Biography

Dr PerMagnus Lindborg 林博培 is a research-driven composer and sound artist, author of more than a hundred compositions and media artworks, fellow with TBA The Current (2016) and The Arctic Circle (2023), Lindborg was commissioned by or selected for Asian Composers League (New Zealand 2022), ArtScience Museum (Singapore 2021), Osage (Hong Kong 2021), CubeFest (Virginia 2019), Berlin PianoPercussion (2018), Xuhui Museum (Shanghai 2017); Tonspur (Vienna 2016); National Gallery (Singapore 2015); Onassis Centre (Athens 2014); Moderna Museet (Stockholm 2008); Centre Pompidou (Paris 2003), and more. Won multiple awards for films about music, e.g. Best New Director at World Film Carnival, Cannes Short Film Festival, ISA Awards (2020), and for composition, e.g. Stavanger Symphony Orchestra Prize (Norway 2002). Refereed publications in Applied Acoustics, Applied Sciences, Frontiers, IRCAM-Delatour, Leonardo, Organised Sound, PLoS One, Springer-LNCS, and conference proceedings such as ICAD, ICMC, ICMP, NIME, Forum Acousticum, and SMC. Created DACA Conference on Data Art for Climate Action (2022) and Soundislands Festival (2013, -15, -17). Currently serves as Vice-President for Asia-Oceania of the International Computer Music Association and Review Editor for Frontiers. After completing studies in piano and composition (BMus Oslo), PerMagnus worked as an independent artist 1995–2005, while pursuing music computing (IRCAM Paris 1999) and contemporary musicology (DEA Paris 2003). In 2015 defended his PhD dissertation entitled Sound Perception and Design in Multimodal Environments (KTH Stockholm). Working in higher education since 2005 (France, Singapore, Korea), PerMagnus is currently Associate Professor at the School of Creative Media of City University of Hong Kong, serving as Research Degree Coordinator and teaching courses related to sound, music, research skills, and perception.

Employment

School of Creative Media
City University of Hong Kong
2 Jan 2020 → present

Research outputs

SoundLab, first three years [studio report]
Lindborg, P. & Ikeshiro, R., Oct 2023, ICMC 2023 Proceedings. p. 70-72

TOWARDS SOUNDSCAPE DIVERSITY – A COMPARISON OF STAKEHOLDER PERCEPTIONS AND STRUCTURAL DESIGN ELEMENTS BETWEEN A LOCALIZED AND A REVITALIZED MARKET IN HONG KONG

DISTURBED SLEEP: ESTIMATING NIGHT-TIME SOUND ANNOYANCE AT A HOSPITAL WARD

Introducing the Open Ambisonics Toolkit

Exhibition :: The Dual City Multi-sensory Experience of Markets
Lindborg, P., Xiao, J., Aletta, F., Cheung, H., Yue, R., Han, N. & Xu, X., 14 Apr 2023

The Dual City Multi-sensory Experience of Markets
Lindborg, P., Xiao, J., Aletta, F., Cheung, H., Yue, R., Han, N. & Xu, X., 14 Apr 2023

freq_spark: four corners: Collaborative and generative online sound installation
Lindborg, P., Hauswolff, C. V. & Bilting, U., Mar 2023
Observations on Guitar Music Produced by AI Reverberation and Professional Sound Engineer

Climate data sonification and visualization: An analysis of topics, aesthetics, and characteristics in 32 recent projects

Editorial: Data perceptualization for climate science communication

Charting the scene(s) of sonic arts in Hong Kong

Generative Adversarial Networks for Technical Ear Training in Perceiving How Reverberation Affects Frequency Contents in Music Production Education
Chen, M. & Lindborg, P. M., 30 Sept 2022, (Accepted/In press/Filed).

Graviton Dance: Higher-Order Ambisonics 3D sound composition
Lindborg, P., 28 Aug 2022

Re-scaling Beethoven: Very long, very short
Lindborg, P., 10 Jun 2022.

SoundLab, a spatial audio research/practice unit in Hong Kong

KYAGER
Lindborg, P. & Loo, S. W., 15 Apr 2022

Feather-Crater
Lindborg, P., 14 Apr 2022

Stairway to Helheim: Eight-channel site-specific sonification installation [online version]
Lindborg, P., 23 Feb 2022

Stairway to Helheim

SoundLab and Electroacoustic Music in Hong Kong

Real and Imagined Smellscapes

Stairway to Helheim: Eight-channel site-specific sonification installation
Lindborg, P., 13 Nov 2021

Power Chess: robot-to-robot nonverbal emotional expression applied to competitive play
Remote Islands Radio Plays: Teaching Soundscape Composition in the Uncertain Future of the Anthropocene

I'm always here

KYAGER: film version
Lindborg, P., 24 Jul 2021

P8-八音: multichannel sound installation with video projection, objects, and wall painting
Lindborg, P., Koh, J. B. & Chan, M. C. Y., 24 Jul 2021

Simmering / 고다: film version as part of exhibition
Lindborg, P. & Hwang, J., 24 Jul 2021

The Sound of Origin
Lindborg, P., 24 Jul 2021

Evaluation of AI Reverberation on Guitar

KYAGER for Sheng, Trombone, and Electronics
Lindborg, P., Jul 2021

Sonification of Glitch-Video: Making and Evaluating Audiovisual Art made from the Betta Fish

The multi-hub academic conference: Global, inclusive, culturally diverse, creative, sustainable

Editorial: Human Perception of Environmental Sounds

Feeling Loki's Pain: Designing and Evaluating a DIY 3D Auditory Display for geodata sonification

