Enrique Tomás

Biography [enrique tomas]

Enrique Tomás (Madrid, 1981) is a sound artist. He started his musical studies at the age of 12 in Spain. In 2004, after finishing his MSc. in Telecommunications Engineering and becoming a dissident from academic composition academy, he started to exhibit his work.

He has been responsible for interactive sound art works like "Algorithmic Echolocation" exhibited at SONAR 05 Festival, Ars Electronica 2005, Observatori Festival 2006 and Sevilla's Contemporany Art Biennial 2008. In 2005 he started to work for Medialab Madrid (known as Medialab Prado nowadays) for the production of media art works, exhibitions and events.

His second project "EMI (Experimental Music Instruments)" in colaboration with David Cuartielles and Koray Tahiroglu was exhibited in Ars Electronica 2006 and La Noche en Blanco de Madrid 2006. Focusing in new interfaces for musical expression, EMI played in Finland, Sweden, Piksel Festival in Norway, Spain... From the experiences lived as educator in Electrolobby Ars Electronica 2006, he starts the Libre Art Software collective RecursiveDog (exhibiting and performing in Electroloby Instituto Cervantes Berlin, Facultad Bellas Artes Valencia, etc) for the development of open source tools and code for artistic production.

In 2007 he founded Atmosfera::Sustrato_Ruido, a Spanish guerrilla that uses only noise as material in architectural interventions and performances showed in Madrid and Sevilla.
In the last months of 2007 he got a Research Fellowship position in the Robotics Lab at the UC3M University in Madrid, developing some parts of the social robot Maggie, focusing in musical lenguaje possibilities for human to robot interaction.

In 2008 he produces the work Life Floor for Laboral, in colaboration with Román Torre and Jorge Cano, exhibited in Laboral in Homo Ludens Ludens exhibition and selected for the permanent exhibition at the new museum of Ars Electronica in Linz. Since August 2008 he lives in Linz, when he accepted and invitation for working in Futurelab Ars Electronica, developing three sound installations for the composer Rupert Huber that will be permanently showed in the new Viena's Airport.

As an educator he has developed many workshops about interactive art and interfaces for musical expression in different institutions and festivals: Madrid, Helsinki, Linz, Berlin, Bergen, Mexico, Sevilla, Cuenca… As a electroacustic music performer, as known as "ultranoise" he has shown his noise in galleries, clubs and festivals in Spain, Mexico, Austria, Norwey, Finland, Sweden and Germany.
Since 2008 he is part of the electroacustic music trio Endphase with the composers Alberto Bernal and Joao Pais.
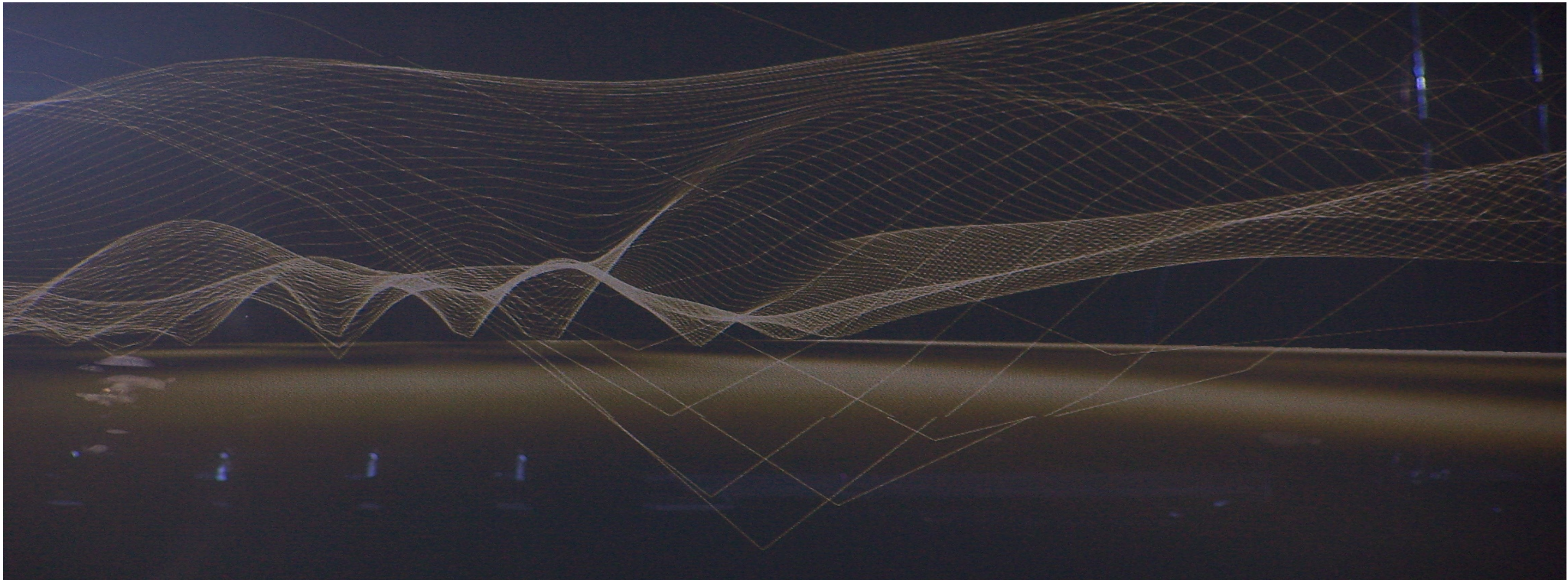
Algorithmic Echolocation (2005) [production by ZKM and MedialabMadrid]

Algorithmic Echolocation

Ramón Guardans/Adolf Mathias/Enrique Tomás (2005)
[multichannel sound installation]

Echolocation is the method used by dolphins, whales, owls, bats and other creatures to perceive, explore and understand the changes in their environment. The individuals using echolocation produce a signal of recognisable form and broadcast it to th e environment.

