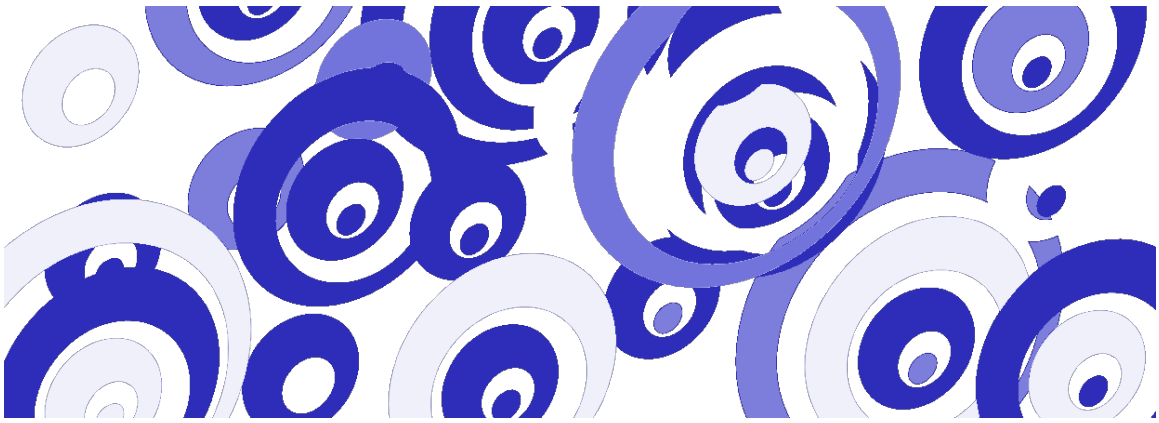
institut für elektronische musik und akustik

22nd Sound and Music Computing Conference & Summer School

utrumque – rotoscillombrage



Thursday, 10.07.2025, 08:30-09:45, 17:00-18:00, Installation

Friday, 11.07.2025, 17:00-18:00, Installation

Saturday, 12.07.2025, 17:15-18:00, Live Performance

Foyer MUMUTH, Lichtenfelsgasse 14, 8010 Graz

Ludvig Elblaus
Artist and researcher
ludvigelblaus.com

Ludvig Elblaus is an artist and researcher working primarily with computational materials to create electroacoustic music, as well as audio-visual installations, museum exhibits, and contributions to larger collaborative works in several traditions, e.g. opera, theatre, and dance.

Gerhard Eckel
University of Music and Performing Arts Graz
users.iem.at/eckel

Gerhard Eckel is an artist using sound to explore and articulate his relation to the environment he inhabits. He collaborates with Ludvig Elblaus as the duo utrumque, where they engage in a practice that fuses composition and performance through a shared methodology rooted in the exploration of complex systems.

Ludvig Elblaus and Gerhard Eckel – utrumque – rotoscillombrage / concert performance, sound installation

Commissioned by the Institute for Computer Music and Sound Technology (ICST), ZHdK in Zurich, *rotoscillombrage* is a work by the duo utrumque, developed during the Moving Loudspeakers residency at the ICST. At the heart of the piece is a custom-built, motorized loudspeaker arm - designed in collaboration with Peter Färber (ICST) - that physically displaces and rotates a loudspeaker to explore the unique resonances and reflections of the surrounding acoustic space.

Premiered in February 2024 in ZHdK's Aktionsraum, rotoscillombrage was first presented as a live concert performance, followed by a week-long installation version in the same venue. In 2025, a new installment of rotoscillombrage is presented as part of the artistic program of the Sound and Music Computing Conference in Graz.

All sound in rotoscillombrage is generated through room-scale acoustic feedback, with stationary microphones capturing sound from the rotating speaker, mounted on the end of a seven-meter-long rotating arm. This feedback is shaped using real-time digital signal processing, allowing even the slightest variation in speaker position to transform the sonic result.

The system forms a complex, multi-layered feedback instrument, where physical movement, room acoustics, and digital processing form a tightly interwoven loop. As the speaker moves, the feedback changes, creating a continuously evolving sonic ecology.