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Sound that wants to be touched: UK premiere of Scott Snibbe's new short film

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Bjork and Scott Snibbe *Carsten Windhorst*

Scott Snibbe describes himself as someone who "designs useless programs". This is an understatement that reflects his artistic modesty -- Snibbe is in fact revolutionising the way we engage and listen to music. With continual improvements in audio production and innovation, artists like Snibbe are reinventing the role of the listener, transforming them into participants of a "spectator sport".

Like so many of the creative minds in music who are changing user experiences through improved technology, Snibbe reminds listeners that music is more than audio process, it is in fact a relationship between multiple creators, users and receivers.



<https://youtube.com/devicesupport> *YouTube Help*

WIRED 2013 performer Bjork worked with Snibbe to create her Biophilia project, the world's first app album in collaboration with Apple. On 6 September, *The Future of Storytelling* premieres Snibbe's new film, *Sound That Wants to Be Touched: The Future of Music* -- available exclusively for WIRED readers here. Most evident in the film is Snibbe's fascination with nature, music and technology and the loyalty he feels to making all three work harmoniously together. As you watch visitors engage with his installations, you see their faces change from intrigue to delight -- they have virtual control of the art through their movements and sound. It is this level of bespoke user interaction that makes Snibbe's work so unique. He wants each individual user to feel what he hears and see what he feels in nature. This is a sensory experience from start to finish, and his passion to entertain is visible throughout the film. Snibbe is a

magician of imagination and the excitement he feels for what he does is gripping. Watching his film, you want to play with the lights, lines and colours that he brings to life so beautifully through state-of-the-art devices.

Snibbe is Darwinian in his approach to music, nature and technology. He sits on the precipice between what we already know about music tech and how we can embrace its future through educational and participatory means. He is visibly mesmerised by technology's ability to fuse nature and sound. If you get the chance to visit one of his exhibitions, be ready to be amused and inspired -- but if you can't see it for real, check out the [premiere of his film here](#).

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