AE is a sound installation that allows the explorers/players to observe different aspects of time series and tounderstand how the data interrelate by means of Algorithmic Echolocation.
This IT tool decomposes time into series of periods, frequencies or wavelengths so we can extract more information on the basis of time signals. Its applications range from the spectrum analysis of economic data to the study of our planet's bio geophysical history in the last 420,000 years of an ice core in the Antarctic lake of Vostok.
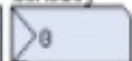
Interactive Music Systems (2006) [automatic improvisation concert]
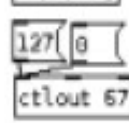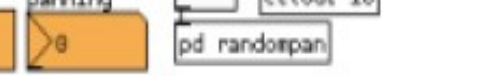
Interactive Music Systems
Enrique Tomás (2006)
[improvisation for one pianist and computer under Pure Data]

Using the ideas of "Interactive Music Systems" by Robert Rowe, in 2006 I wrote and interactive performance for piano and computer using the advantages of Pure Data data structuring.

A "Data Structure" records the piano activity in real time while different algorithms propose musical processes over the initial material that appears in continous transformation. The result is the production of complex sonic improvisation that is always related to simple musical structures.
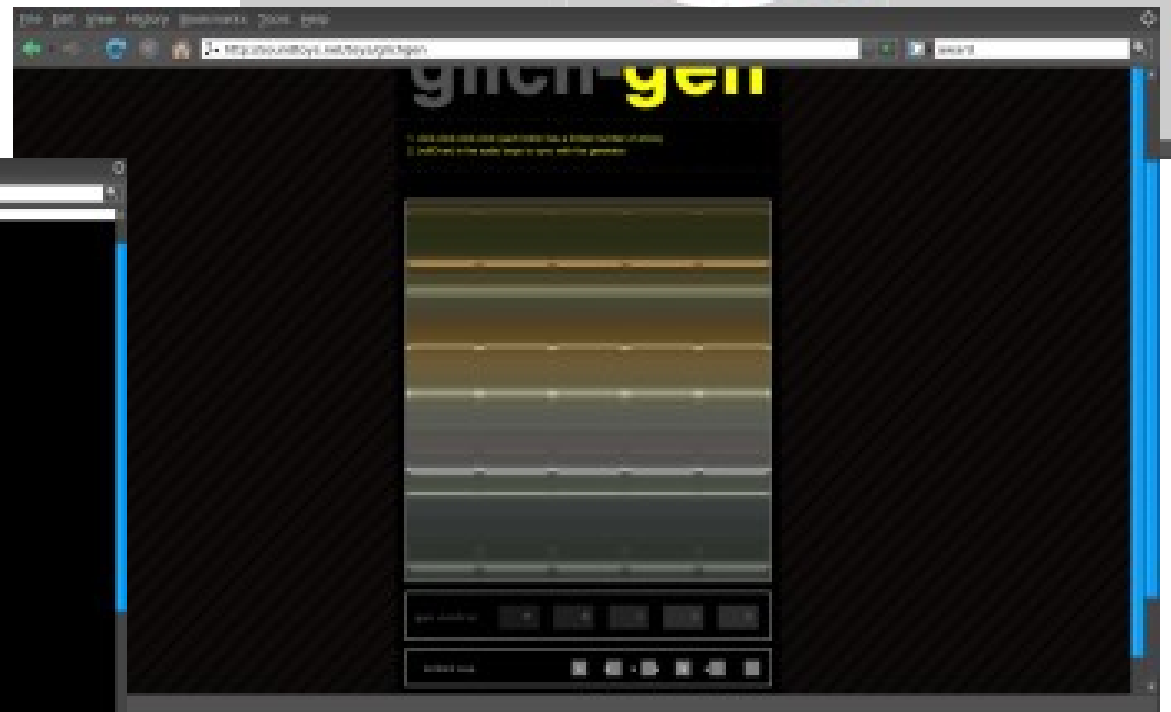
The SoundToys Jam Sessions (2006) [net-art improvisation concert]

The SoundToys Jam Sessions
Enrique Tomás (2006)
[improvisation for an undefined number of web browsers]

The SoundToys Jam Session are collaborative jam sessions where every player chooses one of the online soundtoys previously selected by Enrique Tomás.
The soundtoys concert explore non traditional musical narratives with Internet based contents. Emotional narratives grow easily at the same time that a pure act of gaming conducts the improvisation.

Another goal of these jam sessions is that performers only need to have a web browser to play, fact that opens the performance to people without any technical or musical skill.

