

Eye for an ear

24-29/06/2013
Festival program



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www.nkprojekt.de

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One week of presentations, lectures, film screenings, A/V concerts & creative workshops. *Eye for an Ear* is an Audio/Visual festival made possible by the generous support of the EU Grundtvig as part of Opensound.

www.opensound.eu

Sensory-integration/modulation: how we form an understanding of any given experience. Experts on synesthesia, cross-perception, trans-modality, graphical sound, optical synthesis, SuperCollider, Panda3D, Cinder, live coding, Russian Avant-garde, optical films, plasma and more. Curated and hosted by NK Projekt, an independent artist-run space for Avant-garde practices in Berlin.

*All Events in the program are free to attend except for the concerts. For concert ticket prices send an email to info@nkprojekt.de.

Full program downloadable at www.nkprojekt.de.

Installations: June 24th-29th

Wolfgang Bittner: Circular Shifts

In the audiovisual installation *Circular Shift* Wolfgang Bittner continues his experiments in expanding 2D projection into spatial arrangements. By means of fragmentation, dissection and layering, the projected image is transformed into three-dimensional structures. Composing both physical structure as well as projected imagery from fundamental geometric elements, their interplay creates a new aesthetic entity. Temporal events are transformed into spatial stimuli and the interferences of geometric patterns generate rhythmic sequences in space.

www.wolfgangbittner.com

<http://plane-scape.net/> (under side tab: Video)

Alfredo Ciannameo: Ionesis

"Ionesis is a sonic plasma performance/installation consisting of three multi-electrode discharge tubes which were originally invented by the scientist Nikola Tesla. These 'tubes' transform six electronic audio channels into twelve high voltage sources, initiating an electro-sonic reaction in light plasma as a result. The focus of the work lies in investigating the discharging qualities of plasma. When an electrode discharges the electric field generated by this (electrode) interacts with other electric fields also discharging electrodes within the tube. This result visually into a complex configuration of light cells that are intertwined with one another. The conduction of light is synchronized with the sound in the space. Based on the synaesthetic relation between light and acoustics, ionesis conjures up an immersive cosmological experience".

<http://www.sensoriale.info/>

<https://vimeo.com/13194240>

Monday June 24th

Workshop: 12:00-17:00

The art of shader Programming with Fredrik Olofsson

Shaders are small programs that run on the graphic cards of computers. They are a bit strange to deal with but, executes extremely fast. In this workshop we will program shaders to make realtime graphics with audio signals as input material. That means... we take some sound, draw the waveform in some way, and last apply some shader to get weird and wonderful looking shapes generated by the audio. The graphics we will code in C++ using the Cinder framework, and the audio can come from a microphone, a sound file or some other realtime synthesis program like SuperCollider or PureData.

Aimed at people with a bit of knowledge in programming, but will also be accessible for others. We will provide a lot of examples to hack – you should provide the sound via your favorite sound files or synthesis programs.

Workshop Leader: fredrikolofsson.com

Lecture: 17:30-18:30

Malte Steiner: Realtime Audio Visual performances with a game engine

Presentation of my recent work with the open source game engine Panda3D (<https://www.panda3d.org/>) which I use for realtime visuals for my Industrial / IDM project Notstandskomitee. Panda3D is programmed in Python and can import complex, bone controlled animations which can be made for instance with Blender. Triggered via OSC messages it can be controlled from external software like Pure Data, Max4Live, Csound and many more. This presentation also shows briefly the Python scripting and the content creation with Blender.

<http://www.block4.com/>

Lecture: 19:30-20:30

Wajid Yaseen: Transmodality and the Sonic Body

Yaseen will be discussing some aspects of the way the body integrates our senses to make a meaningful understanding of any given experience in the world, and that the degree of cross-modal integration i.e. how much one sense modulates another, is highly idiosyncratic. This is conveyed with some examples of projects Yaseen has been recently working on which all have some aspect of sound and visual crossover.

