



INTERNATIONAL **ELECTROACOUSTIC** EXHIBITION

2018

A horizontal band with a purple abstract background featuring wavy, overlapping lines.

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

FARO Aragón
(Fábrica de Artes y Oficios)
17:00 hrs

Av 517 S/N, Gustavo A. Madero, San Juan de Aragón I Secc,
07969 Ciudad de México



DICIEMBRE

05

CIUDAD DE MÉXICO

PROGRAMA:

- **Terroir**
Teresa Connorse (Canada)
06' 45"
- **Rito de pasaje**
Otto Castro (Costa Rica)
02' 22"
- **Zero**
Christina Karpodini (Grecia)
05' 05"
- **Filmstudie**
Erika Maria Sciutto (Italia)
05' 00"
- **The myth of the eternal return**
Sarah Ouazzani (Francia)
05' 07"
- **Universoscósmicos**
Jeanette Fligler (Argentina)
05' 11"
- **Cusp 2016**
René Baptist Huysmans (Países Bajos)
05' 50"
- **Laurel is Yanny is Facebook is**
Jeff Morris (Estados Unidos de América)
04' 54"
- **Inland**
Sam Gillies (Australia)
06' 34"
- **Esquinas**
Guillermo Eisner (Uruguay)
08' 00"
- **All that glitters and goes bump in the night**
Linda Antas (Estados Unidos de América)
07' 50"

*Curaduría MUSLAB 2018

electroacústica **MUESTRA**
internacional
DE MÚSICA
2018



MUSLAB es un ensamble a geometría variable generado por la asociación cultural CAMIN-ART con sede en México DF, París y Ginebra. Está integrado por artistas destacados de diferentes partes del mundo y está dirigido por el maestro Pedro Castillo Lara. Este ensamble presenta distintos proyectos culturales de arte sonoro.

Próximo concierto EN MÉXICO:

06 Diciembre

15:00 hrs

·UAM - Lerma
Universidad Autónoma Metropolitana
Av. de las Garzas No. 10,
Col. el Panteón, Municipio Lerma de Villada,
Estado de México, C.P. 52005

Próximo concierto EN EL MUNDO:

06 Diciembre

15:00 hrs

·UAM - Lerma
Universidad Autónoma Metropolitana
Av. de las Garzas No. 10,
Col. el Panteón, Municipio Lerma de Villada,
Estado de México, C.P. 52005

MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA



FARO Aragón
Fábrica de Artes y Oficios
15:00 hrs

Av 517 S/N, Gustavo A. Madero, San Juan de Aragón I Secc,
07969 Ciudad de México

05
12
18

Teresa Connors

Canada

Terroir 06' 45"

Shannon Lynn Harris is an artist whose film and digital work reflect a creative practice rooted in personal experience. She is interested in the intersection of documentary and avant-garde film and video practices as well as the potential of expanded notions of documentary. She is currently based in Montreal Canada and originates from Vancouver, British Columbia.

Teresa Marie Connors is active as an acoustic/electroacoustic composer, opera singer and audiovisual installation artist. Her creative works have received awards and support from the Canada Council for the Arts, British Columbia Arts Council, Bravo Fact and have been presented at international conferences, film festivals, and galleries.

www.divatproductions.com



ABOUT THE PIECE

Terroir, which comes from the French word *terre* and loosely translates as a sense of place, is an abstract portrait of personal and physical geography and a formal investigation of digital and sonic media. Captured entirely on an old cell phone, the raw data used to create *Terroir* was collected over a two-year period while travelling across Canada. The camera records the physical landscape in constant motion, but due to the rudimentary technology the image oscillates between figurative and abstraction. Married to the painterly visuals is a composition generated solely from the voice messages left during this period. From this data, an allegory emerges based on the notion of communication and distance, technology and intimacy, an innate human need for community and love, and the contemporary means by which it is achieved. It is a journey of modern life, filtered through the cell phone.



Otto Castro

Costa Rica

Rito de pasaje 02' 22"

Doctorante del programa de Tecnología Musical de la Universidad Nacional Autónoma de México (UNAM) teniendo como tutor principal al Dr. Rodrigo Sigal Sefchovich. Profesor de la Escuela de Artes Musicales de la Universidad de Costa Rica. En 1996 recibió una beca de la fundación Sonos Contemporáneos de México para tomar un curso con el Maestro Franco Donatoni. Ha llevado cursos con la Mesías Manguashca, Trevor Wishart, José Manuel Berenguer, Sergio Luque, Adolfo Nuñez, José Luis Carles y Chris Brown entre otros. Ganador en el 2010 del Premio Nacional de Composición Musical: Aquileo J. Echeverría (2010), Premio ACAM 2010 y ADICOR. Premio en categoría de electroacústica por la Asociación de Compositores y Autores Musicales 2018.