**Visual Scoring (2006)   [open music pictures]**
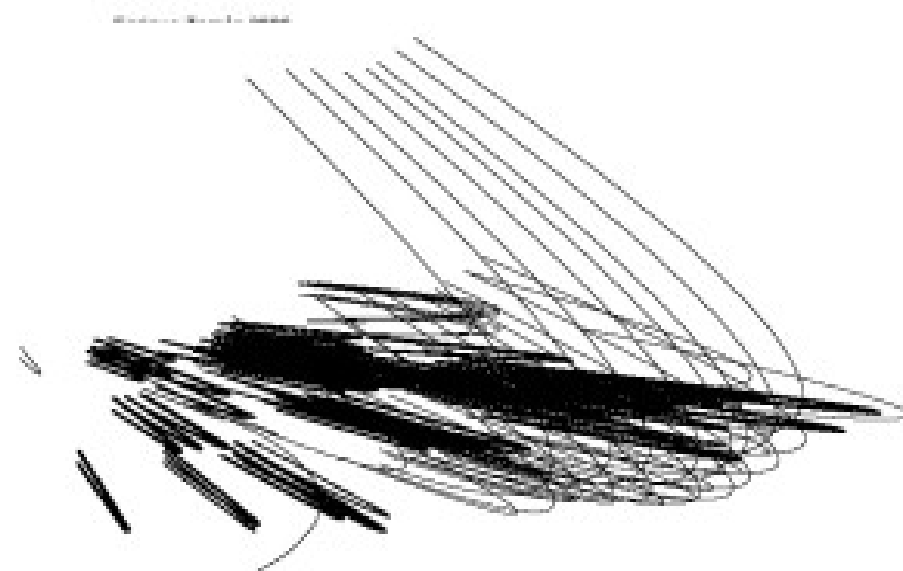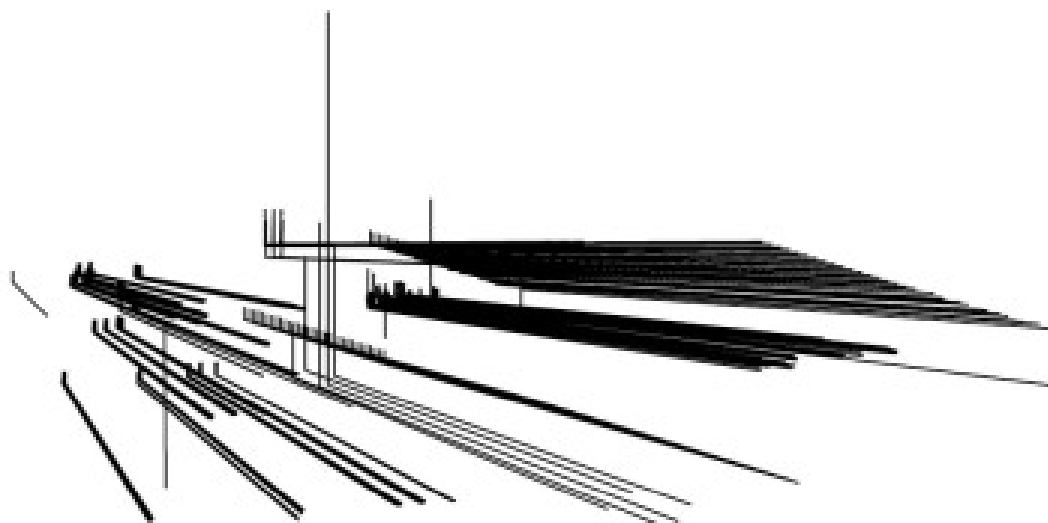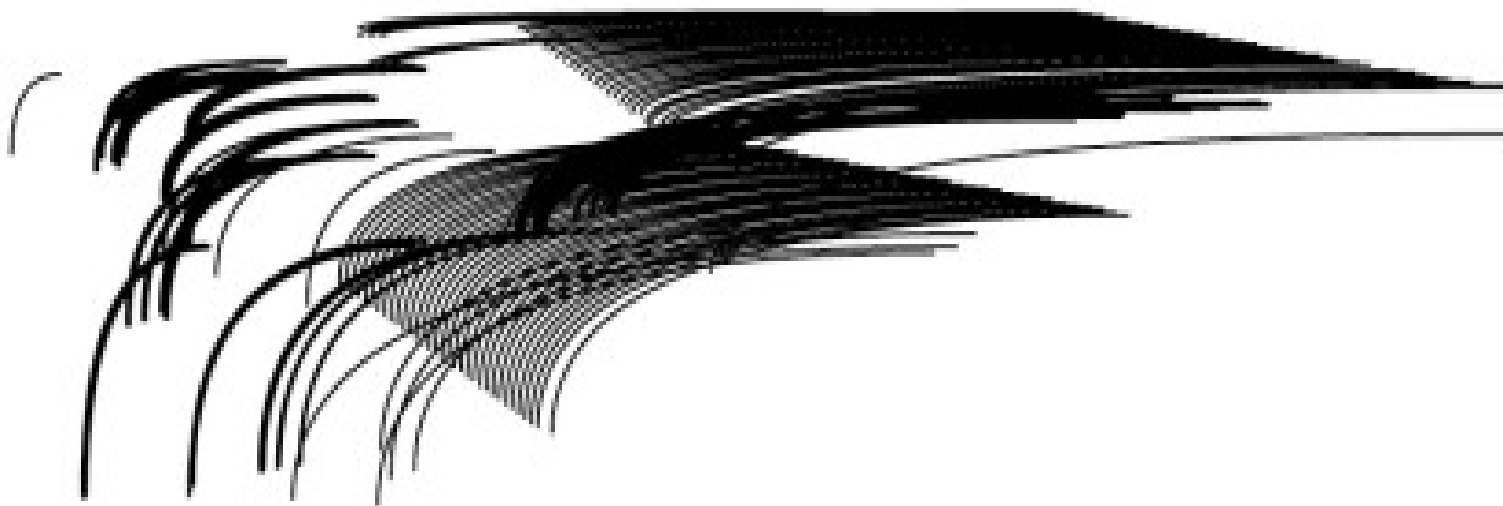
Visual Scores
Enrique Tomás (2006)
[Visual Scores Pictures generated under Pure Data]

This is a project that I started in 2006 with the general idea of using the interesting posibilities of "Data structuring" with Pure Data. In this case I focused on composing visual scores that could be played and modified in real time.

