

# AFTER



electroacoustic **MUSIC**  
International  
EXHIBITION  
**MUSLAB**

AFTER arte contemporáneo  
**2024**

Against  
Global  
Systems

**MUS LAB** electroacoustic **MUSIC**  
**International**  
**EXHIBITION**  
**MUSLAB**  
**AFTER** arte contemporáneo **2014** 10 años | 10 years **2024**



INSTITUTO DE INVESTIGACIONES EN MATEMÁTICAS APLICADAS Y EN SISTEMAS



CIUDAD DE MÉXICO



UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO



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HARVARD UNIVERSITY



Buenos Aires Ciudad



CULTURAS Y TURISMO MUNICIPIO DE LUJÁN



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Ministerio de Cultura Argentina



UNIVERSIDAD AUTÓNOMA DEL ESTADO DE MORELOS



ESIH Ecole Supérieure d'Informatique d'Haïti



AFTER  
LA MÁQUINA DEL TIEMPO  
Visión del futuro

El arte como oráculo

10 AÑOS DE MUSLAB

En el proyecto AFTER, artistas e investigadores de diferentes países del mundo crearán obras de arte y conceptos para predecir el futuro.

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AFTER es un proyecto en el que los participantes trabajan y crean obras de arte y conceptos como una visión del futuro de la Escena Planetaria Global. El arte se utiliza como un oráculo que ve el próximo siglo XXII y más allá desde nuestra posición contemporánea.

¿Cuál será la situación de la sociedad, la ecología y otros aspectos del planeta Tierra en el siglo XXII? ¿Cómo podemos actuar antes de que se produzca la crisis?

Es necesario tomar conciencia antes de que aparezcan consecuencias catastróficas. El aspecto más importante del proyecto AFTER es desarrollar nuevas visiones e ideas, propuestas para crear alternativas para construir juntos un mundo mejor y mejores relaciones dentro de la sociedad y con la naturaleza. Nosotros y el planeta somos el mismo sistema complejo, la misma cosa. Necesitamos actuar como un todo unido.

El tiempo es un flujo constante como un río que está transformando todas las cosas todo el tiempo. El universo, la naturaleza, la materia y la vida se están transformando en todo momento.

Curaduría:

Pedro Castillo Lara

Manolo Cocho

José Cianca Moncayo

# AFTER

# AUDIO



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# AFTER STEREO



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**Name /Nombre**

**Alberto Carranza**

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

Compositor argentino nacido en la ciudad de La Plata. Cursó la Licenciatura en Composición en la Universidad Nacional de La Plata y la Maestría en Arte y Estudios Sonoros de la Universidad Nacional de Tres de Febrero. De esta última se encuentra desarrollando el Trabajo Final. Reside en la ciudad de Bahía Blanca en la que fue integrante de la Orquesta Sinfónica Provincial como instrumentista de trompa hasta su retiro.

Actualmente es integrante de Ars In Sonora, grupo de creación en tiempo real coordinado por Ricardo de Armas, donde realiza procesamiento de audio en tiempo real, electrónica, sonorizaciones y composición. Dicha agrupación forma parte del ciclo Bahía In Sonora que se presenta con continuidad en el Teatro Municipal de dicha ciudad.

**Title / Título**

**Temporalidad vítrea, antes de estallar**

**Duración / Legth / min. seg**

**05.24**

**Description of the piece /Descripción de la obra**

Obra compuesta en pandemia a partir de la obra con el mismo título realizada con audios de objetos metálicos y piedras grabados sobre una superficie de vidrio que abrió la Presentación de obras de la Especialización en Arte Sonoro en el Festival Visiones Sonoras, Arte Sonoro UNTREF <https://www.youtube.com/watch?v=GHal7nNjb2s>.

Tomando de base dicha obra la rehice, procesando y sumando los audios intercambiados durante el aislamiento en la web por instrumentistas de cuerdas, integrantes de Ars In Sonora. Indaga en la relación de comportamientos periódicos y no periódicos considerando los distintos recortes perceptivos que pueden describirse como, frecuencia, iteración, frase y forma.

Posteriormente la obra fue revisada y transcrita para poder ser ejecutada en vivo como obra mixta de violín, viola, cello y contrabajo y soporte fijo, cuya grabación fue publicada por el Centro Mexicano para la Música y las Artes Sonoras, subida a diferentes plataformas:

<https://open.spotify.com/intl-es/track/5gPOMVG9NaLyAtHatmaRqp?si=b96e8f55c1794f60>





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**Name /Nombre**

**Alejandra Borea**

**Country / País**

**Peru**

**About the author /Semblanza del autor**

**Ale Borea (Lima, 1993) is a Berlin-based percussionist and sound artist with a master's degree in Philosophy, focusing on the phenomenology of listening. As an independent researcher, she writes about music for various publications and contributes to the Latin American experimental music platform Musexplat. She has performed with numerous experimental and independent music groups and projects. She launched her solo project in 2020 and has released three EPs since then, in which uses field recordings and telecommunication noises to craft dreamlike soundscapes. Her work has been featured in festivals and radio programs across Latin America and installations in Lima, Berlin, and New Hampshire. Passionate about sound archive samples as carriers of affective resonance and collective memory, her driving force is the aspiration to explore possible sonic deployments of these samples by expanding their inherent material vitality.**

**Title / Titulo**

**Alarmita n. 3**

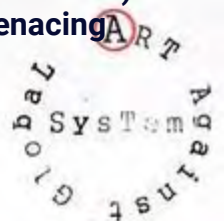
**Duración / Legth / min. seg**

**05.48**

**Description of the piece /Descripción de la obra**

**Alarmita is made from a couple of sound samples of national emergency alert systems from different countries made available on YouTube by audio enthusiasts. The samples from archival sources serve as the raw material to create this sound piece that transcend the alarm's original function (danger or disaster warning) to the point of distorting or inverting its meaning.**

**In the context of late capitalism, sampling composition practices opens doors to explore the creation of imaginative realms. This raises the question: how can we decontextualize the "given" from real and concrete raw materials to uncover/create a "possible" sonic outcome? The dreamlike soundscape invite contemplation on the concept of emergency not merely in its everyday sense, but also in its verbal/agential form (emergency as an emergence or eclosion). The notions of alarm, alertness, vulnerability, and fragility are set aside from their menacing connotations, offering an opportunity for new, meaningful life to emerge.**





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**Name /Nombre**

**Andrea Laudante**

**Web page**

<https://www.andrealaudante.com/>

**Country / País**

**Italy**

**About the author /Semblanza del autor**

Andrea Laudante is an Italian composer of electroacoustic music and multi-instrumentalist. His aesthetic is influenced by the study and practice of oriental spiritual traditions, which are strongly manifested in works such as the cycle "Perceptions of Prakṛti". His works have been performed in Europe, Canada, South America and China in festivals as Akousma - INA GRM (Paris), Totem Électrique (Montréal), Festival Futura (Crest), ICMC XXIII (Shenzen) Atemporanea (Buenos Aires), SiMN (Curitiba), Sonic Matter (Zurich), CIM XXIII (Ancona), In-sonora (Madrid), Martini Elettrico (Bologna), Ji.hlava IDFF (Czech Republic), Istanbul International Experimental Film Festival, This Human World (Wien) and broadcasted on Rai Radio 3, Radio France, Radio WDR3. Andrea has also been awarded the first prize of INA GRM Découvertes 2021, first prize of Totem Electroacoustic 2023, and a distinction mention for the fixed audio category at Prix CIME 2023 as part of the NTE collective.

**Title / Titulo**

**12th Perception of Prakṛti**

**Duración / Legth / min. seg**

**09.07**

**Description of the piece /Descripción de la obra**

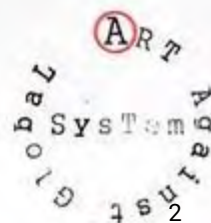
This piece is the 12th piece of the series "Perceptions of Prakṛti", a work in which I explore repetition and randomness. In Samkyha philosophy, Prakṛti is the first cause of the manifest material universe and it accounts for whatever is physical, both mind and matter-cum-energy or force.



Randomness and repetition are two fundamental dynamics that are present in many aspects of life, in the micro- and macrocosm Everything is in constant evolution, and constantly repeating in a new, different way.

Repetition and randomness manifest through interdependence. Everything is strictly intricate and interconnected, creating infinite possibilities with each contact. In my work, this happens with sounds, in which random repetitions of musical events influence each other, creating micro-variations and radical changes.

The 12th perception of Prakṛti was composed using samples from the instruments of Productions Totem Contemporain in Montreal, Quebec. It was also awarded the first prize of Totem Electroacoustic competition





Name /Nombre

Andreja Andric

Web page

<https://www.andrejaandric.com/>

Country / País

Serbia

About the author /Semblanza del autor

Andreja Andric (born 1973) is a Serbian composer and programmer, living in Aarhus in Denmark. He explores the intersections of mathematical processes, intuition and chance and uses computer programming as key means of artistic expression. With a primary interest in composition and performance for his networked laptop/smartphone ensemble, he is also active as composer of vocal and instrumental music and creator of video and multimedia art. His work has been performed on festivals such as ICMC (International Computer Music Conference) 2022, Limerick, Ireland, NYCEMF (New York City Electroacoustic Music Festival) 2021, ISCM World Music Days 2019 in Tallinn, Estonia, and many others. Holds a PhD in Music Informatics from the State University of Milan, Italy.

Title / Titulo

Trashscape

Duración / Legth / min. seg

06.00

Description of the piece /Descripción de la obra

Trashscape is a brief electroacoustic soundscape based on sounds of trash: dumping trash in bins, sounds of trash compactors, crumpling of trash bags and the like. The piece evolves slowly, in calm overlapping waves. Each sound returns in ever different transpositions, creating always new sound combinations.





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**Name /Nombre**

**Antonella Bianco**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

**Antonella Bianco (1986, Naples) is a multi-instrumentalist and electroacoustic composer. She is graduated in electric guitar at the Nicola Sala Conservatory of Benevento. Antonella has established herself as a leading figure in the Campania and Italian underground music scene as a live musician and as an author of soundtracks (listen here) Her ability to play multiple instruments makes her a versatile artist; live electronics and radical improvisation practices are at the core of his aesthetic. She is currently graduating in Electronic Music at the Nicola Sala Conservatory in Benevento.**

**Title / Titulo**

**Tripping Desk**

**Duración / Legth / min. seg**

**05.34**

**Description of the piece /Descripción de la obra**

**Tripping Desk is a sonic odyssey that transcends the daily routine, emancipating the listener from the enslavement of habit. With ethereal notes and hypnotic rhythms, the work unfolds as a journey through the psyche, an escape from monotony to embrace the essence of exploration and self-care. The sounds narrate a story of liberation, where the journey becomes not only a divertissement but also a remedy for the soul. The composition weaves through soundscapes that invite the listener to get lost and rediscover their true essence.**





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**Name /Nombre**

**Antonio Forastiero**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

Antonio Forastiero, born in 1986, is an Italian electroacoustic composer and sound designer. Graduated from the Conservatory of Potenza in electronic music and composition, he obtained a master's degree in Sound and Entertainment Engineering at the University of Rome Tor Vergata. He attended masterclasses on electroacoustic composition and integrated audiovisual composition.

He bases his compositional works on the elaboration of his electronically processed naturals, exploring their multiple tonal potentials. His research activity focuses on the relationship between sound and space for the development of particular immersive perceptual experiences. Since 2011 he has been a teacher of Music Technologies in musical high schools. His works have been selected in various international competitions.

**Title / Titulo**

**Reflections**

**Duración / Legth / min. seg**

**04.04**

**Description of the piece /Descripción de la obra**

Reflections is an electro-acoustic work in which undefined reverberated sound spaces develop, contrasted by non-reverberated dynamic sound situations. Within this environment, recurring sound elements, subject to multiple reflections, through different levels of reverberation, recreate particular multidimensional and variable sound interweaving, giving life to a continuous exchange between movement and stillness.2022





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**Name /Nombre**

**Arshan Najafi**

**Web page**

<https://linktr.ee/arsch4n>

**Country / País**

**Iran**

**About the author /Semblanza del autor**

Arshan Najafi (b. 2001) is a Composer, Sound Artist, Photographer, Visual Artist and Poet. He started playing the Violin at the age of ten and later decided to study Kamancheh (Persian Spike Fiddle)

with Saba Alizadeh.

His piece, "Transgression in Common City" for solo Flute was one of the selected pieces for Petrichor Records

"Call for Young Iranian Composers" that led to some private lessons with Chaya Czernowin, Reza Vali, Arshia

Samsaminia, Mohammad Amin Sharifi and Kellariz Keshavarz.

His pieces have been presented and published by Spectro Centre for New Music, Noise à Noise Records,

Petrichor Records, Unexplained Sounds Group, Cold Spring Records, XOR Space and Texas Tech University.

His debut book "Twenty Wrong Turns" was published by Aso Publications in the summer of 2022 in Tehran.

Performed his first solo concert including Live Electronics for Kamancheh and Santoor on 30/06/2023 at

Azhman Theatre House in Tehran, Iran.

**Title / Titulo**

**Imaginary Crisis III - Visual SoundScapes**

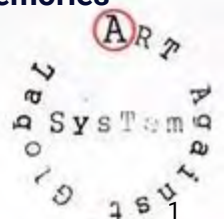
**Duración / Legth / min. seg**

**11**

**Description of the piece /Descripción de la obra**

"Imaginary Crisis III – Visual Soundscapes" is a scene in which you open your eyes and hear nothing and everything; engrave the moment in your dreams and never forget. A scene in which you shut your eyes tight, hear everything and nothing and try to forget.

The visuals of the soundscapes of every minute of every moment, places, people, memories and dreams of your mind, will always be there: forever and beyond.





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**Name /Nombre**

**Arthur Gottschalk**

**Web page**

**[www.arthurgottschalk.com](http://www.arthurgottschalk.com)**

**Country / País**

**United States**

**About the author /Semblanza del autor**

Arthur Gottschalk's music has been described as "rapturous, argumentative, and prickly" (Gramophone Magazine), and "fascinatingly strange" (BBC Music Magazine). He is Professor of Music at Rice University's Shepherd School of Music, and is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center, the Piccolo Spoleto Festival, and a Visiting Artist at the American Academy in Rome. He has been a featured composer for the Thailand International Composition Festival and the China-ASEAN Music Festival, won First Prize in the Indianapolis Chamber Orchestra Competition for Upon Whose Shoulders We Stand, held both Bogliasco and MacDowell Fellowships, and received the First Prize in the Concorso Internazionale di Composizione Originale, for his Concerto for Violin and Symphonic Winds. He explores connections between popular and art music, and the Sacred and Profane.

**Title / Titulo**

**Arecibo**

**Duración / Legth / min. seg**

**07.06**

**Description of the piece /Descripción de la obra**

The Arecibo Observatory is a radio telescope located in Puerto Rico, and operated by Cornell University under cooperative agreement with the National Science Foundation. The observatory's 1,000 foot radio telescope is the largest single-aperture telescope ever constructed. It carries out three major areas of research: radio astronomy, aeronomy, and radar astronomy observations of solar system objects. The telescope is internationally recognized for its work in the Search for Extraterrestrial Intelligence (SETI). This piece, Arecibo, imagines the sounds represented by the radio signals received from the vastness of our universe, and may or may not contain audible clues as to the existence of intelligent life therein. It seems more likely every year that our future holds contact with extrasolar life. Listen closely...





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**Name /Nombre**

**Berk Yagli**

**Web page**

<http://www.berkyagli.me/portfolio/>

**Country / País**

**Cyprus**

**About the author /Semblanza del autor**

**Berk Yağlı (born 1999) is a Cypriot guitarist, composer, and producer. He has been active in the UK since 2017. He studied Music and Sound Technology (University of Portsmouth), Masters in Composition (University of Sheffield), and currently at the University of the Arts London working under Adam Stanovic for his Ph.D. topic hybridity between metal and electroacoustic music. His works have been presented internationally including Argentina (Salta), UK (Leicester, Plymouth, Sheffield, London, Staffordshire), US (New York City, Indianapolis, Georgia, Utah, Kansas City, Missouri), Taiwan (Taipei), South Korea (Seoul), Poland (Krakow), Switzerland (Zurich), Ireland (Limerick), Italy (Padova), Mexico (Morelia), Austria (Linz), Australia (Sydney), China (Shenzhen) and more. He is regularly invited to compose in studios including VICC (Visby, Sweden), CMMAS (Morelia, Mexico), ACA-Atlantic Center for the Arts (Florida, USA) and Studio Kura (Fukuoka, Japan). He recently won the 2022 18th WOCMAT Phil Winsor International Youth Computer Music Competition Award.**

**Title / Titulo**

**Hypnagogic Hallucination Machinery**

**Duración / Legth / min. seg**

**11.40**

**Description of the piece /Descripción de la obra**

**Hypnagogic Hallucination Machinery is about the 21st-century condition. Living in a hyper-consumer-based world, where everyone happily becomes a commodity to take part in society, the concepts of individuality, freedom, privacy, and humanity once again become crucial to be questioned and discussed. The sea of endless escapism, simultaneously fractured and monotonous people and ideas, we are now a part of the systematic hallucination machine more than ever. This piece aims to reflect these topics in an auditory way.**





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**Name /Nombre**

**Bories Benoit**

**Web page**

<https://faidosonore.net>

**Country / País**

**France**

**About the author /Semblanza del autor**

**Benoit Bories is a sound artist. He has produced audio documentaries and sound art pieces for different public broadcast companies. His sound art activity comes originally from the radio documentary. It has gradually transformed over time towards more hybrid productions combining forms borrowing from sound art, acousmatic composition and field recording while retaining this desire to document societal issues.**

**Since 2016, he has been presenting his pieces in the form of "documentary concerts" and developing sound pieces for live performance, or installations. He has collaborated with several festivals and cultural venues for his performances and regularly participates in artistic residencies abroad. Benoit Bories has won several international awards and mentions for his sound work (Premios Ondas Prize, Prix Bohemia, Phonurgia Nova Awards, New York Radio Awards, Grand Prix Nova Romania, Prix Europa, IDA Awards).**

**Title / Titulo**

**Paléficat**

**Duración / Legth / min. seg**

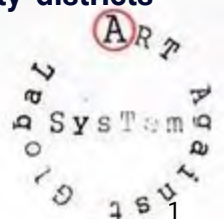
**39**

**Description of the piece /Descripción de la obra**

**Paleficat is a sound composition (composed during fall 2023) combining field recording, electroacoustic composition and electronics. "Paléficat" tells the story of the disappearance of the last large 'natural' area of the Toulouse conurbation, an area called Paléficat. This area is now in the middle of a project for a new "High Environmental Quality" district of 6,000 housings. Paleficat is a sound art piece about the growing artificialization of land in our urban agglomerations, a prelude to our disconnection from living things.**

**The piece is in three parts, the before, the during and the after. The compositions for the before and during sections are based on sound material collected in and around Le Paléficat. The after part is based on sound recordings taken in two major new 'High Environmental Quality' districts in Toulouse.**

<https://faidosonore.net/sons/notes/Paleficat.wav>







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Name /Nombre

Borrel Stéphane

Web page

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Country / País

France

About the author /Semblanza del autor

Stéphane Borrel (1974) lives and works in Lyon, France. He writes for different ensembles and diverse electronics, ranging from chamber music (Facétie, Extinction, Toutes choses ont leur saison) to the symphony orchestra (Faits de masque, Main-d'oeuvre), from mixed music (Orée, Prospectus in musica, Toute la mer) to sound installations (Smartland-Divertimento, Bascules) or acousmatic pieces (Laughing Tonalities), as well as for the performance arts (Umami, Bistanclaque). He has worked with ensembles such as the Instant Donné ensemble, the Ensemble Orchestral Contemporain, Orchestre National de Lyon, Ictus ensemble, Cairn ensemble, Divertimento ensemble, Vortex ensemble and so on. He was the prize-winner of the Phonurgia Nova scholarship in 2009, and Hervé Dugardin Prize of the SACEM in 2013. Since 2003, he teaches composition at Conservatoire de Lyon (C.R.R. de Lyon).

Title / Titulo

Les Pleureuses (The Mourners)

Duración / Legth / min. seg

8

Description of the piece /Descripción de la obra

Les Pleureuses (The Mourners) is an excerpt from an electroacoustic work that employs as its essential sound material the laughter from the recordings of 300 invited participants. It is customary to contrast laughter with crying. On a purely sonic level, however, things seem much less clear-cut. Sometimes we cannot tell by ear whether the person we hear is laughing or sobbing, and to know, we must search in their face. The vocal sounds produced during funeral ceremonies leave no room for doubt. But nerves are so tried that laughter can arise without us expecting. Moreover, we remember that there still exist (China, India, Africa) professional mourners hired to feign grief during funerals in order to give an augmented impression of importance to the tribute paid to the deceased. These various remarks are provided to suggest possible readings of the piece that mobilizes two, then three, and finally four women's voices.





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**Name /Nombre**

**Cameron Naylor**

**Web page**

<https://www.cameronnaylor.com>

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

Cameron Naylor is an electroacoustic composer and sound artist. His research focus is on compositional methodologies for musical storytelling in fixed media and installation settings. A recipient of the Presidential Doctoral Scholar, he is currently undertaking a PhD at NOVARS Research Centre.

His music has garnered first prize in the Iannis Xenakis International Electronic Music Competition 2023, and the award of distinction at MA/IN23. Further afield his music has been performed and exhibited around the UK and internationally, including the Ars Electronica Festival (Linz, 2023), and the G20 Summit (New Delhi, 2023).

**Title / Título**

**Spent**

**Duración / Legth / min. seg**

**7.00**

**Description of the piece /Descripción de la obra**

Spent is an exploration of deconstruction, abstraction, and assemblage of sounds to create a series of shifting spaces and contexts. Through the manipulation of a single sound source, I aimed to create a wealth of sound material with which I could piece together to create a new and evolving soundworld, with allusions to both real and abstract spaces and materials, free of all original context.





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Name /Nombre

Chen Wang

Web page

<https://dev-chenwang.pantheonsite.io/portfolio/>

Country / País

China

About the author /Semblanza del autor

Chen Wang, a singer, composer, producer in London. Simultaneously, I am a member of the research center CRiSAP (Creative Research into Sound Arts Practice) and a Ph.D. candidate in electronic music composition. My practice revolves around exploring the possibilities of the voice, pushing the boundaries of music creation using computer technologies like Open Sound Control, live sampling, and synthesis. My works have been presented on various live performances, exhibitions, and composition competitions. These include events like The Engine Room 2023, Lklectik Lab, BBC 3 Late Junction and the Soho Radio Show. I've also participated in competitions such as the Denny Awards International Competition for Electronic Music and the Polyphonic Sound Arts Exhibition at The Crypt Gallery. Beyond my academic pursuits, I'm also an independent artist under the stage name "Noisy Chen," focusing on establishing my music brand in the realm of popular music as a young artist.

Title / Titulo

Cyberspace Paradox

Duración / Legth / min. seg

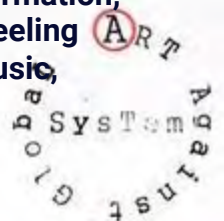
7.45

Description of the piece /Descripción de la obra

This piece utilized the human voice as the primary source within technologically-mediated music (both composition and performance) that is created through real-time control and manipulating activity. OSC technology is used to control multiple parameters of audio processing on wireless and touchscreen devices.

This work delves into the evolving relationship between humanity and technology, addressing the paradoxical nature of our dependence on it. I explore how technology, such as social media and AI tools, affects our lives, leading us to question whether it's a friend or a demon, and whether it fills our emptiness or exacerbates our loneliness.

The lyrics ponder the impact of technology addiction in a world overwhelmed by information, highlighting the paradox of letting technology permeate our lives while it leaves us feeling weary and alone. "Cyberspace Paradox" aims to push the boundaries of voice and music, sparking conversations about technology's impact on our lives.





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**Name /Nombre**

**Chen Wang**

**Web page**

<https://dev-chenwang.pantheonsite.io>

**Country / País**

**China**

**About the author /Semblanza del autor**

Chen Wang, a Chinese vocalist, songwriter, composer, producer, and sound artist based in London. Also a member of the research center CRiSAP (Creative Research into Sound Arts Practice) and a Ph.D. candidate in electronic music composition. My artistic practice revolves around exploring the possibilities of the voice, and pushing the boundaries of vocal abilities using computer technologies like Open Sound Control (OSC), live sampling, and synthesis. My works have been recognized and selected for various live performances, exhibitions, and composition competitions. These include events like Special Mention at Swiss Musikzeitung - Ars Electronica Forum Wallis 2024; The Engine Room Sound Arts Competition and Exhibition 2023, Lklectik Lab, BBC 3 Late Junction, and the Soho Radio - The Max Reinhardt Show. Also received awards in competitions from the Denny Awards International Competition for Electronic Music in Interactive Media, The Best Fusion Electronic Music, and Original Arrangements.

**Title / Titulo**

**Cyberspace Paradox**

**Duración / Legth / min. seg**

**07.43**

**Description of the piece /Descripción de la obra**

"Cyberspace Paradox" delves into the intricate relationship between humanity and technology through a compelling fusion of live vocal performance and real-time sound manipulation. Exploring themes of technology addiction, identity, and emotional disconnection, the composition navigates the complexities of the digital age with thought-provoking lyrics and innovative sonic textures. Seamlessly integrating Open Sound Control technology, the piece offers a multi-layered auditory experience that blurs the lines between composition and live improvisation. Through nuanced vocal delivery and evocative lyrics, listeners are prompted to reflect on the profound impact of technology on modern existence. As technology continues to shape our world, "Cyberspace Paradox" serves as a timely reminder of the importance of introspection and self-awareness. Celebrating innovation and creativity, the composition invites audiences to explore the paradoxical nature of our relationship with the digital realm, urging a deeper understanding of our natively digital mindset.



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**Name /Nombre**

**Chin Ting Chan**

**Web page**

**[www.chintingchan.com](http://www.chintingchan.com)**

**Country / País**

**Hong Kong**

**About the author /Semblanza del autor**

Composer Patrick Chin Ting CHAN grew up in Hong Kong and came to the United States in 2003. He has been featured in festivals including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers, among others. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His scores are published through BabelScores and Universal Edition.

**Title / Titulo**

**Shadow Objects**

**Duración / Legth / min. seg**

**600**

**Description of the piece /Descripción de la obra**

Casting the shadow of a three-dimensional object on a two-dimensional plane transforms its original shape into something that may look distorted, broken, or unrecognizable at times. Yet, it can move in a sporadic and expressive way. The music is inspired by observing this behavior. It helps us realize that we can discover endless beauty in the struggle and imperfection of life. Eventually, we become appreciative of what might seem fragile or faulty on the surface.

The samples are primarily processed and manipulated with the Tasty Chips Electronics' GR-1 Hardware Granular Synthesizer before undergoing additional post-processing and editing on the computer.





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**Name /Nombre**

**Daniel Campoverde**

**Country / País**

**Ecuador**

**About the author /Semblanza del autor**

**Daniel Campoverde**

Fundador del proyecto de investigación de artes sonoras Sonoro y co-fundador del colectivo artístico mnmlktchn. Inicia sus estudios en el área de Ingeniería de sonido y arte sonoro desde el 2005 en el Institute of Audio Research (NYC).

Su trayectoria profesional se refleja en la creación, dirección y producción de Sonoro. Lidera proyectos de gestión cultural enfocados en las artes sonoras-electrónicas. Por otro lado, viene un trabajo de experimentación de síntesis de audio con sistemas modulares como parte de su trabajo en la maestría de Artes Musicales en la Universidad de Especialidades Espíritu Santo en Guayaquil.

**Title / Titulo**

**Coexistencia**

**Duración / Legth / min. seg**

**20**

**Description of the piece /Descripción de la obra**

**Coexistencia**

Coexistencia, se sumerge en los intrincados paisajes sonoros de Salango, Ecuador, utilizando grabaciones de campo para encapsular los sonidos naturales de la Playa de Salango. La composición, adornada con realces electrónicos, distorsiona hábilmente el espacio acústico al incorporar ruidos industriales, dando como resultado una fascinante pieza de música acusmática. La investigación se centra en las diversas fuentes de sonido presentes en Salango, incluyendo la belleza inherente del paisaje natural y los estridentes ruidos mecánicos provenientes de la industria pesquera.

El proyecto manipula creativamente la espacialización y la transformación del sonido. Establece paralelos con las experiencias diarias de los residentes de Salango, que navegan a través de un tapiz de paisajes sonoros desde la serenidad de la playa hasta el estruendo de la industria.

Utilizando entrevistas micro-fenomenológicas, la composición captura las perspectivas de los residentes, entrelazando frases de sus experiencias con los sonidos ambientales de la playa.





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**Name /Nombre**

**David Snow**

**Web page**

<https://davidsnowmusic.org>

**Country / País**

**United States**

**About the author /Semblanza del autor**

The compositions of David Jason Snow have been performed in concert by the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the Banda Municipal de Bilbao at the Euskalduna Palace in Bilbao, Spain, the New Juilliard Ensemble at the Museum of Modern Art in New York, the American Brass Quintet at the John F. Kennedy Center in Washington, DC, and other artists and ensembles at venues in North America, Europe, Asia and Africa. His fixed media works have been performed at the Musinfo Journées Art & Science Festival in Bourges, the Festival Exhibitronic in Strasbourg, the Festival Internacional de Video Arte y Música Visual in Mexico City, the Sound Thought Festival in Glasgow, and Echofluxx in Prague. Snow has also been the recipient of fellowships and grants from the National Endowment for the Arts, the ASCAP Foundation, and Meet the Composer.

**Title / Titulo**

**Manahatta: mythic city**

**Duración / Legth / min. seg**

**12.00**

**Description of the piece /Descripción de la obra**

Manahatta: mythic city is an impressionistic soundtrack of our "sub-urban" environment, a sonic snapshot of the industrialized world's simulacrum of mythic underworld, where the keening squeal of steel grinding against steel threatens to drown out the speech and song of the living. Yet even in that squalid, rat-plagued realm, buskers play, lovers meet, and human spirit endures, oblivious to the inevitable eclipse of the anthropocene age and a return to the planet's natural state.





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**Name /Nombre**

**Diego Ratto**

**Web page**

<https://www.diegoratto.com>

**Country / País**

**Italy**

**About the author /Semblanza del autor**

**Diego Ratto is a musician and composer currently based in Los Angeles, CA.**

**He received a Bachelor of Music in jazz guitar in 2016 and in electronic music in 2017 from Music Conservatory "A.Vivaldi" in Alessandria (Italy). He graduated from KMH - Royal College of Music in Stockholm (Sweden) with a Master of Music in electroacoustic composition in 2019.**

**He is currently a PhD candidate and Associate Instructor in music composition at the University of California Santa Barbara (UCSB).**

**He has been awarded with the following prizes: ULJUS 2023, Corwin Award 2023, Prix Russolo 2022, IEMC 2022, Golden Lala Awards 2020 (Poznan, PL), Sound of Silences - Film Scoring / Romaeuropa Festival 2020 (Rome, IT), Musicworks Magazine Electronic Music Contest 2020 (Toronto, CAN), Wocmat 2018 International Phil Winsor Computer Music, Rimusicazioni Film Festival 2018 (Bolzano, IT), Prix CIME 2017 - International Confederation Music, Electroacoustic Contest EFME 2016 (Santa Fe, RA).**

**Title / Titulo**

**MEMORIA**

**Duración / Legth / min. seg**

**08.22**

**Description of the piece /Descripción de la obra**

**A tempestuous journey through time, into the profound recesses of memory. Hidden and distant realms of moments and snapshot recollections, a personal odyssey guided by the echoes of childhood sounds.**

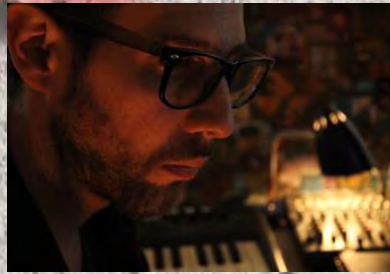






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**Name /Nombre**

**Eduardo Palacio**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Composer, music producer and cultural manager.**

**Diploma AMus TCL Trinity College London - England. Instrumental and electroacoustic composition from the Conservatoire International de Musique de Paris and the Conservatoire du Val Maubuée - France. Music Therapy - IMMI Mexican Institute of Interdisciplinary Music Therapy. Design and Management of Cultural Events - University of the Cloister of Sor Juana. Since 2002, he has developed within the composition and sound design for concert, theater, dance, long and short films. On the other hand, he has also worked in the conception, curation, production and coordination of artistic and cultural projects.**

**In 2017 he entered the SNCA (National System of Art Creators) / Support System for Creation and Cultural Projects (FONCA) - Mexico.**

**His work has been recognized and presented in countries such as: Mexico, Argentina, Brazil, Bolivia, France, Spain, Greece, Slovakia, Ireland, Scotland, Japan, Switzerland, Sweden, Portugal, Italy, Russia, and the Czech Republic.**

**Title / Titulo**

**Aller-Retour**

**Duración / Legth / min. seg**

**8.03**

**Description of the piece /Descripción de la obra**

**Piece inspired by a dream: Leaving Earth in an uncertain journey until reaching Outer Space, staying there for a moment. Perceive, observe, feel and surrender to that magnificence and then return. The piece captures the sounds and sensations produced within the dream.**





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**Name /Nombre**

**Edwin David Betancourth Cardona**

**Country / País**

**Colombia**

**About the author /Semblanza del autor**

Artista y docente en música con maestría en musicología por la Universidad Nacional Autónoma de México. Se ha dedicado a la investigación, creación e interpretación de la guitarra eléctrica enmarcado en un lenguaje contemporáneo. Actualmente estudia el doctorado en Historia del Arte en el Colegio de Morelos en México y es investigador del Grupo de Investigación, Creación en Artes y Educación Artística (GICAEA) y docente de la Universidad del Valle.

**Title / Titulo**

**El agua que seremos**

**Duración / Legth / min. seg**

**07.48**

**Description of the piece /Descripción de la obra**

Somos agua en constante flujo, y nos dirigimos a un futuro desenfadado donde el arte emerge como un medio para transformar el cauce de este río. Esta obra captura algunos sonidos del Río Cali, que viaja al rededor de 50 kms para llegar a su punto de desembocadura, y exhibe la relación entre sus aguas casi murientes a causa de la comunidad que habita a su alrededor. Sus ruidosos oleajes demuestran que la salida a un futuro catastrófico sería posible en la medida en la que cohabitamos con nuestras fuentes hídricas; en la medida en la que somos río.





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**Name /Nombre**

**Elias Xolocotzin**

**Web page**

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**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Licenciado en Artes plásticas (Escultura), en 2013 estudié la maestría en Historia del Arte en la Facultad de Artes UAEM, en 2016 obtuve el grado de Maestro en Producción Artística por la Facultad de Artes UAEM, el grado de doctor en artes y diseño, por el Posgrado en Artes y Diseño de la UNAM con mi investigación titulada "Meato Insinuante: La escultura sonora como auxiliar auditivo para la escucha. un estudio y experimentación sobre la percepción del espacio a través de la sonoridad de una propuesta objetual".

Actualmente soy miembro del colectivo de experimentación e investigación sonora "Escucha Subversiva"; docente en la Facultad de Artes de la UAEM desde 2012; docente en Centro Morelense de las Artes desde 2020; docente en el Instituto de Investigaciones en Humanidades y Ciencias Sociales (Ciencias de la Comunicación) UAEM desde 2022.

**Title / Titulo**

**nanobreath**

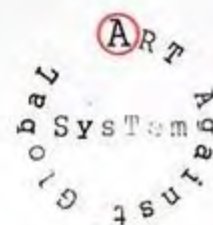
**Duración / Legth / min. seg**

**04.17**

**Description of the piece /Descripción de la obra**

El aliento de los seres vivos anuncia la fragilidad del sujeto, un gesto tan minúsculo y instantáneo, puede ser alterado sin previo aviso, la expresividad de nuestro cuerpo encuentra en la respiración una vía para darnos cuenta si la maquina biológica continua su marcha sin novedad.

La pieza alude al instante en que el aliento se ve mermado, lo que puede significar continuar en este espacio tiempo o trascender, es pues una cita al Inframince Duchaneando, una expresividad de la catástrofe que da cuenta que las expresiones se acuerpan aun aquellas que nos anuncian nuestro fin.





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**Name /Nombre**

**Estene Cheong**

**Country / País**

**Singapore**

**About the author /Semblanza del autor**

**Estene Cheong is a Singaporean composer and Yangqin player. Drawing influences from both Eastern and Western music, Estene seeks to realise and explore the infinite sonic possibilities that music can provide. Presenting fresh experiences to her audiences while bringing them on a journey through carefully decorated time.**

**Estene currently studies at the Yong Siew Toh Conservatory of Music with a full scholarship and has been under the tutelage of Peter Ivan Edwards and Chen Zhangyi. Her work has been played by various artists and ensembles, such as Martin Jaggi, Singapore Philharmonic Winds, SOTA Wind Ensemble, Pipa Society Singapore and Weird Aftertaste.**

**Title / Titulo**

**Transcending**

**Duración / Legth / min. seg**

**05.56**

**Description of the piece /Descripción de la obra**

**Everywhere at once but nowhere at all.**

**With this thought, Transcending came to life as I explored electronics as a medium.**

**Bringing space and depth into a piece.**

**Fascinating.**

**Creating an aural space distinct from where one is physically present.**

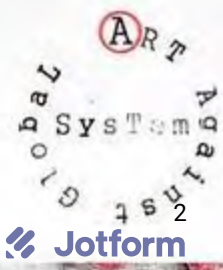
**Magical.**

**Music to me is decorated time, now I can decorate space too.**

**Enchanting.**

**Transcending is an exploration of electronic music's power to transport the listener through different spaces and dimensions. With the use of contrasting sounds as separate entities that**

eventually blend together, it creates soundscapes that are unique yet similar. Transcending seeks to create a unique aural space distinct from the listener's physical surroundings. This allows the listener to experience spaces of different natures within the same piece. I am thrilled to share this enchanting journey with you.





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**Name /Nombre**

**Francesco Santagata**

**Web page**

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**Country / País**

**Italy**

**About the author /Semblanza del autor**

Francesco Santagata is an electroacoustic composer, multi-instrumentalist, author of music for theater, and radical improviser born in Caserta, Italy, in 1989. He studied with Elio Martusciello at the San Pietro a Majella Conservatory of Music in Naples, Italy, where he graduated in Electronic Music and where he is currently studying for the two-year specialization program. He has focused his research on synthetic sound, the use of digital scrap sound and the relationship between sound and word. He is a permanent member of the electro-acoustic orchestra OEOAS, of the Napoli Totale Elettronica collective, and of other experimental music experiences. He is also involved in the relationship between sound and theatrical staging for various companies (Liberaimago, IM/Perfetta Teatro, Sergio Del Prete, etc...). He totaled hundreds of concerts and live performances throughout Italy in the last years.

**Title / Titulo**

**Overthinking - listening to music and not talking is the best, I think**

**Duración / Legth / min. seg**

**6.46**

**Description of the piece /Descripción de la obra**

The piece is a reflection on the incessant spirals of thought, the existential anxiety typical of our time, and the intrusive ideas that manifest repetitively. Similarly, the composition is characterized by obsessively assembled micro-fragments in a form that, while seeking stability, suddenly explodes into gestural behaviors that unravel the sound in a schizophrenic manner. The materials used are, on the one hand, concrete albeit decomposed and heavily manipulated, and on the other hand, synthetic. At its core is the fragmentation typical of granular synthesis and a characteristic 'beyond feeling' of machine aesthetics.





