

## **austraLYSIS and Projects for Museums**

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### **Background:**

austraLYSIS is an internationally established creative ensemble working in sound and intermedia. It has produced more than 80 major cds, cd-roms, web pieces, installations and radio works since its establishment in 1975. The Director of the ensemble, Roger Dean, is unusual amongst Australians in being a subject in both the Grove Dictionaries of Music and of Jazz, an honour he shares with few if any others besides the late Don Banks, one of Australia's most important contemporary composers. It has received Key Organisation support from the Australia Council for the Arts. Its web site is at [www.australysis.com](http://www.australysis.com)

austraLYSIS is also closely associated with the Sonic Communications Research Group at the University of Canberra, and MARCS Auditory Laboratories at the University of Western Sydney, taking advantage of the interface between creative and research work, particularly in computational approaches to intermedia generation, and cognitive assessment of the resulting work. Roger Dean has published the first research book on computer-interactive sound improvisation (A-R Editions, US).

austraLYSIS thus has a particular focus on sound and spoken text, which is usually somewhat neglected in museum interfaces, but places this emphasis in a broad context of computer-interactive generative and manipulative control of text as image, of visual imagery and animation. austraLYSIS members have considerable experience with sound and multimedia installations, including those in museums such as the National Museum, Canberra, and the Museum of Sydney. austraLYSIS is the only Australian ensemble to be represented as yet in the multimedia cd-rom publications of the International Computer Music Association (2000).

### **austraLYSIS specific expertise and innovative concepts for work in Museums:**

- a) Unique research- and creative-level projects underway on the generative approaches to content formation and revelation, using both database interactive strategies (with Python controlling MySQL databases of evolving text, and gradually incorporating sound and image files); and also using compositional programming strategies (MAX/MSP/Jitter) to provide real-time interactive, algorithmically coordinated sound and image production, animation, and transformation.
- b) Extensive experience in stabilising the diverse outputs of a) in the form of Director, Flash or other executable and plugin platforms.
- c) Novel approaches to interface design, and to pathways of interrogation of objective information, based on a).
- d) International level science and humanities expertise which is brought to bear on the design of installation projects, whether concerned with information transfer, or with creative artistic processes. We have planned projects available for implementation on topics such as the science and subjectivity of the heart (in which we have special scientific research expertise); auditory display of data from bioinformatics; the sound of the city; and the nature and process of music creation; to list only a selection.
- e) austraLYSIS believes that sonification of objective and subjective ideas is a critical process, that has been significantly neglected in museums. It has access to architectural collaboration, to address the issues of sound overlap between different museum components. Such overlap is obviously a key issue with sounding exhibits, but equally and less obviously so with purely image-based exhibits. austraLYSIS wishes to encourage a diversity of novel approaches to this issue, coupled with an empirical stance towards their success or otherwise.

f)We also believe that it is very important for museums and galleries to develop an online ‘outreach’, and our extensive experience in web-art and web-information design permits us to lead such developments.

### **How to involve austraLYSIS in Museum Projects**

We are willing to respond to any opportunities in the following ways:

- a)by providing an overall project proposal, including implementation plans (for example in relation to the ideas summarised under d) above.
- b)by competitive tender against specifications defined by the Museum or Gallery.
- c)by acting as consultant for projects.
- d)by acting specifically as composers/sound designers in collaborative formations.

See [www.australysis.com/alyssmp.htm](http://www.australysis.com/alyssmp.htm) for more details of the services we offer. Fuller information about our creative workers is available elsewhere on the austraLYSIS web site.

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