The composition process starts with a visual concept or material that has to be mapped in a sound variable. The negotiation between visuality and sound gestures is resposible of the final shape of the score.
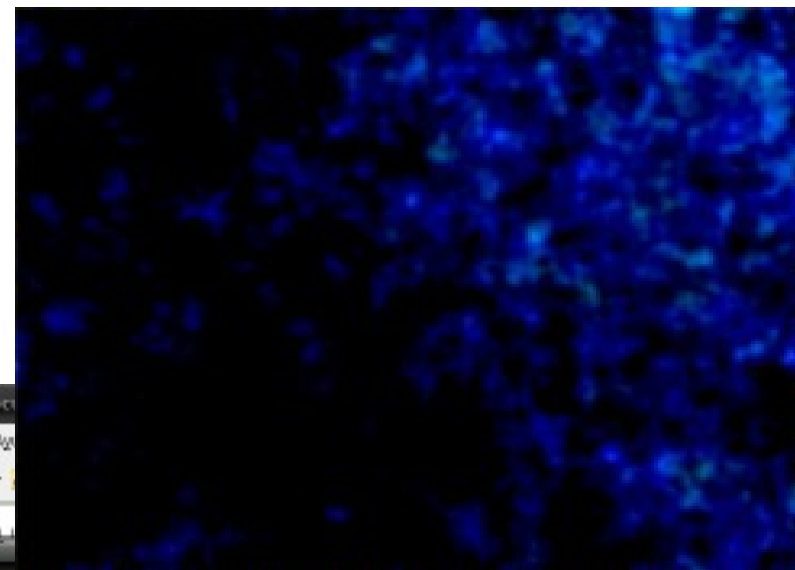
Against Space (2007)   [Live audiovisual concert]

Against Space
Enrique Tomás (2007)
[live audiovisual multichannel performance]

Against Space is a sound and video multichannel performance that runs under Pure Data.