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**Name /Nombre**

**Francesco Santagata**

**Web page**

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**Country / País**

**Italy**

**About the author /Semblanza del autor**

Francesco Santagata is an electroacoustic composer, multi-instrumentalist, author of music for theater, and radical improviser born in Caserta, Italy, in 1989. He studied with Elio Martusciello at the San Pietro a Majella Conservatory of Music in Naples, Italy, where he graduated in Electronic Music and where he is currently studying for the two-year specialization program. He has focused his research on synthetic sound, the use of digital scrap sound and the relationship between sound and word. He is a permanent member of the electro-acoustic orchestra OEOAS, of the Napoli Totale Elettronica collective, and of other experimental music experiences. He is also involved in the relationship between sound and theatrical staging for various companies (Liberaimago, IM/Perfetta Teatro, Sergio Del Prete, etc...). He totaled hundreds of concerts and live performances throughout Italy in the last years.

**Title / Titulo**

**Overthinking - listening to music and not talking is the best, I think**

**Duración / Legth / min. seg**

**6.46**

**Description of the piece /Descripción de la obra**

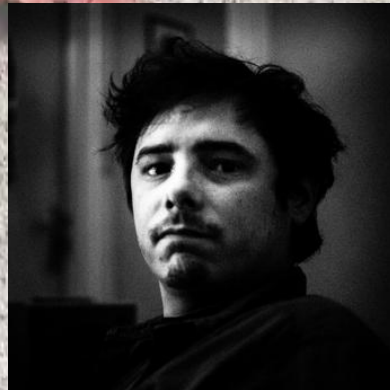
The piece is a reflection on the incessant spirals of thought, the existential anxiety typical of our time, and the intrusive ideas that manifest repetitively. Similarly, the composition is characterized by obsessively assembled micro-fragments in a form that, while seeking stability, suddenly explodes into gestural behaviors that unravel the sound in a schizophrenic manner. The materials used are, on the one hand, concrete albeit decomposed and heavily manipulated, and on the other hand, synthetic. At its core is the fragmentation typical of granular synthesis and a characteristic 'beyond feeling' of machine aesthetics.





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**Name /Nombre**

**François Buffet**

**Web page**

**francoisbuffet.com**

**Country / País**

**France**

**About the author /Semblanza del autor**

**François Buffet (1980, France)**

In 2013, he was laureate of the international acousmatic music competition « Banc d'essai » organised by the GRM in Paris. In 2014 he was commissioned by the GRM to create En to pan. In 2017 he is invited in the Musiques & Recherches studios (Belgium) to create his piece Holos. In 2017, he won a honorable mention for the International Electroacoustic Composition Competition Iannis Xenakis in Thessaloniki (Greece). In 2018, he is laureate of the Prix Russolo (jury and public prizes) with many concerts in the world. In 2020 he won the second prize of the Métamorphoses competition of Musiques & Recherches.

His works focuses essentially on acousmatic composition, developing a holistic thought of the different sound parameters. His attraction, since his childhood, for everything that deals with cosmos and a form of spiritual quest inspired his aesthetics favouring a wide and ecstatic sound.

**Title / Titulo**

**Le Jour - événement/avènement**

**Duración / Legth / min. seg**

**15.29**

**Description of the piece /Descripción de la obra**

The title of the piece means : "The Day - event/advent".

This piece makes reference to a religious subject and christian inspiration : Apocalypse, Revelation. We can discern some elements of ancient and modal musique, which enter in resonance with spectral writing, the ensemble is realize with electroacoustic medium.

"And they made as it seemed a new song" (Revelation, 14 ; 3)

The Day show an age in way of appearance, whose the arrival is become necessary. It is not a new age in temporal sense, but an exit of the world and therefore the time.

Revelation not announce an ending but rather a beginning, a restart, and it is beautiful, necessary. It's indeed the end of the world as we know it, but also the birth of another one, as we discover it. The Day is in this way a completion, a turnaround of our consciousness.





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**Name /Nombre**

**Gabriel José Bolaños Chamorro**

**Web page**

**gabrielbolanos.com**

**Country / País**

**Nicaragua**

**About the author /Semblanza del autor**

**Gabriel José Bolaños Chamorro (b. 1984 Bogotá, Colombia) is a Nicaraguan/American composer of solo, chamber, orchestral and electroacoustic music.**

**Bolaños is currently Assistant Professor of Music Composition at Arizona State University, where he teaches courses in composition, analysis, music technology, and acoustics, and co-directs the PRISMS contemporary music festival. He received a BA in music from Columbia University and a PhD in Composition and Theory from UC Davis. His music is published by BabelScores.**

**Bolaños has received numerous awards and grants for his work, including a Fulbright US Scholar Grant, the Suzanne & Lee Ettelson Composer's Award, a Research & Development Grant from the Arizona Commission on the Arts, a residency at CMMAS in Morelia, Mexico, a commission from Vertixe Sonora and Hong Kong Baptist University, and a commission from CIRM and Festival Manca in Nice, France.**

**Title / Titulo**

**Sabicas Plutaños Saarigeti**

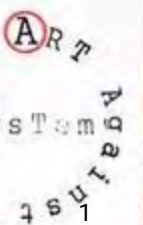
**Duración / Legth / min. seg**

**8.48**

**Description of the piece /Descripción de la obra**

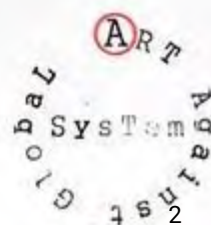
**Sabicas Plutaños Saarigeti is a live improvisation system for amplified guitar and max/msp, composed and performed by Gabriel Bolaños. As the title suggests, the work was inspired by the music of Sabicas, Sam Pluta, Kaija Saariaho and György Ligeti. This work is part of an ongoing research-creation project that explores various approaches to technologically-mediated performance practice.**

**The electronics are entirely controlled and generated by the acoustic guitar: the max patch detects the pitch, dynamics (amplitude) and brightness (spectral centroid) of the guitar's incoming signal, and reacts independently in various ways to these parameters. The reactivity is purposefully designed to be occasionally predictable and occasionally unpredictable, which encourages the performer to listen carefully and react to each**



performance differently.

The electronics combine classical synthesis (subtractive, AM synthesis, additive synthesis), real-time pitch shifting and harmonizers, recording and playback of audio buffers, granular synthesis, and launching of some audio samples.





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**Name /Nombre**

**Gaëtan Parseihian**

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**Country / País**

**France, Metropolitan**

**About the author /Semblanza del autor**

Gaëtan Parseihian is an electroacoustic / acousmatic music composer and researcher in acoustics and sound perception.

He creates narrative compositions where natural sounds and electronic sounds meet and collaborate to create original perceptive experiences and new audio landscapes to explore. He develops his own tools to enrich the practice of electroacoustic composition and sound spatialization.

In 2006, he created Brane Project with ([www.braneproject.com](http://www.braneproject.com)) 3 collaborators. With this association, they produce their musical compositions and have built an home-made 50-speaker acousmonium. He is also an associative artist at deleteere collective in Marseille ([www.deleteere.org](http://www.deleteere.org)).

In parallel, he is a researcher in the field of sound and computer science. His main research interests include sonification, auditory guidance, 3D sound, spatial perception, human/computer interaction and augmented reality.

**Title / Titulo**

**La forêt mécanique**

**Duración / Legth / min. seg**

**07.30**

**Description of the piece /Descripción de la obra**

Composed as a tale, "La Forêt Mécanique" illustrates the cohabitation between the Natural and the Artificial. These two entities clash, conflict, and oppose each other until they ultimately achieve complete symbiosis, creating a chimeric entity that integrates the unique traits of each. At the end of this battle, nature reasserts itself, but not without having evolved first. The dualistic and chaotic universe is replaced by a new, peaceful and tranquil world where chaos yields to unity.





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**Name /Nombre**

**Giuseppe de Benedittis**

**Web page**

<https://giuseppedebenedittis.bandcamp.com>

**Country / País**

**Italy**

**About the author /Semblanza del autor**

**GIUSEPPE DE BENEDITTIS (1989) IS A COMPOSER AND PERFORMER BORN IN NAPOLI (IT) CURRENTLY BASED IN MADRID (ES).**

**HE STUDIED JAZZ GUITAR WITH A SPECIAL ATTENTION FOR THE "FREE-JAZZ" AREA AND CURRENTLY ENDING HIS DEGREE IN ELECTRONIC MUSIC AT THE VENICE CONSERVATORY.**

**GIUSEPPE TOOK PART IN MANY MASTERCLASS TO ACHIEVE A DEEP KNOWLEDGE OF ELECTRONIC INSTRUMENT AND LIVE**

**ELECTRONICS (MOOG, IRCAM, GRM, ACCADEMIA CHIGIANA,...).**

**FOR LIVE PERFORMANCES HIS MAIN INSTRUMENTS ARE SERGE MODULAR SYNTHESIZERS, TRANSDUCERS AND OLD**

**ANALOGIC INSTRUMENTS.**

**HE HAS OFTEN COLLABORATED WITH VISUAL ARTISTS LIKE PAINTERS AND SCULPTORS TO CREATE INSTALLATIONS, GRAPHIC SCORES, MUSICAL INSTRUMENTS AND PERFORMANCES.**

**Title / Titulo**

**\_sottosuolo\_**

**Duración / Legth / min. seg**

**12.45**

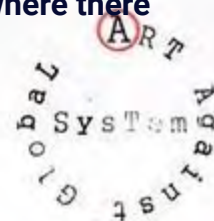
**Description of the piece /Descripción de la obra**

**\_sottosuolo\_ (Italian for 'underground')**

**To what extent we are influenced by the tools we use?**

**It's a couple of years now that I'm using almost exclusively the Serge Modular (analog synthesizer), to compose and perform, and in some occasions I've had the impression that the machine was suggesting me what to do, like a sort of metacomposer right behind my back. The system was built in the '70, so not all the components of the machine are working properly due to their age; so this bring an unexpected "life" to the sound. I choose to play along with it, to go beyond the limit of the proper functioning and see it like another player or even better a machine that is showing his will.**

**The back of the panels, with all its components, is an underground or undergrowth where there is life flowing through the circuits.**





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**Name /Nombre**

**Graham Harris**

**Web page**

<https://soundcloud.com/nathanharris33>

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

#### **GRAHAM HARRIS BIOGRAPHY**

I am based in London UK, and have studied composition at Surrey University. I gained MMus Composition from the latter.

I became a Soundhub associate composer of the London Symphony Orchestra in 2017.

I have had professional performances e.g. Kevin Bowyer. In 2021 I gained 3 prizes for composition.

In May 2021 I won an organ composition competition (JAM) so had an organ piece played by the organist of Rochester Cathedral (Francesca Massey) at St. Brides Fleet Street. I also in late 2021 got third prize in an Italian competition for my Piano Concerto, and honourable mention for a competition in Vienna for my Trumpet Concerto.

In 2022, I gained 2nd prize in a competition for my Piano Concerto in Serbia.

I have had electronic works broadcast by a Scottish radio station in 2021 and 2023.

Some of my music is currently published by Universal Edition, Vienna.

**Title / Titulo**

**2 PASSAGES**

**Duración / Legth / min. seg**

**10**

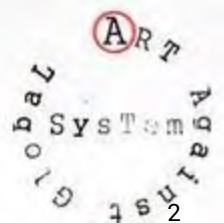
**Description of the piece /Descripción de la obra**

The title of my work is 2 Passages. This work was partly created by electronically manipulating the sound of certain fragments of my ensemble piece for 8 instruments 'Ritual Ballet' (the original work can be heard on my Soundcloud). The music has various sections, but I tried to create overall unity.

The character of the track changes constantly throughout, and ranges from motivic music to textural based music e.g. pizz. textures which perhaps even hint at Ligeti or Birtwistle.

I found that electronically sampling/manipulating my own acoustic music produces many fascinating new compositional (including harmonic) possibilities. For example, music that is timestretched, which transforms/augments the music into something much darker (perhaps 'Brucknerian') and imposing.

Indeed, the overall result is one of transformation - producing a completely different work from the original - one that takes us on a journey through various spatial episodes (with a short coda at the end).





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**Name /Nombre**

**Gustavo Chab**

**Web page**

<https://gustavochab.blogspot.com/p/bio.html>

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Gustavo Chab Argentina-Spain (b. Buenos Aires, 1964)**

**Composer of mostly electroacoustic works that have been performed in the Americas and Europe.**

**He composed his first electroacoustic piece in 1993, specializing in composition techniques in electroacoustic.**

**His compositions, including works for instrumental, electronic music, and performances. Frequently explores the spatialization of sound in composition, mixing fixed media acousmatic and sound generation in real time.**

**His compositions have been performed at numerous festivals and has received- among many awards – Prize Exhibitronic 2018/International Festival of Sound Arts (Strasbourg-France); First Prize of the FNA /Juan Carlos Paz (Buenos Aires, Argentina); a honourable Mention of the concours International de musique multipiste immersive de Montréal (AKOUSMAtique 2022); a special Mention of the Municipality of Buenos Aires (1995), (2014/2015) and a honourable Prize-Residence of the International Competition of Electroacoustic Music GMEB (Bourges-France, 1993) /Artist in Residence CCMIX, Center for the Composition of Music Iannis Xenakis (France).**

**Title / Titulo**

**Flutervoice**

**Duración / Legth / min. seg**

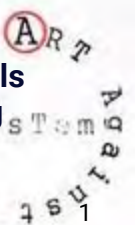
**08.24**

**Description of the piece /Descripción de la obra**

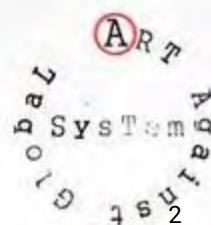
**Flutervoice II for flute and fixed media Stereo version.**

**Flutervoice II emerges from previous ideas when I was exploring air sounds, vocal and percussive sounds for the flute a few years ago.**

**There are actions that can be played inside or across the Instrument; Air sounds with vowels and consonants are combined to achieve different colorations which are represented using abstract notation.**



Performance in transit require a medium and slight resonant place and amplification to achieve a fluent and expressive environment in balance with the fixed media; floating time and intuitive music interplaying with fixed and live electronics.







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**Name /Nombre**

**Harry Mason**

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

My name is Harry Mason, however I also go by the artist name banister. I am Composer and musician whose main musical focus is on Experimental music, electro acoustic music and Improvisational performances. My current artistic focus is currently as apart of a Duo that makes up the group Green mountains walk on beached records. However though I also have contributed to mixtapes on beached records as a solo artist under the name banister and hope to release a solo album this year.

**Title / Titulo**

**Mae**

**Duración / Legth / min. seg**

**3.45**

**Description of the piece /Descripción de la obra**

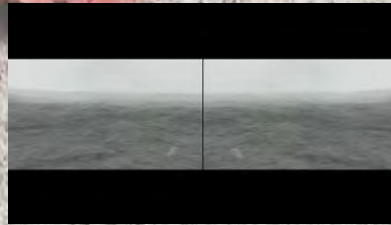
The piece of music uses and is heavy by technique found in both Musique concrete, Electroacoustic and Acousmatic works. The sample uses a Short piano loop that i sampled off a cassette tape. From there I use audio manipulation and heavy effects to create a custom sound which a feel akin to the textures and timbres heard in string quartets and full orchestras





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**Name /Nombre**

**Johannes Christopher Gerard**

**Web page**

<https://www.johannesgerard.com/english/sound/>

**Country / País**

**Netherlands**

**About the author /Semblanza del autor**

Studied at the Dun Laoghaire School of Art, (IADT) Dublin, Ireland. During his artistic career he has lived in different countries in Europe, Asia, North and South America, Australia and Westafrika. Participation in exhibitions and festivals in Europe, Asia, Africa and Australia. Working areas since 2014 are performance and video. In 2014, the first performance pieces were created during the Silent Crossing Border Project in Tainan, Taiwan with solo dancer Tsai Hsin Ying and Performance artist Kao Yu-I. In 2022 he participated at the sound project "Autistic Interiors" in The Hague, Netherlands implemented by the German sound artist Anne Wellmer. Since 2022 sound became the most recent media to work with.

**Title / Titulo**

**steadily flowing**

**Duración / Legth / min. seg**

**04.24**

**Description of the piece /Descripción de la obra**

Time is a flowing invisible matter, but it can be experience day by day. Flowing towards an unavoidable future. this future might be bright, this future will bring no changes at all, this future might be devastating. For every soul it will different.





Name /Nombre

Jonatan de Jesús Carrasco Hernández

Web page

[www.composerjonatancarrasco.com](http://www.composerjonatancarrasco.com)  
<https://sites.google.com/view/composerjonatancarrasco>

Country / País

Mexico

About the author /Semblanza del autor

Su música ha sido tocada , grabada o premiada por diferentes ensambles , músicos y orquestas como la Orquesta Filarmonica de Xalapa (ORFIX), la Orquesta Filarmónica de Puebla (ORFIP), la Orquesta Sinfónica de la BUAP (OSBUAP), La Orquesta de Jovenes Solistas de Jalisco (OJSJ), Manuel Espinaz , Nadia Borislova , Alexander Vivero , Ensamble de guitarras “Érase una vez ”, Black Pencil Ensemble, Dueto de Guitarras “Aché”, Ensamble Sunset, Ensambe de Percusión Safa, Quinteto de la ciudad de Puebla, La orquesta Juvenil de Guitarras de la ciudad de México, Ensamble NMK, ensamble de la organización Akojopo, etc. Tanto en México como en diferentes países como Brasil, Argentina, Francia, Italia, España, Nigeria, Países Bajos y Corea. Su principal interés en la composición van desde la música tonal hasta la mezcla de la música con tecnología, incluyendo la música electroacústica, el live coding , la electrónica en vivo y la música mixta.

Title / Titulo

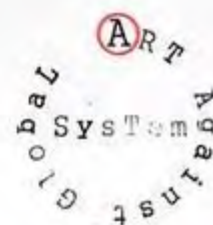
Tenoni

Duración / Legth / min. seg

12.28

Description of the piece /Descripción de la obra

“Tenoni” es una obra para soporte fijo basada en escala microtonales. Para la composición se hizo un patch en Pure Data en el cual se podían crear diferentes divisiones microtonales de la octava en la cantidad de pasos que se necesitara, además se programó para poder crear escalas creando escalas eligiendo las notas que la formarían al azar. Se podrían crear también acordes usando esas notas de la escala de hasta 10 notas. Gracias a esto se lograron crear diferentes texturas con combinaciones diferentes de notas en intervalos microtonales que podían dar sonoridades muy complejas e interesantes. La palabra Tenoni en nahuatl se podría traducir como "algo para ser cortado"





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**Name /Nombre**

**Jonathan David Corzo Garavito**

**Web page**

<https://inmcv.cultura.gob.ar/noticia/corzo-jonathan/>

**Country / País**

**Colombia**

**About the author /Semblanza del autor**

Licenciado en música y Magíster en Creación Musical, Nuevas Tecnologías y Artes Tradicionales (UNTREF). Sus composiciones han sido interpretadas en numerosos festivales y concursos en Europa y gran parte de América. Recibió el premio "FRANCISCO KRÖPFL", Beca para la Creación de Música Contemporánea otorgado por el Ministerio de Cultura de Colombia, Beca en Creación-finalización de obra otorgado por el Fondo Nacional de las Artes, Beca Creación del Fondo Nacional de Las Artes, Beca para la Creación de Música Contemporánea otorgado por el Ministerio de Cultura de Colombia, Mención especial en el International Festival Ars Electrónica Forum Wallis, Suiza, 1er-2do y 3er premio de composición otorgado por el Consejo Argentino de la Música(2017-2018 y 2019). Actualmente es docente en la Licenciatura en Música Autóctona, Clásica y Popular de América. Participa en proyectos de investigación en el marco de la Programación científica de la Secretaría de Investigación y Desarrollo de la UNTREF.

**Title / Título**

**Instante preciso, tierra de nadie**

**Duración / Legth / min. seg**

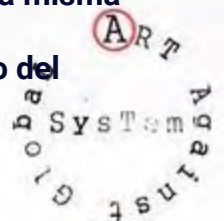
**08.00**

**Description of the piece /Descripción de la obra**

El sonido es una materia heterogénea, maleable y a su vez caprichosa, siempre dúctil; es un terreno fértil similar al compost, contenedor de bichos que descomponen y procesan los materiales para crear un terreno propicio para el nacimiento de otras vidas. Esta obra es una fabulación especulativa donde la interacción de los materiales sonoros son una pluralidad de escalas temporales, siempre interrumpida por pequeños nodos (zonas críticas multi-especie) que descomprimen las nuevas ideas, considerando así, la existencia de muchos caminos posibles entre las dimensiones temporales previamente sin relación y la relación de las no linealidades que surgen de su interacción. Así mismo, deja a un lado lo fractal, es un pensamiento anti-reduccionista.

Es una obra que se domina por completo y puede estar libre de restricción, incluida la misma restricción.

Fue compuesta y realizada en Buenos Aires-Argentina, en 2023 en el estudio privado del compositor.





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**Name /Nombre**

**Jorge Antunes**

**Web page**

**[www.jorgeantunes.com.br](http://www.jorgeantunes.com.br)**

**Country / País**

**Brazil**

#### **About the author /Semblanza del autor**

Jorge Antunes was born in 1942, in Rio de Janeiro, where he studied Violin, Composition and Conducting. He also majored in Physics at the National Faculty of Philosophy. In 1961, after constructing himself several generators, filters, modulators and other electronic equipment, Antunes founded the Chromo-Music Research Studio, and has since been recognized as the originator of electronic music in Brazil.

In 1965 he began to research the correspondences between sound and color, and wrote works that he called Cromoplastofonias, for orchestras, magnetic tapes, lights, using also the senses of smell, taste and touch.

From 1969 until 1973 he won scholarships to study in Buenos Aires, Utrecht and Paris under Alberto Ginastera, Gerardo Gandini, Francisco Kroepfl, Umberto Eco, Luis De Pablo, Gotfried Michael Koenig, Pierre Schaeffer and François Bayle. His scores are published by Suvini Zerboni, Salabert, Breitkopf&Hartell, Zimmermann, Universal, Ricordi, Sistrum and Billaudot.

**Title / Titulo**

**Anaphore Symphocéanique**

**Duración / Legth / min. seg**

**17.49**

#### **Description of the piece /Descripción de la obra**

**Anaphore Symphocéanique.**

The use of the word "anaphore" in the title refers to the form of the work, pre-established by Jorge Antunes, following the scheme of the stylistic resource of the same name.

Anaphora is a figure of speech that consists of the repetition of one or more words at the beginning of consecutive verses or sentences.

Thus, the work is constructed with long musical phrases, at the beginning of which the same musical object is used. This, in turn, is made up of several sound objects.

The base sound material was extracted from a complex intervention of the trombone section of a symphonic work by Jorge Antunes.



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**Name /Nombre**

**Jorge Medina Martínez MIDI | pipe**

**Web page**

**[www.midipipe.art](http://www.midipipe.art)**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**CDMX Abril 23, 1989. Estudió Composición en la Escuela Superior de Música (INBA). Actualmente estudia Danza Contemporánea en el Centro de Investigación y Creación Coreográfica (INBA). Inspirado en el Paisaje Sonoro, la Improvisación y La Música Aleatoria su obra se ha interpretado en Honduras, Guatemala, El Salvador, Costa Rica, Panamá, Estados Unidos, Reino Unido y Ecuador. Como Artista del Y2KLiveLoopingFestival en Santa Cruz CA, Y Por Parte de Phillter Festival y Three Rivers Arts Festival en Pittsburgh PA. y Brooklyn N.Y. Fue beneficiario de programa PECDA y ENARTES en 2018. Como coreógrafo su obra Trifásico para dueto de bailarines y Live-Looping fue estrenada por parte del Día Internacional De La Danza UNAM 2019. Actualmente trabaja en su proyecto de exploración creativa "CuerpoSonoro" que ha impartido en Southampton; Reino Unido, La Embajada de México en Guatemala, La Alianza Francesa en Guatemala y el Museo Antropológico de de Arte Contemporáneo MAAC en Ecuador.**

**Title / Titulo**

**Paralipómena**

**Duración / Legth / min. seg**

**07.36**

**Description of the piece /Descripción de la obra**

**Un Breve Acercamiento A La Nueva Fauna Sonora De La Urbe**





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**Name /Nombre**

**Juan Carlos Cáceres Avitia**

**Web page**

<https://soundcloud.com/caceresavitia>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Juan Cáceres Avitia (CDMX) comenzó sus estudios en piano en la FaM de la UNAM. Estudió Musicología en el Conservatorio Nacional de Música con de Ricardo Miranda, donde también estudió composición en el Taller de Electroacústica con Josué Peregrina. Además, estudió Análisis Orquestal e Instrumentación con Jorge Torres Sáenz. En 2019, obtuvo una beca para estudiar Musicología en España, a través de los Cursos Universitarios e Internacionales de "Música en Compostela". Ha sido ponente en el Festival de Música de Morelia y el Festival Visiones Sonoras del CMMAS. Su obra se ha presentado en México, Argentina, Estados Unidos, Japón y Canadá, donde obtuvo el tercer lugar en la categoría Latinoamericana del premio Jeux temps / Time to play (2022) de la Comunidad Electroacústica Canadiense (CEC) junto con el CMMAS. Actualmente es el Coordinador de Tecnologías Aplicadas a la Creación Musical del Centro de Experimentación y Producción de Música Contemporánea (Cepromusic).

**Title / Titulo**

**Broix**

**Duración / Legth / min. seg**

**09.11**

**Description of the piece /Descripción de la obra**

De la frase atribuida a Victor Hugo: Tout bruit écouté longtemps devient une voix (Todo ruido escuchado prolongadamente se convierte en una voz) proviene el título de esta obra mediante la conjunción de las palabras bruit y voix. En Broix se elabora la idea de cómo ciertos sonidos que podrían considerarse ruidos, tras una escucha intencionalmente musical, devienen una voz.





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**Name /Nombre**

**Juan María Solare**

**Web page**

<https://www.juanmariasolare.com/>

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

Pianist & Composer Juan María Solare (b. Buenos Aires, 1966) is one of those musicians that open scarcely travelled paths: his music traces a line that subtly connects art music with light music and instrumental sound with electronics. He studied with Kagel, Fritsch, Lachenmann, Stockhausen. Genres: post-tonal music, neoclassical music, chamber music, electroacoustic, also tango and film music. Solare teaches at the university of Bremen and at the Hochschule für Künste. Recitals in Argentina, Germany, London, Scandinavia... He is also editor of 4 piano albums for Ricordi (Universal Music) and a fifth for Peters Verlag (Leipzig). In his free time, he conducts the chamber orchestra of the Bremer Orchestergemeinschaft or plays chess online. <http://www.JuanMariaSolare.com>, <https://www.sptfy.com/jmsolare>

**Title / Titulo**

**Glittering**

**Duración / Legth / min. seg**

**335**

**Description of the piece /Descripción de la obra**

'Glittering' is the most abstract piece of the album "Evoking a Feeling of Contemplative Spaciousness". But abstraction shouldn't scare anybody. You can listen to it as experimental cartoon music. The attractiveness of the piece eclipses the complex algorithmic nature in which it is based. Delicate sounds moving on space. Aesthetically, this track is a wink to experimental composer Laurie Spiegel (one of the early gurus of electronic music).

"Here he's playing around with fragile, bright fragments of sound. Liquid diamonds shimmering under alien suns. Reflections of lives unknown, signals from an entity yet discovered." (Atroxity, in the blog Beat Radar about 'Glittering' in The Ambient Universe #76)







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**Name /Nombre**

**Juan Pablo González Cózatl Arellano**

**Web page**

<https://www.instagram.com/invismx/>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Juan Pablo Cózatl es un artista sonoro de la ciudad de Cuernavaca. Actualmente se encuentra terminando la licenciatura de artes visuales en la Facultad de Artes de la UAEM con su trabajo "Aprendiendo a Escuchar, Análisis del Desarrollo Personal de Nuevas Sensibilidades Auditivas", el cual, aborda la escucha como herramienta para el entendimiento del entorno y la interacción con el mismo desde una atención más profunda, enfocada en la sensibilidad emocional.

La búsqueda de compartir nuevas perspectivas de escucha relacionadas a la comprensión del entorno natural por medio de sonido generados por diversos animales, es la línea de trabajo en la que se está enfocando para nuevos proyectos.

**Title / Título**

**Exterior**

**Duración / Legth / min. seg**

**04.17**

**Description of the piece /Descripción de la obra**

"Exterior" es una de tres piezas sonoras que conforman el proyecto de titulación "Aprendiendo a Escuchar, Análisis del Desarrollo Personal de Nuevas Sensibilidades Auditivas". La pieza aborda uno de los tres niveles sonoros (exterior, interior y corporal) que el artista eligió para representar todos los espacios y elementos que representan su entorno fuera de los límites de los otros dos niveles. En la pieza se puede escuchar una interacción de la estructura caótica que se crea dentro de la ciudad, modificada a través de la percepción que el artista ha ido construyendo mediante la interacción con el espacio.





**Name /Nombre** Jung Hyun Lee

**Country / País** South Korea

**About the author /Semblanza del autor**

Born in Seoul, South Korea, Jung Hyun Lee is a composer residing in the US. In her work, she seeks to direct the audience's perception of "space" altered by crafted sonic illusions. Inspired by her own synesthesia, she seeks to stimulate not only hearing, but all the senses collectively to each awaken uniquely in response to the temporal art of music.

Lee was recently named winner of the twenty-third annual 21st Century Piano Commission Competition at the University of Illinois. Her works have featured internationally at events and conferences including SEAMUS, EMM, NYCEMF, Napoleon Electronic Media Festival, CHIMEFest, Sound Spaces in Malmö, Sweden, and the highSCORE Festival in Pavia, Italy.

She had masterclasses led by Kaija Saariaho and John Harbison. Currently, Lee is a doctoral candidate in composition-theory at the University of Illinois at Urbana-Champaign, where she also earned her Master of Music.

**Title / Titulo** Openings

**Duración / Legth / min. seg** 05.30

**Description of the piece /Descripción de la obra**

Like in drawings, a sound material not only exists in the moment but sometimes hints at the path it can be heading next. The direction is derived from very subtle traits of the sound—not only the texture, gestural aspect, degree of tension but also implied visuality and expectation generated from it. While working on my fixed media piece, Openings, I followed the invisible but tangible threads that the sound materials were organically engendering and chased the sonic sceneries that emerged afterward.



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**Name /Nombre**

**Kaleb Rhea**

**Web page**

<https://sites.google.com/view/kalebrhea/home>

**Country / País**

**United States**

**About the author /Semblanza del autor**

Kaleb Rhea (b.1996) went to Illinois College to develop his voice. Dr. Timothy Kramer personally oversaw his growth and helped to broaden his knowledge, by introducing him to composers like Hindemith and Shostakovich. While at Illinois College, Kaleb took a semester to study abroad in Heidelberg, Germany. While overseas, Kaleb focused on orchestral writing by going to many orchestra concerts, score studying, and orchestrating a piano piece he had written the previous year. After receiving his Bachelor's from Illinois College in May 2018, Kaleb went to study at Western Illinois University. He studied with Pulitzer Prize Finalist Dr. James Romig and electro-acoustic specialist Dr. Hong-da Chin. He received his Master's of Music in composition in May 2020. Kaleb is currently working on a D.A. in Music Theory and Composition at Ball State University and teaching composition, music theory, and songwriting at Indiana University East. Check out his soundcloud at [soundcloud.com/kaleb-rhea](https://soundcloud.com/kaleb-rhea)

**Title / Titulo**

**Heart of Cain**

**Duración / Legth / min. seg**

**06.43**

**Description of the piece /Descripción de la obra**

This piece is about Cain's sacrifice to God from the story of Cain and Abel. We are told that Cain's heart was corrupted, but we do not know to what degree. In my opinion, he was not completely corrupted until the Devil convinced Cain to murder his brother Abel. This piece depicts Cain's partially corrupted heart.

To show the corruption, I edited the samples to create a spectrum of recognizability. Try to hear the corrupted sounds as they range from glitchy to pitch shifted, from muted to completely unrecognizable. The samples were taken from a number of objects like door handles, markers and erasers, the mouth, projector and screen, a wooden desk, a metal water bottle, and keys.





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**Name /Nombre**

**Kangyi Zhang**

**Web page**

**kangyizhang.weebly.com**

**Country / País**

**Singapore**

**About the author /Semblanza del autor**

**Kangyi Zhang is a flutist-composer whose programmatic music often highlights important historical events. As a flutist, he has performed on various stages in Singapore, Malaysia and the United States. He studied music in Singapore and the United States (Brown University, Northwestern University, University of California at Los Angeles). His composition mentors are Bernard Tan Tiong Gie, Gerald Shapiro, Jay Alan Yim, Bruce Broughton, Drew Schnurr and Ian Krouse. His music has been performed in Singapore, United States (California, New York, Florida, Alabama), United Kingdom and Ukraine. Notably, Kangyi's trombone concerto "Let Freedom Ring!" premiered by Wes Lebo and the NAFA Wind Orchestra was broadcasted on KDLG Alaska public radio "Prevailing Winds" and the Missouri Symphony podcast "Summer Nights".**

**Title / Titulo**

**The Butterfly Effect**

**Duración / Legth / min. seg**

**03.40**

**Description of the piece /Descripción de la obra**

**The flutter of the wings of a butterfly can cause a tornado at different parts of the world. This is the butterfly effect. While the Ebola virus emerged 40 years ago, there was no incentive to contain it because it was limited to poor African nations. As I wrote this in 2014, the Ebola crisis claimed thousands of lives and prompted precautionary measures from governments globally. In the South Korea ferry disaster, the indecision by the captain over evacuation orders resulted in the death of hundreds.**

**I demonstrate the butterfly effect in two sections – horizontality and verticality. In horizontality, canonic sections are created by in-phase and out-of-phase sound elements. The same gesture is presented with different note durations. In verticality, notes of various intervals (2nd, 3rd and 4th) are presented by a mass of sound elements when a single element initiates change. A greater juxtaposition of timbres also occurs.**





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**Name /Nombre**

**Kramer Elwell**

**Web page**

**kramerelwell.com**

**Country / País**

**United States**

**About the author /Semblanza del autor**

**Kramer Elwell (USA) is a composer, sound artist, researcher, improviser, and percussionist currently based in Seattle. His acoustic and electroacoustic works invoke massive, timbrally rich sound spaces, spin cryptic and surrealist narratives, and engage with atypical performance practices. Research interests include graphic or multimedia notation, improvisation, human-computer interaction, installation art, networked performance, interdisciplinary collaboration, and musicological investigations of electroacoustic music.**

**Title / Titulo**

**What Sleeps Beneath**

**Duración / Legth / min. seg**

**7.34**

**Description of the piece /Descripción de la obra**

**“Long ago, along the Wisconsin shoreline, a mother bear and her two cubs were driven into Lake Michigan by a raging forest fire. The bears swam for many hours, but soon the cubs tired. Mother bear reached the shore first and climbed to the top of a high bluff to watch and wait for her cubs. The cubs drowned within sight of the shore. The Great Spirit created two islands to mark the spot where the cubs disappeared and then created a solitary dune to represent the eternal vigil of mother bear.”**

**- Anishinaabe creation myth for the Sleeping Bear Dunes**

**What Sleeps Beneath is an ecological work inspired by the Anishinaabe creation myth for the Sleeping Bear Dunes National Lakeshore and the Manitou Islands in Lake Michigan (USA), and is composed of sound sources recorded in the field while in residence at the Glen Arbor Arts Association.**





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**Name /Nombre**

**Languillat Raphaël**

**Web page**

**[www.raphaellanguillat.com](http://www.raphaellanguillat.com)**

**Country / País**

**France**

**About the author /Semblanza del autor**

**Raphaël Languillat (\*1989 Casablanca, Morocco) is a French composer working extensively with acoustic instruments and modular synthesisers. His compositions - located at the intersection of minimalism, drone and noise music - are sound sculptures that explore long duration forms, slow processes, oscillating between meditative stillness and explosive textures. Working also with other mediums like video, dance or photography - most of his recent works take astrophysical models and data as starting points in order to determine the various musical parameters of his compositions.**

**Since 2022, he has increasingly appeared as a performer with his modular synthesiser, such as with his 45-minute solo set J1407b, which will be recorded and released in 2024.**

**Since 2023 he is the co-curator of the NAXOS Hallenkonzerte in Frankfurt am Main with pianist Leonhard Dering. Raphaël lives in Offenbach am Main and works at Studio Wäscherei.**

**Title / Titulo**

**ЯІЄФІЄЛЛИНЄ ІТТЯІЄТІТЄС**

**Duración / Legth / min. seg**

**10.38**

**Description of the piece /Descripción de la obra**

**ЯІЄФІЄЛЛИНЄ ІТТЯІЄТІТЄС (Repelling Attractors) is an electroacoustic piece for stereo audio support composed with the help of a modular synthesizer in Eurorack format.**

**With the help of analog circuits (comparators, derivators, neuron networks, fourth-order hyperchaos generator...) and digital ones for the transformation of the sound, ЯІЄФІЄЛЛИНЄ ІТТЯІЄТІТЄС uses strange attractors models – oscillating between chaotic, non-periodic phases and states of equilibrium and repetition.**

**The result is a very organic & fluid composition stretched or atomized in space – the material staggering from harsh bursts of percussive, noisy impacts to static but recurrent drones. The whole system oscillates gesturally from complex, chaotic activity to full suspension state – like an open-ended, evolving, unpredictable, yet adaptive and self-sustaining ecosystem.**



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Name /Nombre

Loïc Guerineau

Web page

[https://soundcloud.com/loic-guerineau-874383709?  
utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/loic-guerineau-874383709?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

Country / País

France, Metropolitan

About the author /Semblanza del autor

Loïc Guerineau is an electroacoustic composer, investigator and artist from France, Marseille. He focuses on the political dimension of hearing as a clue parameter for developing aesthetic relationships to sounds, through both field recording and semiotic-based synthesis compositions. His work refers to sound ecology, sonic urbanism, soundscape composition, and electroacoustic music.

Title / Titulo

Unruhe

Duración / Legth / min. seg

09.17

Description of the piece /Descripción de la obra

Once the echo of sung modernity has definitely shaded away, there is no such thing as inner music and outer sounds. The idea of music and sounds being blended together through perception is making her way. But is it the end of the path ?

"Unruhe" (un-quiet in german) tries to describe the ongoing and forecoming fights for our freedom of hearing. While sound design might use sonic and musical matters to control and nudge behaviors, there is a need to use our perception as a political tool to extend our range of conscience. How can we think outside the binarity of neoliberal dystopia and social ecological utopia ?

Diverting Hollywood-esque cinematic writing processes, the piece mixes recorded sounds in Vienna (AT), physical models based synthesis, and glitchy improvisations.





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**Name /Nombre**

**Luciano Retamar Albrizio**

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

Luciano Retamar Albrizio es estudiante de la Licenciatura en Composición con Medios Electroacústicos y Diseño de Sonido de la UNA (Universidad Nacional de las Artes) y del Profesorado Superior en Composición con Medios Mixtos del Conservatorio Ástor Piazzolla, ambos ubicados en Buenos Aires, Argentina.

A su vez forma parte del Ensamble Electroacústico del DAMus desde el año 2019, en el cual cumple el rol de Compositor, Luthier e Intérprete.

**Title / Titulo**

**Agnus (capítulo 1= la angustia)**

**Duración / Legth / min. seg**

**04.46**

**Description of the piece /Descripción de la obra**

Agnus es una obra que toma como fundamento la imagen estéreo y principios de la psicoacústica / psicología de la música (fortaleza de altura, esquemas de imágenes, leyes de la Gestalt).