<http://www.youkneeform.com/>

Tuesday June 25th

Recommended Event / 17:00-22:00

Sound Vision & Time

Book Presentation by Andrei Smirnov “Sound in Z. Experiments in Sound and Electronic Music in Early 20th Century Russia”

Installation & Performance by Rob Mullender

Performance by Mariska De Groot

<https://www.facebook.com/sound.vision.time/info>

@ Atrium im Pergamon Palais: Georgenstr.47 10117 Berlin

Wed June 26th

Lecture/Presentation/Screening: 18:00-21:00

Andrei Smirnov: Music out of Noise, Light and Paper

The history and culture of the Russian artistic Utopia of the 1910-1920s was a kind of ‘network culture’ of revolutionaries in art who realized seemingly unrealizable projects in sound, invented new musical machines, and explored concepts and methods that offered a promising basis for future scientific and cultural development. The late 1920s was the period in which sound was being developed to accompany films and animations in Russia.

Early Soviet sound cinema is both underestimated and under-explored, not least due to the fact that in the early 1930s censorship was more rigorously enforced than before — many films were censored, subjected to repression or simply disappeared. Conversely, the brief period between 1930 and 1934 produced numerous extraordinary discoveries related to the art of sound. For the first time, artists fascinated by the idea of sound as an art medium had the long-awaited opportunity to edit, process, mix and structure prerecorded audio material, which led to the further development of the Noise Orchestra and creation of numerous soundtracks based on Noise Music. The film critic Alexander Andrievsky noted in 1931: ‘While abroad the first works related to sound cinema were mainly based on music material, in the USSR we had another trend. The main audio material of the first sound movies was based on noise and various rumblings’. Being based on the so called ‘contrapuntal method’, these soundtracks became masterpieces of early sound art.

The technology of sound cinema also opened up the way for a systematic analysis of the audio traces such that they could be used to produce any synthetic sounds at will, which in turn has led to the invention of the Graphical (Drawn) Sound techniques. It was Avraamov who completed the first artificial drawn sound tracks in 1930 and by 1936 there were four main trends of Graphical Sound in Soviet Russia: hand-drawn Ornamental Sound (Avraamov, early Boris Yankovsky); hand-made Paper Sound (Nikolai Voinov); Variophone or automated Paper Sound (Evgeny Sholpo, Georgy Rimsky-Korsakov); and the spectral analysis, decomposition and re-synthesis technique (Boris Yankovsky). Yankovsky's idea was related to the separation of the spectral content of sound and its formants, resembling the popular recent computer music techniques of cross synthesis and the phase vocoder. It was certainly one of the most radical, paradigm-shifting propositions of the mid 1930s.

<http://asmir.info/>

Lecture: 21:15- 23:00

Derek Holzer: A Brief History of Optical Synthesis

The technology of direct optical synthesis arose with the first sound-on-film motion pictures. In the 1930's, several designs for optical synthesizers were produced in the USSR, Germany and United States, with a handful even being commercially realized with to great amount of techno-utopian hype. The future of sound, we were assured, was made of light.

However, the use of optical synthesis for electronic music creation was largely abandoned after the Second World War in favor of techniques derived from new military technologies which made the V2 rocket and the atomic bomb possible. Thus, contemporary research into optical sound synthesis represents a media-archaeology of "the road not taken", that of a connection to the culture of film and music versus the science of destruction and death.

http://www.umatic.nl/tonewheels_historical.html

Thursday June 27th

Workshop: 12:00-17:00

The Art of SuperCollider with Chris Jeffs

SuperCollider is the text-based programming environment most often used to generate or manipulate sound, but it can also make graphics and animations. However, the graphics performance is nowhere near as fast as other environments, such as Processing. So why bother?

With its reasonably easy syntax, SuperCollider provides a good starting point to explore the concepts found in much more complex graphics frameworks such as

Quartz and OpenGL. Together with its sound making abilities, which are far more advanced than other creative programming environments, it's possible to make exciting and interesting generative audio-visual patches with only one tool. Aimed at beginners, and with a focus on practical action, this one day workshop serves as an introduction to creating audio and graphics with code. Chris Jeffs is an electronic music maker and freelance developer with over 15 years experience using SuperCollider.

Pre-registration recommended and can be done by sending an email to info@nkprojekt.de with Subj line: Workshop.

Workshop leader: chrisjeffs.com

Thursday Film Screenings: 19:00-22:00

Sandra Nauman: Seeing Sound – Mary Ellen Bute (1906–1983) 16mm screenings

"In the 1930s Mary Ellen Bute belonged to the pioneers of abstract film in the USA; in the 1950s she was one of the first filmmakers to explore the possibilities of electronic image generation. In her short films she began to transfer the principles of musical composition to the creation of visual materials and tried various ways of linking sound and image.