All the materials (sound and video) are generated in real time by filtering noise (in one or two dimensions) and controlled by diferent generative algorithm s that conforms an inmersive experience.

Its premier was in Cervantes Institute Berlin and was performed in Spain, Mexico, Austria and Portugal.

Against Space (2009)   [Live audiovisual concert for a Barroque Church]
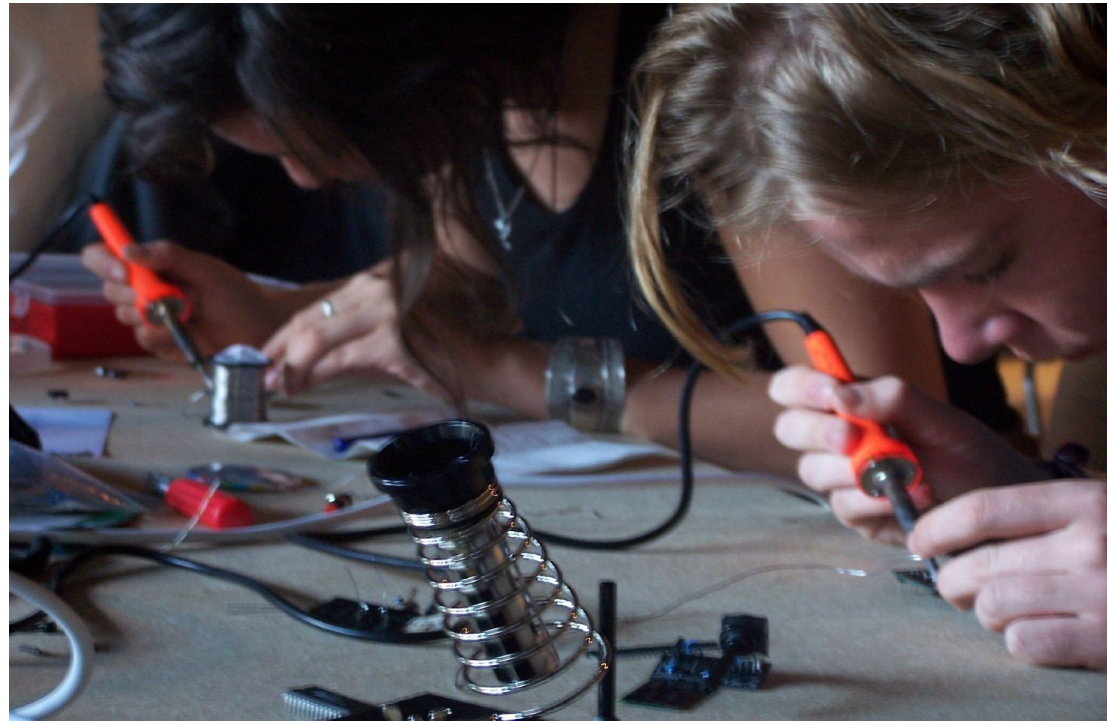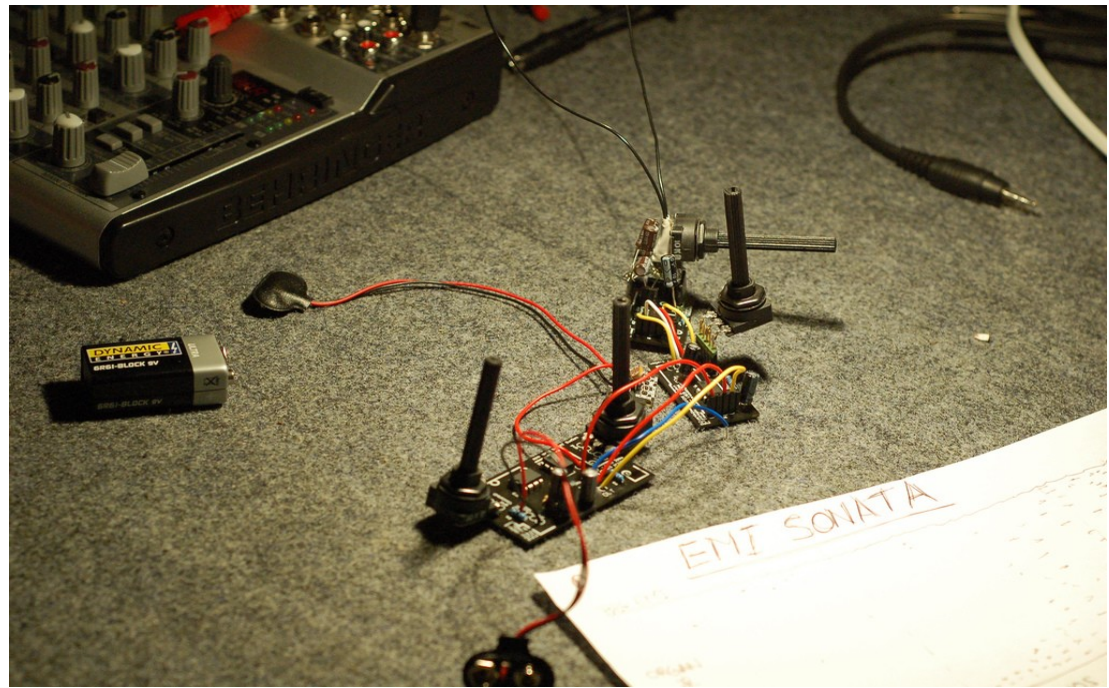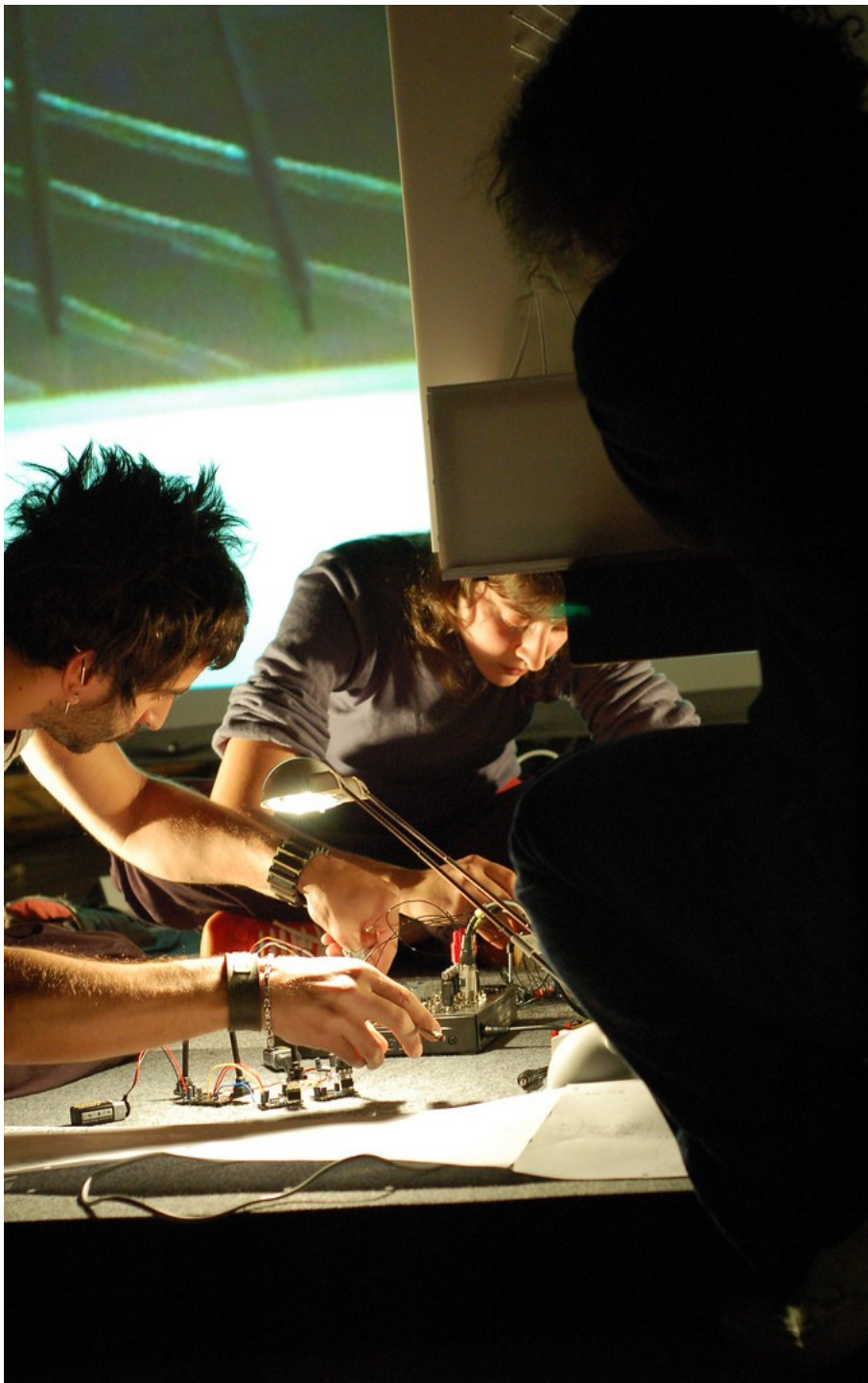
Experimental Music Instruments (2006-2007)   [open hardware and sound]