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Name /Nombre

**LUIGI MORLEO**

Web page

<http://www.morleoeditore.com>

Country / País

**Italy**

About the author /Semblanza del autor

**Luigi Morleo is an Italian percussionist and composer of contemporary music, who lives in Bari and teaches at the Niccolò Piccinni Conservatory. He uses varied musical and artistic styles like minimalism, rock-cross-over, folk-Pop, jazz, electronica and DJ. Many of his works have been played by the Maracaibo Symphony Orchestra-Venezuela, Rome and the Lazio Orchestra-ITALY, Clermont-Ferrand Conservatoire Orchestre-France, Denver Young Artists Orchestra-USA, Orchestra Sinfonica Metropolitana di Bari-ITALY, Orchestra del Conservatorio di Monopoli-ITALY, Orchestra Sinfonica di Lecce e del Salento-ITALY, Halleiner KammerOrchester-Austria, Orchestra Filarmonica della Calabria-ITALY, at PASIC (Percussive Arts Society) in Nashville-USA, Federation Bells of Melbourne-Australia, and at the New York City Electroacoustic Music Festival-USA and Festival MUSLAB from Mexico, Festival Futura Electronic – France, Jasmin Vardimon Company from Ashford-UK, Percussion Ensemble from Academy of Music STANISLAW MONIUSZKO in Gdansk-Poland, Percussion Ensemble from University of Music of Miskolc-Hungary, Japanese Arts Network, Festival Atemporanea in Argentina.**

Title / Titulo

**MIGRANTI 2.3**

Duración / Legth / min. seg

**15.29**

Description of the piece /Descripción de la obra

**MIGRANTI 2.3 is the fourth project of Luigi Morleo's project dedicated to migrants from all the world, in particular to peoples who are currently experiencing economic and social hardship that starts from the Middle East and passes through North Africa and then lands on the coasts southern Italy.**

**The digital support was made using samples recorded for this project with the "radong" (tibetan tuba) of the soloist Michele Jamil Marzella. The samples resume the phase of breathing, the attack and the emission of sound. These three phases are proposed in different forms and presentation times. These phases alternate between the defined recognition and the undefined masking of the sound. The solo part of live radong is an improvisational construction determined by harmonic fields, times and periods of digital support.**





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**Name /Nombre**

**Magnien Leo**

**Web page**

<https://deferlements.audio/>

**Country / País**

**France**

**About the author /Semblanza del autor**

leo magnien has been working with sounds for more than a decade. During night shifts in a radio station, he discovered the poetic nature of acousmatic sound and transmission. He has since developed a practice of listening that results in the use of phonography as a basis of all his works. His focus is on the subtle variations, the tenuous perceptions, and how to present these to the listener. He lives in a natural zone in northern france.

**Title / Titulo**

**varech**

**Duración / Legth / min. seg**

**11.53**

**Description of the piece /Descripción de la obra**

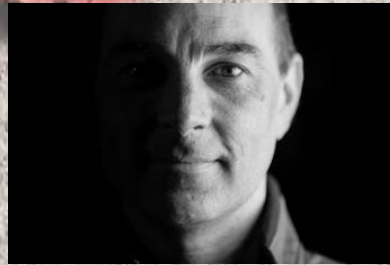
«varech» is about being stranded. It comes from places in isolation, from which the outside can be seen flowing around. An empty museum, an island locked in the tidal currents, a home in the forest frozen; points where layers of angst and focus are sewn. Inside the apparent stasis, processes unfolding and approaching larger forces immingle. Hence appear the sounding shapes of coastline memories and innermost motions, a watchtower turned towards forthcoming change.





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Name /Nombre

Martin Bédard

Web page

[https://electrocd.com/en/artiste/bedard\\_ma/martin-bedard](https://electrocd.com/en/artiste/bedard_ma/martin-bedard)

Country / País

Canada

#### About the author /Semblanza del autor

My current work focuses mainly on deepening and exploring the discursive possibilities of digital audio music. In a time where sound creation is marked by a fascination with new media, research on the notions of discourse seems to me essential. My “sound architectures” question the grammar of sonic organization and the elements constituting the possible discourse of the audible. They seek to further explore new rhetoric through conceptual media interdisciplinarity between audiovisuals (cinema), literature (Nouveau roman, Oulipo, rhetorics), art (visual arts, architecture), and science (morphogenesis, natural models, theories of self-organization, systemics, human and communication sciences, cognitive sciences and perception). To this end, in 2012 I submitted a doctoral thesis – *Du langage cinématographique à la musique acousmatique: écritures et structures* (From cinematic language to acousmatic music: writing and structures) – on the possible relationships between cinematic grammar and digital audio music.

Title / Titulo

Honey (Architectures From Silence No. 1)

Duración / Legth / min. seg

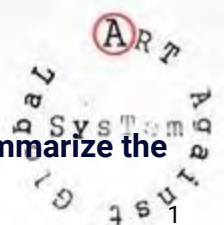
08.57

#### Description of the piece /Descripción de la obra

The very nature of honey is for me an inspiring natural model, in life and especially in the realization of this work. Honey, instead of being secreted spontaneously, results from a long process of metamorphoses which begins with quasi-volatile materials (pollen, nectar) that evolve in a continuous densification process to produce a rich, dense texture, up to crystallization. The symbolism of honey is associated with transformation and synthesis.

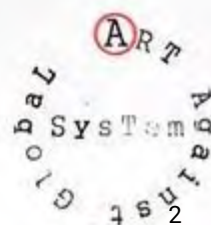
Therefore, Honey offers a sonic architecture that has the following background:

- the transformation and metamorphosis of materials towards densification and transfiguration;
- material richness and abundance associated with a harvest period;
- the depth of retrospection and its temporal and musical possibilities, which summarize the



path taken up to the harvest period, and;

- poetry related to invisible transformations, recognition, being greater than oneself.
- architectural and formal evolution of the work through a more structural approach to editing, particularly emphasizing a certain level of non-linearity.





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**Name /Nombre**

**Matías Padellaro**

**Web page**

<https://soundcloud.com/matias-padellaro>

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Compositor/Artista Sonoro/Músico/Docente. Inicia su formación en la Escuela Municipal de Bellas Artes "Carlos Morel" (Quilmes, Buenos Aires, Arg.), egresando en 2007 como Profesor de Artes en Música. En el 2015 obtiene el título de Licenciado en Composición con Medios Electroacústicos en la Universidad Nacional de Quilmes (Buenos Aires, Arg.), actualmente se encuentra cursando la Maestría en Arte Sonoro (Universidad Nacional de Quilmes), su producción comprende obras para medios mixtos, acústicos y electroacústicos.**

**Ha participado en diferentes festivales-conciertos destacándose Sonorities Festival 2022 (Belfast, R.U), Festival Esquta Aqui! 2021 (Brasil), La Ilusión-Festival de Arte Sonoro 2020 (Colombia), Transversal Sonora 2020 (Colombia), Nordic Saxophone Festival 2019 (Aarhus, Dinamarca), TACEC Generación (Teatro Argentino de La Plata-Arg,2018).**

**Title / Titulo**

**Tresmil300treintay3**

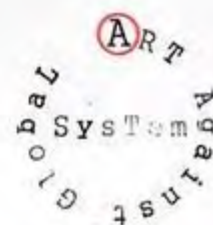
**Duración / Legth / min. seg**

**05.10**

**Description of the piece /Descripción de la obra**

**Desarrollada a partir de grabaciones de campo y caminatas sonoras en un sitio específico como ser el Parque de la Estación de Ranelagh "Eva Hajduk" (Ranelagh- Argentina).**

**El título de la obra está inspirado en uno de los símbolos referentes del Parque que es la antigua locomotora a vapor la cual lleva en su frente el número 3333. Surgió de la necesidad de pensar y emplear estéticamente la sonoridad del lugar a partir de la interacción y los diálogos surgidos entre los sonidos producidos por la "naturaleza" (canto de las diferentes aves, viento en los árboles, grillos, lechuza), por las "máquinas" (ferrocarril, alarma de la barrera, parlantes en la estación, cortadoras de pasto) junto con las sonoridades generadas por las diferentes "personas" (transeúntes, encuentros sociales, actividades físicas) generando un discurso que ponga en juego y en discusión la relación espacio-obra-comunidad en el contexto de pandemia producido por el COVID-19.**





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**Name /Nombre** mat ward  
**Web page** matward.net  
**Country / País** Australia

#### About the author /Semblanza del autor

Mat Ward is an Australian musician and researcher whose practice encompasses installation, film scoring, noise art, sonic portraiture and improvisation.

Ward's current research focus is the examination of the acoustic structure of noise and how its properties have both disruptive and cohesive elements which affect human emotion and communication. This encompasses the study of the history of Noise as a valid compositional and performative component of contemporary music.

His work in film focuses on Expanded Cinema performances of work by avant-garde female film pioneers. Recent productions include the work of Germaine Dulac and Maya Deren.

He collaborates extensively across the world and is currently co-ordinating an art music collective titled Then She Reaches For The Gun featuring more than 50 musicians from 20 countries.

Ward is regularly commissioned to produce works for festivals and museums and has released more than 20 albums as a solo artist, ensemble leader and collaborator.

**Title / Titulo** Feather Hunt

**Duración / Legth / min. seg** 923

#### Description of the piece /Descripción de la obra

Feather Hunt is the newest creation by international art music collective Then She Reaches for the Gun (formed in 2021 by Mat Ward). The piece specifically explores the use of a central organ drone as the sonic foundation for a series of rhythmic, noise and tonal experiments via layers of acoustic and electronic instruments ( percussion, double bass, modular synths, field recordings and woodwinds). The methodology behind its creation is basically one of chance and sonic collage: Ward invites people (not just musicians) from across the world, to send him audio files which he listens to, manipulates and arranges 'as suggested by the work'. Both the aesthetic and the compositional methods extensively use what Frank Zappa called Xenocrony - the mixing together of separately recorded and rhythmically opposing musical phrases to create polyrhythmic and polytempi compositions that defy easy classification.



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**Name /Nombre**

**Melissa Hyatt Foss**

**Web page**

**[www.melissahyattfoss.com](http://www.melissahyattfoss.com)**

**Country / País**

**United States**

**About the author /Semblanza del autor**

**Melissa Hyatt Foss is an instrument-maker, musician and composer-performer who co-creates with an ever-growing collection of instruments that she hand-crafts with clay and other natural materials. Her evocative music is an intimate dialogue between the primordial, organic sound material conjured from her bespoke instruments: polyphonic flutes, horns, noise generators and whistling bottles, and granular processors, loopers, and synthesizers.**

**Foss received her training in Argentina under the tutelage of composer and educator Alejandro Iglesias Rossi and musicologist and educator Susana Ferreres, and developed her career as a performer, instrument-maker, teaching artist, and researcher for over a decade in connection with the National University of Argentina. There she completed her master's degree in Musical Composition, New Technologies, and Traditional Arts and performed as a soloist for 7 years with the Orchestra of Indigenous Instruments and New Technologies.**

**Title / Titulo**

**Palingenesis**

**Duración / Legth / min. seg**

**10.13**

**Description of the piece /Descripción de la obra**

**Palingenesis is a composition for hand-built triple flute, tree branches, field recordings, and electronics. The piece is a contemplation on the circular nature of time, both in relation to natural cycles, and the processes of inner healing. Composed using a hand-crafted ceramic triple flute, which features three different tubular flutes with intuitive microtonal tunings, the composition ebbs and flows along a patient, purposeful journey into the depths of the flute's unique sonic material, stretching it to its limits and finally disintegrating it completely with digital processing like sampling and granular synthesis before ultimately reaching a quiet corner of focused integration.**





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Name /Nombre

Nathan Corder

Web page

<https://nathancorder.com/>

Country / País

United States

About the author /Semblanza del autor

Nathan Corder is an Oakland-based composer of works for electronics, objects, and arrays of people. Focusing on translational procedures, transduction, and process-based composition, Corder's music has been performed throughout the U.S. and abroad. Active as a composer and improviser on custom-designed electronics and guitar, Corder has collaborated with artists such as Roscoe Mitchell, William Winant, Jaap Blonk, and Barbara Golden. He is also an active member of the bands TONED, monopiece, Nude Tayne, and Jitters.

Title / Titulo

Appetite

Duración / Legth / min. seg

7.10

Description of the piece /Descripción de la obra

\*\*\*Stereo Fixed-Audio. Stereo presentation or live-diffusion (preferred) is acceptable for presenting the piece.\*\*\*

"The less meaning there is to discourse, the closer it is to power. Behind the mouth, the largest, all-swallowing mouth, there is nothing but the immense noise of the ocean. Chaos, noise, disorder. The base of existence. This parasite chases out all the others. Behind power, behind the ultimate power, behind the universal appetite, in their vicinity, on their edge, noise spills out into space. The bottom of the well is black; the back of the cave is dark; the pure wave is bitter."

-Michelle Serres, The Parasite

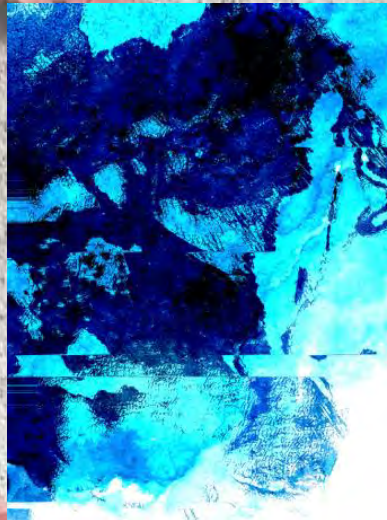






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**Name /Nombre**

**Nigel Sanders**

**Web page**

<https://nigelsanders19660.wixsite.com/nigel-sanders-artist>

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

The visual abstract and darker side of photography are expressions of the images perceived through the eye both externally and internally. My working method is to follow a stream of sub conscious activity therefore, reacting to the in the moment happenings.

For me expressive abstract art reflects natural forms and human interpretations of the chaos. These forms take shape in the sky and sea whilst the land has much human interruption chaos still persists.

Derrida expressed that humans 'exposed as "unconscious" are the binary polarities which underpin metaphysical assumptions.' Those assumptions privilege over the other such as light over dark. In my work I try to avoid privilege through "unconscious" flow. If this is possible? I am my own experience, expression and experiment. Perhaps a better word to express my approach is spontaneous performance art. Action painting, my pain(t) is direct.

**Title / Titulo**

**Red To Blue**

**Duración / Legth / min. seg**

**7.08**

**Description of the piece /Descripción de la obra**

Sonic soundscape exploring the unconscious state at the date of its conception. Here is a link to the music:

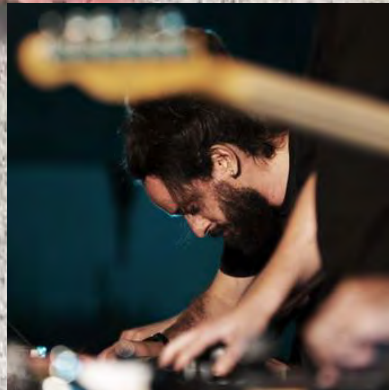
[https://www.dropbox.com/scl/fi/9yv77lje2u7oogyktibl/Red-To-Blue\\_Sanders\\_2023.wav?rlkey=s7silj05qy4qwp6dd8vg0yitg&dl=0](https://www.dropbox.com/scl/fi/9yv77lje2u7oogyktibl/Red-To-Blue_Sanders_2023.wav?rlkey=s7silj05qy4qwp6dd8vg0yitg&dl=0)





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**Name /Nombre**

**Paolo Montella**

**Web page**

**[www.paolomontella.it](http://www.paolomontella.it)**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

Paolo Montella is an electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. He graduated in Electronic Music at the Naples Conservatory with M° Elio Martusciello. Since 2016 he has been curator of "Geografie del suono", a concert series that has hosted prominent artists from around the world during more than 70 appointments. He has held concerts, diffused his work, and performed in Italy, France, UK, Ireland, Norway, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong, Switzerland and China.

**Title / Titulo**

**Le ceneri di Casarsa**

**Duración / Legth / min. seg**

**08.01**

**Description of the piece /Descripción de la obra**

"Le ceneri di Casarsa" is an exploration of the Friulian Poetics of Pier Paolo Pasolini, the iconic Italian intellectual and poet. Pasolini viewed Friulian, a dialect from northern Italy, as "[...] an ancient yet completely untouched language. A language capable of directly expressing the essence of poetry, of embodying an archetype." His artistic endeavors consistently demonstrated a remarkable foresight, offering incisive analyses of its time that are still indispensable for reading our times and the future. Pasolini incessantly advocated for increased awareness and societal improvement. A staunch critic of bourgeois society, he persistently urged for alternatives to consumerism and capitalism, recognizing their growing unsustainability. Through a psychomagical ritual, I endeavored to resurrect Pasolini's early and archetypal verses, reintroducing them into spoken of contemporary Italy, resonating among those who currently inhabit that soundscape. This work, completed in 2024, was developed from field recordings conducted in Casarsa between October and November 2021.





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**Name /Nombre**

**Paul Oehlers**

**Country / País**

**United States**

**About the author /Semblanza del autor**

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (Variety) Films incorporating his music have won the Grand Jury prize at the Hamptons International Film Festival, the Atlanta International Film Festival, and the Indiefest Film Festival. In addition, films with his music have screened at dozens of festivals in Europe, Asia, Africa, and Australia.

Paul A. Oehlers’ compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival.

Paul was named the Margaret Lee Crofts Fellow by the MacDowell Colony for the year 2006. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

**Title / Titulo**

**Automaton**

**Duración / Legth / min. seg**

**0609**

**Description of the piece /Descripción de la obra**

Written as an homage to unending Rube Goldberg devices, Automaton employs different sounds according to Luigi Russolo’s classifications in roughly equal amounts. The sounds were remotely recorded by the composer and assembled in the construction of the piece. Additional sounds come from the convolution of sounds and resonant filters.





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**Name /Nombre**

**Peter Vukmirovic Stevens**

**Country / País**

**France**

**About the author /Semblanza del autor**

**Peter Vukmirovic Stevens is a composer, pianist, and multimedia artist whose music blends contemporary classical and experimental elements.**

**His music is performed by soloists and ensembles around the world.**

**He is the founder of Ensemble Ex Materia.**

**Stevens lives in Paris.**

**Title / Título**

**The Mother of Crime**

**Duración / Legth / min. seg**

**07.37**

**Description of the piece /Descripción de la obra**

**This work is from the EP by Ensemble Ex Materia.**

**The instrumentation is:**

**harp, trombone, piano, Ambient(electronics), and prepared turntables.**

**The EP will be released in November 2023 on Arpaviva Recordings.**





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**Name /Nombre**

**Rafael de Rioja**

**Web page**

<https://m.youtube.com/@RafaeldeRioja>

**Country / País**

**Spain**

**About the author /Semblanza del autor**

Rafael de Rioja (Huelva, 1998) se graduó en Composición en el Conservatorio Superior de Música "Manuel Castillo" de Sevilla donde recibió clases de F. Martín Quintero, y en el área de electroacústica y tecnología musical con Alberto Carretero.

Inquietado por el conocimiento, completa su formación a través de cursos y congresos como: "Composición algorítmica: modelo constructivo y declarativo" de Fabio de Sanctis de Benedictis; Curso Internacional de Composición de Villafranca del Bierzo; Congreso "Análisis Musical Actual: Marco teórico e interdisciplinariedad"; Curso de Composición de Música Contemporánea Musikagileak y Fundación SGAE; etc.

Además, ha recibido clases magistrales de Cristóbal Halffter, Javier Torres Maldonado, David del Puerto, Franck Bedrossian, entre otros.

Amante del arte y en especial de la poesía y la pintura, las utiliza como inspiración en el desarrollo de sus obras, así como el estudio del folclore y de las músicas antiguas, marcando un factor importante en su música.

**Title / Titulo**

**Onírico y Perpetuo**

**Duración / Legth / min. seg**

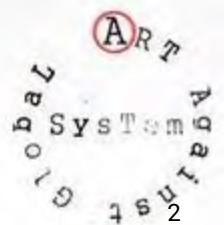
**05.38**

**Description of the piece /Descripción de la obra**

Lo que está relacionado con los sueños y lo que permanece para siempre. Dos conceptos radicalmente diferentes a las temporalidades de la escala humana a las que estamos acostumbrados dimensionalmente. El primer concepto proviene de una palabra griega para nombrar aquello que está vinculado al mundo de los sueños, aunque también se utiliza para describir aquello que parece irreal. Y el segundo, procedente del vocablo latino perpetuus, sirve para nombrar a aquello que es capaz de perdurar en el tiempo y que no tiene fin.

La obra también se inspira en ciertos conceptos antiguos: memento mori (recuerda que vas a morir), vanitas (la vanidad del mundo), tempus fugit, etc. Como artistas necesitamos capturar y registrar nuestros sentimientos, de esta manera hago alusión a la banalidad de la vida terrena y

la universalidad de la muerte y el más allá.





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**Name /Nombre**

**Raúl Peña**

**Web page**

<https://linktr.ee/compositologo>

**Country / País**

**Chile**

**About the author /Semblanza del autor**

**Raúl Peña es compositor, pianista, arreglista y productor musical.**

**Es Licenciado en Ciencias y Artes Musicales de la Pontificia Universidad Católica de Valparaíso. Estudio composición en la Universidad de Chile, y actualmente prepara su Tesis en la Maestría en Creación Musical en la UNTREF.**

**Como compositor ha compuesto obras en diversos formatos con piezas solistas, de cámara, banda sinfónica, y orquesta, así como obras electroacústica, y ha estrenado en Festivales de Música de Chile, Argentina, Bolivia y Alemania.**

**También ha compuesto obras para Cine, Teatro y Danza.**

**Title / Titulo**

**Ucuquer y el Espectro Perdido**

**Duración / Legth / min. seg**

**07.44**

**Description of the piece /Descripción de la obra**

**Ucuquer es una obra para quena y electroacústica que explora el vínculo entre el sonido ancestral de la quena y su sonido contemporáneo. A través de paisajes sonoros imaginarios y técnicas no convencionales, la pieza invita a una escucha alternativa que despierta la memoria colectiva del Sur.**

**La quena, un instrumento ancestral de América del Sur, se convierte en la voz del Búho Tucúquere, habitante de la Cordillera de los Andes. Ucuquer nos invita a escuchar, desde lo más profundo de nuestro ser, paisajes míticos sonoros que nos interpelan y nos hacen reflexionar sobre nuestras formas de escuchar.**

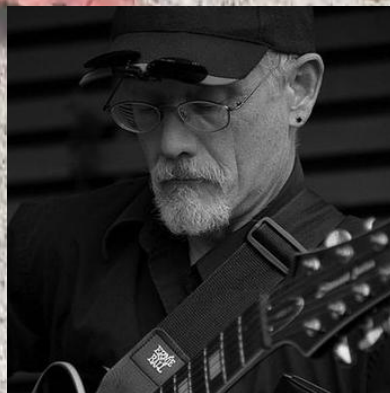
**Ucuquer forma parte de la tesis de Maestría en Creación Musical de la UNTREF y ha sido estrenada en Buenos Aires, además de ser programada en festivales de música contemporánea en Chile, Bolivia, Alemania, y en UNDAE Radio.**





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Name /Nombre **rd wraggett**

Country / País **Canada**

**About the author /Semblanza del autor**

**Educated at the Royal Conservatory of Music (Toronto) (Composition Scholarship) and the University of Toronto.**

**Commissioned composer of music for Concert, Dance, Theatre and Media.**

**Associate Composer of Canadian Music Centre.**

**Former Instructor and Clinician in Electronic Music, Composition and Theory; Royal Conservatory of Music, Victoria Conservatory of Music, Camosun College and privately.**

**Freelance Jazz Guitarist.**

Title / Titulo **Lokas (3,6,9)**

Duración / Legth / min. seg **8.00**

**Description of the piece /Descripción de la obra**

**Lokas are roughly translated as worlds. In the case of this piece rather than referring to physical places it is a journey, if you will, through the inner worlds, with a trajectory that the listener should be able to follow fairly clearly. It is this composer's contention that the real changes that need to happen in the world, before anything outwardly changes, must come from with-in and it is with that in mind the piece was written.**

**rd wraggett**

**Link to Drop box archive file:**

**[https://www.dropbox.com/scl/fi/uee9gf389w8utdb27clix/Lokas\\_rd-wraggett\\_MUSLAB.zip?rlkey=sk0391t8d6ttka2o39j98i88g&dl=0](https://www.dropbox.com/scl/fi/uee9gf389w8utdb27clix/Lokas_rd-wraggett_MUSLAB.zip?rlkey=sk0391t8d6ttka2o39j98i88g&dl=0)**







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Name /Nombre

Roberto Mangano

Web page

[https://www.youtube.com/channel/UCwQxMoC0mv8JhR54gWE5ExA?view\\_as=subscriber](https://www.youtube.com/channel/UCwQxMoC0mv8JhR54gWE5ExA?view_as=subscriber)

Country / País

Italy

About the author /Semblanza del autor

Ha trabajado durante más de veinte años en producciones televisivas italianas, como Productor/Autor y Productor/Redactor. Paralelamente a su trabajo de campo, también desarrolló la actividad creativa de desarrollo de formatos y desarrollo de campañas de branded content para diversas productoras de televisión y agencias de comunicación. Graduado en Dams con una doble especialización (entretenimiento y música), a lo largo de los años estudió composición, perfeccionándose en la Scuola Civica di Musica de Milán. Como fotógrafo tiene una breve experiencia de una temporada como fotógrafo fijo en varios teatros de ópera y de estudio, a raíz de los estudios realizados en la Accademia del Teatro alla Scala de Milán, junto con diversas exposiciones fotográficas colectivas y personales. En los últimos años ha adquirido experiencia como profesor de música en un instituto de primer nivel y profesor de comunicación multimedia en el Conservatorio de Rávena y en algunos institutos estatales de Lombardía.

Title / Titulo

Le quattro giornate del pirata

Duración / Legth / min. seg

8.10

Description of the piece /Descripción de la obra

Programa musical en memoria de Marco Pantani. La canción "cuenta" los cuatro días que marcaron desfavorablemente el destino del ciclista Marco Pantani. Mortirolo, o el comienzo del mito, Hematocrito o descalificación por dopaje, Al Pineta o cocaína y depresión, Edema o muerte por sobredosis. La pieza, desde el punto de vista sonoro, es una visión general del cuerpo de la "bicicleta", un cuerpo que es capaz de producir toda una serie de pequeños objetos sonoros diferentes como el rebote del soporte, la resonancia de la bomba, el el gesto espiral de la cadena, el gesto repetitivo de los pedales, la oscilación de la campana, el gesto de velocidad variable de la rueda y la trompeta instrumental moduladora. Estos objetos sonoros se combinaron con las voces de Marco Pantani, extraídas de una entrevista televisiva y un riff de Julio Iglesias de la canción "Soy un pirata, soy un caballero".





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**Name /Nombre**

**Robert Strobel**

**Web page**

[www.robertantonstrobel.com](http://www.robertantonstrobel.com)

**Country / País**

**United States**

**About the author /Semblanza del autor**

According to Navona Records, Robert Anton Strobel's music "...explores the human drama...in profoundly thought-out rhythmic and melodic structures." The over 20 commissions he has received through time include a work for the Ladyslipper Ensemble, two commissions from the Barlow Endowment, a work for players of the St. Louis Symphony, [TriO], among many others. He has won an NFA award for his published music twice, among other placements in many festivals and competitions. His music can be found on Spotify, TikTok @strobelcomposer, and Instagram @strobelcomposer. His works can be found published by Forton Music.

**Title / Titulo**

**Infinite Garden Dawn**

**Duración / Legth / min. seg**

**9.50**

**Description of the piece /Descripción de la obra**

Infinite Garden Dawn is about cycles of the earth through time. I imagine standing in the same spot, year to year, seeing each individual dawn unfold. Though there are endings and beginnings of each day, yet if we looked deeper, we would see that all is one. And if we view things on the short term, all seems to be one as well.

The work is an elaborate Shepherd-Risset tone that reflects the stasis of changing nature from year to year. It begins the same way that it ends, having gone entirely through the circle of fifths.

The sound clips were used from Yellowstone National Park's website, where they offer public domain sound clips. I used to live by Yellowstone National Park as a kid, and the park means a lot to me.





**Name /Nombre** Rodrigo Pascale  
**Web page** rodrigopascale.com  
**Country / País** Brazil

#### About the author /Semblanza del autor

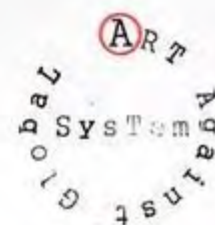
Rodrigo Pascale (b. 1996) is a Brazilian composer based in the USA. Pascale graduated in composition from UFRJ in 2018. Since 2019, Pascale has lived in the United States, where he is currently pursuing his DMA in composition at Peabody Institute of John Hopkins University. Pascale's compositions have graced the stages of esteemed festivals and venues worldwide, including the New York City Electronic Music Festival (NYCEMF), St. Petersburg International New Music Festival, SEAMUS, Espacios Sonoros Festival (Argentina), National Student Electronic Music Event (NSEME), Electronic Music Midwest (EMM), Performance Media Festival (PMF~), V International Congress of Music and Mathematics (Brazil), and the Tesselat Electronic / Electroacoustic Concert. His talent has been recognized through awards, including victory in the International Composition Competition organized by Sound Silence Thought with his piece "Discontinuous Mediation I" and winning the Festival Expresiones Contemporáneas 2020 Call for Scores with "Unnest" for Bassoon solo.

**Title / Titulo** Discontinuous Mediation I

**Duración / Legth / min. seg** 08.24

#### Description of the piece /Descripción de la obra

The concept behind the fixed media composition Discontinuous Mediation I was born from reflections on the relationship between the concrete and the virtual. In contrast to the virtual binary environment, humans understand reality in a continuous way. Therefore, machines translate our perception of the physical world into their language. Based on this reflection, I developed a discontinuous procedure to understand the object, "guitar", that is represented by this work. A collection of sounds was recorded and organized based on a previously determined segmentation, building a structure totally biased by this mediation. In this composition, the discontinuous and continuous universes crash and coexist, with the first trying to represent the last.





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**Name /Nombre**

**Rodrigo Sigal**

**Web page**

**[www.rodrigosigal.com](http://www.rodrigosigal.com)**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Rodrigo Sigal(CDMX1971).Compositor y gestor cultural, así como profesor titular de tiempo completo en la ENES,Morelia de la UNAM en donde fue co-fundador de la Licenciatura en Música y Tecnología Artística.Interesado en el trabajo con nuevas tecnologías en el ámbito de la música electroacústica. Desde 2006 es el director del Centro Mexicano para la Música y las Artes Sonoras([www.cmmas.org](http://www.cmmas.org))donde coordina diversas iniciativas de creación, educación, investigación y gestión cultural relacionadas con el sonido y la música. Obtuvo un doctorado en City University de Londres y un posdoctorado en la UNAM, así como un diploma en gestión cultural de la UAM-BID y ha continuado sus estudios y proyectos creativos con diversas becas y apoyo de instituciones como Fulbright(2024),FONCA(SNCA2011-18),Pride C(UNAM) y la Fundación DeVos, entre otros.Miembro del SNI, Conacyt nivel 1 y desde hace más de 20 años es parte del proyecto Lumínico([www.luminico.org](http://www.luminico.org)),director del festival Visiones Sonoras([www.visionessonoras.org](http://www.visionessonoras.org))y editor de la revista Ideas Sónicas([www.sonicideas.org](http://www.sonicideas.org)).**

**Title / Titulo**

**Repetition of perception**

**Duración / Legth / min. seg**

**0740**

**Description of the piece /Descripción de la obra**

**Es una obra acusmática que pretende explorar la estructura a partir de equivalentes sonoros que cumplan funciones musicales similares pero sin repetir las características espectrales. Es una exploración intuitiva para ser difundida en 8 canales.**

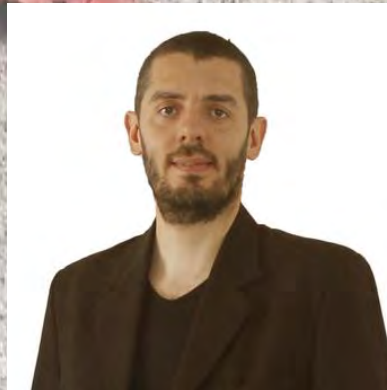
**La pieza fue gracias a la beca del Sistema Nacional de Creadores y escrita especialmente para el concierto de aniversario del Centro de Investigación y Estudios Musicales (CIEM) en Noviembre del 2012.**





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**Name /Nombre** Santiago Laporta

**Web page** -

**Country / País** Argentina

**About the author /Semblanza del autor**

Santiago Leonardo Laporta, was born in Capital Federal, Buenos Aires, Argentina on June 3, 1987. He is currently studying the last year of Electroacoustic Composition in the Universidad Nacional de las Artes.

He work as a composer and arranger in the Argentina Air Force since 2007. His musical interest goes from classical, to the most experimental music. Including, rock, tango and film music compositions.

As part of his ongoing training, he participates in lectures, seminars, residencies, laboratories and master classes.

He has received distinctions in the following composition competitions:

Mention for "Como hacer un buen puré" (2018) in the Composition Competition: Low Frequency Trio, September 2018. and the selection of "¿Por qué pasa lo que pasa?" (2019) in the National Composition Competition organized as part of the Ensamble Tropi Residency at the Experimentation Center of the Teatro Colón, June 2019.

**Title / Titulo** Fujón, brújula de tiempo

**Duración / Legth / min. seg** 07.32

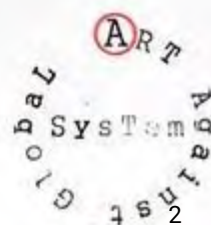
**Description of the piece /Descripción de la obra**

The work is born from the exhaustive transformation of an audio file that at no time is heard in its original state. This file is a recording of my partner's voice.

The work with the granulation is in charge of giving unity to the whole piece and was chosen to give it the global sonority of the work.

The piece seeks to be mostly disturbing, with a succession of events at times overwhelming, at times relaxing. The evolution of the material is almost constant, and this characteristic makes the traditional form of the piece not so easy to perceive.

Translated with DeepL.com (free version)





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**Name /Nombre**

**Sebastian Ernesto PAFUNDO**

**Web page**

**@sebastianpafundo**

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Compositor, bajista Docente improvisador y experimentador sonoro.**

**Miembro de Sonoridades Alternativas Música Contemporánea Argentina y de Horacio tío trío free jazz experimental**

**Title / Titulo**

**Keu Ken Recorriendo el Inconsciente**

**Duración / Legth / min. seg**

**07.26**

**Description of the piece /Descripción de la obra**

**"Keu Ken recorriendo el Inconsciente"**

**El título (una parte en Tehuelche y otra en español) hace alusión a los ancestros de los pueblos originarios que vivieron al Sur de la Argentina .**

**Nuestros ancestros recorren nuestro Inconsciente abriendo y cerrando sus misteriosas puertas ,ellos siguen allí vivos , se muestran de maneras particulares !**

**"Están queriendo decirnos algo" , la Madre Tierra está pidiendo ayuda ...**

**La obra está armada con algunos fragmentos dónde ejecutan sus instrumentos : Luis Mihovilcevic (Improvisación en piano) ,**

**Martín Lurnagaray de Urquiza (Fragmentos de ejecuciones en Cello).**

**Podrán escucharse sonidos autóctonos del Sur Argentino y algunas cosas más !**





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**Name /Nombre**

**Serge Bulat**

**Web page**

<https://sergebulat.com/>

**Country / País**

**United States**

**About the author /Semblanza del autor**

Serge Bulat is a multi-disciplinary artist and composer born in the Moldovan-Ukrainian border town under the Soviet Union.

After notable experiments in performing arts and radio, Bulat immigrated to the USA to pursue his career.

The artist is known in the art and academic circles for multi-format projects such as IMA-winning 'Queuelbum', the experimental sound experience 'Wurroom', and 'Inkblot' designed as a psychological test but expanded by additional senses.

Bulats' work investigates identity, creativity, human nature, and social justice.

In recent years the artist traveled to 13 countries, collecting signature and disappearing sounds which are the basis for his new sonic experimentations.

**Title / Título**

**Mr**

**Duración / Legth / min. seg**

**8**

**Description of the piece /Descripción de la obra**

'Clock Drift / Bit Sllip' is designed with the idea of reducing stress and anxiety, featuring the grand Dettifoss waterfall from Iceland.

The piece was presented via the global Music for Sleep project, initiated by Cities and Memory in 2023 with the mission to induce, aid, and boost sleep.

"Think of it as a sound pill to keep your mind steady, imagination in line, visualization ready, and vibe present, while being taken to places of your choosing" - Serge Bulat.







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**Name /Nombre**

**Soheil Shirangi**

**Web page**

**[www.soheilshirangi.com](http://www.soheilshirangi.com)**

**Country / País**

**Iran**

**About the author /Semblanza del autor**

**Soheil Shirangi (1987.Iran)**

**Graduate of Tehran Conservatory. Second Person Tehran International Electronic Music Festival Award(2017).Candidate best composers Thirty-third Fajr festival(2018).**

**Earning a diploma of the III International Contest of Choral Composing named after AD Kastalsky(2018). Scholarship holder at the Hamburg Media Festival(2019).Earning a diploma of the third person of the Orginsky International Composing Competition(for orchestra) in Belarus(2020),- 2022 The winner of the second place of the composition of the CBU University scholarship for writing the work of Samat(Duet For Violin and Cello).**

**Among his other works can be mentioned To compose several theaters and short films.**

**His works have also been performed in countries such as Iran, Greece, Italy, Brazil, Argentina,Germany, Romania and United States.**

**Title / Titulo**

**The Hypothesis No.2(For Fixed Media)**

**Duración / Legth / min. seg**

**5**

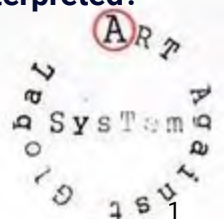
**Description of the piece /Descripción de la obra**

**The Hypothesis(Three-part Collection For Electronics): 2017**

**My ideas should not be certain Form And music, It can be an ideology , a structure, A text. How to differentiate Make music? This is a very common issue In our era, But is it all right to distinguish? Especially when it comes to contemporary music. From Debussy To Cage, Stockhausen And... Understanding the dialectic of art, How is the world around us? Is the theory of Hegel's great philosopher answerable For our time? How is the Zeitgeist interpreted? How about art and especially music.**

**Year Of Creation: Spring 2017**

**The Hypothesis No.2(For Fixed Media)**

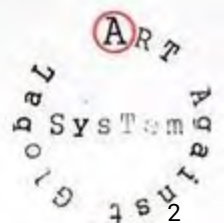


Year Of Creation: May 2017

Jun 2020 Released in Spectrum Album by Phasma Company, Athens, Greece.

Selected in among four selected works Iranian composers.

<https://open.spotify.com/track/3fNKziXquVTuMJoTpTNFWp?si=cKqXOtHIRXyw0-9JxEMMRw&context=spotify%3Aalbum%3A0ZfUoBixONxAUz9lgiTlaN>





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**Name /Nombre**

**Susan Brewster**

**Web page**

[linkedin.com/in/susanbrewster](https://www.linkedin.com/in/susanbrewster)

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

Susan is a composer from the USA based in London, UK. Her musical background and studies encompass a wide variety of musical styles, traditions and concepts. Her sonic pieces are intuitively folk, but suggest spaces with complex aesthetic influences. She has composed and performed professionally for dance, theatre and film, and her electroacoustic compositions have premiered at international festivals, both live and online. As an invited guest composer at the London Gamelan Composers Forum, Concert and Discussion of New Music for Gamelan, 'Ears to Earth' for Gamelan and electronics, was performed live at the School of Oriental and African Studies (SOAS), London. Compositions are experimental, abstract, and kaleidoscopic, suggesting stories or posing conundrums. Scores range from conventional notation to graphic designs that prompt improvisation. Recently she has begun work to create compositions for ambisonic, or immersive environments, exploring themes of the human relationship to technology and the notion of 'Singularity'.

**Title / Titulo**

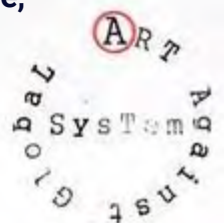
**Golden Waves**

**Duración / Legth / min. seg**

**8.35**

**Description of the piece /Descripción de la obra**

Earth sings a fragile song suspended at the heart of an untold universe. Time is of the essence. Our planet is a natural source of radio waves, surrounding us all the time but inaudible by humans. They are electromagnetic waves not acoustic ones. We could hear them if we had radio antennas instead of ears. By using a very low frequency receiver, consisting of an antenna and an amplifier, the sounds produced by our planet can be "heard". They correspond to several types of radio emissions propagating in the Earth's atmosphere, ionosphere and magnetosphere. The way they sound when played through an audio system, defines their name: spherics, tweeks, whistlers, chorus, and hiss. 'Golden Waves' is an award winning composition in a competition that sought to combine scientific and artistic ways of thinking by creating pieces, using the converted electromagnetic waves. 'Golden Waves' is a drifting time capsule, expanding infinitely.