ABOUT THE PIECE

Olinda lleva el nombre en honor a una de las ciudades narradas en la novela *Ciudades Invisibles* del escritor Italo Calvino. A nivel del desarrollo de los materiales sonoros, este trabajo se acerca al tipo de tratamiento del paisaje sonoro imaginario al tomar algunos referentes del paisaje sonoro mexicano y desarrollarlos a través de metáforas sonoras con sonidos electrónicos. Este trabajo fue compuesto como parte de las obras al grado de Maestría del programa de Tecnología Musical de la UNAM y mezclada en los estudios del Centro Mexicano para la Música y las Artes Sonoras (CMMAS), Morelia, México.

Christina Karpodini

Grecia

· Zero 05' 05"

Christina Karpodini is a Greek composer, media artist, and singer. Her compositional practice focus on electroacoustic compositions with synthesized sounds, pre-recorded sounds, and instruments. She is also interested in Soundscapes studies and composition. Last years she is also practicing her composition in Music production of theatrical plays and especially in the field of designing sounds and soundscapes. She has started her music education at her 7 years and until 2015, She has completed her music Diploma in Music Harmony Counterpoint Music , Piano Teaching Diploma (equivalent to LRAM) in Athens and her Bachelor Degree in Music Studies, pathway Music Technology and Acoustics, with first-class Honors by the National University of Athens. In 2016 she completed her a Master Degree in Composition at City University of London.

ABOUT THE PIECE

Zero is a number and shape. It represents the elements that take an important place in every science apart from mathematics. Both sound and video are focused on textures that represent this character of this number. For this reason, sound design is based on granular synthesis, noise, and noise-based sounds, as well as the clips and distortion. Some people may receive it as a piece dedicated to the power of the united small grains. Others will perceive zero as the point of the beginning. There are millions of explanations behind this subject. Each one can make his/her own unique perception and live this composition as his/her own experience. This piece is a collaboration with the visual artist Natalia Kokkinos.



Erika Maria Sciutto

Italia

· Filmstudie 05' 00"

Erika Maria Sciutto is a pianist and electroacoustic composer and she's studying electroacoustic music composition at the conservatory of Alessandria. Her artistic research includes electronic music performances, audiovisual and multimedia works.

ABOUT THE PIECE

Filmstudie (Hans Richter 1926) is a dadaist/surrealist experimental movie full of shifting geometric shapes, stock footage of seagulls, flying eyeballs, and glaring floating heads. The objects' rebellion is emphasized through the addition of sound, which alternates between accompaniment and accentuations of the on-screen action, but it is never completely subjugated to the video, sometimes the two are completely independent: the sounds maintains their inner meaning, thus becoming an added value and empowering the surrealist ideal of the creator. The music is a original electroacoustic composition by Erika Maria Sciutto.

Sarah Ouazzani

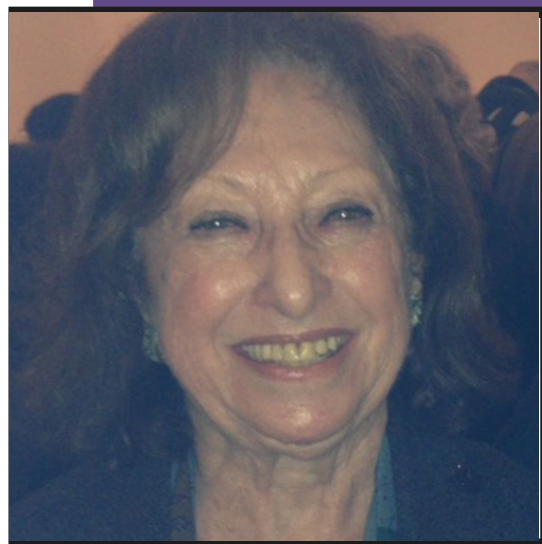
Francia

· *The myth of the eternal return* 05' 07"

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 also conduct workshop with different participants : schools, social institutions, ... That is a way to share and to experiment ideas collectively. My videos and sound pieces were shown in various international festivals: FILE, Brazil; Stuttgarter Filmwinter, Germany; Festival de la Imagen, Manizales, Colombia; In-sonora, Spain....

