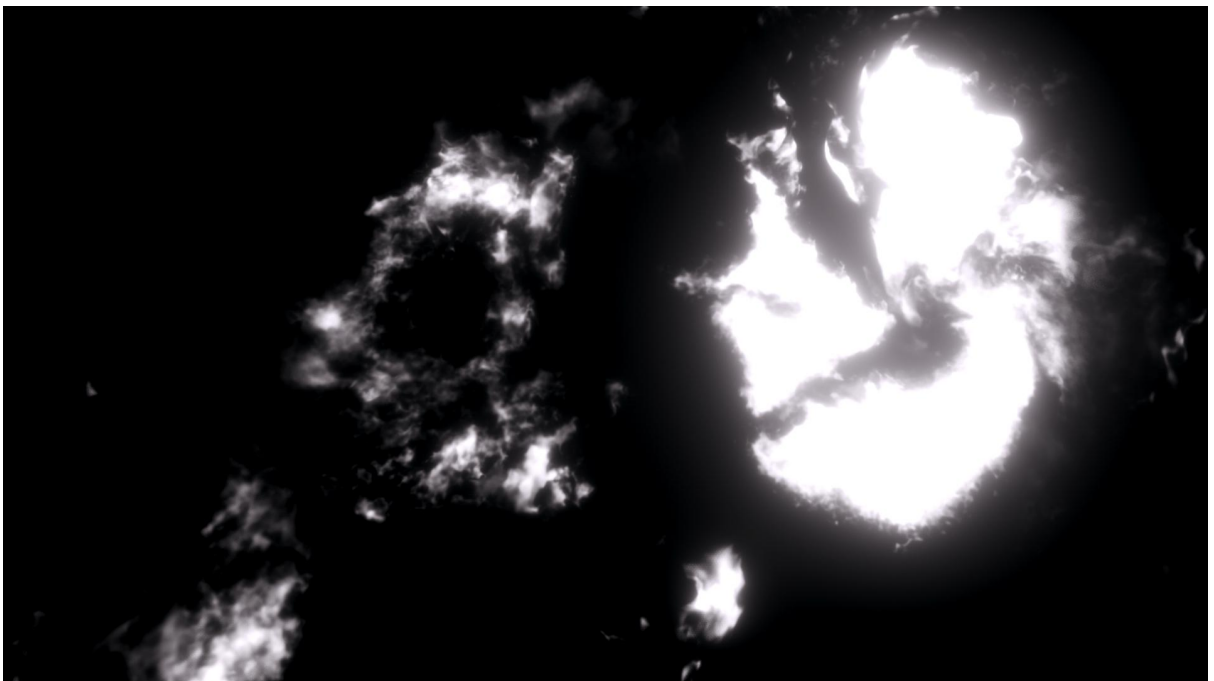
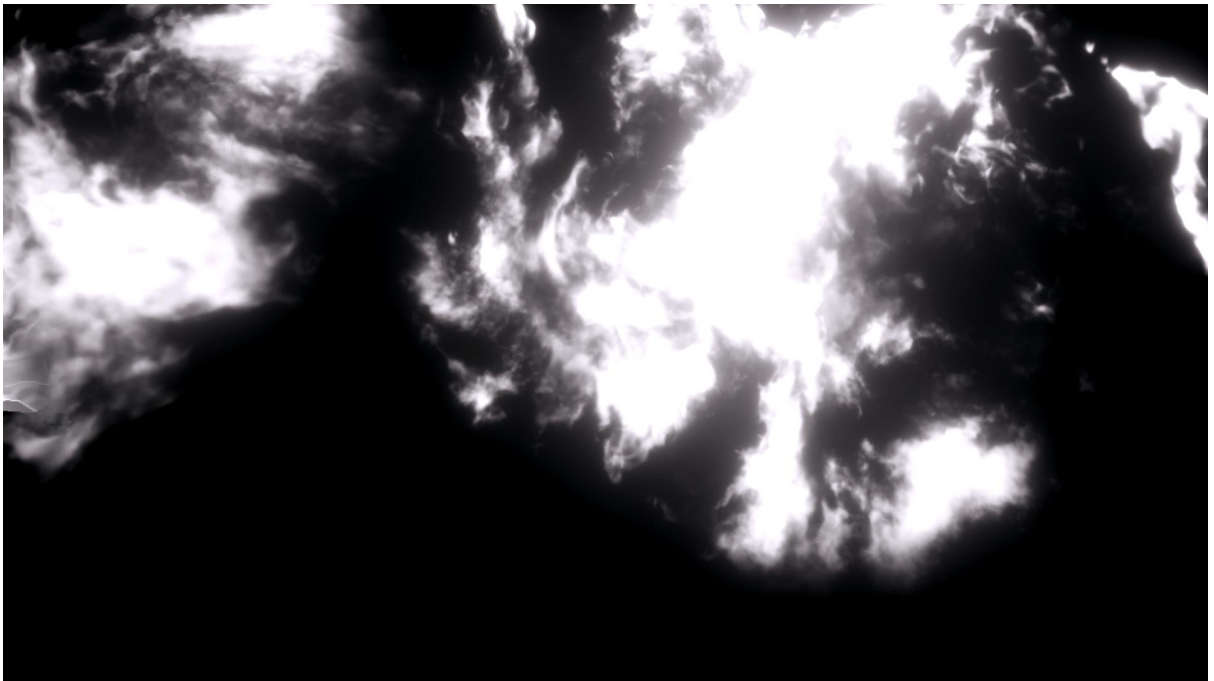
silently out of the night (2020)

The research process explored in *Continuum* was expanded on in *silently out of the night* through the use of realistic imagery and the capabilities of simulation technologies to depict hyperreal forms. The aim here was to provide a sense of realism to the audio-visual materiality whilst continuing to explore the metaphorical space in which a mythological subject can be presented.



The rapid progression of cloud formations and dramatic shifts in camera perspective across the short duration of this piece depict a timeline of an atmosphere in chaos. The sound and image materials are restricted to a single evolving drone texture and monochrome 3D renders of computer-generated clouds. At each stage of the piece, the photographic simulations visualise atmospheric events at increasing time and energy scales, placing the viewer in a fictional depiction of a planetary-scale transformation.





The final stage in the sequence presents glimpses of atmospheric phenomena at a cosmic scale. The single audio-visual thread that connects this evolution from clouds to cosmos forms the central mythological subject of the piece.

sound and image composition: Paul Jebanasam

visual software: Cinema 4D, Octane Render, EmberGen, TurbulenceFD, Davinci Resolve

silently out of the night was screened at Seeing Sound 2020 - an online practice-led symposium exploring multimedia work which foregrounds the relationship between sound and image.

<http://www.seeingsound.co.uk/seeing-sound-2020/2020-screening/>