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**Name /Nombre**

**Valeria Cipriano**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

#### **Biography**

Born on January 5, 2000, in Germany, Valeria Cipriano is a talented composer and musician with a vibrant passion for electronic music. Currently, she holds a degree in Electronic Music Composition from the 'San Pietro a Majella' Conservatory in Naples (Italy) and is pursuing a master's degree in Electronic Music at the 'Nicola Sala' Conservatory in Benevento (Italy). A distinctive feature of Valeria's work is the predominant use of personally sampled sounds in her compositions. Her artistic vision focuses on breathing new life into often overlooked everyday sounds, transforming them into surprising and captivating sonic works.

**Title / Titulo**

**Spiel**

**Duración / Legth / min. seg**

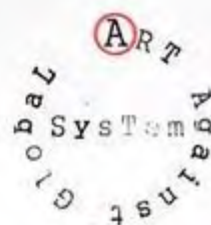
**05.40**

**Description of the piece /Descripción de la obra**

#### **SPIEL**

The title of this composition, "Spiel," which can be translated as "game," refers to the initial phase of every child's life, namely, childhood. In this composition, there are sound gestures derived from the sampling and processing of various toys commonly used by children. In this context, "Spiel" goes beyond merely depicting toys, encompassing a deeper and more specific meaning articulated through multiple phases that determine its structure.

The idea is to narrate the exact moment when a child first encounters the sounds of life but has not yet precisely distinguished between sound and 'noise.' The child will try to 'play' with both in an alternating and simultaneous manner, creating sonic blends that unconsciously produce new timbres, shaping unexpected sonorities. This will show them that 'sound' and 'noise' are interconnected and that together they stimulate creativity.





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**Name /Nombre**

**Vincenzo Procino**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

Vincenzo Procino, born in 1993, is a composer and performer from Taranto, with a focus on theatre, performance poetry, and electroacoustic music. Engaging in various projects and collaborations, including Silence, Ma/In, Futura Festival, and In Vitro, he has showcased his work at events like the IX International FKL Symposium On Soundscape. Procino's acousmatic journey began in 2016 at M.ar.e. association, leading to his active participation in the Silence Festival. In 2023, he co-rebuilds the acousmonium M.ar.e., offering courses and participated in the 12th "espace du son" international competition for spatialized performance, winning first prize.

**Title / Titulo**

**Chirurgia dell'urbanistica ionica (Ionian urbanism surgery)**

**Duración / Legth / min. seg**

**08.08**

**Description of the piece /Descripción de la obra**

This work was created during an in-depth exploration of the soundscape in the old town of Taranto, Italy, which is also the composer's birthplace. The composition is presented as a construction of sound objects derived from field recordings, morphologically mixed to elude a narrative dimension continuously. The term 'surgery' refers to the micro-editing operations used to extract short fragments that, when stitched together, aim to reconstruct the overall sound image of the investigated location, capturing its chaotic complexity. The city is conceptualized as an indistinct sound aggregation formed by the contemporaneity of its voices, music, and noises. Here, the listener can immerse themselves, creating their semiotic path, much like navigating through a complex network of alleys.





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**Name /Nombre**

**William Price**

**Web page**

**[www.williampricecomposer.com](http://www.williampricecomposer.com)**

**Country / País**

**United States**

**About the author /Semblanza del autor**

William Price's music has been featured at numerous international events, including the World Saxophone Congress, the International Saxophone Symposium, the International Trumpet Guild Conference, the International Computer Music Festival, Ars Electronica Forum Wallis, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Festival Internacional de la Imagen in Colombia, the London New Wind Festival, and the Nanyang Chamber Music Festival in Singapore. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham.

**Title / Titulo**

**2 Days in the Tank**

**Duración / Legth / min. seg**

**04.47**

**Description of the piece /Descripción de la obra**

"2 Days in the Tank" was created using the audio synthesis program Csound. All of the sounds were derived from the manipulation of the spoken text, "The drunk tank judge "late, the title from Charles Bukowski's poem of the same name.





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**Name /Nombre**

**William Raynovich**

**Web page**

**williamjasonraynovich**

**Country / País**

**United States**

**About the author /Semblanza del autor**

William Jason Raynovich's compositions have been performed at national festivals as well as many local venues. He has received commissions through organizations such as the Chicago Composers Forum, homeroomchicago.org, Access Contemporary Music (Chicago, IL), Renaissance Society (Chicago, IL), Athens Municipal Small Brass Ensemble (Athens, Greece), and the Ear Taxi Festival (Chicago, IL). Currently, William has been working with the open-source visual programming language, Pure Data, to create interactive compositions using notational systems and a series of unconventional instruments built in collaboration with artist Rebecca Reineke. These compositions, including *tre'*, and his cello solo piece, now for cello and computer, explore self-similarity systems with audio processing.

**Title / Titulo**

**now**

**Duración / Legth / min. seg**

**15**

**Description of the piece /Descripción de la obra**

**Now,**

every now has, is, or will occur,  
though every now is only now  
when it will be, is, or was now.

**When performing now, it was now.**

**When listening to a now, it is now.**

**. . . Now today is a now,**

but when the audio is replayed  
it once again becomes. . . now.





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**Name /Nombre**

**Willyn Whiting**

**Web page**

<https://www.willynwhiting.com>

**Country / País**

**Canada**

**About the author /Semblanza del autor**

Willyn Whiting (he/him) is a Canadian composer of both acoustic and electronic music. His works feature diverse stylistic trends and personal conceptualizations of metaphor and orientation.

Over the years he has written for both professional and emerging ensembles including the Bozzini Quartet, Del Sol String Quartet, the Winnipeg Symphony Orchestra, the Fort Worth Symphony Orchestra, and RE: duo. His music been featured at such festivals as WNMF (CA), MANTIS (UK), REF (IT), SEAMUS (US), EMM (US), PMF (US), NEMF (US) and the SPLICE Institute (US) and Canadian workshops such as Orford Academy, Montréal Contemporary Music Lab, and Domaine Forget de Charlevoix.

His teachers include Jon Nelson, Joseph Klein, Panayiotis Kokoras, Kirsten Soriano, Paul Frehner, Gary Kulesha, James Rolfe, and Vincent Ho, among others.

**Title / Titulo**

**for Dancer and Projection**

**Duración / Legth / min. seg**

**02.38**

**Description of the piece /Descripción de la obra**

For Dancer and Projection is an accompanying work for Danielle Willis' video dance work Celestial Bodies, which also served as her M.F.A project for that semester (Fall 2020). The sound source for the piece, a drone of five sine tones, is decidedly simple and abstract, much like the direction of the choreography. The granulation of this sound-source is inspired by the particle effects that Willis designed to be projected onto her dancer. A simple heartbeat-like pulse persists throughout the work, for the solo choreography to be edited to.

The work was the result of a collaboration between the Dance Faculty at Texas Woman's University and the Music Faculty at the University of North Texas.







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**Name /Nombre** Yong Tan

**Country / País** Malaysia

**About the author /Semblanza del autor**

**Yong Tan is a Malaysian concert composer, media composer, and producer. He believes that music can carry not only emotion but also information. Therefore, his works often investigate issues of philosophy, social, and environmental. Yong Tan holds a dual degree in concert composition and media composition from West Chester University of Pennsylvania.**

**Title / Titulo** Letter to no one

**Duración / Legth / min. seg** 5.22

**Description of the piece /Descripción de la obra**

**I realize that not many musicians today are open to new music. I understand that performers need to build their repertoire by performing standard classical pieces, but I believe we can do better. We don't have to wait for years to appreciate modern music, like how many revolutionary compositions such as "Rite of Spring" were treated.**

**"Letter to no one" is a musique concrete that I sample myself typing a letter about the thought. The content expresses my hope and frustration, but my main purpose is to encourage all musicians to be open to new music.**





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**Name /Nombre**

**Yyuri Steffan**

**Web page**

<http://ruhestoerung.noblogs.org>

**Country / País**

**Germany**

**About the author /Semblanza del autor**

**Notorsche Ruhestörung is a self-taught artist, organizer and activist mainly focusing on sound and music, but also active in other fields such as video, performance, zines and painting, DIY noisy electronics and improvisation. As a long-term member of the Berlin DIY, collective- & self-organized scene, Notorsche Ruhestörung is always interested in social struggles and real life experiences on how to be a more genuine and upright person.**

**Title / Titulo**

**Live @ FFUS**

**Duración / Legth / min. seg**

**09.26**

**Description of the piece /Descripción de la obra**

**A home-made drum computer and a proto-synthesizer are slowly being replaced by a loop, resembling a church choir. Then, a field recording of „Die Ursonate“, a Dada piece by Kurt Schwitters... It has to compete with field recordings from Teufelsberg radar station and it's perfect echo. More home-made synthesizers link to „(01247)5-Z36 vs. (0123568)7-Z36“, a choral employing mutually exclusive sets of intervals for each hand. Afterwards, the entire opus of „Schadensersatz in Form von Gerümpel“ can be heard in fast forward mode. The piece ends with „Prelude about contextual inversion“, a prelude replacing traditional western musical cohesion with „contextual inversion“.**





Name /Nombre

Zielinska Lidia

Web page

<http://lidiazielinska.wordpress.com>  
[https://soundcloud.com/lidia\\_zielinska](https://soundcloud.com/lidia_zielinska)

Country / País

Poland

#### About the author /Semblanza del autor

Lidia Zielinska – Polish composer, currently holds the post of professor of composition and head of the SMEAMuz Studio of Electroacoustic Music at Poznan's Music Academy. She has worked at the electronic music studios in Cracow, Stuttgart, Swedish Radio Malmoe, Experimental Studio of Polish Radio in Warsaw, IPEM/BRT in Ghent, EMS in Stockholm, ZKM in Karlsruhe and Experimentalstudio des SWR Freiburg.

She has conducted summer courses, workshops and seminars, published and lectured extensively on contemporary Polish music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Americas, Asia, Australia and New Zealand.

For many years, Lidia Zielinska has fulfilled many official functions; she is currently Vice-President of the Polish Association for Electroacoustic Music, former Vice-President of the Polish Composers' Union (-2013) and member of the programme committee of the Warsaw Autumn Festival (1989–92 and 1996–2005).

<http://lidiazielinska.wordpress.com>

[https://soundcloud.com/lidia\\_zielinska](https://soundcloud.com/lidia_zielinska)

Title / Titulo

Jako te białe myszki

Duración / Legth / min. seg

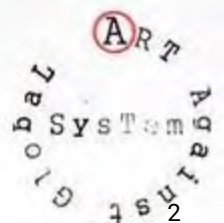
08.04

#### Description of the piece /Descripción de la obra

Where an Anglo-Saxon sees pink elephants, a Pole (or a German, or Scandinavian) meets just white mice. Be it a partygoer's morning, or workaholic's rare pause, or anyone's moment of distraction; always there are small gaps in perception, barely visible shapes in your eye corner, reiterating echoes, loads of déjà-vus.

Schon wieder diese weißen Mäuse... (what is a loose translation of the original Polish title **Jako te białe myszki**) dwells on that borderline between sound and silence, dream and reality, half-filled and half-empty, using limited sources (sound of drop of water and rubbed and stroked glass) with utmost accuracy and not without a hint of subtle humour.

The piece was commissioned by Swedish Radio, realised at EMS in Stockholm and became the laureate of 24th International Electroacoustic Music Competition in Bourges. It refers, as well as the other Zielinska's audio pieces, to the sounds surrounding us physically and obsessively.





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**Name /Nombre**

**Zoe (Yi-Cheng) Lin**

**Web page**

**www.zoe.lin**

**Country / País**

**Taiwan**

**About the author /Semblanza del autor**

Zoe (Yi-Cheng) Lin is an accomplished composer specializing in AI music development, 3D immersive music, and auditory-visual synesthesia.

As an assistant professor at National Taiwan Normal University, her work has received international acclaim, featured at prestigious events like IRCAM Forum 2024 (Paris), NYCEMF 2024 (USA), ICMC 2024 (South Korea), MediSouP 2024 (Cyprus), SiMN 2023, MUSLAB Planeta Complejo exhibition, NYCEMF 2023, SICMF 2023, NIME 2023, MiRNArte 2023, NoiseFloor 2023, Earth Day Art Model 2023, ICMC 2022, IRCAM Forum 2022, etc. Zoe's musical influence extends across 19 countries, spanning Asia, Europe, North and South America, cementing her global reputation in the field.

**Title / Titulo**

**3D Illusory Immersive Soundscape: Glacier**

**Duración / Legth / min. seg**

**10.00**

**Description of the piece /Descripción de la obra**

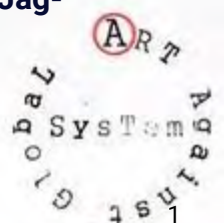
Since the early 20th century, glaciers have steadily diminished, impacting regions from the Alps and Himalayas to Greenland and Antarctica. Annually, glaciers discharge 46 cubic kilometers of ice, producing seismic roars and tsunami-like waves. This composition employs 3D immersive soundscapes to create synesthetic experiences, depicting glacier textures, heights, and disintegration. It symbolizes human violence and environmental destruction, paralleling 21st-century warfare with apocalyptic themes. Primarily electronic, it includes choir-like elements to explore themes of apocalypse, redemption, and forgiveness. Blurring the lines between painting and composing, I sculpted sounds guided by my inner artistic vision. Close your eyes to sense the glacier's essence and the waves consuming it.

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**File links:**

For performance in immersive stereo format: [https://drive.google.com/file/d/1XEbnJag-2m0iMoEkaYp9TY2Eca5p7URh/view?usp=drive\\_link](https://drive.google.com/file/d/1XEbnJag-2m0iMoEkaYp9TY2Eca5p7URh/view?usp=drive_link)

For reviewer using headphones for listening to the binaural format:

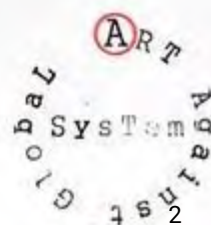
<https://drive.google.com/file/d/1FpdR234mScnA4Z20aLAqTeVh5PHWNik5/view?>



usp=drive\_link

MP3 (not recommended due to loss of many 3D effects):

[https://drive.google.com/file/d/1-dCKlcYLTygu2MCF09CKNyxZNF\\_zhjrZ/view?usp=drive\\_link](https://drive.google.com/file/d/1-dCKlcYLTygu2MCF09CKNyxZNF_zhjrZ/view?usp=drive_link)



# AFTER

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**Name /Nombre**

**Chad Eby**

**Web page**

**chadeby.studio**

**Country / País**

**United States**

**About the author /Semblanza del autor**

**Chad Eby creates work, by turns stark and whimsical, that explores humanity's fraught relationship with made objects and technological processes.**

**Eby is a Lexington Kentucky-based multidisciplinary artist, designer, and educator working with light, sound, and code to engage with the grain of digital technologies.**

**Chad's work has been shown at the Tekniska Museet in Stockholm, Generative Art XXII in Rome, New Media Fest in Valencia, the Indianapolis Museum of Art, TAG at the University of Western Florida, the Columbia College Center for Book and Paper, the Studio 300 Biennale at Transylvania University, and various local venues across the United States.**

**Title / Titulo**

**Vowel Farm (in the region of Orion)**

**Duración / Legth / min. seg**

**5.06**

**Description of the piece /Descripción de la obra**

**Vowel Farm is animated by the fantasy of offworld automated phonological production—a future agriculture of interstellar acoustic ecology.**







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**Name /Nombre**

**Egid Joechl**

**Web page**

<https://www.joechl-music.com/>

**Country / País**

**Austria**

**About the author /Semblanza del autor**

**Egid Joechl was born on December 7, 1982 in Kitzbühel and grew up in the area.**

**He studied composition and music theory at the University of Art in Graz and took part in various master classes. He writes works for different line-ups and different styles, with a focus on New music and Sound installations.**

**In 2018 he was Artist in Residence in Lisbon and in 2019 in New York. In 2020 he was awarded the Hilde Zach Composition Scholarship from the City of Innsbruck.**

**Egid Joechl currently lives and works in Innsbruck.**

**Title / Titulo**

**dies exitii**

**Duración / Legth / min. seg**

**1100**

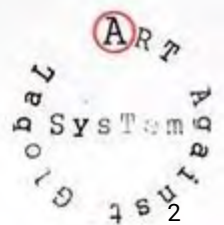
**Description of the piece /Descripción de la obra**

**The day of destruction is near. But the Four Horsemen of the Apocalypse have become comfortable over time. They don't ride anymore. They swim (cruise ships), they drive (car traffic), they fly (airplanes) or they no longer move at all (internet). Wondering if they'll show up on time?**

**It is not a day of mourning, nor a day of joy, one day like many, just the last. And it's time to celebrate a requiem for the end of the world. In the broadest sense, the piece is structured like a funeral mass.**

**In the piece, alienated musical and extra-musical elements are mixed to create pseudo-liturgical music. This is neither motivated by religion nor by criticism of religion, but is a means of dramaturgical development with a philosophical background. This results in sermons, prayers and interludes, among other things.**

"dies exitii" is a swan song for humanity on the brink.





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Name /Nombre

**Gabriele Boccio**

Country / País

**Italy**

About the author /Semblanza del autor

Born in Terni (Italy) in 1996, he is a composer, electroacoustic performer and cellist. He obtained a Master's Degree in Electroacoustic Musical Composition with top marks and honors (supervisor Prof. Agostino Di Scipio) at the Conservatory of L'Aquila. He obtained a diploma of merit at the Accademia Musicale Chigiana in Siena as part of the advanced course in Live Electronics held by Alvisé Vidolin and Nicola Bernardini. He attended courses and seminars held by Chaya Czernowin, Curtis Roads, John Chowning, James Dashow, Barry Truax and others. His compositions were performed at important national and international Festivals, such as the Chigiana International festival, the ArteScienza festival and the Ecos Urbanos Festival (Mexico). He was selected as a member of the jury of Italian conservatories within the 66th International Festival of Contemporary Music organized by the Venice Music Biennale. In 2019, 2022 and 2023 he was finalist of the National Arts Prize.

Title / Título

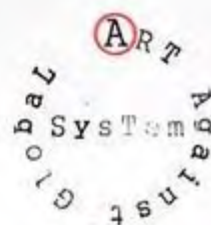
**Contigue reiterazioni**

Duración / Legth / min. seg

**15.30**

Description of the piece /Descripción de la obra

This piece aims to explore the timbral and expressive potential of actions performed on the mechanical components of the piano (strings, pegs, keyboard, etc.). The path winds along a "geographical map" of the places of the instrument's body (a sort of flow of sound objects that are gradually transformed), while the assembly of synthetic sound materials obtained from a MIDI piano and electronically processed orients the articulation polyphonic and formal nature of the piece, in search of a certain material cohesion. The title therefore underlines the contiguity of the places of the instrument visited and the formal importance of the relationship between the various levels of elaboration of the piano. The concept of "reiteration" refers to various aspects of the work, including the processing of fundamental piano gestures and the processes of recursive fragmentation (with feedback) in the granular processing of sound.





**Name /Nombre**

**Gardika Gigih Gigih**

**Web page**

**[www.lostinsound.art](http://www.lostinsound.art)**

**Country / País**

**Indonesia**

**About the author /Semblanza del autor**

**Gardika Gigih is an Indonesian composer, pianist, and soundscape researcher. After studying composition at the Indonesian Institute of Arts, he pursue a Masters Degree in Cultural Anthropology. His works span numerous genres, from concerts to contemporary improvisation, film scoring, and sound ethnography.**

**In 2019, Gardika received a fellowship from The Japan Foundation Asia Center to conduct soundscape research as cultural narratives in Southeast Asia and Japan. This research has been published in [www.lostinsound.art](http://www.lostinsound.art)**

**From January to June 2023, he is staying in New York as an Asian Cultural Council Fellow to study cultural diversity and multicultural collaboration in New York music scene.**

**Last May at the British Library, his composition "Mimpi Owa: A Duet with Javanese Gibbon" won the "Sound of the Year Awards", initiated by the BBC Radiophonic Institute and the Museum of Sounds. He is continuing to develop new compositions and electroacoustic works inspired by his global research**

**Title / Titulo**

**Mikrokosmos 1**

**Duración / Legth / min. seg**

**10.14**

**Description of the piece /Descripción de la obra**

**"Mikrokosmos 1" is a quadrophonic work that combines natural soundscape, Javanese Gamelan, Korean Daegeum, and synthesizer.**

**I composed this music during Residence Odysee 2023 at Abbaye de Noirlac, France, supported by the Association des Centres culturels de rencontre and the French Ministry of Culture.**

**During this residency, I composed this "Mikrokosmos" series with the material of a natural soundscape recording archive by audio-naturalist Fernand Deroussen and combined it with instruments from various cultures. Javanese Gamelan played by my friend, Nanang Bayu Aji, and Korean Daegeum by Hye-Ohn Park.**

**This work is a reflection of our existence in the midst of a climate crisis.**





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Name /Nombre

Hery Kristian Buana Tanjung

Web page

<https://www.instagram.com/heryglenn/>

Country / País

Indonesia

About the author /Semblanza del autor

Hery Kristian Buana Tanjung (1989) is a composer from Samarinda, Indonesia, in search of musical experiment his focuses on a variety of environmental sounds. His preference for minimal music led him to electroacoustic. In February 2023, Hery collaborated with the Mosaik Ensemble in Berlin. He recorded his Krompunk Grompunk (mixed ensemble). He also collaborated with choreographers and directors, such as Angela Vela Hernandez (Spain) and Angel Salvatore (Philippines). Hery received his Master of Arts in Music Composition from the Indonesian Institute of the Arts Yogyakarta, under the guidance of Royke B. Koapaha. Learned music composition with Michael Asmara and Patrick Gunawan Hartono. He has attended several composition workshops from composers such as Roderik De Man, Slamet Abdul Sjukur, Vincent McDermott, Dieter Mack and Otto Sidharta. Hery is the founder of Kovajiva Mobile Studio with his wife

Valentina Ambarwati, a choreographer, since 2019 until now.

contact information: [herykristian36@gmail.com](mailto:herykristian36@gmail.com)

Title / Titulo

Bor(N)eo

Duración / Legth / min. seg

06.24

Description of the piece /Descripción de la obra

Format: Stereo, WAV 24bit at 44,1kHz

Bor(N)eo is an electroacoustic musical work that focuses on processing the sound of stagen looms. Processing of this material is done by recording the sound of weaving which is carried out by several weavers together. Then the recording is processed using a computer device. Here I process the sound material using Ableton and for some additions I use Max Msp to adjust the frequency and tempo randomly. In processing material, I also use a midi controller to adjust the frequency and produce timbre directly. In this work I imagine how the sound of the forest in Kalimantan will develop into a synthetic sound and when the sound of the forest is completely gone, we can only hear it through recordings. So from the word Bor(N)eo is a forest in Kalimantan and denotes that there will be a Birth that renews the previous birth.



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**Name /Nombre**

**Jorge Martínez Valderrama**

**Web page**

<https://www.jamva.mx/>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Como compositor y artista sonoro, su obra reflexiona sobre diversos fenómenos y conceptos estéticos dentro de la música contemporánea, electro-acústica y acusmática. Algunas de sus obras han sido presentadas en foros, festivales y programas digitales dentro y fuera de México. Ha desarrollado su reciente trabajo a través de residencias artísticas (Perú, Portugal, SD Celar del British Museum y Austria) en donde ha creado piezas sonoras a partir de grabaciones de campo. Su proceso creativo se basa en los conceptos de percepción, alteración, poética y pareidolia. Su interés artístico se centra en la escucha y la reflexión sobre las implicaciones del sonido en distintos contextos y ecosistemas, la creación colectiva y el activismo sonoro - ambiental.

Se ha desempeñado también como compositor, supervisor musical y diseñador sonoro para proyectos de danza, cine, teatro y artes transmediales. Funge como director y productor musical en Idyllium, agencia de servicios creativos especializados para artistas.

**Title / Título**

**Machinatio**

**Duración / Legth / min. seg**

**8**

**Description of the piece /Descripción de la obra**

Machinatio es un paisaje sonoro electroacústico creado en el programa de residencia Medienfrische en Tirol, Austria (2023) y forma parte de la obra acusmática Ignis Fatuus; se centra principalmente en grabaciones de campo de máquinas y diálogos. Estos materiales sonoros se utilizan tanto inalterados como procesados digitalmente mediante edición, síntesis, efectos y otras técnicas de manipulación que modifican y deforman sus cualidades tímbricas. Cada elemento sonoro contiene una inherencia específica, una historia y una memoria de la fuente registrada, su propio lugar y tiempo; esencia fundamental dentro de la obra. La conjunción de elementos crea relaciones metafóricas entre el arte y los oyentes, ofreciendo una experiencia estética y proponiendo rutas de acción social a través del diálogo y la reflexión.





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**Name /Nombre**

**Mauro Diciocia**

**Web page**

<https://mauro-diciocia.tumblr.com/>

**Country / País**

**Italy**

**About the author /Semblanza del autor**

Mauro Diciocia works in the field of electroacoustic music, combining sounds and techniques hijacked from the musique concrète/tape music tradition with a modern approach to noise music and soundscape composition. His sound aesthetics is an object in perpetual motion where the constant element is represented by the organic use of field recordings/found footage and their manipulation throughout magnetic tapes and digital processors. He has extensively performed in Europe (Germany, Sweden, Poland, Portugal, Spain, Italy, Belgium, France, Switzerland) and has released his works on various labels on CD, LP, and limited cassette editions. His most recent compositions have been performed in the frame of academic festivals such as Dissonanzen (Naples), ArteScienza (Rome), XXIII CIM - Colloquio di Informatica Musicale (Ancona), Anamorphosis (Lecce), MA/IN (Potenza). His work 'Lapjèdr Fòr' was among the winners of Banc d'essai 2019 and performed on the GRM Acousmonium in Paris during Multiphonies 2019.

**Title / Titulo**

**rygerfjord**

**Duración / Legth / min. seg**

**08.39**

**Description of the piece /Descripción de la obra**

Quadraphonic composition started during my residency at Elektron Musikstudion (EMS) in Stockholm, primarily focused on the interaction between Buchla 200 modular system and digital manipulation processes.

The piece also contains field recordings collected inside Östermalm Tunnelbana - a large round room with a spherical roof made out of concrete, resulting as a whispering gallery/echo dome - and Rygerfjord, a hostel on a boat moored in Södermalm, where I spent the nights during my stay.

Many of the sound materials have been further transferred and manipulated on 1/4" tape before



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**2024**



Name /Nombre

Milo Tamez

Country / País

Mexico

About the author /Semblanza del autor

Milo Tamez, percusionista, compositor, improvisador, educador. Crea TALLER ABIERTO en 2017 en CDMX, como un espacio/campo para el desarrollo de procesos composicionales derivados de la improvisación, experimentación, y expediciones extra musicales orientadas a campos de investigación abierta, siempre con el objetivo de crear obras musicales y sonoras nuevas. Diego Villaseñor, compositor, improvisador, multi-instrumentista, filósofo y programador, cuya práctica e investigación se desarrolla en torno a los siguientes temas: creación colectiva, composición modular e inspirada en sistemas naturales (particularmente ecosistemas), ecoacústica, comprovisación, desarrollo de técnicas extendidas, politemporalidad, microtonalidad, síntesis sonora mediante instrumentos acústicos, ontología del proceso creativo-musical. Su experiencia como filósofo determina profundamente su trabajo como creador musical tanto conceptualmente como práctico, propiciando una aproximación a la música desde perspectivas y procesos inusuales.

Title / Titulo

HÁBITAT

Duración / Legth / min. seg

60.10

Description of the piece /Descripción de la obra

HÁBITAT es un proyecto compositivo colaborativo creado por Milo Tamez TALLER ABIERTO y Diego Villaseñor. La pieza se realiza a lo largo de un texto/paisaje sonoro electroacústico fijo difundido en un sistema espacial multicanal variable (puede ser estéreo, cuadrafónico, octofónico, etc.).

El trabajo se desarrolla a partir de un proceso de trabajo que integra investigación, improvisación, experimentación, desarrollo instrumental y procedimientos electrónicos. La composición surge de especulaciones sobre la naturaleza sonora de la Naturaleza y cobra vida propia a través de las relaciones recíprocas entre el objeto de observación sobre el comportamiento de un hábitat natural imaginario creado a partir del estudio fenomenológico de ciertos comportamientos naturales, psicoacústicos y acústicos, fenómenos acusmáticos, temporalidades (tiempo geológico, tiempo atmosférico, tiempo de las especies); y sus efectos sobre la representación abstracta del imaginario sonoro que habita los procesos compositivos del pensamiento musical.







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**Name /Nombre**

**Pablo Martín Freiberg**

**Web page**

<https://pablofreiberg.ar/>

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Pablo M. Freiberg (Buenos Aires, 1974) es un Compositor, Investigador y Docente argentino especializado en música instrumental, electroacústica y mixta. Es Doctor en Artes, Licenciado en Composición y Profesor Universitario por la Universidad Nacional de las Artes de Argentina (UNA), y Profesor Nacional de Música (guitarra) por el Conservatorio "Carlos López Buchardo". Sus obras han sido presentadas en múltiples países, y premiadas/distinguidas en Argentina, Italia, Cuba y Bélgica.**

**Es profesor universitario de grado y posgrado en diversas instituciones.**

**Además de ser autor y editor de varias publicaciones —entre las que se destacan el libro "Análisis Perceptual de Obras Electroacústicas Argentinas" (2016) y "OCTO: repositorio online de análisis y obras octofónicas" (2022), Freiberg es fundador del "Ensamble Electroacústico" (2014) y del "Laboratorio de Psicoacústica y Psicología de la Música" (2019) del Departamento de Artes Musicales y Sonoras (UNA).**

**Title / Título**

**Reflejos In-Condicionados**

**Duración / Legth / min. seg**

**06.40**

**Description of the piece /Descripción de la obra**

**Reflejos In-Condicionados es una obra confeccionada a partir de premisas relacionadas con aquello a lo que el propio compositor ha denominado "Composición Neuropsicológica". Para su elaboración, se ha recurrido al uso de estrategias provenientes de la psicoacústica, la psicología y la neurología tales como la "escucha analítica y sintética", los "batidos binaurales" y el "glissando Shepard-Risset" (a modo de "Reflejos Incondicionados"), y tres citas provenientes de diversas obras (en alusión a los "Reflejos Condicionados"). La obra propone un modo compositivo por el cual se intenta inducir a los oyentes, de manera explícita, y mediante la aplicación de procedimientos provenientes de las disciplinas antes mencionadas, a transitar por diversos estados de ánimo.**





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**Name /Nombre**

**Paul Devens**

**Web page**

[https://drive.google.com/drive/folders/1OM-gpcxbL50V\\_sgHbMG7\\_72Ni\\_eF4Pki?usp=share\\_link](https://drive.google.com/drive/folders/1OM-gpcxbL50V_sgHbMG7_72Ni_eF4Pki?usp=share_link)

**Country / País**

**Netherlands**

**About the author /Semblanza del autor**

Devens' research-based practice covers sound in conjunction with designed space and links to social- and historic backgrounds. The work addresses questions around value, preconception and code in our civil society. The site-specific installations, architectonic interventions, music performances (also with several bands) and CD- and vinyl releases are the outcome of this practice.

<http://www.pauldevens.nl>

**Title / Titulo**

**Unrest**

**Duración / Legth / min. seg**

**10.14**

**Description of the piece /Descripción de la obra**

The message I'm trying to send is that technology is political, and that many decisions that look like decisions about technology actually are not at all about technology - they are about politics, and they need to be scrutinized as closely as we would scrutinize decisions about politics.  
(Evgeny Morozov)

Unrest is composed with a Bunny-S organ, a modified Watkins Copycat tape echo, a circuit bent Casio MT52 keyboard and a Korg MS20 synthesizer. All of these machines, more than 40 years old, provide an unfiltered tactility and directness that nowadays computer systems only mimic. Even today the technology feels relevant what the past once offered. History is the mirror for tomorrow.





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**Web page**

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**Country / País**

**Netherlands**

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**Title / Titulo**

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**Name /Nombre**

**Ricardo de Armas**

**Web page**

<https://ricardodearmas.net>

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Creador sonoro, cellista y músico expandido. Egresado del Conservatorio Provincial J.J.Castro, actualmente cursa la Maestría en Arte Sonoro en la UNTREF. Su obra se basa en procedimientos como la intervención, apropiación, cita y resignificación. Obtuvo entre otros, el Premio Único en Música Electroacústica del Gobierno de la Ciudad de Buenos Aires, La Tribuna Nacional de Música Electroacústica y el Premio del Jurado Público de la Fundación Destellos. Es el creador y Coordinador General del Ciclo Bahía[in]Sonora y del grupo ARS[in]sonora.**

**Title / Titulo**

**La inercia de lo inestable**

**Duración / Legth / min. seg**

**0623**

**Description of the piece /Descripción de la obra**

**Este es un concepto intrigante que explora la paradoja de cómo a veces los elementos inestables o caóticos pueden parecer mantenerse en un estado de equilibrio aparente y dar la ilusión de estabilidad a pesar de su naturaleza caótica subyacente. Este fenómeno puede llevar a sorpresas y desafíos inesperados cuando finalmente se producen cambios bruscos o colapsos. "La inercia de lo inestable" refleja cómo las apariencias pueden ser engañosas y cómo la resistencia al cambio puede prevalecer incluso en situaciones caóticas. La imagen que ilustra esta pieza es creación del artista Christian Delgado.**





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**Name /Nombre**

**Simona Dichio**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

Simona Dichio was born in 2003 in Cerignola(Foggia, Italy). Was introduced to music at seven years old when she starts studying classic guitar. Successively she starts studying also percussion, electric guitar and clarinet. Parallel to classical musical training, finds interesting electroacoustic and experimental music composition. She's graduated from the Music High School "C. Poerio" in Foggia and is actually registered to the second year of the Academic Triennium of 1 Level in Electronic Music at the "U. Giordano" conservatory in Foggia. Currently studying with the master N. Monopoli.

**Title / Titulo**

**Creation's Gap**

**Duración / Legth / min. seg**

**4.06**

**Description of the piece /Descripción de la obra**

"Creation's Gap" aims to explore an extremely topical theme: the clash between a utopian world and the inevitable reality. The composition opens with a clear and dreamy motif on the piano, evoking the world of dreams and aspirations. Electronics join the piano, creating a wide dialogue until reality bursts in. The piano undergoes a transformation, alternating between bright tones and dark, rough sounds, highlighting a concept: reality cannot be ignored. The electronics continue to support both the piano and reality, creating a thematic and tonal contrast with the main instrument. The theme evolves into a struggle between the two worlds, where attempts are made to resolve the dialogue in the best possible way, but as often happens, this becomes impossible when the two sides are completely opposed.





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**Title / Titulo**

**Creation's Gap**

**Duración / Legth / min. seg**

**4.06**

**Description of the piece /Descripción de la obra**

"Creation's Gap" aims to explore the cycle of life and the mystery of time through the wise eyes of an old oak in the dense forest. The approach of two creatures sparks a play of glances that unleashes a temporal metamorphosis. The tree undergoes a rapid cycle of growth and decline while time seems to stretch around it. The eyes of the brighter animal shine with intense red, marking a turning point. In the end, yet another significant visual encounter leaves the oak unchanged in its eternal cycle of life and rebirth. "Creation's Gap" invites listeners to reflect on the cyclical nature of life and the timeless flow of time through an immersive sonic experience.





**Name /Nombre** Álvaro Martín

**Country / País** Spain

**About the author /Semblanza del autor**

Álvaro Martín is a composer and sound artist focused on the exploration and expression through new media. He graduated in composition at the Conservatorio Superior de Música de Castilla y León where he found a passion for electroacoustic music that pushed him to further enrich it at the Conservatorio di Parma under Javier Torres Maldonado's and at the Centro Superior Katarina Gurska, where he worked with composers Sergio Luque and Alberto Bernal. Beyond composition, he excels as an electronic music performer, collaborating with leading ensembles and festivals, showcasing his versatility and commitment to experimental music. He currently imparts his vast knowledge and passion for music technology and electroacoustic composition at the COSCYL.

**Title / Titulo** Icaro

**Duración / Legth / min. seg** 12.18

**Description of the piece /Descripción de la obra**

"Icaro" explores the paradox of ambition through a sonic journey that parallels the myth of Icarus. Ambition drives progress, yet unchecked ambition can lead to downfall. Metallic and electronic sounds symbolize technological advancement and the allure of reaching new heights. Spatialization techniques immerse listeners in a dynamic environment, echoing the vast expanse of human ambition. As Icarus flew too close to the sun, our pursuit of progress can lead to unforeseen consequences. Through intricate layers of sound, the piece prompts reflection on the delicate balance between aspiration and its potential repercussions.



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Name /Nombre

Zuriñe F Gerenabarrena

Web page

<http://zfgerenabarrena.com/zfg/>

Country / País

Spain

#### About the author /Semblanza del autor

Estudió composición con Carmelo Bernaola en el Conservatorio Jesús Guridi de Vitoria-Gasteiz y con Franco Donatoni en la Scuola Civica de Milán. Gerenabarrena ha escrito piezas para orquesta, ensamble, teatro, danza, acústica, instalaciones sonoras y espectáculos multidisciplinares. Presente en foros internacionales: Música Contemporánea FBBV, Quincena Musical, Bernaola Festival, PHONOS, Festival Synthése, Sonoimágenes, Visiones Sonoras, EMU Festival, Elektrophonie, Musica Viva, Borealis, Musiques & Recherches, eviMus, "Down the Dori" (TWSTokyo), EAM Festen Frost, ICMC 2015, 7º Musica Electric Nova, MUSLAB, NYCEMF2017, BIFEM 2017, TONBAND, Noh X Contemporary Music, SICMF 2018 (Seoul) Matera/Intermedia 2018 (Premio Acousmatic) Musica Nova 2018 (Mención de Honor) San Francisco Tape Music Festival, Mise-En Music Festival (NY), ICMC/NYCEM 2019 (NY), Festival Atemporánea (Buenos Aires), Helicotrema, Ecos Urbanos, UACH (Chile), arteScienza (Roma), MUSICA (Estrasburgo), SAMPO (premio), The Sound Beach (Premio), Tama Music Festival (Japón), Sonorities (Belfast)... Artista residente: NOTAM (Oslo), EMS (Estocolmo), ZHdk-ICST (Zurich), Tokyo Wonder Site (Tokio), Studio Alpha (Visby), USF/Verfet (Bergen), LEC (Lisboa). Profesora de Contrapunto, Armonía Composición Electrónica en Máster de Creación Música Contemporánea MUSIKENE

Title / Título

Nattyl

Duración / Legth / min. seg

08.00

#### Description of the piece /Descripción de la obra

Nattyl, a word in the Swedish language that means "howl the night", uses the voice as a point of departure and return, which is influenced as memory and reflection.

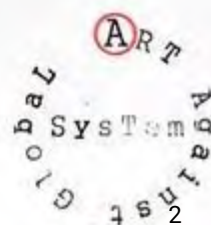
The brief poetry of Alejandra Pizarnik and Irish folk song deconstruction is the stimulus from which the structure of the work arises, connecting word and feeling throughout the piece. I use the sound of the word that I cut, extended, atomize and restructure, to create new textures that interrelate with each other, and turn towards the listener, as a derived form of question in listening.



In this work I have explored the way in which language, phonetics, can move in different layers or collide like surfaces and continue to hit our memory.

Voice: Michael John Gallen.

Work composed at Studio Alpha in Vicc, Visby, in May 2022.