Searching for a suitable medium for her vision of kinetic light art, Bute first experimented with devices to transmit acoustic into optical signals before she discovered film as her ideal medium of expression. Starting with RHYTHM IN LIGHT (1934) she first produced a series of black-and-white films where she coordinated distorted images of everyday objects with classical music. In the late 1930s she turned to animation techniques and early colour film techniques; the free creation of form and colour allowed her to open up a whole new spectrum of linking acoustic and visual elements which she continued to develop in films like TARANTELLA (1940) and POLKA GRAPH (1947). Later, in films such as ABSTRONIC (1952) and MOOD CONTRASTS (1953), she combined animated images with figures she generated from synchronised music by using an oscilloscope." (Sandra Naumann)

Films being shown: Abstronic 6 min / color rhapsody 6 min / dada 2 min/ imagination 3 min/ mood contrast 7 min/ new sensations in sound 2 min/ parabola 9 min/ pastoral 7 min/ polka graph 4 min/ rhythm in light 5 min/ spook sport 8 min/ tarantella 5 min

Rob Mullender: Guy Sherwin's Optical films 16mm screenings

Guy Sherwin Studied painting at Chelsea School of Art in the late 1960s. His subsequent film works often use serial forms and live elements, and engage with light and time as fundamental to cinema. Recent works include performances that use multiple projectors and optical sound, and installations made for an exhibition space.

Sherwin taught printing and processing at the London Film-Makers' Co-op (now LUX) during the mid-70s. His films were included in 'Film as Film' Hayward Gallery 1979, 'Live in Your Head' Whitechapel Gallery 2000, 'Shoot Shoot Shoot' Tate Modern 2002, 'A Century of Artists' Film & Video' Tate Britain 2003/4. He lives in London and teaches at Middlesex University and University of Wolverhampton.

<http://www.lcc.arts.ac.uk/research/research-degrees/student-projects/rob-mullender/>
<http://www.youtube.com/watch?v=GLsUhFawsZ8>
<http://vimeo.com/55777416>

J Milo Taylor: Snooky the Chimp (#8 You'll be Surprised) 8 mm

An anti-work. a counter-score. an audio-visual exploration of obsolescence, transformation and media archaeology.

This piece originated in the sudden increase in rent and resulted loss of home and working studio of close artisan friend due to the ongoing gentrification in East London. The Olympic Games were very much part of this homogenising profiteering, but the trend is much more deeply experienced throughout an area in which many of us first met and began to produce our anti-art. The sudden necessity for my friend to move his workshop, studio, storage space and home of 20 years resulted in a mass of media related material being offered at short notice to his immediate community. (slide projectors, amplifiers, 8 track cartridges, minidisc players, vinyl, cassettes, VHS, smoke machines, lighting systems, recording desks, outboard effects, tone generators, Super 8 films). Much of this material, gathered over years in a life of underground music and experimental performance. Was simply given away – it's sheer mass being overwhelming under these circumstances. In such a way, the visual material that forms the basis of this piece (a collection of Super 8 film) was gathered.

These films were experienced, and when a particularly striking sequence was found, the projector rewound and a manual edit made – the edited footage then assigned into one of an arbitrary 8 categories. In the course of this process, it became clear that in working with the Super 8 material that the medium afforded a translation between time and space. The various lengths of film equated to periods of time – space had become time. The various projection speeds commonly associated with Super 8 (18fps, 24 fps) results in the following:

8mm x 18 = 144mm
8mm x 24 = 192mm

The usual convention of editing material, according to the base reference of the frame as an elementary unit, was avoided in the piece. Instead, the base material is organised according to a Fibonacci sequence, expressed in cm. Accordingly the film is based upon a repeated rhythmic pattern of the follow spatio-temporal durations.

1, 1, 2, 3, 5, 8, 13, 21, 34, 56 cm

material from each of these categories was then autonomically resequenced

The sonic elements of the film occur in real-time and are generated by home assembled electronic circuits responding to the variations in the light intensity of the film images and the ambient space. The frame is mapped by a 3 x 4 matrix of cheap sensors which cross modulate a number of sonic variables (amplitude, pitch, oscillation rate, eq, pan) in response to the changing (and somewhat indeterminate) state of the visual sequence.