Experimental Music Instruments (EMI)
David Cuartielles/Koray Tahiroglu/Enrique Tomas (2005- 2007)
[open hardware project for experimental music]

EMI))) is a group of engineers, composers and sound artists emitting experimental particles through strange artefacts that they called instruments.
Mixing microcontrollers, sensors, software and analog devices they explore new ways of luthery in experimental music.

EMI is a collaborative project with the objective of spreading knowledge about electronic circuits related to experimental music. All the project resides in a wiki page (http://www.ultranoise.es/emi) where they upload schematics and explanations about interesting circuits.

But EMI is also massive actions of soldering electronic circuits (Ars electronica, La Noche en Blanco, etc) when people can solder their own instrument and take it for free.
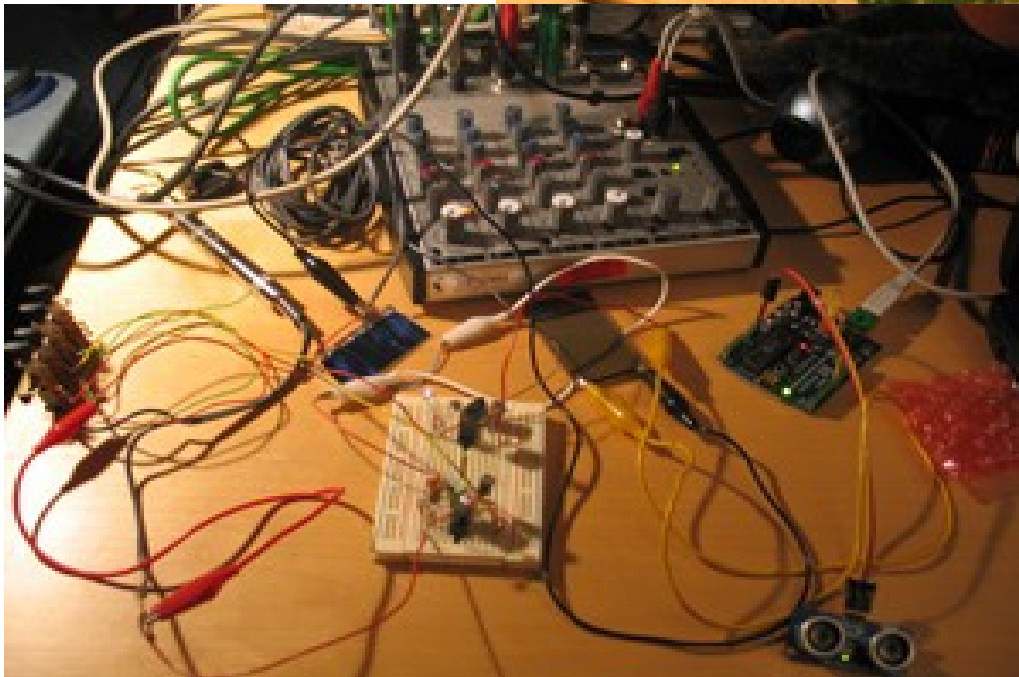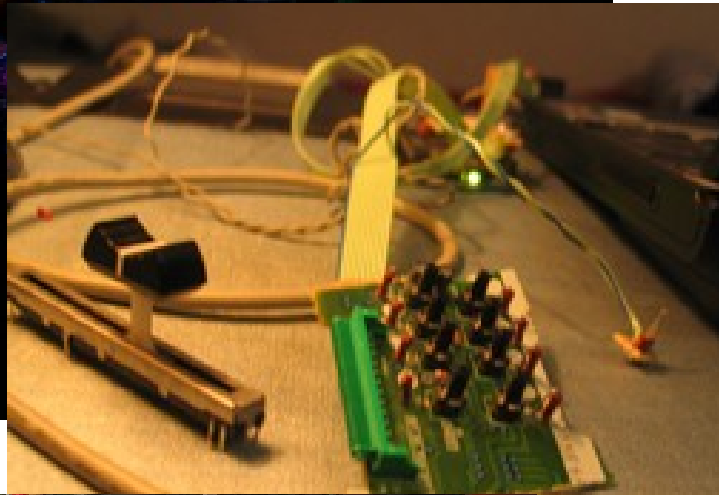
Experimental Music Instruments (2006-2007)   [live performances]
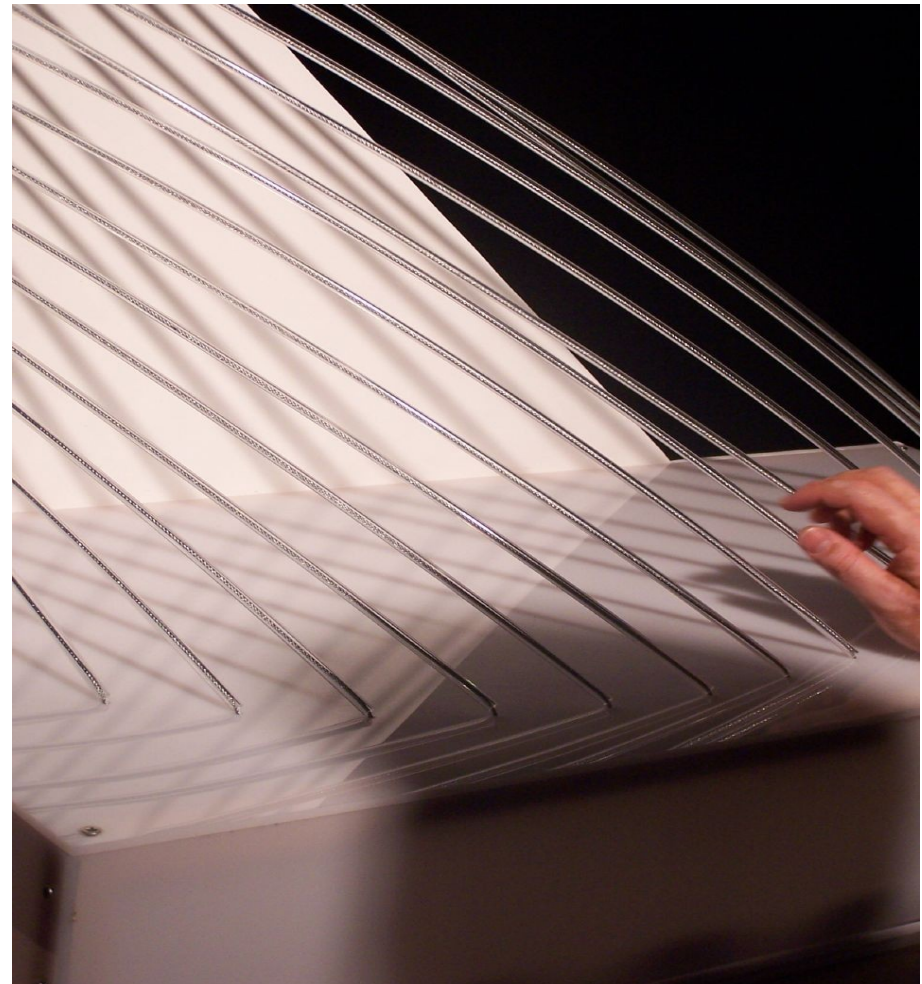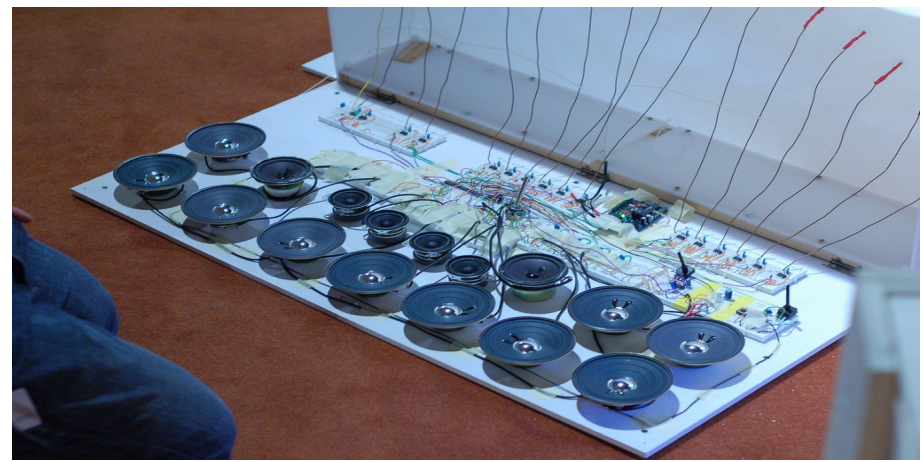
Experimental Music Instruments (2006-2007)   [EMI at exibition]
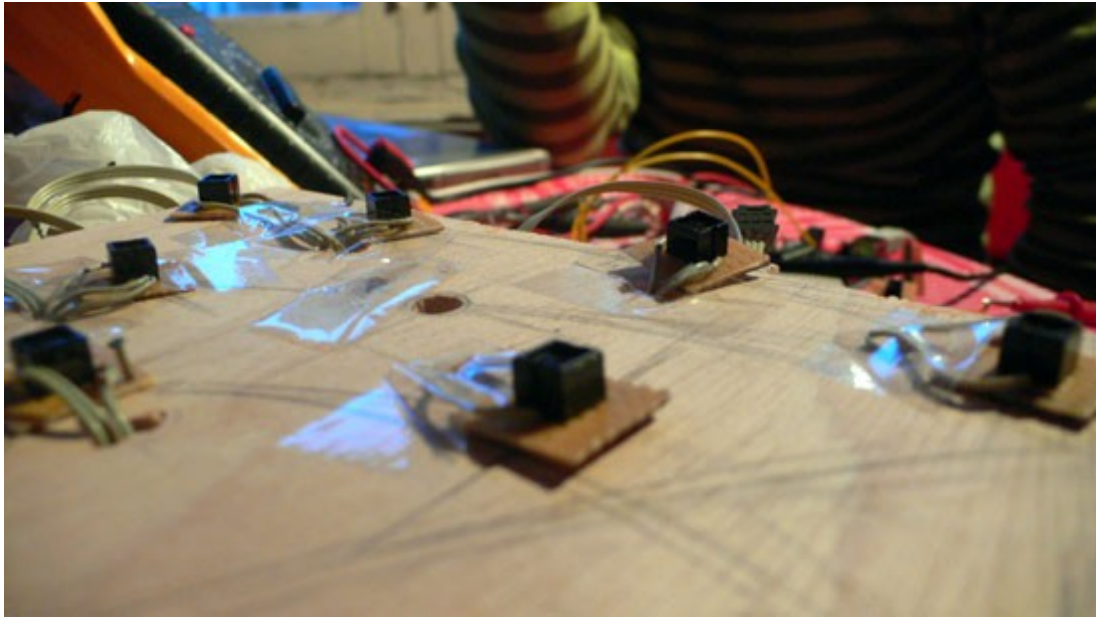
Recursive Dog (2007 2008)   [Libre Software Art Group]