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**2024**



**Name /Nombre**

**Zuriñe F Gerenabarrena**

**Web page**

<http://zfgerenabarrena.com/zfg/>

**Country / País**

**Spain**

**About the author /Semblanza del autor**

Estudió composición con Carmelo Bernaola en el Conservatorio Jesús Guridi de Vitoria-Gasteiz y con Franco Donatoni en la Scuola Civica de Milán. Gerenabarrena ha escrito piezas para orquesta, ensamble, teatro, danza, acusmática, instalaciones sonoras y espectáculos multidisciplinares. Presente en foros internacionales: Música Contemporánea FBBV, Quincena Musical, Bernaola Festival, PHONOS, Festival Synthése, Sonoimágenes, Visiones Sonoras, EMU Festival, Elektrophonie, Musica Viva, Borealis, Musiques & Recherches, eviMus, "Down the Dori"(TWSTokyo), EAM Festen Frost, ICMC 2015, 7º Musica Electric Nova, MUSLAB, NYCEMF2017, BIFEM 2017, TONBAND, Noh X Contemporary Music, SICMF 2018(Seoul) Matera/Intermedia 2018 (Premio Acousmatic) Musica Nova 2018 (Mención de Honor) San Francisco Tape Music Festival, Mise-En Music Festival (NY), ICMC/NYCEM 2019(NY), Festival Atemporánea(Buenos Aires), Helicotrema, Ecos Urbanos, UACH (Chile), arteScienza(Roma), MUSICA (Estrasburgo), SAMPO(premio), The Sound Beach (Premio), Tama Music Festival(Japón), Sonorities(Belfast)...Artista residente: NOTAM (Oslo), EMS (Estocolmo), ZHdk-ICST (Zurich), Tokyo Wonder Site (Tokio), Studio Alpha (Visby), USF/Verfet (Bergen), LEC (Lisboa). Profesora de Contrapunto, Armonía Composición Electrónica en Máster de Creación Música Contemporánea MUSIKENE

**Title / Titulo**

**Nattyl**

**Duración / Legth / min. seg**

**08.00**

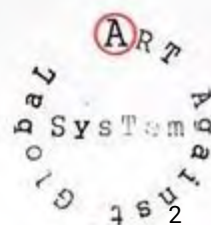
**Description of the piece /Descripción de la obra**

Nattyl, a word in the Swedish language that means "howl the night", uses the voice as a point of departure and return, which is influenced as memory and reflection. The brief poetry of Alejandra Pizarnik and Irish folk song deconstruction is the stimulus from which the structure of the work arises, connecting word and feeling throughout the piece. I use the sound of the word that I cut, extended, atomize and restructure, to create new textures that interrelate with each other, and turn towards the listener, as a derived form of question in listening.

In this work I have explored the way in which language, phonetics, can move in different layers or collide like surfaces and continue to hit our memory.

Voice: Michael John Gallen.

Work composed at Studio Alpha in Vicc, Visby, in May 2022.



# AFTER

5.1



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Global  
Systems



**Name /Nombre** Dariusz Mazurowski  
**Web page** <https://deemstudio.com/>  
**Country / País** Poland

**About the author /Semblanza del autor**

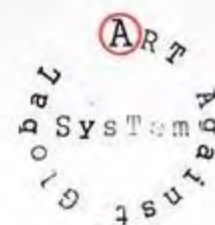
Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics (including music for various sound objects, both acoustic and electronic), audio installations, radiophonic collages and improvised electroacoustic music. His works combine analog instruments with digital technology and computers, i.e., electronic / synthesized sounds with concrete sounds and samples. Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. His compositions has been released on numerous discs (CD and DVD). He has also designed and built numerous custom analog experimental instruments.

**Title / Titulo** Vanishing Signs on the Sky

**Duración / Legth / min. seg** 10.13

**Description of the piece /Descripción de la obra**

Vanishing Signs on the Sky is the fourth part taken from The Destroyer of Dreams, a large-scale electroacoustic composition (in five parts total, each may be performed as a separate piece also). The entire piece has a very personal character, reflecting on the issue of identity in the modern world, and above all, happiness, fulfilling dreams - or perhaps more importantly, the impossibility of fulfilling all of them and achieving happiness in life. It is also a story about life, everyday routine, short moments of joy and much longer moments of sadness. Reflections on loneliness, which is a sign of our times, an integral part of our existence. With the question - is it even possible to be happy? Be happy all the time?





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**Name /Nombre**

**Dariusz Mazurowski**

**Web page**

<https://deemstudio.com/>

**Country / País**

**Poland**

**About the author /Semblanza del autor**

**Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics (including music for various sound objects, both acoustic and electronic), audio installations, radiophonic collages and improvised electroacoustic music. His works combine analog instruments with digital technology and computers, i.e., electronic / synthesized sounds with concrete sounds and samples. Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. His compositions has been released on numerous discs (CD and DVD). He has also designed and built numerous custom analog experimental instruments.**

**Title / Titulo**

**VIVA L'autunno**

**Duración / Legth / min. seg**

**5.00**

**Description of the piece /Descripción de la obra**

**VIVA L'autunno was composed between December 2017 and February 2018. This piece was commissioned by the Screen&Sound Festival for the 2018 edition. Tape part was recorded at the De eM Studio, between December 2017 / January 2018. String orchestra (conducted by Maciej Koczur) was recorded in March 15, 2018, at the S-5 studio of Radio Krakow, then edited, mixed and produced at the De eM Studio in March – April 2018. Premiered on October 13, 2018 during the Screen & Sound festival, where BYT\_O\_M, a film made for VIVA L'autunno, directed by Remigiusz Wojaczek, won the Grand Prix.**





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**Name /Nombre**

**Julio Fernando Torres Luna**

**Web page**

**instagram.com/julio.dcr**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Audio Engineer and Sound Designer, currently working as a recording engineer and editor at the BOOM 360° Studio. He has collaborated on more than 40 film projects in the areas of sound post-production and direct sound. His inspiration is the sounds of nature, pure and organic; in intimate and subjective manifestations; in urban art, unknown and often ignored.

**Title / Titulo**

**El Paraíso Tlalocan**

**Duración / Legth / min. seg**

**19.30**

**Description of the piece /Descripción de la obra**

Sound work composed of different recording editing and processing techniques, which aims to provide an immersive sound experience to listeners, representing a first-person journey through life, death and the arrival to Tlalocan (Paradise of Tláloc) until the resurgence of life, taking water as the main element of our existence.

**Full duration: 19:30 min**

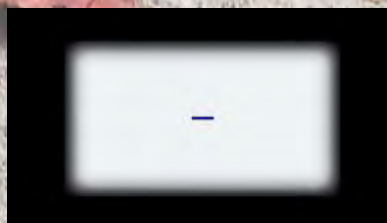
**Formats: Immersive sound 5.1.4 or 7.1 or 5.1 or 4.0 or Binaural or estéreo**





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**Name /Nombre**

**Scott Sherk**

**Web page**

**[www.scott-sherk.com](http://www.scott-sherk.com)**

**Country / País**

**United States**

**About the author /Semblanza del autor**

**Scott Sherk is a sculptor who often works with sound and video. He has been experimenting with sound as a sculptural device that articulates space using ambisonics and field recordings. His work has been exhibited regularly in New York City and has had solo exhibitions and installations at many institutions including the Katonah Museum of Art, The Allentown Art Museum, Lehigh University, Lafayette University, and Muhlenberg College.**

**Title / Titulo**

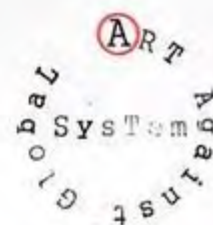
**Spatial Sound 12 - Clicks**

**Duración / Legth / min. seg**

**04.45**

**Description of the piece /Descripción de la obra**

**Spatial Sound 12 is a work developed in ambisonics and spatialized in 5.1. It is a brutalist glimpse into the future and a meditation on the present. Field recordings of nature, guns, planes, and traffic pass through peripherally, and mysterious pulses appear and circle around the space. The soundscape is alternatively zoned, perspectival, vectorial, and panoramic (Denis Smalley terms). The blue rectangle appears and recedes as a beacon of hope or a lost horizon.**





# AFTER

## OCTOPHONIC



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**2024**

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**AFTER** arte contemporáneo  
**2024**



**Name /Nombre**

**Antonio Russek**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Antonio Russek (Torreón Coahuila 1954)**

**Compositor, artista sonoro, catedrático y productor enfocado en la música electroacústica, con una notable trayectoria y más de un centenar de obras en su catálogo, Russek es pionero del arte sonoro en México, colaborando de manera permanente con artistas fuera del ámbito estrictamente musical, creador de experiencias aurales inmersivas con piezas multicanal. En 1974 instala su propio estudio en CDMX, en 1982 funda el Centro Independiente de Investigación Musical y Multimedia haciendo producción discográfica, publicaciones, conferencias, talleres, asesoría, organización y curaduría en diversidad de proyectos. Crea el Laboratorio Multimedia para el colectivo Alberca Artes y el Laboratorio de Sonido para la Facultad de Artes UAEM.**

**En 50 años de vida profesional ha recibido becas, premios y distinciones, su obra se ha presentado en los más importantes festivales nacionales e internacionales en 18 países, pertenece al Sistema Nacional de Creadores de Arte.**

**Title / Titulo**

**Universos Paralelos**

**Duración / Legth / min. seg**

**13.23**

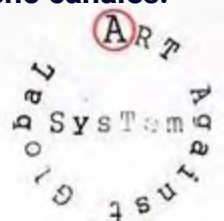
**Description of the piece /Descripción de la obra**

**"Universos Paralelos"**

**Antonio Russek 2022**

**Duración: 13'24 min**

**Obra acusmática multicanal producida en el estudio del autor utilizando técnicas electroacústicas mixtas para el tratamiento de grabaciones de campo como del registro de objetos sonoros construidos por Russek, para conformar un entorno inmersivo. La pieza brinda una metáfora donde dos universos paralelos colisionan en diversas escalas temporales. La versión original es en formato de 22.2 canales marcando un punto culminante en una larga trayectoria del compositor trabajando en la creación de campos sonoros dimensionales con sistemas multicanal, hoy se presenta su versión reducida para ocho canales.**





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**Name /Nombre**

**Binod Dawadi**

**Web page**

<https://sydniebeaupre.wixsite.com/thepowerofwords>

**Country / País**

**Nepal**

**About the author /Semblanza del autor**

**Authors Bio**

**Binod Dawadi, the author of The Power of Words, holds a master's degree in English. He has worked on numerous anthologies and been published in various magazines. His vision is to change society through knowledge, so he wants to provide enlightenment to people through his writing skills.**

**Title / Titulo**

**Kalpana Imagination**

**Duración / Legth / min. seg**

**3.51**

**Description of the piece /Descripción de la obra**

**This is a very much beautiful song in Nepali as well as in English. This song tells about imagination as well as of another world. There is full of love and happiness in this song. There is also some miserable conditions of a lover and a desire of a spiritual as well as true love in a song. I hope all listeners will likes my beautiful song.**





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**Name /Nombre**

**Cameron Naylor**

**Web page**

<https://www.cameronnaylor.com>

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

Cameron Naylor is an electroacoustic composer and sound artist. His research focus is on compositional methodologies for musical storytelling in fixed media and installation settings. A recipient of the Presidential Doctoral Scholar, he is currently undertaking a PhD at NOVARS Research Centre.

His music has garnered first prize in the Iannis Xenakis International Electronic Music Competition 2023, and the award of distinction at MA/IN23. Further afield his music has been performed and exhibited around the UK and internationally, including the Ars Electronica Festival (Linz, 2023), and the G20 Summit (New Delhi, 2023).

**Title / Título**

**Foxglove**

**Duración / Legth / min. seg**

**15.00**

**Description of the piece /Descripción de la obra**

Created from sounds of a tree isolated from its typical natural environment, this piece explores a heightened sense of scale resulting from extremely close recording techniques, reframing minuscule natural processes as functions of a great ever-growing entity. Here almost imperceptible sounds are magnified, becoming part of a series of vast and enveloping spaces interior and exterior to the tree.





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**Title / Titulo**

**Here one Moment**

**Duración / Legth / min. seg**

**10.00**

**Description of the piece /Descripción de la obra**

**A postcard to Wales.**

Hiraeth can be interpreted a homesickness for a time and place that exists only in one's memory. A nostalgia that rears its head at unexpected moments, shifting shapes as contexts change and memories form new meanings.

Using the home as an allegory for hiraeth, sounds were selected for their capacity to draw forth strong personal memories. These materials are recontextualised as we venture through the living spaces, becoming tinged with new emotions and associations as the environment shifts around them, each transformation revealing new emotional nuances of hiraeth.





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**Web page**

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**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

Cameron Naylor is an electroacoustic composer and sound artist. His research focus is on compositional methodologies for musical storytelling in fixed media and installation settings. A recipient of the Presidential Doctoral Scholar, he is currently undertaking a PhD at NOVARS Research Centre.

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**Title / Titulo**

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**Duración / Legth / min. seg**

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**Name /Nombre**

**Clemens von Reusner**

**Web page**

**[www.cvr-net.de](http://www.cvr-net.de)**

**Country / País**

**Germany**

**About the author /Semblanza del autor**

**Clemens von Reusner, german composer (\* 1957). His works of electroacoustic music and radiophonic audio pieces focus on both purely electronically generated sounds and sounds found in special places and processed in the studio. The work on sound itself, its arrangement and movement on individual tracks in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the centre of his compositional work. He is a member of the "Academy of German Music Authors". His works have been awarded with national and international prizes, most recently the international Thomas-Seelig-Fixed-Media-Award 2024. They are performed worldwide at reknowned festivals for contemporary music. [www.cvr-net.de](http://www.cvr-net.de)**

**Title / Titulo**

**SALIX**

**Duración / Legth / min. seg**

**06.09**

**Description of the piece /Descripción de la obra**

**"Salix" emerged from a brief acoustic observation of branches and leaves of a very old specimen of a "Salix Alba Tristis" from the willow family (Salicaceae), which were slightly moved by a rising wind. These movements, which grip the trunk, branches and dense foliage in different ways, become sonic gestures and textures, as does the life-giving and ever-scarcer water within them.**

**The structural nature of these sounds leads to spectral and temporal variations that are sonically developed in the course of the piece with the means of the electronic studio. The formal proportions become clear in the intervals between striking sounds according to the golden section.**

**Not only this mighty tree, but also all other living creatures in nature and the earth that supports them, need our care and mindful treatment today (2020) and in the future more than ever before.**







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**Name /Nombre**

**Damian Gorandi**

**Web page**

<https://www.damiangorandi.com/>

**Country / País**

**France**

**About the author /Semblanza del autor**

**Damián Gorandi (Argentinean, born in 1991). He has finished his master in composition at the Conservatoire National Supérieur de Musique et de Danse de Paris in the class of Stefano Gervasoni. He attended the CURSUS IRCAM in Composition and in Computer Music in Paris.**

**He has followed the teachings of Stefano Gervasoni, Luis Naon, Yan Maresz, Daniel D'Adamo, Tom Mays, Jorge Sad, Elsa Justel, Robin Minard, Joao Pedro Oliveira, Thierry de Mey.**

**He has won many international prizes, some of them like the international impuls composition competition, Ina-GRM - Concours Banc d'Essai, 1° Prize Taukay Edizioni Musicali international composition competition, the 1° Prize Russolo, Prix foundation Salabert, International prix Ibermusicas. 1° prize of the Fundation Destellos, 1° prize KLANG! International Composition, ect.**

**Title / Titulo**

**Is coming**

**Duración / Legth / min. seg**

**08.30**

**Description of the piece /Descripción de la obra**

**work for 8 channel.**

**The conception of this work is based on capturing the moment before of a catastrophe. Develop that instant, expand it into a fiction of multiple temporal and spatial folds. Sounds of explosions, crowds, whispers, alarms and machines are organized in a narrative as violent as dreamlike. A voice, sometimes human and sometimes robotic, emits numbers. At first, the numbers do not seem to be incisive, but little by little they introduce their semantic value that resignifies listening. The poetics, the gesture and the games of reliefs in perspective (profundity of the internal space )are fundamental concepts in my work.**





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**Name /Nombre**

**Daniel Mayer**

**Web page**

<https://daniel-mayer.at>

**Country / País**

**Austria**

**About the author /Semblanza del autor**

**Daniel Mayer (\*1967) is a composer with a focus on works including electro-acoustics and active in the fields of sound synthesis and generative computer algorithms. He finished studies of pure mathematics, philosophy and music composition with Gerd Kühn in Graz, Austria. 2001/02 postgraduate study at the electronic studio of the Music Academy of Basel, Switzerland, with Hanspeter Kyburz. Since 2011 working at the University of Music and Performing Arts Graz/IEM, from 2011-2014 scientific cooperation within the FWF-funded artistic research project Patterns of Intuition, since October 2016 visiting professor for electro-acoustic composition. From 2014-2017 curatorial work at Kulturzentrum bei den Minoriten, since 2016 together with Gerhard Eckel and Marko Ciciliani for the concert series signalegraz. In the winter term 2022/23, he was Edgard-Varèse guest professor of DAAD at TU Berlin.**

**Title / Titulo**

**Matters 8**

**Duración / Legth / min. seg**

**08.36**

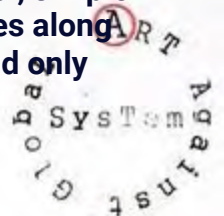
**Description of the piece /Descripción de la obra**

**Gérard Grisey: " ... our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture."**

**Sound as mutual matter, it shall determine everything else: constellation and process, they ought to emerge from it, equitable, because without unfolding in time even the most sounding remains silent.**

**How do I find what I like?**

**Not at all, as I like what I find and I'm searching without knowing for what. It appears and queries me wordlessly, the talk develops within the experiment, the algorithms of transformation and organisation. Whatever in the end maybe – only just – can pass or, simpler then, can't pass in the face of that, what already exists and whereby the new scratches along trundling – that is determined by another matter: me – and in turn not; contingent and only seemingly private are memory and decision.**





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Name /Nombre

daria baiocchi

Web page

<https://www.linkedin.com/in/dariabaiocchi/>

Country / País

Italy

About the author /Semblanza del autor

Daria achieved a BA and MA in piano, an MA in classical composition and an MA in electroacoustic music. She also owns a degree in "Classical Literature" from the University of Bologna. Her works have been broadcasted by several Radio Stations (Netherlands, France, Ireland, Portugal, UK, USA, Germany) and they have been performed in USA, South America, China, Europe, Australia, Japan. Winner of the First Prizes in: Computer Space Electronic Music International Competition (Sophia\_Bulgaria); No Stand Art Biennial (Kaunas\_Lithuania); Italian National Society for Editors & Composers Prize "B. Da Ponte" (S.I.A.E.\_Italy); CultCritic International Film Music (India); Mediamix International Competition (Florence\_Italy); Best Soundtrack Philadelphia International Arthouse Film Festival (Philadelphia\_USA); Best Music Score Virgin International Spring CineFest (Kolkata\_India); Commission International Rencontres of Contemporary Composers (Aveiro\_Portugal).

She's actually main Professor of Harmony and Music Analysis in Fermo Conservatory of Music, Sound Design Professor in Macerata Academy of Fine Arts and in Qu Fu Normal University (China).

Title / Título

OZ

Duración / Legth / min. seg

07.28

Description of the piece /Descripción de la obra

The main idea behind this work was to create a non-existent Galaxy based on soundscapes that would characterize different planets or stars. The starting point was to sample sounds that could distinctively characterize the sonic matter in various ways. All the sampled sounds have been electronically manipulated. In "De revolutionibus orbium coelestium" (1543), Copernicus discusses the shape of the world and the precise symmetry of its parts and its harmonious perfection. This idea, when applied to harmony, identifies the relationship between what we call the fundamental note and its dominant, which is the fifth. This sound galaxy has a symmetry in its microstructure and macrostructure and it is divided into an introduction, six sound planets, and a coda.



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Name /Nombre

**Domenico De Simone**

Country / País

**Italy**

About the author /Semblanza del autor

**Professor of Electroacoustic Composition at the "Umberto Giordano" Music Conservatory of Foggia. Graduated in Composition, Electronic Music, Piano and Jazz. He also graduated in Composition advanced course at the Accademia Nazionale of Santa Cecilia under the guidance of Azio Corghi and in Electronic Music - 2nd academic level, with the highest marks and honors, at the Conservatory of Santa Cecilia under the guidance of Giorgio Nottoli. He enhanced his knowledge by attending the Accademia Chigiana in Siena, where he was awarded with the diploma of merit in Music for Film by Ennio Morricone and the diploma of merit in Composition by Franco Donatoni. In 1995, 1996 and 1997 he was awarded by the S.I.A.E. His compositions have been performed in more than one hundred concerts in Italy and abroad (China, Latvia, Canada, Chile, Argentina, Romania, Malta, USA, Ireland, UK, Spain, Austria, Brazil, France, Ecuador, Australia, Poland, etc).**

Title / Titulo

**CHANCE**

Duración / Legth / min. seg

**07.10**

Description of the piece /Descripción de la obra

**CHANCE draws inspiration from the profound words of Friedrich Wilhelm Nietzsche: "In this world only play, play as artists and children engage in it, exhibits coming-to-be and passing away, structuring and destroying, without any moral additive, in forever equal innocence." This piece aims to capture the essence of life's cyclic nature, exploring the delicate balance between creation and destruction, birth and demise. The composition starts from recorded sounds, reminiscent of a child's playful imagination. As the music unfolds, contrasting elements gradually emerge, symbolizing the destructive forces that shape our existence. These opposing elements interweave, evoking a sense of tension and unpredictability.**





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**Name /Nombre**

**Elliot Hernández**

**Web page**

<https://www.elliothernandez.com>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Artista digital egresado de la licenciatura en Arte y Comunicación Digitales por la UAM Lerma. Actualmente, es maestrando en el posgrado de Música con especialización en Tecnología Musical en la UNAM.

Sus trabajos han sido presentados en diferentes países como México, Colombia, Perú, Argentina, Brasil, Estados Unidos, Canadá, Turquía, Reino Unido, Japón, Portugal y Austria.

Como artista digital, se dedica a explorar una amplia gama de herramientas y técnicas de vanguardia para generar obras inmersivas con el uso de nuevas tecnologías. Actualmente, su línea de investigación-creación se basa en el desarrollo e implementación de algoritmos de inteligencia artificial aplicados a la composición de música electroacústica.

**Title / Titulo**

**Leviathan**

**Duración / Legth / min. seg**

**7.16**

**Description of the piece /Descripción de la obra**

Leviathan is an electroacoustic composition that delves into the concept of "as above, so below" inspired by the ancient Hermeticism principle, which suggests a profound interconnection between celestial and earthly realms, the microcosmos and macrocosmos, among others. This sonic journey explores the parallels and reflections that exist across different planes of existence.

The composition invites the listener to reflect on the interconnectedness of the universe, resonating with the ancient wisdom encapsulated in the axiom of Hermeticism.

Through a careful combination of textures, sonic gestures, field recordings and various types of sound synthesis, Leviathan serves as a meditation on the interplay of opposites, the cyclical nature of existence and the mysterious forces that unite the cosmic and the mundane.

**Link:**

[https://drive.google.com/drive/folders/1Wr3vVj89Y32DoCk JrBd\\_nr2JheTMlfqm?usp=share\\_link](https://drive.google.com/drive/folders/1Wr3vVj89Y32DoCk JrBd_nr2JheTMlfqm?usp=share_link)





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**Name /Nombre**

**Estusha Grinberg**

**Web page**

**www.estusha.com**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Estusha, es una artista mexicana de origen polaco. Cantante, compositora, productora y músico de profesión, con más de 25 años de experiencia y trayectoria. Ha compartido su música en los principales foros y festivales de México, entre los que destacan Auditorio Nacional (Ciudad de México), Festival Internacional Cervantino (Guanajuato), Cumbre Tajín (Veracruz), Festival Cultural Zacatecas y Festival Internacional Santa Lucía (Nuevo León), entre otros, y festivales internacionales como WOMAD "World of Music Arts and Dance", "Sommer Musik Fest" Alemania, "Exib Musica" España entre otros.

Su música encuentra influencias en géneros tan diversos como el folk, la música étnica de las diferentes culturas del mundo, el rock, las músicas tradicionales del mundo y los sonidos electrónicos. Su canto también está marcado e influenciado por la improvisación que acompañan a su creación musical.

**Title / Titulo**

**Estusha Grinberg**

**Duración / Legth / min. seg**

**02.00**

**Description of the piece /Descripción de la obra**

Estusha interactúa con músicos de la escena del jazz mexicano Y fusiona con ellos instrumentos, cantos y danzas de diferentes culturas del mundo para crear una música que pertenece al género de World Music.





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**Name /Nombre**

**Fernando Curiel**

**Web page**

**fernandocuriel.net**

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

Fernando Curiel, es compositor, artista interdisciplinario, interprete y pedagogo. Su producción musical se ubica entre la nueva composición musical y la producción interdisciplinaria. Su búsqueda creativa se centra en la exploración del espacio y la teatralidad, especialmente medios mixtos, música de cámara y sinfónica, utilización de la tecnología electroacústica/acusmática, video arte y teatro, también composición/improvisación. Es coautor del libro "La flauta contrabajo - Una guía de recursos sonoros- 2021.

**Title / Titulo**

**La Puerta de Ariel**

**Duración / Legth / min. seg**

**07**

**Description of the piece /Descripción de la obra**

La puerta de Ariel, es una obra Electroacústica, multipista octofónica. Donde busca introducirse sobre ciertas escenas auditivas que se nos presentan eventualmente. Aquí hay un territorio sonoro donde se desarrollan amplias capas timbricas dentro de una delgada línea entre sonoridades cotidianas y distantes, es decir que se desarrollan espacios acústico con materiales simples y lejanos también. Los materiales sonoros de origen que se utilizaron, fueron obtenidos de la misma puerta principal del estudio de grabación de mi amigo Ariel Gato.





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**Name /Nombre**

**Gabriel Araújo**

**Web page**

<https://www.gabrielaraujomusic.com/>

**Country / País**

**Brazil**

**About the author /Semblanza del autor**

Interested by the possible dialogues between popular and concert music, Gabriel is a composer that works with instrumental and electronic medias on questions of intertextuality and metaphors as creative forces. He is especially driven by ideals of reconstruction and recomposition, deformation and juxtaposition of these materials inspired by other creations. He is currently a DMA candidate in composition at the University of Texas at Austin under the guidance of Januibe Tejera. He received the Funarte composition prize at the Biennial of Contemporary Brazilian Music ,the Rainwater Innovation Grant (UT), and was a finalist at Prix CIME/ICEM.

His music has been played by performers such as the Orchestra of the National Opera of Lyon, HANATSUmiroir, Line Upon Line Percussion, Soundmap Ensemble, Atelier xx-21, Olivier Stankiewicz, Alice Belugou, and at places and festivals such as Ars Electronica Forum Wallis, SEAMUS, Lontano, Plurisons, CNMAT, Empreintes, Electric LaTex.

**Title / Titulo**

**SAW**

**Duración / Legth / min. seg**

**7.38**

**Description of the piece /Descripción de la obra**

**A hyperreal space of bees, engines and saw waves**







**Name /Nombre**

**Giovanni Arroyo**

**Web page**

<https://soundcloud.com/gio-arroyo-317987497>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Giovanni Michelle Arroyo Torres, nacido el 25 de marzo de 1999 en Toluca, Estado de México. Es estudiante de la Universidad Autónoma Metropolitana (UAM) Unidad Lerma en la carrera de Arte y Comunicación Digitales.**

**Su trabajo ha estado ligado a la producción de proyectos audiovisuales, enfocándose principalmente en lo sonoro. Como artista digital busca crear un impacto mediante la abstracción, edición y experimentación de los sonidos, imágenes y formas, a modo de crear espacios y sentimientos en los cuales el espectador empatice con los temas sus obras. Sus intereses se centran a la participación en eventos culturales en la parte técnica y de creación de contenido, fotografía, arte sonoro, edición de audio, elaboración de ambientes sonoros, creación de modelados procedurales, imágenes fractales y elaboración de proyectos audiovisuales.**

**Title / Titulo**

**Eco Anthro – Seres humanos y nuevos entornos sonoros**

**Duración / Legth / min. seg**

**14.55**

**Description of the piece /Descripción de la obra**

**El Antropoceno va más allá de una simple propuesta de una era geológica donde se ha demostrado que el ser humano tiene el poder de alterar sistemas tanto sociales como naturales; lo que nos lleva a pensar y reflexionar: ¿Qué importancia tiene abordar el tema del Antropoceno en el pasado, presente y futuro para crear un futuro favorable para los seres vivos? Echo Anthro: Seres humanos y nuevos entornos sonoros es una obra multicanal de paisaje sonoro intervenido con recursos de música electroacústica, que a partir de diversas grabaciones de paisajes sonoros, crea un análisis exploratorio del Antropoceno a través de una narrativa sonora que realiza un viaje entre los sonidos del pasado, presente y futuro, basado en la hipótesis del poder que tiene el ser humano para modificar el paisaje sonoro que le rodea, a tal punto que logra obtener la capacidad de generar nuevos entornos sonoros.**



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**2024**



Name /Nombre

Héctor Ulises Vera

Web page

<https://soundcloud.com/hectorulisesvera>

Country / País

Mexico

About the author /Semblanza del autor

Héctor Ulises Vera.

Compositor nacido en la Ciudad de México. Estudió piano y composición en UNAM. Fue ingeniero de grabación en diferentes estudios, actividad que lo motivó a profundizar en la música electroacústica. Participó en el colectivo de música experimental "Ruido 13" enfocándose en la improvisación con la viola como instrumento principal. Su actividad como docente de alumnos con diversas discapacidades lo ha llevado a la exploración de partituras táctiles y auditivas para músicos ciegos y sordos, integradas con las nuevas tecnologías. Sus obras se han programado en diversos foros y festivales de México, Japón, Taiwan, Francia, Inglaterra, Portugal, Argentina y Canadá. Es co-fundador y bajista de la banda de "metal" llamada "Voltax", misma que ha publicado varias grabaciones con sellos nacionales e internacionales, además de presentarse en numerosos conciertos en foros y festivales de América y Europa.

Title / Título

Se evapora, quiebra. Tu existencia.

Duración / Legth / min. seg

7

Description of the piece /Descripción de la obra

Esta momento sonoro interpreta linealmente la historia del hombre, su creación, evolución y extinción. Simboliza al mismo tiempo el sentimiento de una fase de quiebre donde factores inesperados hacen que las cosas cambien abruptamente el rumbo de su existencia.





**Name /Nombre**

**Héctor Ulises Vera**

**Web page**

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**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Héctor Ulises Vera**

Compositor nacido en la Ciudad de México. Estudió piano y composición en UNAM. Fue ingeniero de grabación en diferentes estudios, actividad que lo motivó a profundizar en la música electroacústica. Participó en el colectivo de música experimental "Ruido 13" enfocándose en la improvisación con la viola como instrumento principal. Su actividad como docente de alumnos con diversas discapacidades lo ha llevado a la exploración de partituras táctiles y auditivas para músicos ciegos y sordos, integradas con las nuevas tecnologías. Sus obras se han programado en diversos foros y festivales de México, Japón, Taiwan, Francia, Inglaterra, Portugal, Argentina y Canadá. Es co-fundador y bajista de la banda de metal "Voltax", misma que desde 2006 ha publicado varias grabaciones con sellos nacionales e internacionales, además de presentarse en numerosos conciertos en foros y festivales de América y Europa.

**Title / Título**

**Se evapora, quiebra. Tu existencia.**

**Duración / Legth / min. seg**

**7**

**Description of the piece /Descripción de la obra**

Esta obra simboliza el sentir durante una fase de quiebre, en donde las acciones desembocan en consecuencias previstas e inesperadas que provocan un cambio abrupto en el rumbo de la existencia.



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**Name /Nombre**

**Joao Pedro Oliveira**

**Web page**

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**Country / País**

**Portugal**

**About the author /Semblanza del autor**

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. [www.jpoliveira.com](http://www.jpoliveira.com)

**Title / Titulo**

**La Mer Émeraude**

**Duración / Legth / min. seg**

**11.36**

**Description of the piece /Descripción de la obra**

Let us imagine a small invented world, a micro universe where everything exists... matter, energy, spirit, telluric movements, mysteries, natural and supernatural forces. That world is whole and from afar, whoever watches, sees it as a living ocean.

This work was composed in the Musiques-Recherches studio and is dedicated to Annette Vande Gorne and Francis Dhomont. It received the second prize at SIME Competition 2019, the first Prize at Cittá di Udine Competition 2020, the first prize at Destellos Competition 2020 and the first prize at the Chicago Composers Consortium Competition.





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**Name /Nombre**

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**About the author /Semblanza del autor**

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

**Title / Titulo**

**N'vi'ah**

**Duración / Legth / min. seg**

**10.59**

**Description of the piece /Descripción de la obra**

**N'vi'ah  
(2019)**

**N'vi'ah is an Old Testament word meaning prophetess.**

**A prophetess conveys one or more divine messages often in the form of inspired songs and projecting events in the future. And many times her words are cryptic, requiring interpretation or even translation. This work uses isolated phonemes as musical material. Intelligible words are not articulated, leaving to the listener the imagination of what their contents and meanings could be. N'vi'ah was commissioned by the Ibermúsicas Project, and composed at the Human Interaction Laboratory - Diego Portales University in Santiago de Chile. It is dedicated to Federico Schumacher.**





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**Name /Nombre**

**Joao Pedro Oliveira**

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**About the author /Semblanza del autor**

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

**[www.jpoliveira.com](http://www.jpoliveira.com)**

**Title / Titulo**

**'Âphâr**

**Duración / Legth / min. seg**

**11.00**

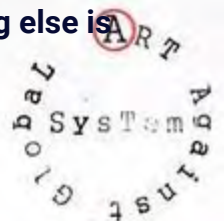
**Description of the piece /Descripción de la obra**

'Aphâr is a Hebrew word meaning "dust".

This piece is inspired on the dream of Jacob (Genesis Chapter 28):

Jacob had a dream: He saw a stairway with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. Your descendants will be like the dust of the earth.

To climb Jacob's ladder is a difficult process. Each step you take is harder than the previous and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. When you reach the top of the stair, everything else is gone, you have reached infinity.





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**Name /Nombre**

**Jorge Sad Levi**

**Web page**

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**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Jorge Sad Levi (Buenos Aires, 1959) es un compositor, docente e investigador argentino reconocido por su amplia trayectoria en el ámbito de la música contemporánea.**

**Su formación musical se desarrolló en Buenos Aires, donde estudió composición con Francisco Kröpfl, y en Montreal, donde profundizó en composición electroacústica con Marcelle Deschênes.**

**La obra de Sad Levi se caracteriza por su versatilidad y exploración de diversos géneros, desde la música acusmática hasta la composición asistida por computadora, pasando por la improvisación y el uso de medios electroacústicos en tiempo real.**

**Sus trabajos han sido interpretados por renombrados músicos a nivel nacional e internacional, y han recibido numerosos reconocimientos, incluyendo el Premio Juan Carlos Paz, el Premio Municipal y el segundo premio en el concurso internacional Xicoatl.**

**Actualmente es profesor de Semiología de la Música en la Licenciatura en música de la Universidad Nacional de Tres de Febrero**

**Bio realizada por Google Gemini**

**Title / Titulo**

**Lic.**

**Duración / Legth / min. seg**

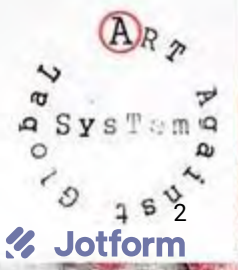
**1040**

**Description of the piece /Descripción de la obra**

**Cosmic Clochard es una pieza que se desprende de otra composición realizada en 2022 " Il n' a pas de cause que de ce qui cloche " para danza butoh y acusmática, estrenada en París en 2022 .Podría decirse que la presente pieza constituye una suite de concierto.**

**El título refiere a la idea de un viaje astral realizado por un mendigo cósmico , un homeless errante por el universo. En dicho viaje entona una baguala que en cada momento marca un aquí y ahora. Un momento de encuentro consigo mismo, para luego seguir.**

**Los sonidos iniciales, una pequeña sinfonía animal replicada luego sintéticamente fueron tomados en la provincia de Entre Ríos por mi hija Bianca y a ella está dedicada la obra**







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**Name /Nombre**

**Jorge Vicario**

**Web page**

<https://jorgevicario-studio.hotglue.me>

**Country / País**

**Spain**

**About the author /Semblanza del autor**

Jorge Vicario (1989, Spain) is a sound artist and researcher in computer music and speculative aesthetics. His multidisciplinary background encompasses sound design, computer programming, radio broadcasting and music production.

In the last fifteen years of artistic work, Jorge has used different names for his noise, tape music, and beat-making projects. His tape loop music series "Movements for elastic tape" were presented as exhibitions and installations at Madrid (Reina Sofia Museum, CentroCentro), Berlin (T.A.T.V.).

Among his radio projects, "El futuro era tu cuerpo", hosted by Reina Sofia Museum, was awarded with the "Our many Europes" grant. Jorge regularly produces the radio emission Computer music radio journal at Cashemere Radio in Berlin.

His Master's Thesis consisted in the construction of a multichannel wave-table instrument for Supercollider that operates through combining patterns. Jorge is currently developing music software and researching algorithmic procedures to create multichannel compositions.

**Title / Titulo**

**Poltergeist I**

**Duración / Legth / min. seg**

**09.51**

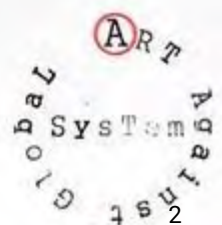
**Description of the piece /Descripción de la obra**

Poltergeist I (2023, 16 channels, 9'51") is a composition of eight computer-generated audio channels synthesized using Supercollider software. The sounds are distributed throughout the duration of the piece and the eight channels using algorithmic procedures. The diffusion of this piece aims to simulate with naturalness the acoustic phenomena that occur as a consequence of different mechanical processes and diverse states of matter affections.

The artistic purpose of Poltergeist I is to transfer ideas from a virtual medium to an acousmatic experience that invites the audience to associate this piece's sounds with referents from the material world, through activating the mental representation that reorganizes mnemonic information.

Since these sounds were originally designed through computational functions, any attempt or sensation of knowing or representing the original object would force us to enter the field of

speculation.





**Name /Nombre**

**Leah Reid**

**Web page**

**[www.leahreid.com](http://www.leahreid.com)**

**Country / País**

**United States**

**About the author /Semblanza del autor**

**Leah Reid is a composer, sound artist, researcher, and educator, whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations.**

**Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize, first prizes in the International "New Vision" Composition Competition, the KLANG! International Electroacoustic Composition Competition and Musicworks' Electronic Music Competition, Sound of the Year's Composed with Sound Award, the International Alliance for Women in Music's Pauline Oliveros Award, and second prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition.**

**Reid has worked with and received commissions from ensembles such as Accordant Commons, Blow Up Percussion, Concavo & Convesso, Ensemble Móbile, Guerilla Opera, the Jack Quartet, McGill's Contemporary Music Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire.**

**She is currently an Assistant Professor of Music Composition at the University of Virginia.**

**Title / Título**

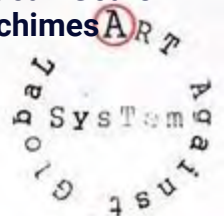
**Reverie**

**Duración / Legth / min. seg**

**10.31**

**Description of the piece /Descripción de la obra**

**Reverie is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.**





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**Name /Nombre**

**Mario MARY**

**Web page**

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**Country / País**

**France**

**About the author /Semblanza del autor**

Obtuvo los diplomas de Licenciado y Profesor de Composición en la Universidad Nacional de La Plata (Argentina) y un Doctorado en "Estética, Ciencias y Tecnología de las Artes" en la Universidad París VIII (Francia). Actualmente es Profesor de Composición Electroacústica en la Academia Rainier III de Mónaco, y Director Artístico del Festival Internacional de Música Electroacústica (FIME), Argentina. Entre 2011 y 2019 dirigió los "Rencontres Internationales de Musique Electroacoustique" de Mónaco. Entre 1996 y 2010 fue profesor en la Universidad París VIII, donde dirigió el "Cycle de concerts de musique par ordinateurs". Ha trabajado como compositor-investigador en el IRCAM (AudioSculp, manual de síntesis cruzada). Mario MARY ha ganado una treintena de premios de composición instrumental, electroacústica y mixta, e impartido una centena de conferencias y cursos en diferentes países de Europa y América. A través de sus composiciones, ha desarrollado una técnica personal de Orquestación electroacústica y Polifonía del espacio.

