

Piezas de videoarte y experimentación sonora



14 noviembre



**UNIVERSIDAD
AUTÓNOMA
METROPOLITANA**
Unidad Xochimilco

Coordinación de
Extensión Universitaria

**Piezas de videoarte y
experimentación sonora**



14 Noviembre

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**Auditorio Vicente Guerrero U 17:00 hrs.
Calzada del Hueso 1100, Col. Villa Quietud,
Delegación Coyoacán, C. P. 04960 Ciudad de México.**

Piezas de Videoarte

Programa

**Alessandro Fiordelmondo (Italia)
Chloe (Jiyoung) Yoon (Corea del Sur)
Chris Malloy (Estados Unidos)
Eid & Sébastien Béranger (Francia)
Stephen Lilli (Estados Unidos)
Tonalli Rufino Nakamura (México)
Julian Scordato (Italia - Estados Unidos)
Katherine Sultan Andrea Guterres (Venezuela, Australia)
Sarah Ouazzani (Francia)**

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Alessandro Fiordelmondo (Italia)

Studies music electronic courses at Conservatory of Perugia. He is involved with the Italian underground and experimental music scene with several projects. Is interested in the new expressive forms of music including sound installations and interactions with other art forms. He worked as sound engineer for live music

and cinema in several productions. He works with Nicola Frattegiani for the creation of live electro-acoustic music, experiencing multiple types of generation and manipulation of sound.

Touching ++

Is a multidimensional piece juxtaposing video and electroacoustic music, where the visual dimension works as an extension of the musical element. The video made with the “flickering” technique intervenes only in the piece’s final part. The work develops a sound path oscillating between sound and noise towards a degradation of the sax sound. The degradation ends with the sudden recovery of the sound, this time contaminated by the visual dimension. To this light “Touching”, in the conceptual sense, is intrinsic to the arrival of the video on the screen, which through a choc captures the audience attention.

Chloe (Jiyoung) Yoon (Corea del Sur)

Chloe (Jiyoung) Yoon is a composer and new media artist who had graduated Korea National University of Arts for computer music and currently studying electro acoustic composition at Bauhaus University Weimar, class of Robin Minard

SONIC VISUAL

Mutual affectance of gestures and textures between sound and visual.



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Chris Malloy (Estados Unidos)

Chris Malloy is a composer in Denver, Colorado, USA. His music has been performed throughout Asia, Europe, and the Americas. His Ph.D. is from Brandeis University, where his principal teacher was Martin Boykan. He chairs the Composition Department at the University of Denver, and also has taught at Brandeis

University, the University of Surrey, and the New England Conservatory at Walnut Hill.

OPERATION DEEP POCKETS

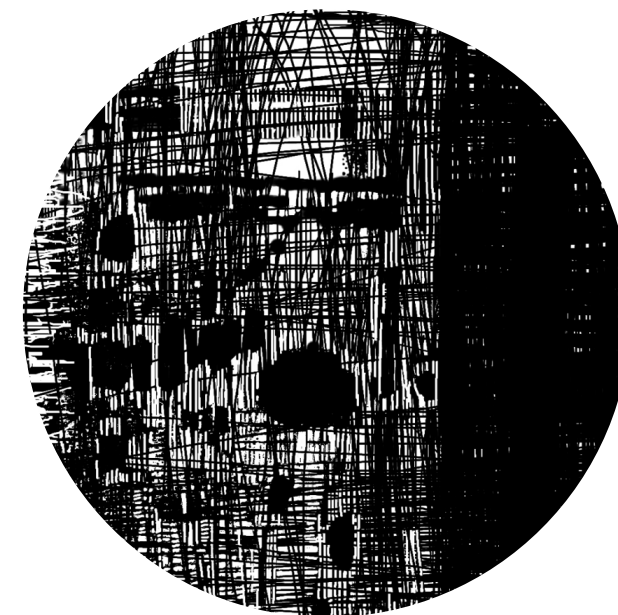
Is a multimedia contemplation of decisionmaking and detachment. In August of 1964, U.S. President Lyndon Baines Johnson made a series of phone calls to direct airstrikes in Vietnam, and to order trousers. In Operation Deep Pockets, we hear audio derived from those phone calls, while wartime images punctuate the president's dialogue with Secretary of Defense Robert McNamara.

Eid & Sébastien Béranger (Francia)

The duo Celia Eid & Sébastien Béranger achieves a subtle balance between the eye and the ear. The relationship between painting gesture and musical gesture, the connections between the material, handwork and digital technologies are at the core of their artistic approach. Celia Eid is specialist of the relationship between animation and contemporary music.

ERASE

Erase is based on how our memory keeps interplaying in a complex way between remembering and forgetting. The two opposing, yet complementary movements are just equally essential in our life. With the visual display, Erase uses a standard animation technique which consists of handling each new image by wiping some elements from the previous one and adding a few new elements. The same principle applies to Sébastien Béranger's music composition. Within a jammed and very rich sound environment, wide bands are partly erased which leave us with a feeling of emptiness or even ... oblivion.



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Stephen Lilly (Estados Unidos)

Stephen Lilly is a composer, performer, audio engineer, and sound artist. Originally from the Pacific Northwest, Stephen ventured east to study composition at the University of Maryland. In addition to his graduate degrees from UMD, he also has composition and bass performance degrees from the University of

Idaho and spent a year studying at the Institute of Sonology in The Hague. Theatricality, language, and abstraction are themes that continually resurface in his work, the majority of which is scored for chamber ensembles, often incorporating signal processing and computer generated sounds.

