MUS
LAB

INTERNATIONAL
ELECTROACOUSTIC
EXHIBITION
2018

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

LIPM

(Laboratorio de Investigación y Producción Musical)

20:00 hrs

Junín 1930, C1113AAX CABA, Argentina
www.centroculturalrecoleta.org/

SEPTIEMBRE

14

Buenos Aires

MUS LAB

PROGRAMA:

· **Apax**
   Alexis Langevin-Tétrault   (Canada)
   08' 00"

· **Cubo 1**
   Antonio Russek (México)
   09' 21"

· **Longue distance**
   Kerry Hagan   (Irlanda)
   10' 50"

electroacústica **MUESTRA** internacional **DE MÚSICA** **2018**

MUS LAB

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:

05 Octubre
19:00 hrs
   ·**Centro Cultural España en México**
   Espacio X
   Pasaje cultural Guatemala 18- Donceles 97
   Colonia Centro Delegación Cuauhtémoc,
   CP 06010
   Ciudad de México, México

Próximo concierto EN EL MUNDO:
19 Octubre
19:00 hrs
   · **Universidade Federal de Juiz de Fora,**
    Juiz de Fora , Brasil.
   Rua José Lourenço Kelmer, s/n – Campus Universitário
   Bairro São Pedro . CEP: 36036-900 . Juiz de Fora . MG
   https://www2.ufjf.br/ufjf/

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MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA
PROGRAMA DEL 5 DE OCTUBRE DE 2018

14
09
18

Alexis Langevin-Tétrault
Canada
· Apax   08' 00''

As a composer and stage artist, Alexis Langevin-Tétrault has contributed to a variety of experimental music projects under the guises of QUADr, Falaises, DATANOISE, BetaFeed and Alexeï Kawolski. His actual work is characterized by physical performance, scenographic work, exploration of sound timbre and also conceptual and social reflection. His work has been presented internationally in more than a hundred events such as Intonal (SWE), ADAF (GR), MUTEK Montreal (CA), MUTEK Barcelona (SP), BIAN-Elektra (CA), Akousma (CA), Transient (FR), Visions of the future (USA), ISEA (CA), Sines & Squares (UK), Matera Intermedia Festival (IT), Espace du son (BE), Futura (FR) and TIES (CAN). His work was rewarded by Foundation Destellos (AR) in 2014 and 2015, by SOCAN Foundation (CA) in 2015, and also by Exhibitronic Festival (FR), SIME (FR) and fondation Musiques & Recherches (BE) in 2016.

ABOUT THE PIECE

Apax reflects a creative process marked by a desire to disconcert my usual composition reflexes. The workpiece consists essentially of different variations of a single sound. It demonstrates a search for variation in continuity with the gradual changes of timbre and spatialization. The composition process is inspired by the phenomenology of time and by the reading of The Dialectic of Duration, Intuition of the Instant and The Poetics of Space by Gaston Bachelard. This octophonic piece was composed with the spatialization tools developed by Robert Normandeau's research group at Montreal University (GRIS). This composition won the Métamorphoses 2016 prize by Belgian foundation Musiques & Recherches in the student category.

Antonio Russek
Mexico
· Cubo 1   09' 21''

La actividad musical de Antonio Russek ha estado ligada desde sus inicios a las ártes escénicas, es amplia su participación en eventos interdisciplinarios; música y diseño sonoro para museos y galerías, videoarte e instalación, cine, teatro, danza y videodanza, radioarte y accionismo. Realiza escultura sonora, instalación y construye dispositivos interactivos.
Funda y dirige el Laboratorio Multimedia para el colectivo AlbercaArtes A.C. y desde 2004 es catedrático de la Facultad de Artes de la Universidad Autónoma del Estado de Morelos.
En 40 años de vida profesional ha recibido becas, premios y distinciones, pertenece al Sistema Nacional de Creadores de Arte y su obra se ha presentado en los más importantes festivales nacionales e internacionales.

ABOUT THE PIECE

Pieza electroacústica realizada con técnicas mixtas en el estudio del autor, comisionada para la inauguración del Espacio de experimentación Sonora en el Museo Universitario de Arte Contemporáneo (MUAC/UNAM)

Kerry Hagan
Irlanda
· *Plangent/Perdu   10' 50''*

Kerry is a composer and researcher working in both acoustic and computer media. She develops real-time methods for spatialization and stochastic algorithms for musical practice. Her work endeavours to achieve aesthetic and philosophical aims while taking inspiration from mathematical and natural processes. In this way, each work combines art with science and technology from various domains. Her works have been performed in Asia, Australia, Europe and North America. Kerry performs regularly with Miller Puckette as the Higgs whatever.

In 2010, Kerry led a group of practitioners to form the Irish Sound, Science and Technology Association, where she served as President until 2015. Currently, Kerry is a Lecturer at the University of Limerick in the Digital Media and Arts Research Centre. She is the Principal Investigator for the Spatialization and Auditory Display Environment (SpADE).
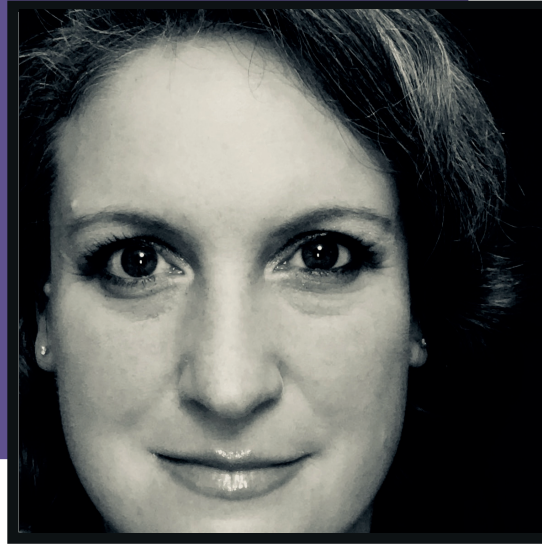
ABOUT THE PIECE

Plangent/perdu is a real-time Pd composition inspired by the spatial possibilities afforded by WFS. There is one source sound created with the z12 algorithm (see Puckette 2015, SEAMUS). However, this sound is inaudible throughout the majority of the piece. Instead, it is the source for 8 different resonators, all different processes that can only make sound as a consequence of an input source. At first, we hear the source sound exposed. But it soon disappears, and all we hear are the resonators responding to an unheard influence. In previous works, I aimed to create an immersive experience of frenetic but incoherent motion around the listener. This piece explores placing sounds in various points of space, still or moving. The title comes from: plangent, English for resonant or ringing, and perdu, originally a French word that was absorbed into English and changed to mean hidden.