**Title / Titulo**

**Towards the Morondanga Galaxy**

**Duración / Legth / min. seg**

**10.00**

**Description of the piece /Descripción de la obra**

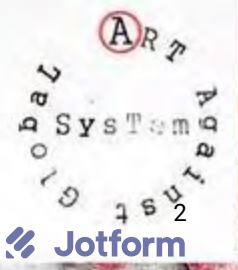
**Towards the Morondanga Galaxy (Hacia la Galaxia Morondanga)  
2022-10 '- obra electroacústica en 8 pistas de Mario MARY**

La obra está inspirada en la idea de un viaje a una galaxia imaginaria. Los sonidos electroacústicos sugieren los sonidos de la nave espacial e ilustran los diversos eventos por los que ella atraviesa en su viaje. El espacio cósmico y el espacio de la composición electroacústica se funden en el discurso musical.

**Disposición de las pistas**

1 2  
3 4  
5 6  
7 8







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**Name /Nombre**

**Pablo Martín Freiberg**

**Web page**

<https://pablofreiberg.ar/>

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Pablo M. Freiberg (Buenos Aires, 1974) es un Compositor, Investigador y Docente argentino especializado en música instrumental, electroacústica y mixta. Es Doctor en Artes, Licenciado en Composición y Profesor Universitario por la Universidad Nacional de las Artes de Argentina (UNA), y Profesor Nacional de Música (guitarra) por el Conservatorio "Carlos López Buchardo". Sus obras han sido presentadas en múltiples países, y premiadas/distinguidas en Argentina, Italia, Cuba y Bélgica.**

**Es profesor universitario de grado y posgrado en diversas instituciones.**

**Además de ser autor y editor de varias publicaciones —entre las que se destacan el libro "Análisis Perceptual de Obras Electroacústicas Argentinas" (2016) y "OCTO: repositorio online de análisis y obras octofónicas" (2022), Freiberg es fundador del "Ensamble Electroacústico" (2014) y del "Laboratorio de Psicoacústica y Psicología de la Música" (2019) del Departamento de Artes Musicales y Sonoras (UNA).**

**Title / Título**

**Amnesia**

**Duración / Legth / min. seg**

**08.25**

**Description of the piece /Descripción de la obra**

**"Dos Momentos Psicoelectroacústicos Octofónicos" es una obra creada mediante la aplicación de principios provenientes de la Psicoacústica y la Psicología de la Música.**

**La obra se compone de dos piezas: "Partículas" (2018) y "Amnesia" (2019).**

**En "Amnesia", se implementaron procedimientos tales como la fortaleza de altura, los formantes de la voz, la variación del timbre en función del nivel de tensión, las frecuencias características para la simulación del plano medio, el efecto Doppler, la memoria a corto y largo plazo, el sabotaje de la memoria, los batidos del aparato auditivo periférico y central, las ventanas de simultaneidad y orden, el umbral de fusión de altura, los principios de agrupamiento y los esquemas de imagen.**

**Aunque "Amnesia" fue elaborada aplicando los recursos antes mencionados, se ha priorizado en todo momento el fenómeno musical, por lo que es posible advertir licencias de diferente grado y orden.**





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**Name /Nombre**

**Pak Hei Leung**

**Web page**

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**Hong Kong**

**About the author /Semblanza del autor**

The compositions of Pak Hei (Alvin) Leung have been performed and presented at the International Symposium of New Music, International Review of Composers, ICMC, MUSLAB, CMS National Conference, SCI National Conference, NSEME, Electric LaTex Festival, VIPA Festival, June in Buffalo, CMS Great Lakes Conference, EMM, Hong Kong Contemporary Music Festival, SCI Super-Regional Student Mixtape and SPLICE Institute.

Alvin is currently a PhD student in Music Composition at the University of North Texas, where he also serves as a Teaching Fellow, as well as the President of the UNT Composers Forum. He received a Master of Music degree at Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK). His principal teachers include Joseph Klein, Panayiotis Kokoras, Marilyn Shrude and Wendy Wan-ki Lee. <https://www.alvinleung.com/>

**Title / Titulo**

**Musical Chairs**

**Duración / Legth / min. seg**

**0906**

**Description of the piece /Descripción de la obra**

**Musical Chairs is a game. They are also furnitures that make sounds.**





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**Name /Nombre**

**Pedro Castillo Lara**

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**Mexico**

**About the author /Semblanza del autor**

Pedro Castillo Lara es compositor, artista multimedia, y director de coro y orquesta. Es investigador asociado del Centro de Ciencias de la Complejidad de la UNAM, en el proyecto Arte, Ciencia y Complejidad. Miembro del Sistema Nacional de Creadores de Arte FONCA/CONACULTA 2019-2022, también es director general de la Muestra Internacional de Música Electroacústica MUSLAB, donde dirige el conjunto instrumental y el campus de estudios.

Egresado de la Universidad París VIII, obtuvo una Maestría y un Máster en Composición, y estudió en los Conservatorios de Cevran, Miromesnil y Nanterre en Francia. Se graduó en Musicología, Composición Instrumental, y Dirección de Coro y Orquesta en el Instituto Cardenal Miranda en México.

Su música, que incluye conjuntos instrumentales y medios electrónicos, ha sido interpretada y premiada en festivales y concursos en Europa y América. También ha impartido cursos y dirigido diferentes ensambles en diversas instituciones.

**Title / Título**

**PAKAL**

**Duración / Legth / min. seg**

**6.00**

**Description of the piece /Descripción de la obra**

En la selva maya, entre los misterios de Palenque, yace el legado de Pakal el Grande, un gobernante vinculado con el cosmos. Según las leyendas mayas, Pakal no solo fue un poderoso líder de Palenque, sino también un visionario destinado a trascender lo terrenal. La leyenda dice que viajó en la "Nave Estelar", un artefacto ancestral impulsado por la energía de los dioses. Atravesando agujeros de gusano, exploró dimensiones desconocidas y contactó civilizaciones extraterrestres. Esta travesía cósmica entrelaza su historia con los agujeros negros, combinando mito y realidad. Pakal adquirió conocimientos cósmicos que transformaron su comprensión del universo, inspirando avances en ciencia y espiritualidad. Su legado perdura como símbolo de la búsqueda humana de conocimiento y la exploración de los misterios del cosmos.





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Name /Nombre

Roy Guzmán

Web page

<https://roy-guzman.com/>

Country / País

Puerto Rico

About the author /Semblanza del autor

Roy F Guzmán - Compositor de música instrumental, electrónica, improvisador y poeta nacido en San Juan, Puerto Rico el 28 de junio de 1987. zodiaco(cancer-conejo de fuego)  
Su trabajo se centra mayormente en los temas de la teoría del caos para el material estructural musical, el tema de las "abstracciones" a través de partituras sonoras con instrumentos utilizándolos como metáfora de la percepción de toda realidad, "Música A Lo Pobre" que incluye el tema de la resiliencia, estética que produce las auténticas limitaciones de los sistemas como universal abstracto del folklore, la no dualidad, el concepto de axiomas de objetos conceptuales y físicos, geometrías abstractas en formas musicales, el folklor Puertorriqueño y la creación de música conceptual basada en teorías subjetivas sobre la espiritualidad abstracta indígena Taína.

Title / Titulo

sin-título[01-02-24][2]

Duración / Legth / min. seg

47.00

Description of the piece /Descripción de la obra

Pieza acusmática elaborada con sonidos de barriles de bomba, chaworó, mayohuacán, platillos de mano y hihats digitales sometidos a una estructura multi paramétrica sonoro-musical basada en conceptos musicales afro caribeños como la consistencia de alta energia, la periodicidad y la cadencia evolutiva. En esta obra se busca un color tímbrico global basado en la curación de las muestras de sonidos utilizadas donde se busca un rango arquetipal sonoro contemporáneo integral. Se enfatizan los extremos espectrales de la percusión que abraza un color puertorriqueño del barril de bomba con el chaworó o cascabel de la religión de la Santería Yoruba, el mayohuacán que son tambores de madera ahuecadas o caparzones de tortuga usada en la música Taína y un destello de contemporaneidad afro descendiente como los platillos digitales usados extensamente en la música urbana de Puerto Rico.





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**AFTER** arte contemporáneo  
**2024**

Name /Nombre

Roy Guzmán

Web page

<https://roy-guzman.com/>

Country / País

Puerto Rico

About the author /Semblanza del autor

Roy F Guzmán - Compositor de música instrumental, electrónica, improvisador y poeta nacido en San Juan, Puerto Rico el 28 de junio de 1987. zodiaco(cancer-conejo de fuego)  
Su trabajo se centra mayormente en los temas de la teoría del caos para el material estructural musical, el tema de las "abstracciones" a través de partituras sonoras con instrumentos utilizándolos como metáfora de la percepción de toda realidad, "Música A Lo Pobre" que incluye el tema de la resiliencia, estética que produce las auténticas limitaciones de los sistemas como universal abstracto del folklore, la no dualidad, el concepto de axiomas de objetos conceptuales y físicos, geometrías abstractas en formas musicales, el folklor Puertorriqueño y la creación de música conceptual basada en teorías subjetivas sobre la espiritualidad abstracta indígena Taína.

Title / Titulo

sin-título[01-02-24][2]

Duración / Legth / min. seg

47.00

Description of the piece /Descripción de la obra

Pieza acusmática elaborada con sonidos de barriles de bomba, chaworó, mayohuacán, platillos de mano y hihats digitales sometidos a una estructura multi paramétrica sonoro-musical basada en conceptos musicales afro caribeños como la consistencia de alta energia, la periodicidad y la cadencia evolutiva. En esta obra se busca un color tímbrico global basado en la curación de las muestras de sonidos utilizadas donde se busca un rango arquetipal sonoro contemporáneo integral. Se enfatizan los extremos espectrales de la percusión que abraza un color puertorriqueño del barril de bomba con el chaworó o cascabel de la religión de la Santería Yoruba, el mayohuacán que son tambores de madera ahuecadas o caparzones de tortuga usada en la música Taína y un destello de contemporaneidad afro descendiente como los platillos digitales usados extensamente en la música urbana de Puerto Rico.





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**Name /Nombre**

**Sergey Khismatov**

**Web page**

<https://www.khismatov.com/>

**Country / País**

**Germany**

**About the author /Semblanza del autor**

**Sergey Khismatov is composer and multimedia artist.**

**Sergey was fellow of Villa Aurora 2023, Schloss Wiepersdorf and bangaloResidency scholarships 2021, as well as Saxony Working Scholarship and Schoepingen Kuenstlerdorf Scholarship 2018. In 2017 he participated in dokumenta14. He is winner of OSSIA new music competition in NY. Sergey was selected for European Dukley Art Residence 2015 and for Villa Concordia artist-in-residence 2013-2014. His chamber opera cycle got Advocacy Award in Boston Metro Opera. He won the first prize in Hof Klang composition competition and was invited in Hof Klang artist-in-residence. In 2012 Sergey got St. Petersburg Culture Award. He is laureate of Franz Josef Reinl-Stiftung, Neue Toene and Musique Bruitiste. Luigi Russolo - Rossana Maggia competitions.**

**Title / Titulo**

**Suono Povero**

**Duración / Legth / min. seg**

**14.00**

**Description of the piece /Descripción de la obra**

**The material of SUONO POVERO is various types of garbage. It is obvious that the author is directly telling us about an environmental problem. In addition, there is a reference to Arte Povera.**

**In this piece only original and unprocessed sounds and videos were used.**

**Can be presented as video and stereo, as well as video and 8.0 or 8 channels video and sound 8.0.**





**Name /Nombre**

**Stefano Scarani**

**Web page**

<http://www.stefanoscarani.com/>

**Country / País**

**Italy**

**About the author /Semblanza del autor**

**Doctor en Música por la Universitat Politècnica de València, es compositor, videomaker y creador de obras interactivas.**

**Se ha formado en Italia en ámbito musical con Franco Donatoni, Riccardo Sinigaglia y Alvisé Vidolin. Es profesor en el Centro Superior de Música del País Vasco Musikene, y profesor asociado en la Facultad de Bellas Artes en la Universitat Politècnica de València.**

**Activo en la ejecución de obras electroacústicas en conciertos, teatro e instalaciones multimediales interactivas, crea en 1993 con Alberto Morelli el proyecto Tangataman, dedicado a la composición musical y sound design para instalaciones audiovisuales y ambientes interactivos, trabajando especialmente con Studio Azzurro y Peter Greenaway.**

**Title / Titulo**

**Avec le Pése-Nerf**

**Duración / Legth / min. seg**

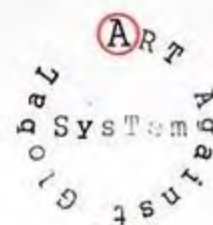
**07.11**

**Description of the piece /Descripción de la obra**

**Antonin Artaud está loco. Loco porque consciente. Consciente de la dimensión humana, la pobre loca dimensión humana. El que es consciente de este hecho innombrable se vuelve necesariamente loco, porque la mente no tolera fácilmente la conciencia. Se convierte en locura para todos los demás, los que no admiten la verdad, y Artaud es una voz que busca la verdad, una voz que afirma la ineludible e inaceptable verdad. Solo hay un camino, terminar con no ser. La autoanulación es necesaria para renacer, para reconstruir desde cero.**

**Avec le pèse-nerfs se basa en un fragmento de Le pèse-nerv de Antonin Artaud del 1927.**

**Es una composición acusmática especializada basada esencialmente en la voz que recita el fragmento elegido. Una música cruda, compuesta de pocos elementos, por fuertes y relacionados que sean entre sí.**



# AFTER

# VIDEO



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AGAINST  
SYSTEMS  
GLOBAL



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**2024**



Name /Nombre

Akari Komura

Web page

<https://www.akarikomura.com>

Country / País

Japan

About the author /Semblanza del autor

Akari Komura (b.1996) is a Japanese composer-vocalist whose works center around contemplative engagement with listening and soundmaking. She is interested in curating a participatory performance space that invites a collective ritualistic experience. Her works have been presented at the Atlantic Music Festival, Composers Conference, International Composition Institute of Thailand, New Music Gathering, Nief-Norf, MATA Festival, Montreal Contemporary Music Lab (Canada), Penn State New Music Festival, soundSCAPE (Italy), and soundpedro. Recently, Akari was selected by American Composers Orchestra EarShot Reading to work with The Next Festival of Emerging Artists on a new string orchestra piece, Inhabited by air. She holds an M.M. in Composition from the University of Michigan and a B.A. in Vocal Arts from the University of California, Irvine. She is currently pursuing a Ph.D. in Composition at the University of California San Diego.

Title / Titulo

Time gradient

Duración / Legth / min. seg

3.15

Description of the piece /Descripción de la obra

This sound collage reflects on time that seems to indefinitely pass and float during the pandemic period. The video captures 3 minutes of blue and cloudless sky with the ceaseless sound of four different wind chimes, and it sporadically catches the house roofs and tree branches entering the frame with the sounds of clocks and voice. The work portrays the malleable nature of our experience with time and imagines to find a relation between the visual element of the blue sky's color gradient and the experience of time like a gradient.





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**Name /Nombre**

**Alejandro Casales**

**Web page**

<https://www.alejandrocasaes.com/>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Alejandro Casales is a Mexican Artist, he equally cultivates the sound arts such as the repertoire of visual music, multidisciplinary projects and research.**

**He received his Bachelor of Fine Arts degree from the National Institute of Fine Arts.**

**Likewise, he obtains postgraduate degrees in Cultural Policy and Management, a Master's in Educational Planning and he is currently a doctorate in Sciences and Arts.**

**Title / Titulo**

**Conversations I**

**Duración / Legth / min. seg**

**04.14**

**Description of the piece /Descripción de la obra**

**In a general sense the work was created from a controlled fluid rhythm and measured and visual flow of movement. The music composition was produced as an arrangement of different elements that result in a sensitive work.**





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**Name /Nombre**

**Alejandro Casales**

**Web page**

<https://www.alejandrocasaes.com/>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Alejandro Casales is a Mexican Artist, he equally cultivates the sound arts such as the repertoire of visual music, multidisciplinary projects and research.**

**He received his Bachelor of Fine Arts degree from the National Institute of Fine Arts.**

**Likewise, he obtains postgraduate degrees in Cultural Policy and Management, a Master's in Educational Planning and he is currently a doctorate in Sciences and Arts.**

**Title / Titulo**

**Conversación II**

**Duración / Legth / min. seg**

**05.34**

**Description of the piece /Descripción de la obra**

**In a general sense the work was created from a controlled fluid rhythm and measured and visual flow of movement. The music composition was produced as an arrangement of different elements that result in a sensitive work.**







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**Name /Nombre**

**Andersen VIANA**

**Web page**

**[www.cinemusic.com.br](http://www.cinemusic.com.br)**

**Country / País**

**Brazil**

**About the author /Semblanza del autor**

**Doctorado en Música/Composición por la Universidad Federal de Bahía (UFBA), Andersen Viana es un Multiartista (Musica, Literatura, Cinema y Artes Visuales). Inició sus actividades como compositor a los trece años de edad y como profesor a los diecinueve años de edad. Actúa como compositor y profesor y enseñó diversas materias de música en la Estatal Fundação Clóvis Salgado ([www.fcs.mg.gov.br](http://www.fcs.mg.gov.br)) [1989-2023] Brasil, además de ministrar conferencias y talleres en varias instituciones en Brasil y en el exterior. Comenzó sus estudios con su padre - Sebastião Vianna - y más tarde en las siguientes instituciones en Brasil, Italia y Suecia: UFMG, UFBA, Reale Filarmonica Accademia di Bologna, Arts Academy of Rome, Accademia Chigiana di Siena y en el Royal College of Music in Stockholm. Cuenta con muchos artículos publicados en Brasil y Europa. Por su obra creativa ha recibido 53 premios en Argentina, Brasil, Chile, Europa, EE.UU., India, Singapura, Malaysia, Ucrania**

**Title / Titulo**

**ADAGIO LUNAR**

**Duración / Legth / min. seg**

**6**

**Description of the piece /Descripción de la obra**

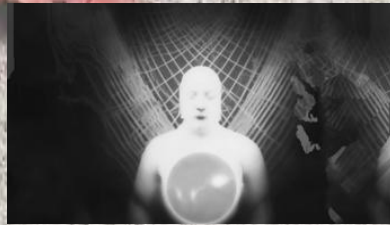
**As an example of the development of the project Moonscape: an electronic journey, there is the first musical work entitled Overture, in which harmonies composed of parallel fourths, together with multi-timber sounds that resonate like trumpets and tubas, in addition to percussion instruments, begin the show itself, followed by special effects of light and spatial images, where generator texts conduct the imagination of the spectator through sidereal paths: Life as it exists on the planet Venus had not yet been detected until two beings from this planet arrived on Earth and incorporated themselves into two young bodies. However, what should be an extraterrestrial scientific mission about human sexuality, transforms into something surprising for all involved...**

**ADAGIO LUNAR (MOONSCAPE ADAGIO) - (6'16") – The contemplation and serenity of the soul. Large and small beings hoisted in the air, dancing the cosmic ballet of the universe: slowly.**



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Name /Nombre

Andrew Watts

Web page

<https://www.andrewawatts.com/>

Country / País

United States

About the author /Semblanza del autor

Andrew A. Watts is a composer of chamber, symphonic, multimedia, and electro-acoustic works performed worldwide. His compositions have premiered at venues like Burning Man, Ravinia, and Boston's Jordan Hall. Watts has written for leading new music groups such as Dal Niente, Ekmeles, and Line Upon Line. He recently premiered "AI and the Heat Death of the Universe," a large-scale work that explores an artificial intelligence's response to our distant future. Watts completed his D.M.A. at Stanford, his master's at Oxford, and his bachelor's at the New England Conservatory. He has been a featured composer at festivals like the MATA Festival, impuls Academy, and the Delian Academy. Currently, he is on the Music Composition faculty at UCSB's College of Creative Studies.

Title / Titulo

AI and the Heat Death of the Universe: Prologue

Duración / Legth / min. seg

06.08

Description of the piece /Descripción de la obra

Scientific predictions regarding the destruction of the Earth, extinguishing of our Sun, and ultimate dissipation of the universe come as an existential threat for many. Despite how dispassionately these theories are presented, these notions conjure fear because of our inherent will to live. They further provoke a sense of profound grief and helplessness when we consider that the continuation of our collective species may be threatened by a seemingly inevitable future.

How would an artificial intelligence react to or interpret this timeline of a distant future where not only are humans extinct, but all planets, stars, and the universe itself (as we know it) no longer exist? Can AI respond to the very human experience of this existential threat?





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**Name /Nombre**

**ANGELES HERRERA BUSTE**

**Country / País**

**Ecuador**

**About the author /Semblanza del autor**

**Reseña profesional**

**Ángeles Herrera Buste, 1986 (Ecuador)**

**Docente, investigadora, músico-compositora. Miembro de la Casa de la Cultura Núcleo del Guayas. Ha realizado estudios de música y canto popular en la Escuela del Pasillo Nicasio Safadi. Posee formación continua en pedagogía, cerámica ancestral, composición, improvisación vocal y recursos autóctonos para la composición. Realizó un posgrado en Composición Musical y Artes Sonoras en la Universidad de las Artes de Guayaquil. Varias de sus creaciones sonoras utilizan instrumentos precolombinos como flautas y ocarinas a más de la voz y medios digitales. Estas piezas han sonado en diferentes espacios en el Ecuador y en varios festivales en países como Venezuela, Colombia, México y Bolivia. Ha brindado talleres de canto, cerámica y elaboración de máscaras con iconografía precolombina para niños y jóvenes. Continúa en la creación de imaginarios sonoros inspirados en la memoria sonora ancestral.**

**Puedes escuchar su música en el enlace**

**[https://open.spotify.com/intl-es/artist/2VW80mXTcXS1EbWWI3ZCKo?  
si=6s\\_C3mUEQJysi2IL\\_Nr-1w](https://open.spotify.com/intl-es/artist/2VW80mXTcXS1EbWWI3ZCKo?si=6s_C3mUEQJysi2IL_Nr-1w)**

**Title / Titulo**

**UMBRAL A UN SUEÑO**

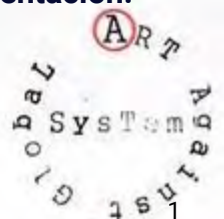
**Duración / Legth / min. seg**

**7.38**

**Description of the piece /Descripción de la obra**

**Umbral a un sueño es un imaginario sonoro de instrumentos precolombino, medios digitales y la voz.**

**La compositora hace un recorrido sonoro entre lo onírico y el portal hacia la experimentación.**





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**Name /Nombre**

**Antonio Forastiero**

**Country / País**

**Italy**

**About the author /Semblanza del autor**

**Antonio Forastiero, born in 1986, is an Italian electroacoustic composer and sound designer. Graduated from the Conservatory of Potenza in electronic music and composition, he obtained a master's degree in Sound and Entertainment Engineering at the University of Rome Tor Vergata. He attended masterclasses on electroacoustic composition and integrated audiovisual composition.**

**He bases his compositional works on the elaboration of his electronically processed naturals, exploring their multiple tonal potentials. His research activity focuses on the relationship between sound and space for the development of particular immersive perceptual experiences. Since 2011 he has been a teacher of Music Technologies in musical high schools. His works have been selected in various international competitions.**

**Title / Titulo**

**Kinematic**

**Duración / Legth / min. seg**

**04.34**

**Description of the piece /Descripción de la obra**

**Kinematic is an audiovisual work that explores the concept of movement through geometric interweavings that reconstruct a complex and articulated spatial dimension of the sound component. A flow of images capable of highlighting the dynamic behavior of a sound dimension that arises from the processing of sound events, obtained through the manipulation of small mechanical games. A timbral exploration that leads to the development of sound situations linked to sensations of temporal and spatial movement.**





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Name /Nombre

APT LAB

Web page

<https://www.aptlab.co>

Country / País

Brazil

About the author /Semblanza del autor

APT.LAB is a research and artistic creation project that investigates the relationship between gesture and technologies. Conceived in 2015 by the performer Talita Florêncio and the transmedia artist Thiago Salas, the project has contact with a partnership of artists and academics in areas such as sound art, experimental music, dance, performance, video, cinema among others. The works carried out have already been presented in exhibitions, festivals and congresses in Brazilian cities and other countries such as Uruguay, Argentina, Colombia, Bulgaria, Tunisia. The project has received public funding from the Dance Promotion Program of the City of São Paulo, Fundação de Amparo a Pesquisa de São Paulo [FAPESP], São Paulo Research Support Foundation, Secretary of Culture of the Municipality of Votuporanga, National Foundation of Arts [ FUNARTE] and others. His most recent works are: Refugo [2019]; Aquário Hábitos [2020]; Corvina [2021]; 135°W 155°W 35°N 42°N [2022].

Title / Titulo

UNICORN

Duración / Legth / min. seg

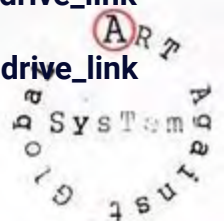
05.14

Description of the piece /Descripción de la obra

In the random accumulation of objects tied to the face, the transfiguration of the identity established by the symbolic positioning of the material contour of each object, its function and its meaning is evident. The sound-visual elements articulated in an irregular metric overlap the face as a symbol of the subject's mobility of individuation. This process results in the operation of a hybrid, unclassifiable figure. The metaphor used here is related to the mythological figure of the unicorn as an animal that moves between the profane and the divine, having in its own image the possibility of expanding the body into magical spaces. The work is inspired by the work of the same name by artist Rebeca Horn and the relationship between body and technology as tension and extension of the gesture.

[https://drive.google.com/file/d/1\\_FimiKqOJvMfTYgo7hiMTizF6dK7C-6m/view?usp=drive\\_link](https://drive.google.com/file/d/1_FimiKqOJvMfTYgo7hiMTizF6dK7C-6m/view?usp=drive_link)

[https://drive.google.com/file/d/1ZuQwDiI8QREnh\\_aMPA407TOAVVtJf-AI/view?usp=drive\\_link](https://drive.google.com/file/d/1ZuQwDiI8QREnh_aMPA407TOAVVtJf-AI/view?usp=drive_link)





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**Name /Nombre**

**Arnau Brichs**

**Web page**

**arnaubrichs.com**

**Country / País**

**Spain**

**About the author /Semblanza del autor**

**Arnau Brichs is a composer and pianist based in Barcelona. He studied with Rubens Askenar and Helen Grime at the Royal Academy of Music (London) as an ABRSM scholar, graduating first-class honours. International prizes include the "WCSMS Promising Young Composers Competition" (USA), "Eric Coates Prize" (UK). He co-founded "polsfura", a label for electroacoustic music. Collaborations include the Uusinta Ensemble (Finland), Lucerne Festival Ensemble (Switzerland), Locrian Chamber Players (USA), Flying Carpet Festival (Turkey) or the London Contemporary Soloists. He studied jazz with Chano Dominguez and classical piano with Mireia Datzira at the IEA Oriol Martorell School in Barcelona. As a soloist, he has appeared at the Ateneu Barcelonès, Fundació Miró (Lluerna), CaixaForum (Microconcerts), or at the International Music Festival of Cadaqués.**

**Title / Título**

**Supra Concatanated Will**

**Duración / Legth / min. seg**

**12.00**

**Description of the piece /Descripción de la obra**

**"Supra Concatenated Will" departs from a logic of hybridisation between synthetic and acoustic sounds, where strange similarities between the two were explored in a soundworld of distorted metallic resonances. Interaction was crucial for structuring this work. Different levels of interaction between elements often occur when they are superimposed and juxtaposed. The idea was to seamlessly fuse gestures of acoustic found sounds (which were randomly downloaded using web scraping techniques) with digital particle-based sounds, so that different expressive mappings between them could be reached.**





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**Name /Nombre**

**Blas Payri**

**Country / País**

**Spain**

**About the author /Semblanza del autor**

**Blas Payri es un creador audiovisual, compositor de música aplicada y de música electroacústica autónoma y profesor de comunicación audiovisual en la Universitat Politècnica de València (España)**

**Title / Titulo**

**Evanescencia**

**Duración / Legth / min. seg**

**04.40**

**Description of the piece /Descripción de la obra**

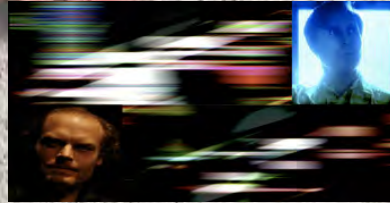
**Un videoarte abstracto que explora la naturaleza evanescente de los colores, las texturas y las formas. La música electroacústica, en constante evolución, subraya la evanescencia de la imagen, estudiando la asociación perceptiva entre sonido e imagen.**





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**2024**



**Name /Nombre**

**Bradley Robin**

**Web page**

<https://bradrobin.com/peer2peer>

**Country / País**

**United States**

**About the author /Semblanza del autor**

Peer2Peer (Brad Robin, keyboards; Seth Shafer, synthesizers, audio, and video processing) is an experimental remote networked performing ensemble that uses a cascading pipeline of processing, combining electronic and acoustic audio. We employ an improvisational approach within a defined metastructure that includes the themes, parameters, limitations, materials, and aesthetics that guide our exploration of performative opportunities. We use multiple softwares designed for the control, processing, and integration of audio, visual, live, and data sources into a final projection. Brad Robin is a composer, pianist, programmer, and sound artist with a wide range of interests, creating and performing in numerous genres including jazz, classical, electroacoustic, contemporary, and popular mediums, as well as traditional and experimental intermedia theatre. Seth Shafer is a composer and researcher whose work hybridizes technology, new media, and art/science, with a specific focus on real-time notation, interactive music, and algorithmic art.

**Title / Titulo**

**Gilded Embrace**

**Duración / Legth / min. seg**

**11**

**Description of the piece /Descripción de la obra**

Peer2Peer In "Gilded Embrace," visuals through screen captures which are then manipulated through software custom designed to respond to auditory stimuli, then further processed through video feedback. We use multiple softwares and synthesizers crafted for the control, processing, and integration of each performers' output into a sound composite which is then output as the performance audio. "Gilded Embrace" explores various auditory textures, creating and transforming the sonic fabric.







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**Name /Nombre**

**CAROLE CHARGUERON**

**Web page**

<https://soundcloud.com/carole-chargueron>

**Country / País**

**France**

**About the author /Semblanza del autor**

Obtuvo su licenciatura y maestría en musicología tras lo cual ingresó a la clase de música electroacústica en Niza con Michel Pascal. Viaja a los Estados Unidos para estudiar en CalArts con Morton Subotnick. Se titula en composición en el CNSM de Lyon con Philippe Manoury y Denis Lorrain.

Reside en México desde 1998. Es responsable del taller de electroacústica de la Escuela Superior de Música. Fue parte de la planta docente del Diplomado transdisciplinario del Cenart "Tránsitos". Fue coorganizadora del festival de música electroacústica "Sismo 04". Obtuvo varias becas del Fonca así que Ibermúsicas. Obtuvo un encargo del CEPROMUSIC como parte de la conmemoración del Palacio de Bellas Artes. Sus piezas fueron tocadas en el MUAC. Está particularmente interesada en reflexionar sobre la música con su relación con el espacio y como arte escénico.

Es actualmente miembro del Sistema Nacional de Creadores de Artes-Mexico 2021-2024.

**Title / Título**

**Rainbow Days**

**Duración / Legth / min. seg**

**9.30**

**Description of the piece /Descripción de la obra**

"Rainbow Days" es un paisaje sonoro ficticio de la ciudad de Nueva York, unos días antes de la World Pride.

Los sonidos de saxofón dialogan con los ambientes de la ciudad, enlazando los diferentes espacios de este lugar cosmopolita.

Las partes de saxofón fueron generadas con el programa AudioGuide a partir de unas grabaciones de beatboxing.

La primera versión, para saxofón tenor y la parte audiovisual fue estrenada el 27 de noviembre de 2022 por la saxofonista Xelo Giner Antich en el festival « Bazar Electrique » en Bagneux – Francia

Esta segunda versión es audiovisual, sin intérprete en vivo.





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**Name /Nombre**

**CAROLE CHARGUERON**

**Web page**

<https://soundcloud.com/carole-chargueron>

**Country / País**

**France**

**About the author /Semblanza del autor**

Obtuvo su licenciatura y maestría en música tras lo cual ingresó a la clase de música electroacústica en Niza. Viaja a los Estados Unidos para estudiar en CalArts con Morton Subotnick. Se titula en composición en el CNSMD de Lyon. Reside en México desde 1998. Es responsable del taller de electroacústica de la Escuela Superior de Música y fue coordinadora de la Academia de Composición de esta escuela. Fue parte de la planta docente del Diplomado transdisciplinario del Cenart "Tránsitos". Fue coorganizadora del festival de música electroacústica "Sismo 04". Obtuvo varias becas del Fonca así que Ibermúsicas. Sus piezas fueron tocadas en el MUAC (Espacio de Experimentación Sonora, participación en la exposición "Reverberaciones"). Está particularmente interesada en componer para música electroacústica mixta, piezas acusmáticas, reflexionar sobre la música con su relación con el espacio y como arte escénico. Es actualmente miembro del Sistema Nacional de Creadores de Artes-Mexico 2021-2024.

**Title / Título**

**Rainbow Days**

**Duración / Legth / min. seg**

**9.30**

**Description of the piece /Descripción de la obra**

Un día de junio en Nueva York antes de la "World Pride".

**Versión audiovisual.**

La pieza original es para saxofón tenor en vivo, dedicada y estrenada por Xelo Giner Antich.





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**Name /Nombre**

**Chin Ting Chan**

**Web page**

**[www.chintingchan.com](http://www.chintingchan.com)**

**Country / País**

**Hong Kong**

**About the author /Semblanza del autor**

Composer Patrick Chin Ting CHAN grew up in Hong Kong and came to the United States in 2003. He has been featured in festivals including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers, among others. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His scores are published through BabelScores and Universal Edition.

**Title / Titulo**

**Water Dust**

**Duración / Legth / min. seg**

**9**

**Description of the piece /Descripción de la obra**

Water Dust is a piece that delves into the symbolic and aesthetic dimensions of water and dust. It draws inspiration from the contrasts and connections between these elements, which symbolize a range of dualities such as purity and impurity, change and stagnation, as well as emotion and reason. This work challenges the conventional boundaries between art and science, nature and culture, and order and chaos. It invites the audience to immerse themselves in a fluid and organic soundscape and visual experience. The composition includes 17 short videos, which are displayed either randomly or in a prescribed sequence, cumulatively lasting 9 minutes. The graphics and sounds conjure up images of water droplets, dust particles, and other microscopic phenomena. They feature abstract and morphed geometric patterns or waves in motion, predominantly utilizing two color groups: blue and brown.





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**Name /Nombre**

**Dallas Herndon**

**Web page**

<https://dallasjherndon.carrd.co>

**Country / País**

**United States**

**About the author /Semblanza del autor**

Dallas J. Herndon (b. 1994) is a composer, researcher, educator, and interdisciplinary artist. He holds a B.M in clarinet performance and music theory (with a minor in jazz studies) from Newberry College, a M.M. in music theory and composition from East Carolina University, and a Ph.D. in music composition from the University of Utah. His creative interests integrate concepts of relativism, perspectivism, and environmentalism in music, and seek to challenge and bring awareness to how we understand and perceive our environment as human beings. His dissertation research centers in the field of environmental music and ecoacoustics. For more information, please visit Dallas's website at <https://dallasjherndon.carrd.co>.

**Title / Titulo**

**Arbor, Ardor, ArduS**

**Duración / Legth / min. seg**

**06.35**

**Description of the piece /Descripción de la obra**

Arbor, Ardor, ArduS is an environmental work for trumpet, drumset, piano, and mixed media. It incorporates bioacoustics, geoacoustics, and electromagnetic signal recordings of trees and underground soil. The work expresses the process of how extreme heat and drought lead to forest fires and deforestation. The three words of the title ("Arbor, Ardor, ArduS") each comprise a section, and ultimately guide the form of the piece. The work was originally premiered by the Splice Ensemble at the University of Utah in September, 2023.





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**Name /Nombre**

**Daniela Prost**

**Web page**

**[www.danielaprost.com](http://www.danielaprost.com)**

**Country / País**

**France**

**About the author /Semblanza del autor**

EL Colectivo Artístico ONEIROS, fue creado en 2016. En esta ocasión Ana Lara (compositora) y Daniela Prost (artista plástica y videasta) fundadoras del colectivo presentan una obra visual y sonora. A través de la fusión de diferentes expresiones artísticas, el colectivo ONEIROS vibra con una sola energía en donde la música y las imágenes crean un encuentro entre sueño y realidad en cada una de sus presentaciones.

**Title / Titulo**

**Apus, Apus**

**Duración / Legth / min. seg**

**06**

**Description of the piece /Descripción de la obra**

Los vencejos (Apus apus o "sin pies"). Comen, duermen y copulan volando. Llegan a Francia desde África a mediados de la primavera por diez semanas. Nuestro proyecto tiene que ver con la libertad y la felicidad. Estas aves nos hacen pensar en lo poco que se necesita para ser feliz y se contraponen con la idea que nos ha vendido la civilización occidental que para ser felices necesitas acumular. Esta acumulación nos ha obligado no solo a ser sedentarios sino también a consumir. Entre más tenemos, menos podemos movernos, menos libres somos física y emocionalmente. Nuestra propuesta es precisamente contraponer la ligereza de los vencejos, cuya máxima alegría es volar, con las sociedades de consumo que hemos creado muy lejos de la felicidad que imaginábamos. Este trabajo es una colaboración de la compositora Ana Lara y la artista visual Daniela Prost, realizada especialmente para el dúo de Flautas Enamoradas .





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**Name /Nombre**

**Dariusz Mazurowski**

**Web page**

<https://deemstudio.com/>

**Country / País**

**Poland**

**About the author /Semblanza del autor**

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics (including music for various sound objects, both acoustic and electronic), audio installations, radiophonic collages and improvised electroacoustic music. His works combine analog instruments with digital technology and computers, i.e., electronic / synthesized sounds with concrete sounds and samples. Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. His compositions has been released on numerous discs (CD and DVD). He has also designed and built numerous custom analog experimental instruments.

**Title / Titulo**

**VIVA L'autunno**

**Duración / Legth / min. seg**

**5.00**

**Description of the piece /Descripción de la obra**

VIVA L'autunno was composed between December 2017 and February 2018. This piece was commissioned by the Screen&Sound Festival for the 2018 edition. Tape part was recorded at the De eM Studio, between December 2017 / January 2018. String orchestra (conducted by Maciej Koczur) was recorded in March 15, 2018, at the S-5 studio of Radio Krakow, then edited, mixed and produced at the De eM Studio in March – April 2018. Premiered on October 13, 2018 during the Screen & Sound festival, where **BYT\_O\_M**, a film made for VIVA L'autunno, directed by Remigiusz Wojaczek, won the Grand Prix.





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**Name /Nombre**

**Eduardo GILIO**

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

Licenciado en composición musical (UNLP). Realizador audiovisual.

Estudió nuevas tecnologías y video arte en el "Space d'autoformation", Centre Georges Pompidou. Francia.

En 1980 fundó el grupo TEATRO ACCION, uno de los referentes del teatro contemporáneo argentino.

Imparte seminarios en la UNA de la Ciudad de Buenos Aires.

Dirige la "La Casa de los Artistas" (espacio cultural) y el Festival "Con Viento y Marea" (foro de investigación de las artes contemporáneas).