KYAGER: for Sheng, audio, and video
Lindborg, P. & Loo, S. W., Jun 2021

KYAGER

Loki's Pain
Mountain Graffiti: audiovisual postcard
Lindborg, P., Jun 2021

When In Doubt Go To A Museum [Exhibition]
Logar, T., von Hauswolff, C. M. & Lindborg, P., 21 May 2021

Soundscape in Times of Change: Case Study of a City Neighbourhood During the COVID-19 Lockdown

ICMA Awards

SoundLab Presents: Audio-Visual from Hong Kong, curated by Ryo Ikeshiro @ Seeing Sound
Lindborg, P., Ikeshiro, R., Blazsek, A., Lo, E., Chen, M., Yiu, A. A. A. & Ikeshiro, R., 13 Dec 2020

Loki's Pain
Lindborg, P. & CASSINELLI, A., 24 Nov 2020

How to Tread Lightly: st_age expanded, an exhibition
Thyssen-Bornemisza, F., Hauswolff, C. M. & Lindborg, P., 6 Oct 2020

ASMR, a Sound Art: Experiences from Online Classes in Music and Multimedia

Which Timbral Features Granger-Cause Colour Associations to Music?
Lindborg, P., Sept 2020, PROCEEDINGS OF THE 2nd INTERNATIONAL CONFERENCE ON TIMBRE. Greece: Aristotle University of Thessaloniki, p. 75-78

Freq_Out_Wave-1_2kHz
Lindborg, P., 29 Aug 2020

Freq_Out_Wave-1_2kHz: Part of Trajectory 6: web-based interactive collaborative sound art
Lindborg, P., 18 Jul 2020

Freq_Out_Wave-1_2kHz
Lindborg, P., Jul 2020

Ninth Day at Che Kung Temple - Chinese New Year of the Rat
Lindborg, P., Feb 2020

A Sonification of Cross-Cultural Differences in Happiness-Related Tweets

Feather-Crater
Lindborg, P., 12 Dec 2019

Gwanaksan
Lindborg, P., 12 Dec 2019
Haslla
Lindborg, P., 12 Dec 2019

Simmering / 고다
Lindborg, P., Dec 2019

The Sound of Origin
Lindborg, P., Dec 2019

Astrolabe – Whakaterenga: multimedia installation and VR film
Belton, D., Grenfell, J., Lindborg, P. & Koh, J. B., 5 Nov 2019

Atmosphere / 정취
Lindborg, P., Nov 2019

Graviton Dance (2012): For loudspeakers (with optional light display)

Graviton Dance: Generative 3D sound composition
Lindborg, P., 11 Aug 2019

Diversity Statement of the International Computer Music Association

WHAT IS THE COLOR OF THAT ELECTROACOUSTIC MUSIC?

Listening to Cities: Film triptych about Hong Kong, Daegu, Singapore, and Tromsø
Lindborg, P., 16 Apr 2019

How do we listen?

Music for Mr Wang
Lindborg, P., 24 Nov 2018

Pieces of Eight – 八音: (performance) Nine-hour remote performances by eight musicians at eight locations with Internet streaming, followed by one-hour live performance with eight musicians, eight percussionists, eight eGuqins and eight-channel electronics at blackbox theatre
Lindborg, P., 24 Nov 2018

Interactive Sonification of Weather Data for The Locust Wrath, a Multimedia Dance Performance

Making of Pieces of Eight – 八音: Film documenting onsite recordings in Hong Kong and interviews with HKNME musicians.
Lindborg, P., Koh, J. B. & Lane, W., Oct 2018

Golden City Variations: for two pianists and two percussionists
Lindborg, P., 30 Apr 2018

Cross-modal perception of noise-in-music: audiences generate spiky shapes in response to auditory roughness in a novel electroacoustic concert setting

Pacific bell tower, a sculptural sound installation for live sonification of earthquake data

Sonic Explorations of Gumowski-Mira Maps

Dissonance and Roughness in Cross-Modal Perception

AXIS, Anatomy of Space: Dome projected dance art film with surround electroacoustic music
Belton, D., Lindborg, P., Koh, J. B. & Grenfell, J., 20 Mar 2017

Personality traits bias the perceived quality of sonic environments

A taxonomy of sound sources in restaurants

Porous emerald

About When We Collide: A Generative and Collaborative Sound Installation

LOCUST WRATH: AN IOS AUDIENCE PARTICIPATORY AUDITORY DISPLAY

Audio Quality Moderates Localisation Accuracy: Two Distinct Perceptual Effects?

Psychoacoustic, physical, and perceptual features of restaurants: A field survey in Singapore

Colour Association with Music Is Mediated by Emotion: Evidence from an Experiment Using a CIE Lab Interface and Interviews

Conversation with Pete Kellock, Zul Mahmod and Mark Wong: SOUND ART IN SINGAPORE
Lindborg, P., Aug 2014, In: eContact!. 16, 2
MULTI-DIMENSIONAL SPATIAL SOUND DESIGN FOR ‘ON THE STRING’

SINGAPORE VOICES: An interactive installation about languages to (re)(dis)cover the intergenerational distance

Reflections on Aspects of Music Interactivity in Performance Situations
Lindborg, P., Oct 2008, In: eContact!. 10, 4

About TreeTorika: Rhetoric, CAAC and Mao

Preparing for TreeTorika: Computer-Assisted Analysis of Mao’s oratory

"Leçons": An Approach to a System for Machine Learning, Improvisation and Musical Performance