



**Xing**  
presents  
in the frame of ART CITY Bologna 2019 and ARTE FIERA

**FLORIAN HECKER (D)**  
***SynAsTex Korrektur***  
sound performance  
(première)

**Bologna**  
**Thursday 31 January 2019**  
**Friday 1 February 2019**

Università degli Studi di Bologna  
Scuola di Ingegneria e Architettura

**Thursday 31 January** (7.30pm) and **Friday 1 February** (12pm + 7.30pm + 9.30pm) **Xing** presents the première of ***SynAsTex Korrektur***, a live, computer-generated, 9-channel sound piece by the German artist **Florian Hecker** in the monumental atrium of the School of Engineering and Architecture of the University of Bologna. The event is part of the main projects of **ART CITY Bologna 2019** on the occasion of **ARTE FIERA**.

***SynAsTex Korrektur*** is the most recent composition by Florian Hecker, one of the leading exponents of contemporary computational music. The School of Engineering and Architecture of the University of Bologna will host the implementation of this new "**theater of perception**" giving life to the dialogue between the severe architecture of Italian rationalism - which emphasizes the balance between vertical momentum and structural solidity - and the electronic of the German artist - which from the numeric immateriality brings out objectual presence that manifests as fluctuating realities.

***SynAsTex Korrektur*** (2019) is a **synthetic composition embracing the histories of analysis, abstraction and resynthesis of sound**. ***SynAsTex Korrektur*** also is an in-depth revision of the piece *Synopsis As Texture* (2018), that has been commissioned by the SWR Experimentalstudio Freiburg on the occasion of the Donaueschinger Musiktage 2018. Source material only appears in highly abstracted forms in these pieces. While in its original version, the instrumentation and central sculptural protagonist on stage, was the 'Frei Systemtechnik Filterbank', the bespoke digital vocoder and Second filter bank commissioned by the Experimentalstudio between 1989–1992, ***SynAsTex Korrektur*** exclusively stages an array of, meticulously analyzed and resynthesised replicas of this source material.

***SynAsTex Korrektur*** in Bologna presents a "**parade of doubles**", the result of the progressive analysis of that material. As with most of Hecker's production, we are faced with a continuous process of refining the materials, revolving around the phenomenological development of the "**same**". The subject of the analysis of sound and the quantification of auditory sensation dates back to the beginnings of psychophysics, in the late 19th century, and has developed continually since. ***SynAsTex Korrektur*** responds to this history by featuring contemporary models of analysis, abstraction, description and further resynthesis of algorithmically generated sound. Resulting in an amalgamation of the same through means of sound synthesis from the statistical descriptors that are in the current view of sound texture perception and texture synthesis.

***SynAsTex Korrektur*** **dramatises the related perceptual process of formal synthesis and disintegration**. As the philosopher, Reza Negarestani observed: "*Hecker is meticulously concerned with the productive discordance between sensible and formal dimensions. Rather than being formalist by virtue of merely applying a ready-made formalism (whether mathematical, stochastic, or algorithmic) to the process of sound design, or formalist by virtue of emphasizing regularities or symmetries of shapes and compositions of sound, Hecker's work is formalist in virtue of amplifying the tensions between intuitive, sensible, and semantic components of sound perception on the one hand and disinterested, desemantified, and purely formal aspects of sound design on the other*".

**Florian Hecker** works with synthetic sound, the listening process and the audience's auditory experience. Inhabiting the domains of performance, installation, and publications, Hecker's projects explore postwar compositional modernity, audiology, and psychoacoustical knowledge. Since 1996, Hecker has given a multitude of performances and concerts internationally, both in major concert halls and festivals for contemporary electronic music. His recent work *Inspection (Maida Vale Project)* has been commissioned by BBC Radio 3 as the BBC's first ever live binaural broadcast and *FAVN* has been presented at Alte Oper Frankfurt in partnership with MMK Museum für Moderne Kunst Frankfurt am Main (both 2016). His collaboration with Reza Negarestani, *A Script for Machine Synthesis* has been performed at the Stedelijk Museum Amsterdam and at the Maison de la Radio, Paris, (both 2015); and *Formulation (FLV Project)* was presented as part of the inaugural exhibition at the Fondation Louis Vuitton, Paris (2014). Recent major exhibitions and performances include *Florian Hecker - Synopsis / Seriation*, CU Art Museum, University of Colorado Boulder, CO, USA (2018); *Florian Hecker - Halluzination, Perspektive, Synthese*, Kunsthalle Wien, Vienna; *Florian Hecker - Synopsis*, Tramway, Glasgow (both 2017); *Florian Hecker - Formulations*, MMK Museum für Moderne Kunst Frankfurt am Main (2016); *Florian Hecker - Formulations*, Culturgest, Porto; *Chimerization, Modulator, Synthetic Hinge*, Live Arts Week at MAMbo, Bologna (2016), and those at Künstlerhaus Graz, and Midway Contemporary Art, Minneapolis (all 2015); Sadie Coles HQ, London; Galerie Neu / MD72, Berlin; *Articulação*, Lumiar Cité, Lisbon; documenta 13, Kassel; and Nouveau Festival, Centre Georges Pompidou, Paris (all 2012). Hecker has an extensive discography, including: *A Script for Machine Synthesis* (Editions Mego, Vienna, 2017); *Articulação Sintetico* (Editions Mego, Vienna, 2017); *Hecker Leckey Sound Voice Chimera* (Pan, Berlin, 2015); *Speculative Solution* (Editions Mego, Vienna, 2011); and *Acid in the Style of David Tudor* (Editions Mego, Vienna, 2009).

[www.florianhecker.blogspot.com](http://www.florianhecker.blogspot.com) [www.sadiecoles.com](http://www.sadiecoles.com)

### **Collaborations**

Xing/ART CITY would like to thank the Scuola di Ingegneria ed Architettura dell'Università degli Studi di Bologna. Florian Hecker would like to thank Alberto de Campo for developing and designing the sound spatialisation and sequencing system, and Axel Röbel, member of the Analysis/Synthesis Team, IRCAM, Paris, for the texture analysis and re-synthesis algorithms.

### **Where**

Università degli Studi di Bologna - Scuola di Ingegneria e Architettura  
Viale del Risorgimento 2 Bologna (I)

### **When**

Thursday 31 January 7.30pm (première)  
Friday 1 February 12pm + 7.30pm + 9.30pm

### **Free Entrance**

### **Info**

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### **Hashtag**

#ArtCityBologna