Recursive Dog - Libre Software Group

Emanuele Mazza/Dolo Piqueras/Enrique Tomas (2007-2008)

[Libre Software Art Group]

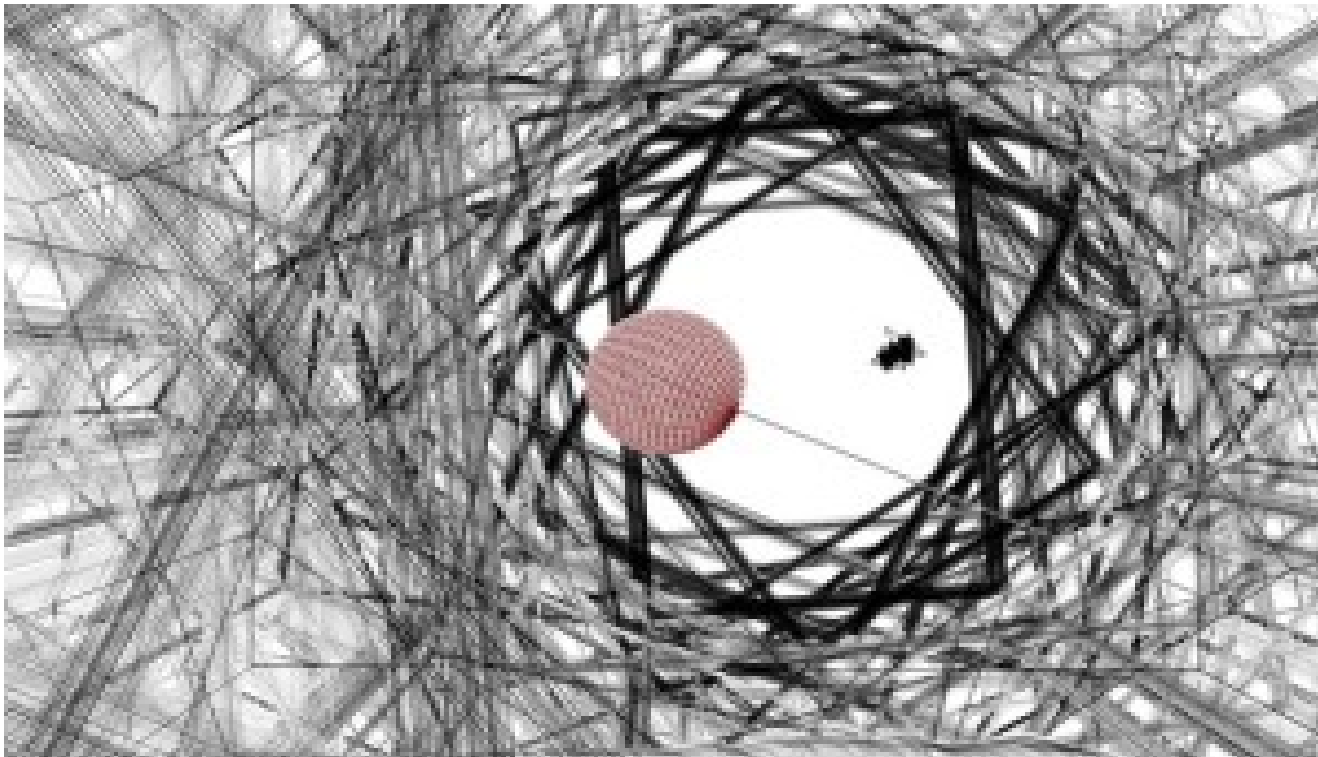Recursive Dog is a group of artists interested in the development of art under Libre software.
We base our performance in generative art controlled by our self-made instruments only using open source software and hardware, like Arduino, Processing and Pure Data or Csound in order to develop genetic structures that also depend on the sound activity produced by Recursive Dog or by the audience.