Recibió Becas de la UNESCO. El Grotowski Center (Polonia). A. Arabel (Bélgica). Nordisk Teaterlaboratorium (Dinamarca). Stanislavski Fonden (Dinamarca). Universidad de Londrina (Brasil). Università di Bologna (Italia). Escuela Internacional de Teatro de América Latina y el Caribe (EITALC). International School of Theatre Antropology (Dinamarca). Odin Teatret, (Dinamarca). Fundación Antorchas, Ministerio de Relaciones Exteriores, Ministerio de Cultura de la Nación (Argentina).

Presenta sus obras en festivales internacionales de Argentina, Alemania, Bélgica, Brasil, Colombia, Dinamarca, España, Francia, Grecia, Italia, Polonia, Holanda, etc.

**Title / Titulo**

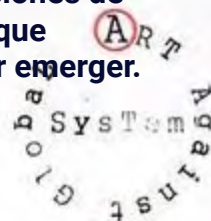
**ESTUDIO BACON**

**Duración / Legth / min. seg**

**09.56**

**Description of the piece /Descripción de la obra**

"Estudio Bacon" es el resultado de un proyecto de investigación que articula la creación y manipulación de imágenes, con la invención y tratamiento del sonido desde una concepción de música electroacústica. Inspirado principalmente en conceptos del Surrealismo, Antonin Artaud y Francis Bacon, el resultado es un particular tejido de sonidos e imágenes originales. Todos los materiales que utilizo en la obra fueron creados por mí. Tanto las imágenes como los sonidos. Procuré dar a la música un movimiento fluido entre lo continuo y lo quebrado. Y que la relación imagen / sonido, no sea una conexión de ilustración, sino que establezcan distintas polaridades y modos de relacionarse. El montaje es esencialmente dinámico. El ritmo, las oposiciones de fuerza y el equilibrio inestable, son la base en mi trabajo y determinan el devenir en que aparecerán los fragmentos. Es "lo figural" en Francis Bacon lo que me interesa hacer emerger.





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**Name /Nombre**

**Eduardo Loría Lazcano**

**Web page**

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**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**(Mexico, 1992)**

His creative interests include timbre research, the use of visual art concepts in his composition such as sound sculpture and perspective, working with micro-sounds and the effects of sound in perception. His pieces and installations have been exhibited in Mexico, Austria, Germany and England in events such as Sound/Image Festival 2022 (London,UK), Impulse Festival 2021 (Graz, Austria), next\_generation 9.0 International Festival (ZKM Karlsruhe, Germany), and venues such as Gesellschaft für Kunst und Gestaltung (Bonn, Germany), Kunst-Station Sankt Peter Köln (Cologne, Germany), MUAC (Mexico City), among others. He studied Instrumental Composition (M.M.) and Electronic Composition (M.M) at the University for Music and Dance in Cologne, Germany. Currently he is studying the artistic Ph.D. program at the University of Music and Theater in Hamburg, Germany.

**Title / Titulo**

**Hidden Architecture: Four Miniature Landscapes (2021)  
for Video and Sampled Instruments**

**Duración / Legth / min. seg**

**07.45**

**Description of the piece /Descripción de la obra**

**Carl Rosman, bass clarinet**

**Borja Sánchez, saxophone**

**Sara Cubarsi, violin**

**Dirk Wietheger, violoncello**

**Dmitry Remizov, camera**

**Simon Spillner, recording producer**

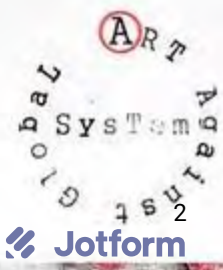
**Warped Type, video/light support**

**Eduardo Loría, composer, video concept, sound/video editing**

The piece has as inspiration and as main source for the material the "microscopic world" (visual and auditive), which is seldom accessible without the proper tools to perceive it. The material used was obtained using a special macro lens and sensitive microphones to capture with detail



the surfaces and shapes of the musical instruments, as well as subtle sounds made with the instruments when manipulated or used. The collected visual and auditive material was afterwards used to create four landscapes/soundscapes, where the micro-surfaces of the instruments become architecture, and the micro-sounds become the soundscape of it.





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**Name /Nombre**

**Einike Leppik**

**Web page**

**einikeleppik.com**

**Country / País**

**Estonia**

**About the author /Semblanza del autor**

**Einike Leppik is an Estonian composer and audiovisual artist. Her main interests in music and visual art are their emotionally communicative and synaesthetic qualities. Leppik has been writing acoustic and electroacoustic music for different ensembles and solo instruments, her special interest is combining the field of sound with other forms of art. Her music and installations has been presented and performed in different festivals such as Festival Afekt (Estonia), Signal to Noice, Segnali (Italy), Videoformes (France), eviMus, InSonic (Germany), Gaudeamus Muziekweek (the Neatherlands), Sound/Image (UK), Àgora Actual Percussió (Spain), Electroacoustic Music Festival OUA (Japan) etc. She is living in Tallinn and teaching audiovisual composition at the Estonian Academy of Music and Theatre. Last years she has been also involved in the field of music therapy, her focus is the role of composition and music technology in the therapy processes.**

**Title / Título**

**Something Is Wrong IV. The Beginning of the End.**

**Duración / Legth / min. seg**

**10.06**

**Description of the piece /Descripción de la obra**

**The original footage used in this video is taken from different online news published since 2020. I would like to vision the future with hope, but somehow the reality is terrifying and dark...**





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**Name /Nombre**

**Elliot Hernández**

**Web page**

<https://www.elliothernandez.com>

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Artista digital egresado de la licenciatura en Arte y Comunicación Digitales por la UAM Lerma. Actualmente, es maestrando en el posgrado de Música con especialización en Tecnología Musical en la UNAM.

Sus trabajos han sido presentados en diferentes países como México, Colombia, Perú, Argentina, Brasil, Estados Unidos, Canadá, Turquía, Reino Unido, Japón, Portugal y Austria.

Como artista digital, se dedica a explorar una amplia gama de herramientas y técnicas de vanguardia para generar obras inmersivas con el uso de nuevas tecnologías. Actualmente, su línea de investigación-creación se basa en el desarrollo e implementación de algoritmos de inteligencia artificial aplicados a la composición de música electroacústica.

**Title / Titulo**

**Leviathan**

**Duración / Legth / min. seg**

**7.16**

**Description of the piece /Descripción de la obra**

Leviathan is an electroacoustic composition that delves into the concept of "as above, so below" inspired by the ancient Hermeticism principle, which suggests a profound interconnection between celestial and earthly realms, the microcosmos and macrocosmos, among others. This sonic journey explores the parallels and reflections that exist across different planes of existence.

The composition invites the listener to reflect on the interconnectedness of the universe, resonating with the ancient wisdom encapsulated in the axiom of Hermeticism.

Through a careful combination of textures, sonic gestures, field recordings and various types of sound synthesis, Leviathan serves as a meditation on the interplay of opposites, the cyclical nature of existence and the mysterious forces that unite the cosmic and the mundane.

**Link:**

[https://drive.google.com/drive/folders/1Wr3vVj89Y32DoCk JrBd\\_nr2JheTMlfqm?usp=share\\_link](https://drive.google.com/drive/folders/1Wr3vVj89Y32DoCk JrBd_nr2JheTMlfqm?usp=share_link)





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**Name /Nombre**

**Estusha Grinberg**

**Web page**

**www.estusha.com**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

Estusha, es una artista mexicana de origen polaco. Cantante, compositora, productora y músico de profesión, con más de 25 años de experiencia y trayectoria. Ha compartido su música en los principales foros y festivales de México, entre los que destacan Auditorio Nacional (Ciudad de México), Festival Internacional Cervantino (Guanajuato), Cumbre Tajín (Veracruz), Festival Cultural Zacatecas y Festival Internacional Santa Lucía (Nuevo León), entre otros, y festivales internacionales como WOMAD "World of Music Arts and Dance", "Sommer Musik Fest" Alemania, "Exib Musica" España entre otros.

Su música encuentra influencias en géneros tan diversos como el folk, la música étnica de las diferentes culturas del mundo, el rock, las músicas tradicionales del mundo y los sonidos electrónicos. Su canto también está marcado e influenciado por la improvisación que acompañan a su creación musical.

**Title / Titulo**

**Estusha Grinberg**

**Duración / Legth / min. seg**

**02.00**

**Description of the piece /Descripción de la obra**

Estusha interactúa con músicos de la escena del jazz mexicano Y fusiona con ellos instrumentos, cantos y danzas de diferentes culturas del mundo para crear una música que pertenece al género de World Music.





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**Name /Nombre**

**FREDERICO PESSOA**

**Web page**

[www.fredericopessoa.net](http://www.fredericopessoa.net)

**Country / País**

**Brazil**

**About the author /Semblanza del autor**

Frederico Pessoa is a Brazilian musician and sound artist who has been working with the appropriation of various utensils and their transformation into aesthetic-sound objects, as well as the collection of sounds and familiar events and their re-signification into sound pieces, audiovisual works, and multimedia performances. His recent works address contemporary political issues through sound, such as the relationships between humans and non-humans, mining, the silencing of the prison population, police repression, among other similar themes. Additionally, he has been writing texts on the border between literature and a sociological analysis of listening, in order to explore, through words, the mobilization possibilities that sound creates.

**Title / Título**

**oh minas gerais**

**Duración / Legth / min. seg**

**14.00**

**Description of the piece /Descripción de la obra**

"Oh Minas Gerais" is composed of images of riparian forest near the city of Belo Horizonte, Minas Gerais, threatened by mining waste dams. The sounds that make up the piece include sounds of mining machinery, fragments of media pronouncements about ecological disasters linked to mining in the state of Minas Gerais, as well as sounds of human machinery that alter our relationship with the environment. The composition emerged from the improvisation and manipulation of these sound elements and addresses issues connected to them.





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**Name /Nombre**

**Henrique Vaz**

**Web page**

[https://linktr.ee/henrique\\_vaz](https://linktr.ee/henrique_vaz)

**Country / País**

**Brazil**

**About the author /Semblanza del autor**

Henrique Vaz, substitute professor of composition and music technology at the Department of Music of the Institute of Arts and Design at the Federal University of Juiz de Fora, during the service period from April 2022 to June 2023, is the author of the books "Essays {Algorithmic}" and "Chronicles {Algorithmic}" (Estranhas Ocupações, 2023). Holding a Ph.D. in Composition Processes and Practices from the Federal University of Paraíba (CAPES - FAPESQ scholarship), he leads the research group "Gambioluteria - from hack-oriented programming to post-digital lutherie carving," focusing on the pathways of pedagogy in "creative code."

**Title / Titulo**

**Pneuma**

**Duración / Legth / min. seg**

**21.00**

**Description of the piece /Descripción de la obra**

An investigation into the culture of the accordion, pneumatic instruments, and idiophonic interruptive free aerophones in Northeast Brazil. Instrumentation: spatial augmented reality, data visualization , accordion, modular system and dsp algorithms.

**Software and languages:**

- Domain-specific programming languages with the support of a C++ compiler and an audio server: Csound, Pure Data, Supercollider, Sonic PI, Tidal Cycles.
- Visual languages and 3D modeling programs: Processing, OpenFrameworks, OpenCV, Blender.





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**Name /Nombre**

**Henrique Vaz**

**Web page**

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**Country / País**

**Brazil**

**About the author /Semblanza del autor**

Henrique Vaz, substitute professor of composition and music technology at UFJF, is the author of the books "Essays {Algorithmic}" and "Chronicles {Algorithmic}". Holding a Ph.D. in Composition Processes and Practices from the UFPB (CAPES - FAPESQ scholarship), he leads the research group "Gambioluteria - from hack-oriented programming to post-digital lutherie carving".

**Title / Titulo**

**De Naturae Natura**

**Duración / Legth / min. seg**

**15.00**

**Description of the piece /Descripción de la obra**

"De naturae natura," for a DIY electromagnetic field listening devices and algorithms, explores the "nature of models," the "modes of nature," "nature as a module," and idealistic conceptions of the naturalities of natures. The electromagnetic field captured from the alleys of Recife is processed in real-time with the support of a C++ compiler and an audio server.





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**Name /Nombre**

**Johannes Christopher Gerard**

**Web page**

<https://www.johannesgerard.com/english/sound/>

**Country / País**

**Netherlands**

**About the author /Semblanza del autor**

Studied at the Dun Laoghaire School of Art, (IADT) Dublin, Ireland. During his artistic career he has lived in different countries in Europe, Asia, North and South America, Australia and Westafrika. Participation in exhibitions and festivals in Europe, Asia, Africa and Australia. Working areas since 2014 are performance and video. In 2014, the first performance pieces were created during the Silent Crossing Border Project in Tainan, Taiwan with solo dancer Tsai Hsin Ying and performance artist Kao Yu I. 2022 participation at the sound project "Autistic Interiors" in The Hague, Netherlands. Under the direction of the GermansSound artist Anne Wellmer. Sound becomes a new discipline and medium.

**Title / Titulo**

**the HEALING**

**Duración / Legth / min. seg**

**04.39**

**Description of the piece /Descripción de la obra**

Healing is not always painless, can be complex and slow. There can also be setbacks. In 2024 we might be in a stage where we long for healing but also have to ask ourselves has the healing process even started or do we subconsciously not want any healing in the end. The work focus on the individual in a stage of a desired healing process apart from a group or any social environment. it's not so much a healing of a troubled body, but the healing of my trouble mind and heart in an eventful epoch were the healing process of a mentally troubled society and troubled social environments is yet not visible. The curtains and windows symbolize my disconnection with the social environment and world around me. Nevertheless healing starts from some one itself.







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**Name /Nombre**

**Jorge Medina Martínez MIDI | pipe**

**Web page**

**[www.midipipe.art](http://www.midipipe.art)**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**CDMX Abril 23, 1989. Estudió Composición en la Escuela Superior de Música (INBA). Actualmente estudia Danza Contemporánea en el Centro de Investigación y Creación Coreográfica (INBA). Inspirado en el Paisaje Sonoro, la Improvisación y La Música Aleatoria su obra se ha interpretado en Honduras, Guatemala, El Salvador, Costa Rica, Panamá, Estados Unidos, Reino Unido y Ecuador. Como Artista del Y2KLiveLoopingFestival en Santa Cruz CA, Y Por Parte de Phillter Festival y Three Rivers Arts Festival en Pittsburgh PA. y Brooklyn N.Y. Fue beneficiario de programa PECDA y ENARTES en 2018. Como coreógrafo su obra Trifásico para dueto de bailarines y Live-Looping fue estrenada por parte del Día Internacional De La Danza UNAM 2019. Actualmente trabaja en su proyecto de exploración creativa "Cuerpo Sonoro" que ha impartido en Southampton; Reino Unido, La Embajada de México en Guatemala, La Alianza Francesa en Guatemala y el Museo Antropológico de de Arte Contemporáneo MAAC en Ecuador.**

**Title / Titulo**

**Cuento Sin Moraleja**

**Duración / Legth / min. seg**

**14.24**

**Description of the piece /Descripción de la obra**

**Inspirada en texto homónimo de Julio Cortázar, Esta Creación busca detonar contradictorios estados sensoriales y emotivos desde la simple y cotidiana pregunta: ¿Qué resuena de nosotros cuando ya no habitamos corporalmente éste plano terrenal? por medio de estímulos que propicien un sincero y profundo cuestionamiento acerca de nuestros lenguajes perceptivos dentro del "Espacio".**





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**Name /Nombre**

**José Gonzalo Cianca Moncayo**

**Country / País**

**Ecuador**

**About the author /Semblanza del autor**

Productor musical, artista multimedia, investigador, Dj y gestor cultural. Sus investigaciones están volcadas en el campo de la música experimental y la electroacústica, manejando discursos de realidades globales y locales utilizando el diseño de sonido para la producción de sus obras.

Ha participado en festivales como: XIII Festival Ecuatoriano de Música Contemporánea (2017), Festival Inédito Coreografía Nueva (2019), II Encuentro Escénico Memoria y Actualidad (2019), I Encuentro Internacional de Etnomusicología Universos Sonoros (2019), Minga Multimedia de Arte y Tecnología mMAT (2020), 9:16 STREAM (2020), "Terra in Transformazione" Porto Vecchio, Trieste, Italia (2022). Sus trabajos de investigación han sido publicados en revistas como: PRELIMINAR "Cuadernos De trabajo" (Ecuador), Edición N°25 de Ideas Sónicas del CMMAS (México), Revista CLACSO (Argentina).

Actualmente es director de la agrupación Polígono Cultural, miembro del comité académico de la Muestra Internacional de Música Electroacústica "Muslab" y director de la sede en Ecuador, y CEO del proyecto CNKLAB.

**Title / Titulo**

**KELASTRUM**

**Duración / Legth / min. seg**

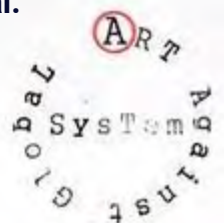
**08.30**

**Description of the piece /Descripción de la obra**

Percibimos al universo como un espacio infinito de posibilidades, la energía y la materia de la que está compuesto se transforma constantemente y el tiempo que transcurre en estos procesos nos brinda nuevas formas de observar nuestro entorno.

¿Hacia dónde vamos? Cada vez crece más y más la incertidumbre de si nuestro planeta resistirá el embate feroz de la raza humana, nos espera una audaz resistencia de nuestros ecosistemas y una larga lista de sucesos impredecibles que cambiarán radicalmente nuestra existencia.

Kelastrum es una visión de estas transformaciones constantes que están por venir y de la nueva forma en la que vamos a percibir un nuevo inicio de nuestro universo sensorial.





**Name /Nombre** Kyong Mee Choi

**Web page** [www.kyongmeechoi.com](http://www.kyongmeechoi.com)

**Country / País** United States

**About the author /Semblanza del autor**

Kyong Mee Choi, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Director of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

**Title / Titulo** rare yet soft

**Duración / Legth / min. seg** 7

**Description of the piece /Descripción de la obra**

**Link:**

<https://vimeo.com/512765453>

3-D animation, rare yet soft, is the first part of the animated song cycle, What is not lost, dedicated to the composer's beloved father, Soon Bong Choi. As a memoir of her father, the composer used her poetry, 3-D animation, and sounds. The images were created modeling the composer's childhood house where her father's room was mainly featured. The music of rare yet soft explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto.



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**Name /Nombre**

**Masafumi Oda**

**Web page**

<https://www.masafumi-rio-oda.com/>

**Country / País**

**Japan**

**About the author /Semblanza del autor**

A multimedia artist in Japan. Enrolled in Department of Philosophy, Sophia University. Having got master's degree by writing a master's thesis about Deleuze's philosophy. Participated in many international music, art and film festivals with music, audio-visual pieces, performances, films and paper presentations in US, Italy, German, Austria, Belgium, England, Korea, China, Thailand, Argentina, Ecuador, Chile, Brazil, South Africa, NY, and Japan. My audio-visual piece "Radical Duality II" was awarded at International Electronic Music Competition 2021 (China). My audio-visual work "Radical Duality IV" became the winner of Penn State Living Music 2022, hosted by The Pennsylvania State University and was awarded at 3rd Ise-Shima International Composition Competition (Japan). My electroacoustic piece "Anti-Automationism" was selected at "World (New) Music Days 2023" hosted by International Society for Contemporary Music. A member of ASCAP and Japanese Society for Electronic Music.

**Title / Titulo**

**Water's Life**

**Duración / Legth / min. seg**

**09.58**

**Description of the piece /Descripción de la obra**

This title doesn't mean a stream from the source to the mouth. Not actual circulation but more conceptual and historical one. This piece is intended to express water's past, (gloomy) present, and future (filled with hope). I made the "Water rhythm", which is full of primitive vitality, and then made a drama of the Water. The gloomy part, developed in the middle of this piece, is expressing water's deep sorrow about Fukushima disaster. And as the last part is approaching, the music is slowly wearing an atmosphere of "hope" of water's future. Furthermore, it is also a specific problem in Japan. There is plenty of water in Japan, however recently Japanese government decided to release "treated contaminated water", and this has caused serious political conflicts in East Asia. So what we have to do is not to blame other country, but to be calm and to make conversation through Art.





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**Name /Nombre**

**Milo Tamez**

**Country / País**

**Mexico**

**About the author /Semblanza del autor**

**Milo Tamez es un baterista y compositor multifacético con 30 años de trayectoria creativa con bases en música de percusión contemporánea, Jazz, improvisación, música experimental. Sus obras para batería preparada-extendida, y sus trabajos multidisciplinarios para diversas formaciones de ensambles se desarrollan desde su exploración percusiva histórica universal. Su trayectoria musical ha evolucionado paralelamente colaborando activamente con compositores, improvisadores y diversos ensambles con artistas como Christian Wolff, Robyn Schulkowsky, Ute Wasserman, Andrew Cyrille, Rashied Ali, Lê Quang Ninh, Ōtomo Yoshihide, Reggie Workman, Karl Berger, Dario Palermo, Ramon Lopez, Thollem McDonas, Vinny Golia, Liminar Ensemble, Carmina Escobar, Estamos Ensemble, ROVA Sax Quartet, Jonathan Golove, entre muchos otros. Se ha presentado en México, Europa, EUA, Chile y Japón. Ha realizado grabaciones en los sellos discográficos Amirani Records, Albany Records, Edgetone Records y Relative Pitch.**

**Title / Titulo**

**OXYOQUET el volcán silencioso**

**Duración / Legth / min. seg**

**60.00**

**Description of the piece /Descripción de la obra**

**OXYOQUET el volcán silencioso, Piezas en Cadencia I-XII. Obra para batería extendida/preparada, electrónica en tiempo real, paisaje sonoro y video arte. Pieza naturalista para la auto-reflexión sobre la especie humana y las especies naturales de la Tierra. Nace de la serie de experiencias, ensoñaciones vivientes en y a través del monte Huitepec, en Los Altos de Chiapas. Creada a partir de 12 cadencias de batería preparada y trabajadas a través del diseño en Pd Extended por el compositor oaxaqueño Rodrigo Castellanos. El video es creado con imágenes grabadas in situ en La Reserva. La obra fue creada entre 2013-2015; grabada en NAFF Estudio, cdmx en 2015, realizada en Amirani Records, Milano, It en 2016.**





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**Name /Nombre**

**Nick Virzi**

**Web page**

<https://www.nickvirzi.com/>

**Country / País**

**United States**

**About the author /Semblanza del autor**

Nick Virzi is a composer from NYC whose work includes acoustic, electronic, and electroacoustic music, as well as intermedia pieces and multichannel installations. His recent pieces explore the relationships between humans and the natural world, numerology and rhythmic structure, and ethnography and identity. Nick's music has been performed around the world by leading artists including Séverine Ballon, Tony Arnold, the Los Angeles Percussion Quartet, the JACK Quartet, the Spektral Quartet, Splinter Reeds, Quince Contemporary Vocal Ensemble, Ensemble Liminar, Distractfold, the Ekmeles Vocal Ensemble, the TAK Ensemble, Ensemble Dal Niente, and Line Upon Line Percussion. He has been a featured composer at international festivals and venues including Gaudeamus Muziekweek, the Impuls Academy, the Juilliard School, and the Royal Academy of Music in Aarhus (DK). Dr. Virzi completed his DMA in Composition at Stanford University, where he also served as a Lecturer in the Department of Music.

**Title / Titulo**

**Riverdaughter**

**Duración / Legth / min. seg**

**11.00**

**Description of the piece /Descripción de la obra**

Riverdaughter (2023) is based on the character Goldberry, the "River-daughter," from J.R.R. Tolkien's *The Lord of the Rings, Part One: The Fellowship of the Ring*. In Chapter 6, "The Old Forest," Tolkien introduces Goldberry, an enigmatic being thought to be the spirit of the river Withywindle. When the Hobbits first encounter Goldberry, Tolkien describes her voice:

"Then another clear voice, as young and ancient as Spring, like the song of a glad water flowing down into the night from a bright morning in the hills, came falling like silver to meet them."

Riverdaughter is an imagined realization of Goldberry's voice, inspired in part by the sounds of water heard throughout my travels in the wilderness of California. The music is composed using naturally occurring acoustic phenomena, including sympathetic resonances on the cello. The electronics are performed live using field recordings of water sounds from the Yuba River in Northern California.



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**Name /Nombre**

**Noel Molloy**

**Web page**

<https://www.noelmolloyart.com/>

**Country / País**

**Ireland**

**About the author /Semblanza del autor**

Studied Limerick School of Art and Design 1978 – 1982.

Degree in Fine Art 1982.

[www.noelmolloyart.com](http://www.noelmolloyart.com)

<https://noelmolloyperformance.weebly.com/>

<https://www.noelmolloyart.com/filmography.html>

**Works in sculpture/mixed media and performance art.**

Exhibited and created Performance throughout Ireland, Western and Eastern Europe and the U.S.A.

**Awards**

Arts Council of Ireland awards from 1991 to 2006;

Americans for the Arts 1998 residence PA USA;

Cultural Relations Committee Dept. of Foreign Affairs Travel award 1993, 2003;

V.E.C. from 1999 to 2006;

Roscommon County Council/ Arts Office, 1999 to 2023.

Organized 'Arts Cabaret' numbering 20, 1997 to 2020,

Founder of Working Artists Roscommon 1990 artists group and administrator.

Member Visual Artists Ireland.

**Title / Titulo**

**THE SAME STUFF**

**Duración / Legth / min. seg**

**5.58**

**Description of the piece /Descripción de la obra**

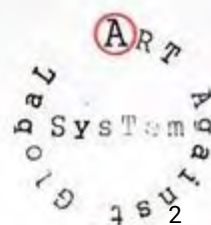
We are all, man, woman, child, insect, animal, bird, plant, earth and rock made of the same stuff. We are all matter of the universe.

**Definition of the Universe;**

The physical universe is defined as all of space and time[a] (collectively referred to as spacetime) and their contents. Such contents comprise all of energy in its various forms, including electromagnetic radiation and matter, and therefore planets, moons, stars, galaxies, and the contents of intergalactic space. The universe also includes the physical laws that

influence energy and matter, such as conservation laws, classical mechanics, and relativity.

The universe often defined "the totality of existence", or everything that exists, everything that has existed, and everything that will exist. In fact, some philosophers and scientists support the inclusion of ideas and abstract concepts—The word universe may also refer to concepts such as the cosmos, the world, and nature







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**Name /Nombre**

**Owen Ho**

**Web page**

<http://tinyurl.com/zrm9cjf2>

**Country / País**

**United Kingdom**

**About the author /Semblanza del autor**

<https://owenhomusic.com/>

Owen Ho is a shortlisted composer to represent the UK in the ISCM World New Music Days (Sound and Music). He has written works for notable bodies across the world such as the Bloomsbury Festival (London) and the Hong Kong Philharmonic Orchestra, amongst others.

He is a prizewinner of numerous composition competitions, such as the AESS Song Writing Competition, the International Composition Competition for Chromatic Harmonica, and Arcubus Ensemble Call for Scores. He also received honourable mention in the IOCSF Choral Composition Competition and was a finalist in the Hendrix College Candlelight Carol Competition.

Owen's musical output includes works for orchestra, chamber ensemble, choir, voice, solo instrument, dance, film, electroacoustic music, and sound installation. His music is published by the UCLA Music Library, Goodmusic Publishing, and listed on the CoMA Library, with performances spanning across the UK, Europe, the US, and Hong Kong.

**Title / Titulo**

**Katabasis**

**Duración / Legth / min. seg**

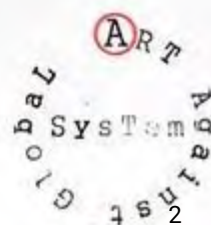
**10**

**Description of the piece /Descripción de la obra**

Katabasis is a short film by Ian McNaught Davis (film) & Owen Ho (music). It delves into the mythical ancient Greek concept of katabasis - a descent into underworld and the subsequent transformative experience arising from such undertaking. This film is a visual exploration of the ritualistic and alchemical nature of change. It features black-and-white footage shot at Abney Park, a 180-year-old cemetery in London, and uses a blend of analogue and digital films as well as hand-drawn animations.

Working in tandem with the film is a piece of electroacoustic music made out of various field recordings from the no less historic Mecklenburgh Square Garden. It is a morphology of

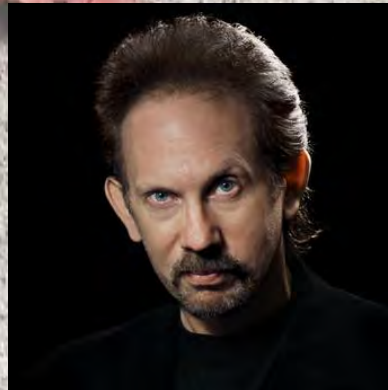
sounds: the sounds of trees, branches, leaves, winds, grass, peregrine falcons, etc. are manipulated and composed into a meaningful form that reflects the dramatic tripartite structure of the narrative, showcasing some most intense, surreal moments whilst journeying the underworld.





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**Name /Nombre**

**Pablo Magne**

**Web page**

**[www.pablomagne.com](http://www.pablomagne.com)**

**Country / País**

**Argentina**

**About the author /Semblanza del autor**

**Director de cine, videoartista, fotógrafo, diseñador gráfico, músico y productor audiovisual. Nacido en Buenos Aires, Argentina. Se inicia en artes plásticas y continua su investigación con audiovisuales, fotografía y experimentación sonora.**

**Como fotógrafo realiza numerosas series de paisajes naturales, exploración urbana y arqueología industrial.**

**Su obra como cineasta se compone de una decena de cortometrajes y videoclips multipremiados.**

**Reconocido internacionalmente como diseñador de portadas para álbumes de artistas icónicos de música electrónica.**

**Como videoartista, colabora junto a compositores en la creación de performances audiovisuales y videoartes; especializándose en el cruce de lenguajes, visuales musicales y la improvisación libre.**

**Produce bandas sonoras para cortometrajes y música electrónica.**

**Title / Titulo**

**REM**

**Duración / Legth / min. seg**

**09.39**

**Description of the piece /Descripción de la obra**

**REM está pensada como una obra audiovisual donde conviven sonidos concretos, abstractos y citas que se transforman en una partitura para trabajar en cruce con el lenguaje visual que propone el videoarte del director y productor audiovisual Pablo Magne (Argentina).**

**Los materiales utilizados para la creación musical, a cargo del artista sonoro Ricardo de Armas (Argentina) se basan en grabaciones de campo, diseño sonoro y citas de la poeta Rocío Cerón (México), y a los compositores Carl Nielsen y Henrik Górecki.**

**La creación del videoarte está basada en materiales visuales creados a partir de fílmicos transferidos a formato digital y reciclaje de videos producidos y mezclados en sistemas analógicos obsoletos. Los ojos y la fase REM (Rapid Eye Movement) son el vehículo para transitar un viaje a través de los recuerdos de alguien desconocido, que no puede despertar antes de darse cuenta que su pesadilla transcurre en una noche interminable.**





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**Name /Nombre**

**Petr Safronov**

**Web page**

<https://lepistanuda.com/>

**Country / País**

**Russia**

**About the author /Semblanza del autor**

**Philosopher and Artist. Co-founder of the artistic collective Lepista Nuda. Guest Researcher at the University of Amsterdam.**

**Title / Titulo**

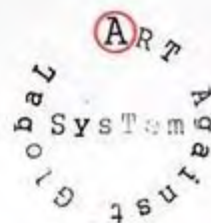
**Do Not Cross**

**Duración / Legth / min. seg**

**00.47**

**Description of the piece /Descripción de la obra**

**No entering, no crossing, no moving - a world obsessed with movement is even more obsessed with controlling movement. Being on the same side, being together, is a necessary condition for human happiness, but not an unconditional right. There is some blind spot in our movements if they do not lead to an encounter. Let's try to stratify the movement, to compartmentalise it, to split it up - this will be our gerilla, our struggle for freedom, now that the hypocritical demand "Do not cross" in a world that has crossed all red lines still continues to confine us.**





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**Name /Nombre**

**PHILIPPE Johann**

**Web page**

<https://soundcloud.com/johannphilippe>

**Country / País**

**France**

**About the author /Semblanza del autor**

Johann Philippe is an electroacoustic composer, DIY hacker, and electronic performer. Eager to discover new horizons, he moved out to Toulouse to study electroacoustic composition with Bertrand Dubedout, then in Lyon where he was selected to study at the superior national conservatory of music and dance, with François Roux. The five years spent in this conservatory have been determining, revealing his intention to devote his work to the electronic field in its entirety.

Electroacoustic music combined with digital and electronic arts creates a fascination related to the extensive expressive potential of its mediums.

His works bring together many technologies - from primitive electric instruments to sophisticated digital algorithms. Always experimental, his compositions benefit from the singularity of unique DIY assemblages.

He collaborates regularly with IRCAM and GRAME, both as a composer, a computer music designer and a cultural outreach actor.

His works are diffused in several places in Europe.

**Title / Titulo**

**Ultime Orgie**

**Duración / Legth / min. seg**

**12**

**Description of the piece /Descripción de la obra**

This composition for video and music was born from a reflection about the acceleration of exploitation of resources by humans in the contemporary area. Exploitation of human impulses by industries privates human from his two most vital characteritics : his emotions, and his conscious reflexion - engine of his will, and guide.

Reducing desire to a simple drive does not go without a particular cynicism - a defeated attitude facing a world that shall be rebuilt.

Ultime Orgie was thought as a cathartic fresco giving access to amplified excesses of a world submitted to industries of desire. Distortion and degradation processes of sound and image are working together, placing spectator distantly so he can hear and watch this world, just like if it was not his world.

This work was inspired from works from french philosopher Bernard Stiegler.





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Name /Nombre

Roberto Mangano

Web page

[https://www.youtube.com/channel/UCwQxMoC0mv8JhR54gWE5ExA?view\\_as=subscriber](https://www.youtube.com/channel/UCwQxMoC0mv8JhR54gWE5ExA?view_as=subscriber)

Country / País

Italy

About the author /Semblanza del autor

Ha trabajado durante más de veinte años en producciones televisivas italianas, como Productor/Autor y Productor/Redactor. Paralelamente a su trabajo de campo, también desarrolló la actividad creativa de desarrollo de formatos y desarrollo de campañas de branded content para diversas productoras de televisión y agencias de comunicación. Graduado en Dams con una doble especialización (entretenimiento y música), a lo largo de los años estudió composición, perfeccionándose en la Scuola Civica di Musica de Milán. Como fotógrafo tiene una breve experiencia de una temporada como fotógrafo fijo en varios teatros de ópera y de estudio, a raíz de los estudios realizados en la Accademia del Teatro alla Scala de Milán, junto con diversas exposiciones fotográficas colectivas y personales. En los últimos años ha adquirido experiencia como profesor de música en un instituto de primer nivel y profesor de comunicación multimedia en el Conservatorio de Rávena y en algunos institutos estatales de Lombardía.

Title / Titulo

Drone per rullante, timpano e campane

Duración / Legth / min. seg

4.22

Description of the piece /Descripción de la obra

El título pretende recordar los utilizados en la música clásica y los tres instrumentos indicados (caja, timbales y campanas) dialogan entre sí, sin respetar una estructura predefinida ni siquiera una de las formas consolidadas por la práctica compositiva para este tipo de piezas. . El término "dron" en lugar de "trío" marca la intención de generar como resultado de este diálogo a tres bandas una especie de zumbido continuo, que puede estar continuamente presente, en primer plano y en segundo plano, detrás de pinceladas o tenues jingles. de campanas.





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**Name /Nombre**

**Scott Sherk**

**Web page**

**[www.scott-sherk.com](http://www.scott-sherk.com)**

**Country / País**

**United States**

**About the author /Semblanza del autor**

**Scott Sherk is a sculptor who often works with sound and video. He has been experimenting with sound as a sculptural device that articulates space using ambisonics and field recordings. His work has been exhibited regularly in New York City and has had solo exhibitions and installations at many institutions including the Katonah Museum of Art, The Allentown Art Museum, Lehigh University, Lafayette University, and Muhlenberg College.**

**Title / Titulo**

**Spatial Sound 12 - Clicks**

**Duración / Legth / min. seg**

**04.45**

**Description of the piece /Descripción de la obra**

**Spatial Sound 12 is a work developed in ambisonics and spatialized in 5.1. It is a brutalist glimpse into the future and a meditation on the present. Field recordings of nature, guns, planes, and traffic pass through peripherally, and mysterious pulses appear and circle around the space. The soundscape is alternatively zoned, perspectival, vectorial, and panoramic (Denis Smalley terms). The blue rectangle appears and recedes as a beacon of hope or a lost horizon.**







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**Name /Nombre**

**Sergey Khismatov**

**Web page**

<https://www.khismatov.com/>

**Country / País**

**Germany**

**About the author /Semblanza del autor**

**Sergey Khismatov is composer and multimedia artist.**

**Sergey was fellow of Villa Aurora 2023, Schloss Wiepersdorf and bangaloResidency scholarships 2021, as well as Saxony Working Scholarship and Schoepingen Kuenstlerdorf Scholarship 2018. In 2017 he participated in dokumenta14. He is winner of OSSIA new music competition in NY. Sergey was selected for European Dukley Art Residence 2015 and for Villa Concordia artist-in-residence 2013-2014. His chamber opera cycle got Advocacy Award in Boston Metro Opera. He won the first prize in Hof Klang composition competition and was invited in Hof Klang artist-in-residence. In 2012 Sergey got St. Petersburg Culture Award. He is laureate of Franz Josef Reinl-Stiftung, Neue Toene and Musique Bruitiste. Luigi Russolo - Rossana Maggia competitions.**

**Title / Titulo**

**Suono Povero**

**Duración / Legth / min. seg**

**14.00**

**Description of the piece /Descripción de la obra**

**The material of SUONO POVERO is various types of garbage. It is obvious that the author is directly telling us about an environmental problem. In addition, there is a reference to Arte Povera.**

**In this piece only original and unprocessed sounds and videos were used.**

**Can be presented as video and stereo, as well as video and 8.0 or 8 channels video and sound 8.0.**





electroacoustic **MUSIC**  
International  
EXHIBITION  
**MUSLAB**

**AFTER** arte contemporáneo  
**2024**



**Name /Nombre**

**Smee Wong**

**Web page**

**smeewong.com**

**Country / País**

**United States**

**About the author /Semblanza del autor**

Smee Wong started playing the piano at the age of four. In 2003, with top music major scores for the entrance exam, Smee was admitted into the Composition Department of Shanghai Conservatory of Music. In 2014, he completed a Master's degree in vocal jazz performance at the University of Denver. Smee Wong received his Ph. D. in composition from the University of Hawai'i at Mānoa. His academic work during graduate school involved translating Norman Lebrecht's *Who killed classical music?*. He taught at the University of Hawai'i at Mānoa and served as the general manager of the campus radio station, KTUH. After his tenure as a music instructor at Umpqua Community College in Oregon, Smee moved to New York and currently teaches at Lehman College, CUNY where he is a lecturer in Music Theory, Music History, and Interdisciplinary Music Studies.

**Title / Titulo**

**La Memoria es un Tejido**

**Duración / Legth / min. seg**

**8**

**Description of the piece /Descripción de la obra**

La Memoria es un Tejido is a multi media piece produced by Ellie Jakes, Rafael Luna, María Paula Vásquez Sepúlveda, and Smee Wong. During their time at Westben, María composes the poem La Memoria es un Tejido, and each musician works on flute, piano, and vocal improvisations, producing synth sounds, field recordings, and visual arts. They aim to create a dreamy musical image to capture the memory of nature. The process of this ensemble is to convey collective activity, perceiving what shapes their individualities and history. Though it is a complete project, the different sections are unraveling transitions creating a sense of cognitive flow. La Memoria es un Tejido hopes to take the listeners on an immersive yet interactive journey about memory through one's mind(s) and nature as space or environment being part of history.





