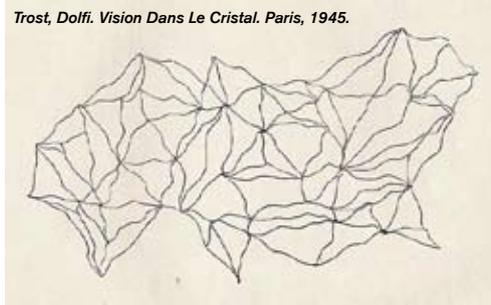


ENPHONIC GRAPHOMANIA

Trost, Dolfi. *Vision Dans Le Cristal*. Paris, 1945.



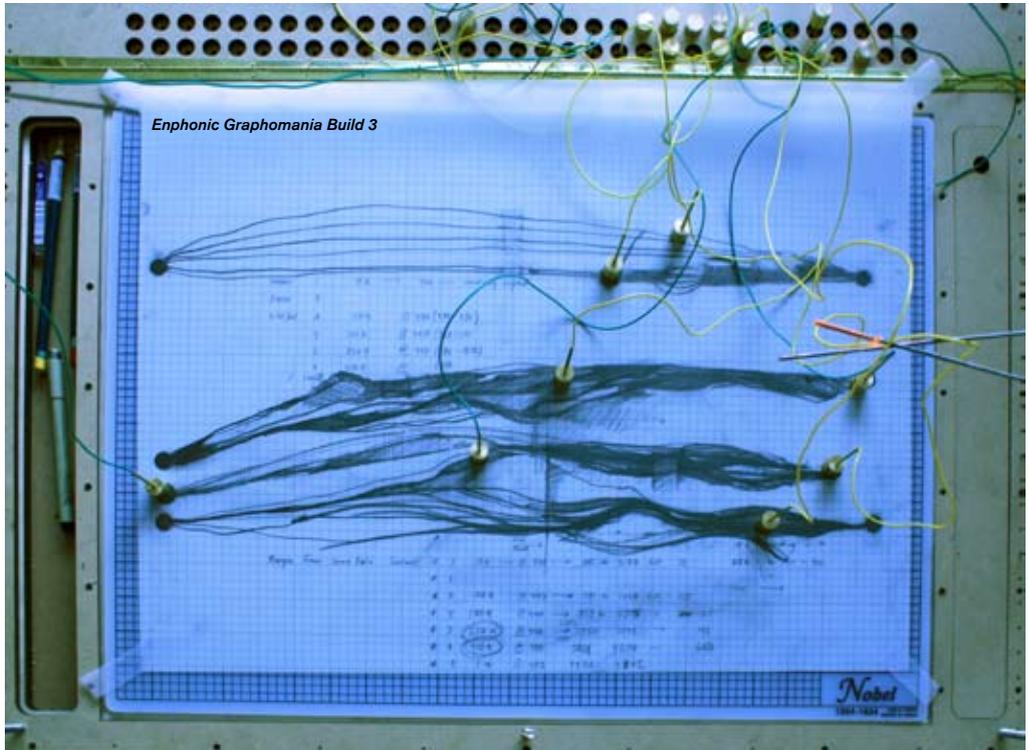
Enphonic Graphomania Build 1



Enphonic Graphomania is an interactive drawing interface developed as a device for the co structured development of drawing and sound pieces through the gestural and material actions of traditional drawing techniques. The Enphonic Graphomania device is based on a conceptual variant of a surrealist drawing technique known as Entopic Graphomania. Loosely based on this precedent, this work addresses issues of trans media and trans disciplinary production (in this case sound and drawing) through the mediation of two material and temporal conditions by a gestural act specific to the drawing medium.

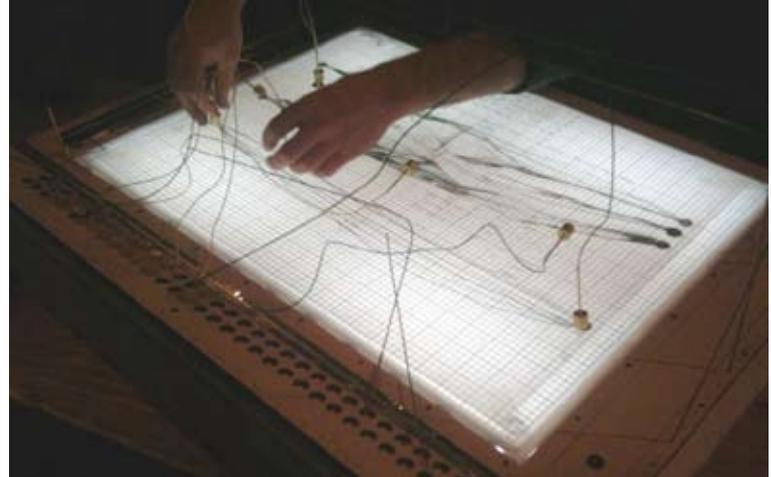
An often overlooked, and rather difficult venue for the development of gestural interfaces resides in the production of artistic works. This largely is a question of gestural translation of limited frameworks of movement and time intervals in the evolution of works of art such as painting and drawing. Where dance, and performative gestures reside in a sympathetic temporal scale of traditional performance action, the minute

Enphonic Graphomania Build 3



and slow evolving act of drawing tend to be ill-suited for an interactive framework. Yet the act of drawing, is one of a haptic interface between body, instrument (a pencil) and a substrate (paper). Most importantly, however the act of drawing is a time dependant, gestural practice that embodies the qualities of precision, rhythm, cadence and emphasis. The challenge then in creating an interactive interchange between sound (music) and drawing is in devising apparatus (both software and hardware) that explore the interchangeable gestures. A device that addresses both of these media in a simultaneous and interchangeable work would parallel the gestural terms of reference in their production such as: intensity, rendering, layering, rubbing, erasing (for drawing) with modulation, additive synthesis, amplification and fading (for sound). This project examines this question through a reciprocal, interconnected and interdependent sound interface || drawing interface.

As an interface, the Enphonic Graphomania, resembles and behaves as a traditional drawing board. The tools are traditional: pencil, archival paper and an eraser. Like the surrealist game, 32 sensor points are randomly identified on the page, marked with graphite and the drawing exercise consists of developing a density of lines between these points. The conductive nature of graphite presents a variable and highly mutable set of minute voltage differences as the drawing evolves (or rather as the conductive material accumulates on the page). With the evolving (and devolving) conductive material as an input, algorithms and software were developed to interpret these subtle changes using wave modulation, additive synthesis and timed decaying conditions. Rather than developed as a control device, the Enphonic Graphomania attempts to parallel the gradual development of a drawing with the gradual evolution of an algorithmic score. The intention is to create a reciprocal condition of the co structured evolution of a work of art. The drawing is evolved through sonic conditions that are provoked by the gesture, while the conditions of the drawing are evolved to develop the sonic piece. The aim is an interdependent piece, mutually evolved through the craft of a practiced hand.



MG3: 3rd International Conference on Music and Gesture. Enphonic Graphomania Build 3: Lecture and performance. Schulich School of Music, McGill University, Montreal, QC, 2010.