I take a theoretical position that considers the sonic as a tangible element of material culture – past, present and futures. I am much influenced by German media archaeology, notably associated with Kittler and Zeienlinki, but taken up and expanded upon more recently by young thinkers and writers focused upon the Northern European discourse. Such area have become increasingly interesting to me since a Research Fellowship at the Kunsthochschule fur Medien Cologe (kdm.de) where the object of study was a found array of 78rpm shellac recordings. This contingent sample of sonic artefacts was a key motivation for undertaking this work was the inspiration provided by Volker Muller, technician of the WDR Electronic Studios, Cologne. Watching him demonstrating several techniques for the manipulation of sound with several 4 track reel to reel machines (as articulate by such luminaries of the historically progressive sonic culture of the city as Stockhausen and the artists, musicians and composers associated with the WDR Electronic Studio, and its sister studio the Studio fur Akustische Kunst for many years by x. Experiencing Mueller's (being one with) these historical machines suggested to me that while access to these rare and complex machines was beyond my means – I might well be able to organise electronic sound using the Super 8 tape I had inherited.

Hence this piece explores the means of seeing and hearing and the technical structuring of the human sensorium in the variable material and discursive cultures which we have created and inhabit.

Objects and bodies – renewal and redundancy - property and ownership - the desirable and the undesirable. Signal and noise. Image and Medium. The analogue and the digital– or more accurately the continuous and the discrete.

This piece is aggressive in tone

The media body – meaningless and “narrativish”

Friday June 28th

Installation Viewing: 12:00-17:00

Mortiz Fehr: Mojave- A Person was here (Stereoscopic Film with Ambisonic Surround Sound)

The film "Mojave: A Person was here" is an experimental exploration of the Mojave Desert, the "Hinterland" of the city of Los Angeles. The film connects 3D images with spatially rendered sounds and noises of both natural and man-made structures found in this area. Many of the sounds heard in the film are inaudible without technical amplification, but present at the places shown in the film. A variety of field recording techniques have been used to find and record these sounds. The connection of the two different types of spatial media creates a hyper-real representation of landscape.

All recordings were made during an artist residency at the Desert Research Station in Hinkley, California (Center for Land Use Interpretation, Los Angeles).

21:00h sharp!

Concerts Day #1

Restlichtverstärker: Servando Barreiro, Malte Steiner

Restlichtverstärker is a Berlin music duo working together since 2011. They created a complex stepsequencing and soundsynthesis patch for Pure Data and work with two synchronized laptops via OSC. They augment their performances with generative visuals since 2012, also done in Pure Data. The music can be described as rhythmical Clicks And Cuts or IDM. With the open source Pure Data they found their ideal platform to collaborate, exchange and explore sequencing and synthesis concepts and are able to include easily stock and custom hardware controllers.

The concerts build up from scratch, nothing is stored and each performance is unique.

<http://restlicht.hotglue.me>

<http://www.youtube.com/watch?v=QuhXqumKmNg>

Pure Data Patches are shared at :

<http://pdberlin.hotglue.me/MalteSteiner>

<http://servando.hotglue.me/puredata>

<http://puredata.info/community/groups/pd-berlin/pd-berlin-users-group/>

Lumisokea

Lumisokea use a wide array of analog hardware to create highly textural and polyrhythmic music, taking cues from dub, techno and musique concrète. With this audiovisual performance, created in collaboration with Yannick Jacquet/Legoman (AntiVJ), they aim to deliver an intensely physical and meditative experience, relie-

ving the audience from the boundaries of the performance space through the use of the tactile and illusory qualities of light projected onto smoke.

www.lumisokea.com

<http://vimeo.com/43997976>

redfrik

01 alias for livecoding improvisations and audiovisual feedback systems. "I don't believe in 'fixed products' so no cds, tracks or finished pieces available." Read more about live coding and our manifesto at _toplap.org. see also [_interactive programming](http://_interactive-programming).

fredrikolofsson.com

musicalfieldsforever.com

Derek Holzer

TONEWHEELS is an experiment in converting graphical imagery to sound, inspired by some of the pioneering 20th Century electronic music inventions. Transparent tonewheels with repeating patterns are spun over light-sensitive electronic circuitry to produce sound and light pulsations and textures. This all-analog set is performed entirely live without the use of computers, using only overhead projectors as light source, performance interface and audience display. In this way, TONEWHEELS aims to open up the "black box" of electronic music and video by exposing the working processes of the performance for the audience to see.