ABOUT THE PIECE

In The Little Girl in the Forest of Tales, the essayist Pierre Péju mentions the «delighted child», delighted to follow the flute player, to sink into the forest, to get lost, to meet the beast. I am looking for the sensations of this «delighted child» in the forest of dancers. While the party is in full swing, he struggles not to fall asleep. Dazzled by lights that shined brightly, I was the child. I plunge him into a sound and visual liquid reverie.



Jeanette Fligler

Argentina

· *Universoscósmicos*

05' 11"

JEANETTE FLIGLER, Ha incursionado en la escultura, video, literatura, pedagogía

MUSICA
Electroacústica, Cámara, Orquesta

Música para muestras de arte

"Concéntricos" integra CD "Sn" de J.M.Solare
Banda sonora teatro "Otros de Nosotros" CC Recoleta, Buenos Aires, Cádiz

VIDEOS

"Angeles de Barro"

Premio de Bronce Danubiale Festival (Internationale Film- und Videofesttage) Austria

VI Festival Internacional De Video de Canarias

Festival Latinoamericano de video Rosario, Seleccionado Arte Ba

Fondo Nacional de las Artes

"Desde el Misterio" concierto visual, música electroacústica
Expo Trastienda
Fondo Nacional de las Artes

"La vizcacha" -videoclip infantil- Festival "La mujer y el Cine", Seleccionado

ABOUT THE PIECE

Manipulación de material inorgánico, desintegración del sonido: imágenes visuales y auditivas análogas a la Naturaleza.

Registros de telescopios permiten comprobar semejanzas.

Material plástico: botellas, se trabaja con cortes, torsiones, pistolas a calor y otras técnicas.

Fotografiadas teniendo en cuenta la luz, sus reflejos y sombras.

Gotas de agua, voces, flautas, piano, sonidos concretos, ruidos, silencios: intervenidos y trabajados mediante filtros que deforman y transforman el sonido, para producir la banda sonora.

La fragmentación –como concepto totalizador del proceso creativo- es tomada como punto de partida para el devenir formal de la obra.

René Baptist Huysmans

Países Bajos

· *Cusp* 2016

05' 50"

René Baptist Huysmans (born 1969) is a self-taught composer of electronic music and a linguist specialising in Tibeto-Burman and Romance languages. He lives and works in Amsterdam. His works have been performed on both sides of the Atlantic. In 2015, his piece *Crossing the Ridge* (2012) was selected by the Swiss Forum Wallis for their *Ars Electronica* 2015 festival. Other festivals include *Muslab* (Mexico City, 2015), *Inside-Out Festival* (Berlin, 2016) and *En Chair et en Son* (Paris, 2016). His interests are new, as yet unheard electronic sounds and textures, field recordings, sound art, combining electronic music with acoustic instruments, as well as projects with artists from other fields (visual arts, dance, video).



ABOUT THE PIECE

Cusp is a piece of purely electronic music I composed in 2014. The piece is punctuated with points of transition, *cusps*, that announce each time a different texture, with a different intensity or character. One may be reminded or have associations with one of the fundamental types in catastrophe theory as developed by René Thom and Christopher Zeeman, namely the '*Cusp Catastrophe*'. This video, made by Artyr in 2016 couples in an exquisite way visual image to the various moments of musical build-up and release. In ochre red color (exactly the one that the sounds of *Cusp* evoked in my mind), the video shows the dancing limbs of little spiders in Rorschach-like visuals (associations with insect fossils preserved in amber) and a bat-like figure to go with the gothic undercurrent in the music.



Jeff Morris

Estados Unidos de América

· *Laurel is Yanny is Facebook is* 04' 54"

Jeff Morris creates experiences that engage audiences' minds with their surroundings. His performances, installations, lectures, and writings appear in international venues known for cutting-edge arts and deep questions in the arts. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, robot, Sudoku puzzles, and paranormal electronic voice phenomena. He serves as Editor-in-Chief of the *International Journal of Art, Culture and Design Technologies*.

ABOUT THE PIECE

In modern dance, performers often rely on breaths for timing—feeling themselves inhale or exhale throughout a gesture or listening to the timing of the performers around them. So, where one would expect that a dancer listens to the music just like the audience does, it isn't so. Even when listening to music for cues, the dancers' concentrations zoom in on just the parts they need to hear to do their jobs. Their performance is a whirlwind of focused attention as they fling from one cue to cling to the next one. Think of this composition as the sound of a dancer's attention during an intense performance. There are moments of rigid "mental metronomes," strenuous corporeal gestures, relieving floating moments, and just glimpses of the musical accompaniment.