ENTRIES

The three streams that make up this short film (video, sound, and narration) all take the form of journal entries. But rather than focus on the extraordinary, these accounts observe the ever-present and mundane, intentionally asynchronous and overlapped as if recalled from long-term memory.

Mattia Bonafini (Italia)

Composer and performer, interested in Composed and Improvised music, as for SoundDesign, Field Recording and Random Generated Processes with Computer and Machines. He studies Instrumental and Electroacoustic Composition in Italy, he spends 4

months in Helsinki Finland for an Erasmus project. Currently enrolled for the Electroacoustic Composition Master Course in the HfK Bremen.

ICE, but I see nothing

Between artificial and natural sound, the listener is guided through aspects of our world which are rapidly changing. The perception of this continuous change is distorted. Informations on the composition process The idea of this piece comes from an interest that I have in nature and the evolution/distortion caused by humans; the early two textures in the composition give birth to a continua of other textures slowly evolving from Landscape to Musical, from rarefied to more dense and so on. The composition process starts from two ideas: one is the transformation of Cembalo samples which I recorded, and the idea of understanding better the Stochastic and Random Walk algorithms and the way to use them in my music.



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Tonalli Rufino Nakamura (México)

Mexican Composer born in Morelia, Michoacán in 1991, currently working at the MusicalCenter for Music and Sonic Arts (CMMAS), Specialist in music with new technologies in the fields of: Sound Design, Acousmatic, Experimental Music and Live Electronics.



RAW MAZE

Discovers a found window in civilization forms, like memory, mortality and uncertainty, that take off from the finitude. Here we are submerged in a post-memory phase, where the speech proposes a development of an anachronistic narrative from a basic form of human history, connected to their rationality and society construction, a raw maze created by both, human nature and social structure

Julian Scordato (Italia - Estados Unidos)

Past performances and exhibitions Segnali Festival (Perugia, 2017), Besides the Screen Conference (Vitoria, 2017), Living Lab Music 7 (Padova, 2017), New York City Electroacoustic Music Festival (2017).

ENGI

Is the transliteration of a Japanese term that means acting and performance, but is also part of the English word engine (mechanical device), from Latin ingenium (virtue of making). Engi is an audiovisual work based on the reading of stellar data represented as graphical objects in relation to sounds. Point and counterpoint. In the performing act, each element manifests itself in its unique particularity. Translation, transmission, and transposition. Hence, also lapse and error.

Technical requirements 2-channel audio system, video projection system (1080p).



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Katherine Sultan Andrea Guterres (Venezuela, Australia)

Katherine's work focuses on creating a virtual environment of immaculate, hyperreal impeccability, the disruption in the process of information; random errors, deviation from efficiency, which reveals the unexpected aesthetic potential of the digital image or video, electrodes and codes, that go through multiple

hardware and software processes so as to create an idealistic reflection of reality. Andrea Guterres Specialising in electroacoustic art music and chamber music, her works have been premiered and recorded by principal chamber musicians and herself, at iconic venues, concert halls, events and festivals.

SOLIPSISTIC STUPOR

Is an exploration of consciousness. The music and visuals aim to offer alternative perspectives to reality by warping and reversing sound and light from our environment. It also seeks to mimic natural sounds by using computer programming, hence bridging the gap between the 'natural' and the 'artificial.' The music consists of a mixture of recorded sounds, recorded music, and electronic sound design. Although most of the recordings come from our natural environment.



Sarah Ouazzani (Francia)

Visual and sound artist. Living in Marseille, France. Video's practice led my interests going to non-visible, unspoken words, sound as a possibility of dialogue with the unconscious. Time, slowness, displacement, myths, rituals, elements are central in my approach. I practice vocal improvisation, and electroacoustic music, some-times linking it with cinema, in performative experiences, installations or videos. I'm studying electroacoustic in Marseille National Conservatoire.

ZUHAITZ

Is the Basque word for «tree». This video uses the pretext of a heathen rite - celebrated each year in the period around the 15th of August in a small Basque village - to enter into a daydream, guided by fire, and to explore subjectively and sensitively this rite's impact on its surrounding environment. Like the tree which unites opposites, I try to reconcile the intimacy of an evening around a fire with a nocturnal village celebration lit by torches. I act by sliding and overprinting both the sound and visual materials, while preserving their autonomy_ in order to foster transformations.

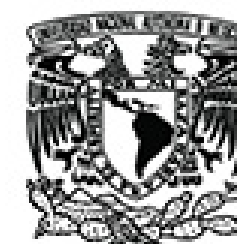
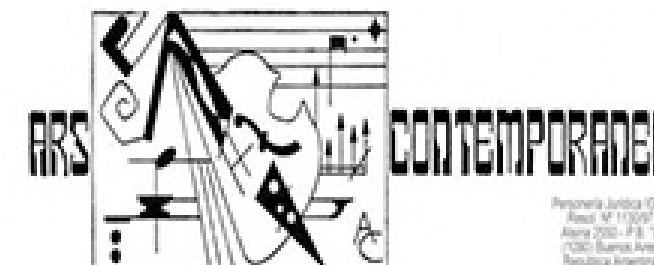




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Extensión Universitaria
más de cuarenta años de difundir la cultura



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México

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