<http://www.umatic.nl/tonewheels.html>

John Hegre & Gisle Frøysland

John Hegre & Gisle Frøysland Audiovisual noise improv Hegre delivers harsh noise and feedback using guitar and effect boxes. Frøysland plugs the audio signal to the videomixer, sends it to another videomixer and back, feedback, analog keying, analog filters.

<http://jazzkamer.blogspot.de/>

<http://gislefroysland.com/>

Mikomikona

Mikomikona experimentally investigates the dynamic transformability of sound into image, image into sound and the effects of cross media interference. For the performance at NK they will work with two overhead projectors which they modified into optophonetic instruments. This set-up allows to connect and transform visual signals into acoustic signals and vice versa creating a synaesthetical environment.

<http://mikomikona.zuviel.tv>

TOWA

Marta Zapparoli & Julie Rousse met for the first time in 2008, on stage at the festival

“Sonification” in Zagreb, an improvisation ensemble configuration.

Their sonic investigations have much to share : an unconditional love for fieldrecordings, improvisation and distortion. Their organized chaos brings out sincere emotions, oscillating between rhythms and abstraction.

While Marta Zapparoli works with DIY machines and prepared tapes, microphones and analog self-made devices, Julie Rousse plays with a real-time modular platform on a laptop.

They both use some of the hundreds of fieldrecordings they have collected through the years and travels as a base for their creation.

With “Thunderstorms instead of Sunshines” recorded for Vinyl , they deliver a pure and raw Noise without compromise, lively and in perpetual movement, always playing along the world’s sounds with poetic gestures in unexpected places, even in the most violent episodes of this abstract journey.

Marta Zapparoli’s music mainly consists of strongly narrative sonic pieces that she builds using a wide variety of recording techniques and custom analog tools (from lo-fi to hi end electronic) as well as found instruments and objects. Her sonic explorations bring together the organic quality of real-world sound and the versatility of live electronic processing. Although it could be qualified as abstract, Zapparoli’s music reveal an accurate sense of nativity. Her soundscapes, built using real-time tape manipulation, home made devices and sounds that are considered non-musical or overheard, are usually qualified as dense, tense & strongly emotional.

<http://martazapparoli.blogspot.com>

<http://soundcloud.com/penelopex>

<http://soundcloud.com/martazapparoli>

Julie Rousse (FR) - laptop

Her work is diverse and expressed through several different experimental music projects based on improvisation : live performances, sound installations, electroacoustic compositions, music scores for dance, performance, films, visual artists and photo documentaries.

Passionate phonographer, she is always looking for new sonic sources in her worldwide travels, exploring the possibilities of sound capturing in specifically chosen contexts, working with different recording devices. She oscillates between the purity of the recordings and a special attraction to the archaic, Lo-Fi machines. She uses this sonic collection - in an experimental process - as her raw material, an infinite source of rhythms and colours which she shapes with a real time sound treatment software - real time being the essential element of her spontaneous and chaotic approach. She digs in the sound - intruding in the detail - exploring in search of new textures of the raw sounds.

<http://julie.la.rousse.free.fr>

<http://soundcloud.com/juliethere>

Departure

Departure is a site-specific performance and intermedia concert created by Emidio Buchinho, João Silva and Carlos Santos, around the notion of displacement, movement and memory, using 3 video projections and 4 channel audio setup. It was presented for the first time at the Dias(Im)Prováveis, curated by Granular, Teatro Maria Matos, Lisbon, 2009.

Three different video shots were made from the windows of a moving train in a particular journey with variable durations, then after edited, were superimposed on the windows of the Theatre Maria Matos café in Lisbon, functioning as layers for the real train station (Areeiro/Roma) seen outside in the street. Audio recordings were also made from train interiors and train stations. In the performance these recordings were simply played back or digitally manipulated in real time. Emidio Buchinho: fieldrecordings, video, guitar, electronics, João Silva: field recordings, video, electronics and Carlos Santos: field recordings, video, mixing, electronics.

<http://soniclandscape.org/projects/Departure.html>

Saturday June 29th

21:00h sharp!