RecursiveDog website:
http://www.recursivedog.org

#Atmósfera::Sustrato_Ruido (2007-2008)   [Spanish Noise Guerrilla]

#Atmosfera::Sustrato_Ruido
Pérez Pérez/AU/Enrique Tomás (2007-2008)
[Spanish Noise Guerrilla]

El sonido somos nosotros. Está irremisiblemente presente porque vida es sonido. Del grito primal al último súspiro todo es sonido. El resto es silencio. Una vez liberado el primer sonido no hay principio ni fin para él. Siempre fue y siempre será.

Nos encontramos ya en la obligación de escucharle y aceptar sus condiciones irrevocables así como antes hemos aceptado las obligaciones del aire, del agua y de la energía. Ha llegado esta hora brillante en la que la aceptación del sonido es ineludible. La sordera previa había eliminado la posibilidad de aceptarnos a nosotros mismos en el medio. Quitémonos ya la mascarilla de aire de los oídos y llenemos nuestros pulmones de una gran bocanada de sonido. Nadie morirá intoxicado y descubriremos el bien que ello provoca en nuestra vida......

#Atmósfera::Sustrato_Ruido (2008)   [Concert for a Building´s Staircase]

#Atmósfera::Sustrato_Ruido (2008)   [Concert for a Corridor in the Subway]
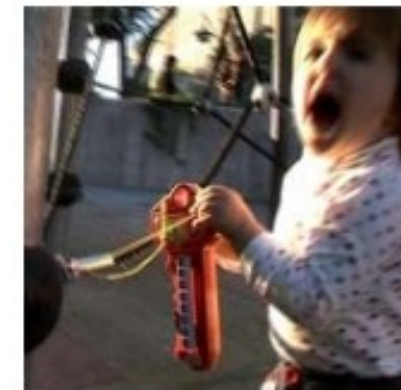
#Atmósfera::Sustrato_Ruido (2008)   [Concert for Playground]

Endphase (2008-2009)   [Conceptual Improvisation Trio]

Endphase

Alberto C. Bernal/João Miguel Pais/Enrique Tomás (2008-2009)

[Conceptual Electroacoustic Improvisation Trio]

The Endphase project intends to surpass the traditional musical conceptions (not only the aesthetic aspects, but also the stylistic and the technical, when such boundaries are separable) and to create an environment in which several ideas, concepts and approaches can be realized.
Each Endphase is built up in a flexible way during the working phase, in which several models, ideas and processes are discussed by the three members and rehearsed individually and in group rehearsals. The concert execution is the last stage of the project, the Final Stage (Endphase), where the previously realised materials will be played in public. Thus, the result is not an improvisation in the manner of a discourse built upon patterns of action and reaction, but rather a conceptually-defined composition, which only assumes its final form in real time through the improvisation.

After each Endphase an "endpoint" is reached: an individual performance will not become a repertoire piece or be performed again. Wherever it has been possible, the performances have been documented, leaving only the ideas, concepts and working techniques, which can be reused in a subsequent Endphase. Because of the nature of the project, each Endphase is not only a single and unrepeatable piece, but also part of a work-in-progress, positioned in time.

No-Tours (2009)   [Audio Deriva for Smartphones]

No-Tours

Escoitar.org/Enrique Tomás (2009)
[Audio Deriva for Smartphones]

This work proposes an update of the typical format of touristic audioguides, not only as far as the devices are concerned but also questioning the official discurses that we are used to find. Into them The object is the deconstruction of official predefined tales and the design of augmented realities capable of modifiy the perception of urban spaces, understood as a flux and as well as a process of collective memory.

Somewhere in between reality and fiction, we make interventions in cotidian and strange places with the only intention of mutate them under the effect of sound. The audience will find a hidden city filled with personal stories.

Our first audio deriva was produced for the old city of Xixón (Asturies, Spain) with the support of Laboral Centro de Arte y Creación Industrial.

Credits:

Enrique Tomás

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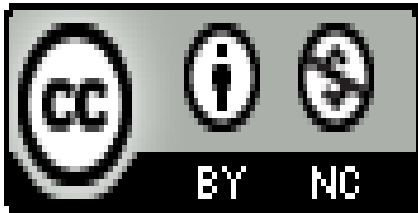
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