Sam Gillies

Australia

· Inland 06' 34"

Sam Gillies is a composer and sound artist with an interest in the function of noise as both a musical and communicative code in music and art. His work treads the line between the musically beautiful and ugly, embracing live performance, multimedia and installation art forms to create alternating sound worlds of extreme fragility and overwhelming density. Sam's music has been programmed at both national and international conferences and festivals, including the Test Tone Series at Superdeluxe, Tokyo and the International Computer Music Conference. After completing a Masters in Composition at Goldsmiths, University of London, Sam was awarded the Liz Rhodes scholarship in musical multimedia from the University of Huddersfield, where he is undertaking a PhD. His use of harmony was once described by Pierluigi Billione as being "like a beautiful question-mark."

ABOUT THE PIECE

The version of *Inland* (2018) presented here is a single perspective excerpt of the original 360° audiovisual composition. The work explores and abstracts a single identifiable location and its markers through the manifested physicality of the human body. While environmental markers shape and define our sense of space and place, the ways in which our physical bodies navigate these spaces ultimately makes sense of raw information, transforming the abstract sensory experience into definable boundaries and functional interpretations. The version of *Inland* submitted for MUSLAB is the final movement from the larger 17-minute composition, a sort of ecstasy of physicality, where figure affect figure, and locational markers shift dynamically between the abstract and the significant.



Guillermo Eisner

Uruguay

· Esquinas

08' 00"

Compositor formado en Chile, con estudios de posgrado en Chile, España, Portugal y México. Ha desarrollado música de concierto acústica y electroacústica, participando en festivales en sudamérica, Norteamérica y europa. En 2017 estrenó la ópera de cámara "Titus" en el Teatro Helénico, Ciudad de México. En el año 2015 publicó el libro + cd "Guitarrierías. 10 monotemas para guitarra", con el financiamiento del Fondo de la Música, y en septiembre del mismo año estrenó la ópera de cámara "La isla de los peces", coproducción entre la Universidad Alberto Hurtado y el Centro Cultural GAM. En el año 2012 publicó el cd "Habitar el tiempo", con el financiamiento del Fondo de la Música, el cual contiene 5 obras electroacústicas. Actualmente cursa el Doctorado en Música campo de Composición Musical en la Universidad Nacional Autónoma de México.

ABOUT THE PIECE

Obra para flauta, electroacústica y video, a partir de imágenes del fotógrafo Luis Adrian. *Esquinas* explora diversas miradas, enfoques y puntos de vista del fenómeno visual en convivencia con el sonoro. Se presentan relatos paralelos que coexisten en diversas relaciones de interacción, complementación y contradicción. Del blanco y negro al color; de la electroacústica a la flauta y viceversa; del movimiento a lo estático; cada elemento sonoro y visual puesto en obra significa en cuanto sus características materiales, y al hacerlos dialogar con los otros medios que componen *Esquinas*, se busca enriquecer las posibilidades de interpretación de la obra por parte del audio-espectador.

*Puede ser interpretada en formato fijo, o con flautista en vivo proporcionado por el compositor.

*La versión enviada es un demo con flauta midi. Para el festival estará la versión definitiva.

Linda Antas

Estados Unidos

·All that glitters and goes bump in the night 07'50''

Linda Antas is a composer, flutist, and educator. Her compositions have been performed around the world and are published on the Ablaze, TauKay, Centaur, EMS, and Media Café labels. A Fulbright Fellowship recipient, Antas has also been recognized by the the Musica Nova International Electro-acoustic Music Competition, the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association and various internationally-renowned performers. She serves on the faculty of Montana State University, teaching music technology, interdisciplinary multimedia courses, and composition. Her current research involves audiovisual works, real-time interactive signal processing, and physical computing.



ABOUT THE PIECE

The work is a reflection on appearance vs. reality—on our often distorted perceptions of good and bad, success and failure, direct cause and serendipity—and on all manner of assumptions. Faulty logic, ignorance, and strong emotion can inhibit our understanding of the people, objects, and situations around us, causing undue negativity, unfounded positivity, and overall confusion about the causes of both happiness and suffering.

On a technical level, the work explores the parallels between moving image and audio art, including the creative process itself. The video was created primarily with a macro lens and AfterEffects. The audio uses samples of prepared piano, and a variety of signal processing techniques in csound.