Concerts Day #2

U.K.I. viral performance LIVE CODE LIVE SPAM by Shu Lea Cheang

A 70 minute non-stop hyper-jam session. As a sequel to Shu Lea Cheang’s cyberpunk cult movie I.K.U. , the replicants of U.K.I. trade sex for codes, code sexing code in noise blast out, a virus is born and multiplied to eventually infect a city! We invite noise sound artists to plug in with own laptops/devices.

<http://www.u-k-i.co/performance/html/concept.html>

Greg Pope / Cipher Screen / John Hegre

Cipher Screen is a live art piece using 2 prepared 16mm film projectors with black film loops and a live sound feed. This work harnesses the mechanisms of film and cinema; the projector, the film material, the darkened room and synchronized sound - creating a live score and a visual and sonic interaction. The constant, reductive physical process applied to the surface of the film loops results in a slow transformation on the screen surface; out of aural and visual darkness builds a cacophonous crescendo of sound and image.

‘At the heart of Greg Pope’s Cipher Screen is a process of erasure, and a test of re-

silience. Three simple elements combine: two overlapping projector beams forming a square cross on the screen; two short loops of 16mm black leader; and a set of scratch machines. As the loops roll across a workbench seemingly borrowed from De Beers, Pope lightly pokes and grazes the emulsion with precision-cutting tools, until finally expunging the surface with a hobby grinder.

This pure act of live cinema visually and aurally moves us from darkness to light, unifying the projector, film material, screen, space and audience in ways both controlled and random. The image evolves through abstract three-dimensional patterns of holes and ornamental scratches to flashes of spectral colour, to searing dense Planck epoch-like imagery of pure texture and energy.

The visual development is echoed in the sonic sphere; contact mics amplify the projectors internal workings and the optical cracks and bursts are manipulated into a huge unfolding live synchronized score'.

Dave Griffith, curator, AND Festival, Manchester, Oct 2010

John Hegre, musician/composer/improviser and a member of groups Jazkamer, Noxagt, Golden Serenades, Public Enema, Tralten Eller Utpult, Rehab, Kaptein Kaliber and Black Packers. Lives in Bergen, Norway. Collaborated with a bunch of different people from all over the world. Made music and sound-design for many dance and theatercompanies. Worked for many years as a live sound engineer and mastering-technician. Has released a bit over 60 releases with different projects on different labels.

<http://gregpope.org/>
<http://gregpope.org/cipher-screen/>
<http://jazkamer.blogspot.de/>

Mariska de Groot : Quadtone

Lumisonic Roterá' is a mesmerizing light-is-sound projection performance in space. Graphical patterned wheels are coding a beam of light, which portable light-sensitive speakers convert into audible frequencies.

<http://mariskadegroot.com/>

Stereophonic Solar Return:

Jonathan Gowthorpe / Julien Ottavi / Jenny Pickett
Don't listen to the sun too long!

<http://www.apo33.org/noise/doku.php>
<http://www.jennypickett.co.uk/>
<https://soundcloud.com/vompleud>

A/V Performance: Wajid Yaseen & Colin Hacklander & f0-
'Girth: we endure already that short instant'

An improvised drum and distorted-vocal collaboration, loosely driven by Winckel's "thickness of the present" estimating NOW to be 600ms...the accumulated time lag of the perceptual and cognitive mechanisms of hearing... all that chronos and & tempus shit. In Bergson's terms this thickness is variable...Even microseconds of light synthesize billions of electromagnetic vibrations into color... Fredrik O. live camera & live processing.

<http://www.youkneeform.com/>
<https://soundcloud.com/goodgodd>
<http://www.fredrikolofsson.com/>

Pedro Lopes

processing analogue residues of vinyl discs, with turntables, laptop and PD

<https://vimeo.com/9842098>

Hannes Hoelzl & Alberto de Campo

Audiovisual anarchivism by Hannes hoelzl & Alberto de Campo Modern devices have huge numbers of image, video, audio and text files hidden away deep down in their operating systems. Audiovisual Anarchivism aims to free these secret libraries of borgesian dimensions from their dark dungeons so they can breathe the fresh air of audiovisual performance, and maybe find purpose in life ...

<http://earweego.net>
<http://albertodecampo.net/>

www.nkprojekt.de