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**2024**



**Name /Nombre**

**Steven Webb**

**Web page**

<https://www.stevenwebbmusic.com/>

**Country / País**

**Canada**

**About the author /Semblanza del autor**

**Steven Webb (b.1989) is a Toronto-based composer and sound designer. Webb creates new music from an eclectic mix of influences including retro science-fiction, horror, 1990s computer software, and the orchestral cinematic tradition.**

**His current compositional work is concerned with examining the contemporary human experience, with the disorientation, confusion, and dread that arises from living in a world dealing with a climate crisis, and the increasing isolation of the individual in spite of our hyper-connectivity.**

**Steven's artistic output ranges from works for orchestra, to choirs, to glitch electronica scores for video games. A recent graduate from the Doctorate of Musical Arts program at the University of Toronto, he currently works as a full-time composer and sound designer.**

**Title / Titulo**

**iSAD**

**Duración / Legth / min. seg**

**14**

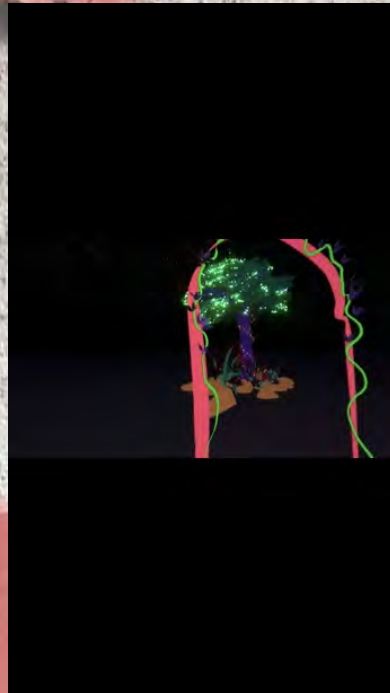
**Description of the piece /Descripción de la obra**

**iSAD or 'Internet Separation Anxiety Disorder' is a term used online to describe the anxious feelings associated with being separated from the digital world for an extended period of time. During the pandemic, this digital separation manifested with real consequences, as any loss of signal led to a loss of communication with other humans entirely.**

**Exploring online forums during the first COVID lockdowns of 2020, led me to encounter other peoples' stories of their battles with loneliness, and highlighted to me the importance of digital spaces in contemporary social life. Intersecting with these spaces are AI Bots, which are becoming an increasingly frequent part of moderating online communities.**

**I posed questions to the AI GPT-3, asking it about predictions for the future, and how it felt to be separated from humans. Compiling these answers, I interspersed them with the sounds of 1990s Apple computers, and a poem by Victoria Liao.**





Name /Nombre

Taana Rose

Web page

<http://taanarosemusic.weebly.com/>

Country / País

Australia

About the author /Semblanza del autor

A visionary in XR and immersive experiences! Taana's achievements are awe-inspiring. She has graced prestigious stages like GameSoundCon, Highscore 2022, and EUROXR, showcasing her expertise in immersive soundscapes and XR innovation. Creator of the mesmerising Artemis XR Opera and the acclaimed Artemis VR, Taana's work has reached global audiences, earning her the esteemed Best in Queensland Award at QLDXRFestival 2022. As a sound designer, she has added her sonic magic to the VR experience 'Allegory of Reality', showcased at Vacant Assembly and World Science Festival Brisbane.

Title / Titulo

Artemis

Duración / Legth / min. seg

25

Description of the piece /Descripción de la obra

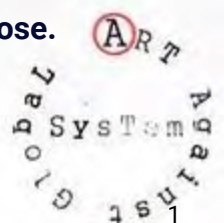
'Artemis' is a virtual reality tech opera based on the myth of the Greek goddess of nature and the hunt, each aria and duet represents a different season of Artemis' life. 'Artemis' is one of the creative outputs from Taana Rose's PhD research project which seeks to innovate opera by utilising novel technologies to create new opera experiences. The piece you will view today was created using TiltBrush in conjunction with Adobe Premiere Pro and was deployed via YouTubeVR.

Self-experiential prototyping is employed to create the compositions and immersive environments for each version of the opera. The visuals are crafted by painting in TiltBrush using the Oculus Quest headset, injected as 360-degree footage using the 360 VideoMetadataTool, and combined with the audio in Adobe Premiere Pro by Taana Rose.

Composer, librettist, sound engineer: Taana Rose.

Mezzo-soprano: Luisa Tarnawski.

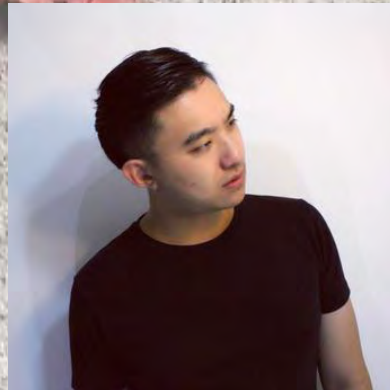
Tenor: Connor Willmore.





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**AFTER** arte contemporáneo  
**2024**



**Name /Nombre**

**Wenbin Lyu**

**Web page**

<https://www.wenbinlyu.com/>

**Country / País**

**China**

**About the author /Semblanza del autor**

**Wenbin Lyu (he/him) is a Chinese composer and guitarist based in Cincinnati. His compositions blend contemporary Western techniques with ancient Oriental culture, drawing inspiration from nature, science, and video games.**

**Lyu has received fellowships from prestigious institutions and festivals, including the Tanglewood Music Center, Cabrillo Festival Composers Workshop, Britten Pears Young Artist Programme, Blackbird Creative Lab, and Atlantic Center for the Arts. His works have been featured at over 60 music festivals, such as the SCI Conference, RED NOTE, Cabrillo, New Music Gathering, Tanglewood, ICMC, NYCEMF, EMM, MOXsonic, IRCAM, SEAMUS, and SPLICE.**

**Lyu holds degrees from the China Conservatory, New England Conservatory, and Cincinnati College-Conservatory. In 2024, he will serve as an adjunct professor at CCM.**

**Title / Título**

**Nor Hope (for Category B or C)**

**Duración / Legth / min. seg**

**04.10**

**Description of the piece /Descripción de la obra**

**Nor Hope is an audiovisual piece for soprano and electronics that I wrote in the summer of 2021. The music was inspired by William Butler Yeats's poem "Death." The vocalist sings a melody without words, showcasing the radiant high register of the soprano's voice. Most of the electronic sounds in the piece are generated and processed by programming software. I used the electronics to create a tranquil soundscape that fits the mood of the poem.**

**In order to present the music at a digital concert during the pandemic, I created a music video that features soprano Stephany Svorinić performing in Salem. The video editing process allowed me to create a visual experience that enhanced the audience's engagement with the music.**





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AFTER arte contemporáneo  
**2024**

Against  
Systems  
Global

ARTE CONTEMPORÁNEO

AFTER

ALEMANIA  
ARGENTINA  
AUSTRIA  
CANADA  
CHILE  
CROACIA  
ECUADOR  
ESCOCIA  
ESLOVENIA  
ITALIA  
MÉXICO  
SUIZA

Angela Pietribiasi  
Borda & Donelly  
Christiane Spatt  
Colectivo "José Covarrubias"  
Daniela Frausin  
Cordua Von Heymann  
Diego Orihuela Ibáñez  
Edgar C. Hernández Robles  
Edvard Ciani  
Eva Maria Schartmuller  
Eva Silberknoll  
Evelin Stermitz  
Giuseppe Anello  
Guillermo Giampietro  
Ikram Arellano  
José Andrade Briones  
Josip Zanki  
Juan Pablo Meneses  
Judith Lorena Barrios  
Karina Zothner 2023  
Luciana Esqueda  
Luz Guerra  
Manolo Cocho  
Max Roth  
Mercedes Aqui  
Naim Barrueta  
Olga Danelone  
Pierre Zufferey  
Robert Reszner  
Romina Dusic  
Santiago Luna 1  
Sissa Micheli  
Sula Zimmerberger  
Thomas Riess:  
Ulla Žibert  
Vanja Mervik



# AFTER

El arte como oráculo para ver el futuro



C3 Centro de Ciencias de la Complejidad  
UNAM  
México

2024

## AFTER

En el proyecto AFTER artistas e investigadores de diferentes países del mundo crean obras de arte y conceptos para predecir el futuro. AFTER es un proyecto donde los participantes trabajan y crean obras de arte y conceptos como una visión del futuro del escenario planetario global. El arte se utiliza como un oráculo que contempla el próximo siglo XXII y más allá desde nuestra posición contemporánea.

¿Cuál será la situación de la sociedad, la ecología y otros aspectos del planeta Tierra en el siglo XXII? ¿Cómo podemos actuar antes de que ocurra la crisis?

Es necesario tomar conciencia antes de que aparezcan consecuencias catastróficas. El aspecto más importante del proyecto AFTER es desarrollar nuevos puntos de vista e ideas, propuestas para crear alternativas para construir juntos un mundo mejor y mejores relaciones dentro de la sociedad y con la naturaleza. Nosotros y el planeta somos el mismo sistema complejo, la misma cosa. Necesitamos actuar como un todo unido.

El tiempo es un flujo constante como un río que va transformando todas las cosas en todo momento. El universo, la naturaleza, la materia y la vida siempre se están transformando.

Estamos en un punto concreto de este río, aquí y ahora, que fluye guiado por la corriente del pasado hacia el futuro. El río es una cadena de causas y sus consecuencias. Si entendemos las causas, podemos entender las consecuencias, como el curso del río. Al final el río desciende hacia el mar. De la misma manera podemos entender el complejo sistema de la vida como una semilla; si conocemos esa semilla sabemos los árboles que crecerán y podemos predecir los frutos futuros de esos árboles. Observando la realidad podemos entender el futuro como la posibilidad del desenlace de una línea de menor resistencia a lo largo del tiempo.

Si observamos el río desde el cielo, podemos observar el nacimiento en la montaña donde nació el agua, podemos mirar hacia allí, las cataratas y los lagos, y finalmente el mar, todo el río en una vista completa.

Nuestras vidas y nuestra sociedad son parte del río, las causas y resultados de nuestros actos son parte del caudal. Toda la historia está presente al mismo tiempo, pero sólo si tenemos una visión amplia y profunda para comprender todo el río en una imagen completa. De esta manera podemos decir que toda la historia del universo desde el principio hasta el infinito está completa al mismo tiempo.

Obviamente, esta visión no plantea que el tiempo sea sólo una línea en la que siempre estemos situados en un punto específico. Pero, por ejemplo sabemos que la luz que miramos de las estrellas no es la de las estrellas, es sólo la luz que atraviesa el espacio-tiempo, pero podemos observar las estrellas. El pasado está escrito en el presente y el futuro de las estrellas está dentro de nuestros ojos. Seguramente si podemos observar todo el río de la historia del tiempo necesitamos un punto de vista lejano y claro.

A lo largo de la historia de la humanidad, desde los tiempos prehistóricos hasta la sociedad global contemporánea, intentamos predecir y planificar lo que sucederá, queremos conseguir el control y el poder sobre los acontecimientos futuros. Construimos el futuro dentro de nuestra mente todo el tiempo y lo proyectamos al mundo transformándolo. La ciencia intenta predecir el comportamiento de los fenómenos.

El arte es un instrumento para penetrar en el tiempo. Como memoria, herencia del pasado, como expresión contemporánea del presente y como visión para ver el futuro. Muchas veces el arte puede predecir el futuro. El arte es una antena y puede recibir señales del futuro y comprenderlo. Leonardo da Vinci pensó en las máquinas voladoras como el helicóptero, Julio Verne se refería al submarino siglos antes de que fueran inventados. Hoy podemos volar y los submarinos existen.

La capacidad de predicción es uno de los principales ámbitos de la ciencia, pero, además, a lo largo de la historia el ser humano fue desarrollando en todas las culturas diferentes técnicas para predecir el futuro. Mediante oráculos, trances, rituales y otras prácticas. El arte es una de esas herramientas para ver y comprender el futuro. Hace 30.000 años, los primitivos cuadros de las paredes de las cuevas de Altamira, eran actos premonitorios y propiciatorios para conseguir control sobre el futuro y recibir ayuda de las fuerzas divinas sobrenaturales ante el acto de la cacería.

El complejo calendario ritual de la cultura maya mesoamericana fue un sofisticado instrumento para comprender el tiempo y predecir el futuro conduciendo al control de la agricultura y el trabajo con la tierra para cultivar plantas, hortalizas, granos y frutas.

Ahora mediante el arte realizaremos la predicción del futuro.

Manolo Cocho

**El futuro puede considerarse como una extensión del presente.  
Más que el fantasma de un “tiempo proyectado hacia el futuro”.**

0. La descolonización nunca ha ocurrido. Esto debería declararse inmediatamente. Por el contrario, no habrá una verdadera diferencia entre el tiempo reciente y el futuro.

1. El sistema parlamentario y de gobierno, en todos los países contemporáneos, son las principales fuentes que generan todos los conflictos sociales. La corrupción en todos los niveles de las llamadas instituciones democráticas ya no es tolerable. El sistema de partidos políticos debe ser discontinuado y abandonado. Las elecciones deberían ser directas.

2. El sistema económico está obsoleto. Con la corrupción y el adoctrinamiento en el espacio social abierto, la economía está creando una deuda infinita. La inflación de todo es permanente y exponencial. Ya no existe ningún sistema social reconocible.

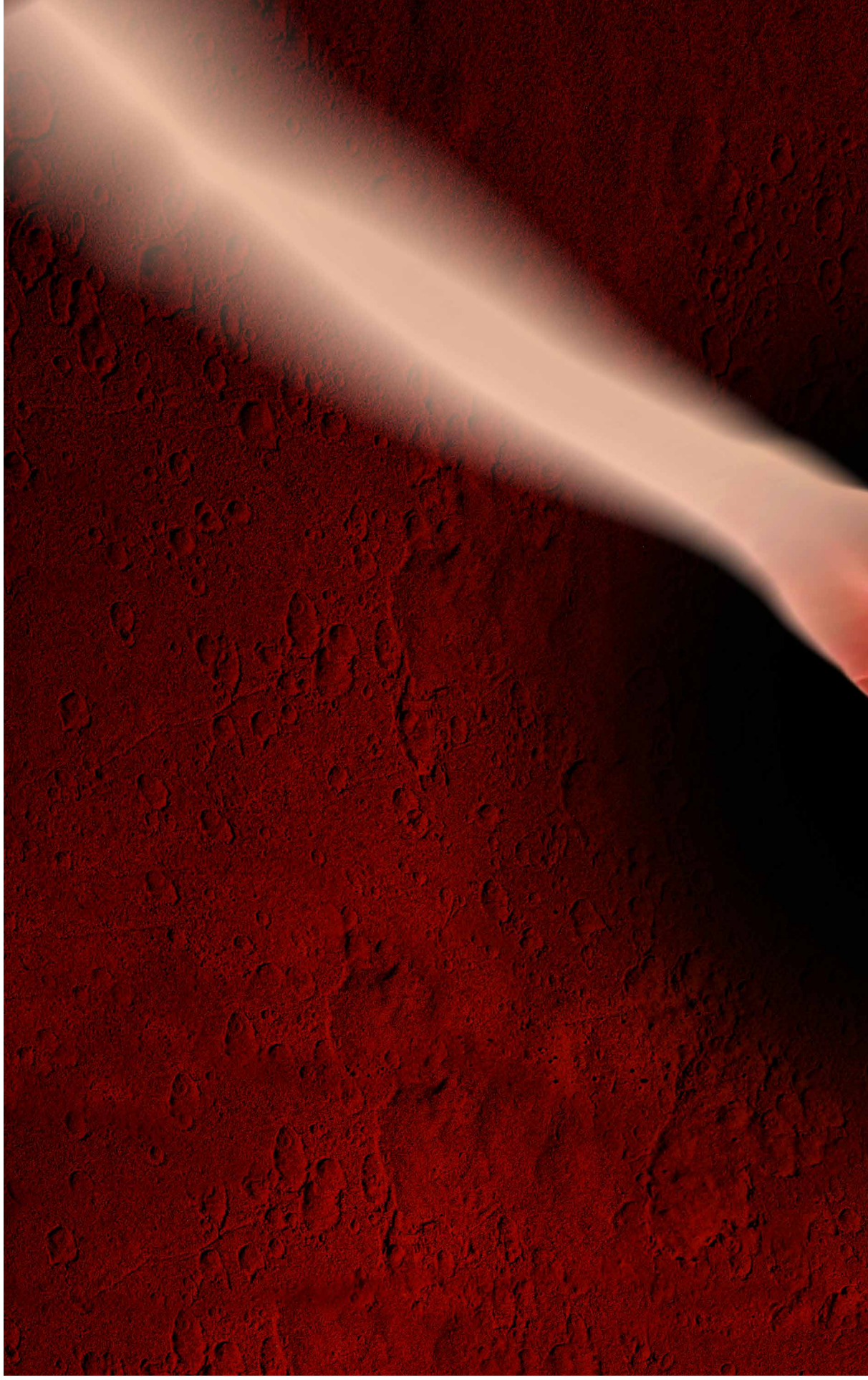
3. El sistema de medios de comunicación es el principal punto traumático del mundo contemporáneo. Y probablemente creará en el futuro un problema aún mayor. Hoy en día existe una absoluta ausencia de integridad en el flujo de información pública en el mundo. Como la ausencia de integridad y responsabilidad individual. El adoctrinamiento es el principal proceso que los medios de comunicación llevan a cabo constantemente. La propaganda y la masa corrupta de información son sustitutos de la opinión crítica y la verdad. Sin consecuencias legales.

4. Sistemas educativos y científicos. Es necesario cambiar y restaurar los sistemas educativos y científicos. Porque los sistemas educativos de todos los países están devastados en el pasado. En un futuro próximo, el mundo se enfrentará a un enorme grupo de jóvenes que no saben realizar ningún trabajo.

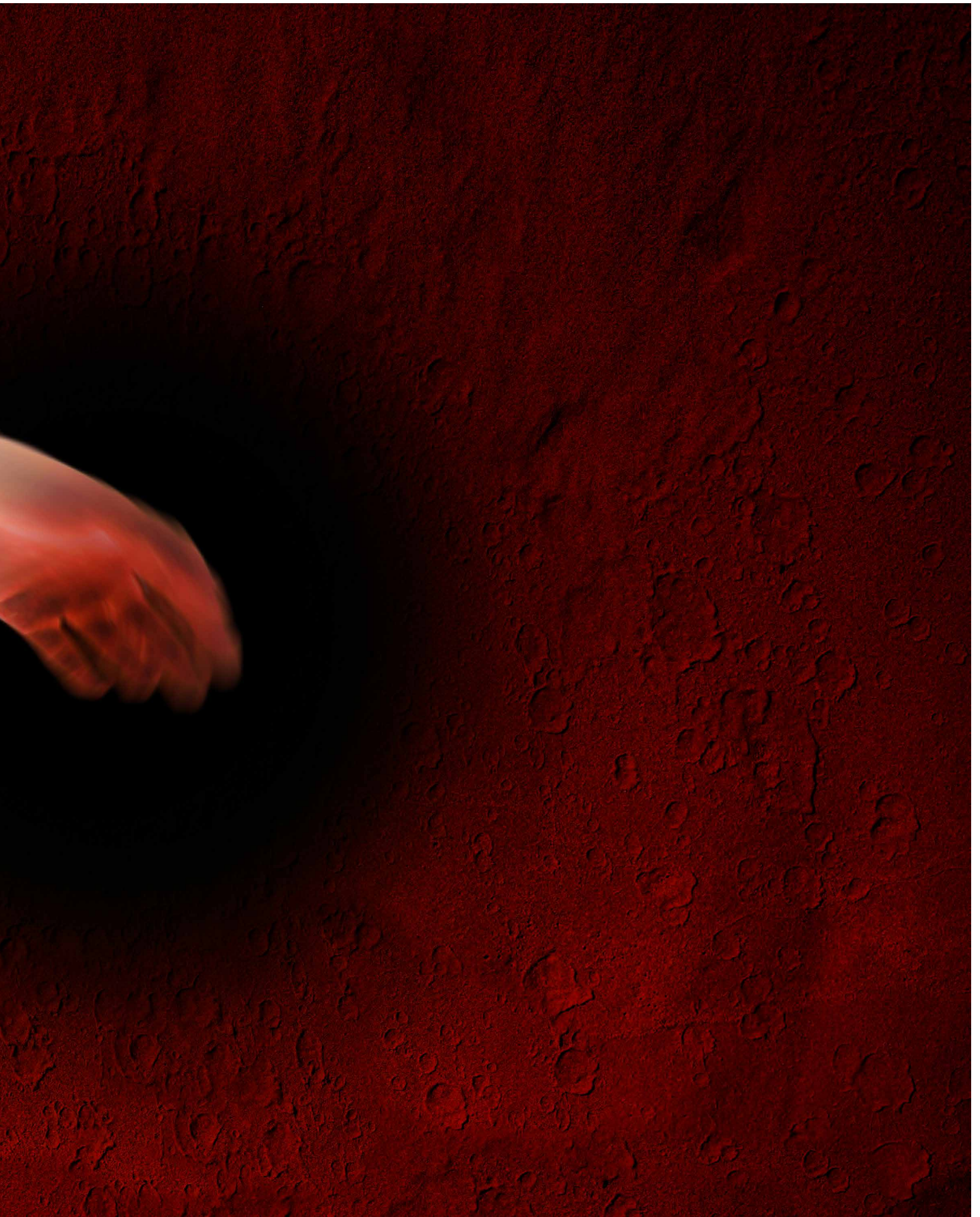
5. La producción agrícola en todos los países ha sido destruida por las políticas de sus propios gobiernos en el pasado. La falta de alimentos con una mala gestión de los recursos alimentarios ya están presentes y serán mayores en el futuro. Ahora bien, la comida puede considerarse energía. En el futuro esta relación será más clara. La producción de alimentos comienza en el dominio de la energía libre. La energía solar es el principal insumo no humano, sin control político directo.
6. Los sistemas sanitarios de todos los países están arruinados. Todo lo que era funcional, probado durante siglos, se borra mediante las privatizaciones y el razonamiento parlamentario cínico y corrupto.
7. La energía en todas sus formas será un factor enorme. La cuestión de la energía podría ser útil en el proceso de descolonización definitiva. La principal diferencia en el ámbito energético será que los humanos serán considerados como fuente de energía, no como fuerza de trabajo o fuerza militar.
8. Las armas nucleares se utilizarán en un entorno “controlado” en el futuro. De hecho, el arma nuclear ya se utilizó cerca de 1999 y 2023 en forma de “uranio empobrecido”. El próximo paso será el abuso de bombas nucleares “pequeñas” en las zonas urbanas, pero calculadas, sin riesgo de una tercera guerra mundial.
9. El holocausto causado por la industrialización continuará. En un futuro próximo, los sistemas abusarán de la robótica y la inteligencia artificial, para preparar el escenario para el próximo círculo de holocausto y deshumanización.

Nuestro planeta es una combinación perfecta de materia también presente en el resto del universo.

Una nueva y sorprendente teoría científica afirma que las rocas heladas de los cometas trajeron vida a la Tierra tal como la conocemos.



CELESTIAL BODY



# THE KEY TO

# IS

# FRUGALITY

## THE KEY TO THE FUTURE IS FRUGALITY

Borday Donnelly (B+D) diseñaron varios modelos de viviendas de baja tecnología para el futuro. Sus ideas de diseño giran en torno a reducir o evitar las tensiones climáticas y las “secuelas” de los desastres, ya sean sequías o inundaciones. Todas sus ideas para el proyecto “After” examinaron cómo hacer la transición hacia la sostenibilidad climática incorporando la naturaleza como parte del diseño. B+D consideró los tejados de las casas como un lugar para aumentar la conservación del agua y como un lugar para convertirse y soportar una membrana viva que proporcione corredores alimentarios para insectos, aves y pequeños mamíferos. Además, crearon estructuras



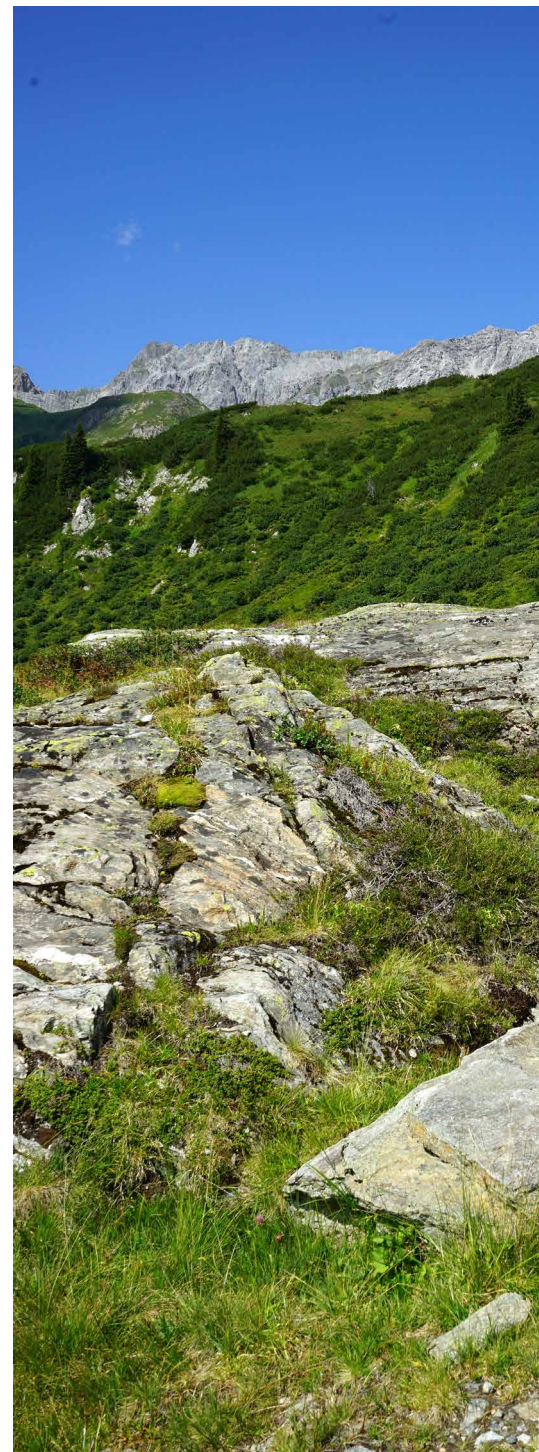
# THE FUTURE



# QUALITY

de casas que se asientan sobre pilotes para evitar cambios en los flujos y reflujos de los ríos, proteger de las fuertes lluvias y, lo que es más importante, permitir que los animales migren libremente a través de la tierra. Si bien estas ideas extravagantes y maravillosas describen la importancia de los humanos, los animales y la flora, crear diseños de sistemas interconectados que tengan como objetivo aumentar nuestra relación con la naturaleza, reducir el desperdicio y el consumo en nuestros sistemas humanos y, en última instancia, aumentar los sistemas basados en la biodiversidad para permitir que todos los sistemas vivos ser parte de un futuro resiliente.

Sylvia Grace Borda and J.Keith Donnelly



and yet



Basándome en mis percepciones,  
experiencias, recuerdos e influencias

personales, me preocupa **la**

**relación entre  
el hombre y la**

**naturaleza.** Esto parece

estar desequilibrado y **oscila**

**entre la alienación, la  
separación, el control,**

**la destrucción,**

**el anhelo, la**

**idealización y el**

**deseo de ser uno,** de  
volverse uno con la naturaleza.





## Entre tiempos... un día después



Bajo el escenario de la avasallante e imparable

## crisis global,

proponemos una **reflexión** acerca de la permanencia entre tiempos simultáneos y la existencias humanas en transformación.

De lo analógico a lo digital, la pieza se aproxima a las cuestiones del espacio – tiempo y la construcción de significados que la humanidad refiere en el universo.

# Libro - simulacro

Libro- cofre del **tesoro** de los pensamientos

Libro- tenedor de libros de la **memoria**

Libro- cuerpo habitado por palabras

Libro- extensión de la **materia**

Libro- testigo de los temas de la existencia

Libro- cuna de la **imaginación**

Los clavos, plantados en mis libros de arcilla, son una metáfora de las heridas infligidas a la cultura, al conocimiento, una metáfora de la destrucción sistemática de su función fundamental en la formación del individuo, heridas infligidas por un mundo cada vez más cínico, conmocionado por un empobrecimiento cultural rampante y progresivo que lo hunde en un abismo sin retorno.



## LIBROS HERIDOS



Pensando en la elección de una obra de arte que pueda expresar mi posición sobre el futuro en el XXII. siglo tenía muchas dudas: en primer lugar, no creo en el arte como "salvator mundi". Y con respecto a todos estos problemas hoy en día causados sólo por la especie humana,

no soy tan positivo al pensar si nosotros, los humanos, podemos resolver todos los problemas que hemos causado.

Al final, son las 70:30, cuando nos retiraremos como especie del globo. Pero ojalá que después de miles de años, cuando las plantas y animales que han sobrevivido, instalen un nuevo sistema que no permita que una especie decida por encima de las demás, la humanidad renacerá como un ser totalmente modesto, igual e integrado entre todos. los demás, lo que no supimos proteger antes.

El arte es una especie de comentario a todo lo que sucede, un artista que mejor vive 100 años, no es capaz de ser un visionario, quizás una especie de cronista. Estuve muy cerca de decidir no poder participar en esta exposición, pero ayer, en una noche de insomnio, me di cuenta de que mi nueva obra de arte, la que creé el mes pasado en un pequeño pueblo de los Alpes, tiene una visión de futuro. en eso.

Qué sorpresa, porque pinté un paisaje, un gran lago (inspirado en el Chiemsee) y al fondo unas montañas surrealistas. En toda la pintura (125 cm x 145 cm) no hay ningún ser humano en su interior, sólo cuatro animales están sobre/dentro del agua. Son anfibios, podrían ser de épocas muy pasadas de la tierra. ¡¡Me di cuenta de que pinté una versión del futuro del globo !!

Esta es la razón por la que decidí, a pesar de todas mis dudas, enviarles la foto de esta obra de arte.



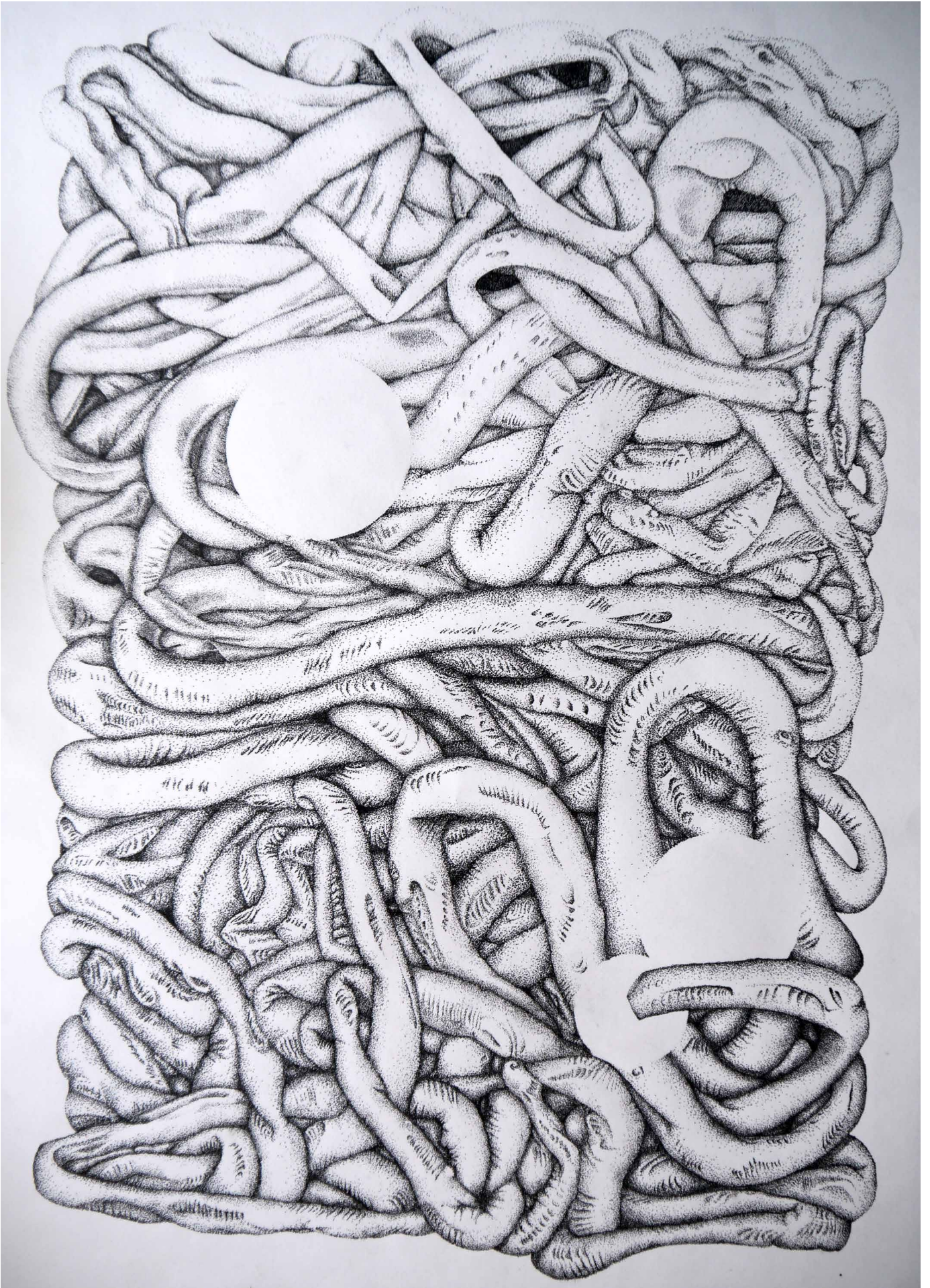
# ALPENGLUEHEN



# Los siguientes cinco minutos

14 de abril, 2020. 8.14 a.m.

Despierto. Desde hace más de un mes estoy encerrado en casa con dos gatos, desde que apareció la amenaza de este maldito virus he perdido la noción de los días:



Edgar C. Hernández Robles



# Después antes

Entonces - antes

Entonces - algún día

Futuro pasado

Mañana ayer

Siglo 22-siglo 21

Pesimismo-optimismo



Potem- prej  
Potem- nekoč  
Bodočnost-preteklost  
Jutri-včeraj  
22 stoletje-21 stoletje  
Pésimizem-optimiizem

something ´s wrong/the healing



la vulnerabilidad de nuestro cuerpo físico se manifiesta como una estructura frágil dentro del marco de un orden mayor

Sin embargo, la capacidad innata de construcción les proporciona la condición previa para reaccionar y superar esta sensación de impotencia.



La creatividad del proceso artístico actúa como motor para impulsar de manera positiva el potencial espiritual inherente a los seres humanos.



“What a  
dreami

La natu  
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las dec  
correcta  
permi

El bosque absorbe m  
también conocidos  
Estos terpenos tien  
en el cuerpo huma  
en el sistema nervi  
sistema inmunológi

Conéctate con el bo  
sue



are you  
ng of?"

uraleza  
estro  
y puede  
s a tomar  
isiones  
s, si se lo  
timos.

mensajeros químicos,  
s como terpenos.  
en efectos positivos  
ano, especialmente  
ioso, la psique y el  
co.

osque y ábrete a tus  
ños.



# FOTOGRAFÍA EQUIVOCADA



personas flotando en un espacio indefinido y paradisíaco





De las flores que quedaron, y quedarán. De moverse hacia enfrente para dar una vuelta de regreso. De mostrarnos las manos y que quedó [...]

## Después

Será después.  
será; nada será que no haya sido. Es esta incertidumbre la que queda, es este aferrarse a las flores muertas que nos dejaron, y es ese gesto de soltarlas para tomar ese hondo gesto que es el otro.



Con el tiempo la memoria juega y se hace más bella, qué tanto debemos ser lo que queda, parece un impulso ahora pero tal vez sólo necesitaba dejar ir, para entrenar las manos.





¿cómo podemos vislumbrar el pasado en el futuro?

¿Cuál será el legado que dejaremos?

¿Recordarán las generaciones venideras una sociedad sumida en su propia violencia o una sociedad que buscó la trascendencia de la vida?



Las intervenciones espaciales In Absentia Lucis (Josip Zanki, Laura Stojkoski, Nikolina) del proyecto residencial Staring at the Sea. Esta residencia en Cill Rialaig Artist Village comenzó como Stone Walls dirigido por Josip Zanki, explorando técnicas de piedra específicas en Croacia en 2021; y continuó como Wood and Stone, dirigida por Luise Klopp y texturas de piedras en la costa oeste de Irlanda. Ambas intervenciones incluyeron ex

como naturaleza culturalizada. Los artistas afirman que la experiencia es eficaz contra la mercantilización de la cultura natural y el aparato hegemónico dominante. Este tipo de intervención convierte la metodología artística, desarrolla la conciencia ecológica y es completamente





la Durut y Dorian Pacak, 2023) y Kulaf (Josip Zanki, 2023) fueron creadas en el marco de un proyecto en la costa oeste de Irlanda fue una sección de un proyecto de varias partes que utilizó un muro seco como herramienta para la expresión artística y la práctica de un sitio específico, en Austria, 2022. Esta intervención espacial se creó utilizando materiales naturales y experiencias de práctica participativa y un impulso al concepto de paisaje de Tim Ingold.

La del Earth Art es sólo una herramienta para la cultura, la destrucción del medio ambiente es inevitable. Este tipo de trabajo creado para ser rápidamente destruido por la naturaleza es invisible e inatrapable para el poder de la biopolítica.



# VINCULUM

Es a través de la performance y de la fuerte conexión energética que personas diferentes pueden y podrán comunicarse de manera profunda en un futuro cercano.

Ciudad de México, RENO Reclusorio Varonil, zona norte.

Ciudad de México, Santa Martha Acatitla. Cárcel de hombres



En la zona de castigo de una cárcel en México,  
a través del juego y la performance  
se Construye otro lugar de comunicación **no violenta**  
con vínculos afectivos a través de  
la conexión energética.

Posterior a una performance, la artista detona una serie de actos  
de contacto afectivo entre hombres de una prisión, provocando  
una comunicación gozosa entre los presos.



El cambio climático ha llegado a dominar gran parte de la sociedad, se están cuestionando viejas “certezas”. Si a esto le sumamos la guerra, la inflación y una amenaza continua a la identidad cultural en un planeta que sufre, el cambio de paradigma va más allá de nuestra relación con la naturaleza.



# El futuro no existe.

Es simplemente una idea la proyección de la vida en algo que no existe. Puedes hacer tu camino moldeando la vida hacia una dirección pero el transcurrir del tiempo puede hacer cambios inesperados. Somos seres cambiantes y nuestro destino juega una parte muy importante en la vida nos transforma en etapas y formas de ver o percibir nuestra vida.

El futuro es meramente un espejismo de todo **no se puede predecir**. En el arte es algo más burdo o corriente ya que va de la mano de el ser humano y al ser una creación o acción depende de la mente. La obra artística es el reflejo de la vida humana y su contemporaneidad, se puede ver a donde va por la línea de la evolución creativa y la sociedad, se desarrollaran herramientas y materiales innovadores donde el arte juega el juego de lo nuevo, tal vez en un futuro no existente se desarrolle el arte sin la mente humana.

“El arte consciente” así podremos hablar del futuro del arte cuando el arte sea un ente consciente.”





## MY NAME MY FUTURE



ADHYA

ADHYA (primer poder, incomparable, grandioso, más allá de la percepción)

Vive en la calle, también nació allí. Debe cuidar de su hermana menor: aquí está sacando agua del recipiente, que se filtra a través de un paño. Sus ojos son incomparables, su sonrisa conmovedora. Más allá de lo visible, sabemos que hasta ahora ha sobrevivido a todas las dificultades, que es fuerte y que moldeará su futuro.

NAVITA (nueva, una chica más joven y fresca)

Tiene 17 años y vive en una casa de campo muy sencilla en un pequeño pueblo del Himalaya. Todos los días lleva una vaca al pasto y regresa a casa. Puede mantenerse en contacto con el mundo a través de su teléfono celular. Comunica su mundo, baila, canta y se educa. La pequeña parte digital que tiene en la mano es su futuro.

Los nombres tienen significado y orientación.  
Señalan a las personas en una dirección positiva.







PREGUNTESE  
¿Cómo será la vida  
cuando gobierne el Reino de Dios?

reflexión acerca del dolor y heridas del pasado, que han creado el presente y concebirá el futuro

# Life Beyond





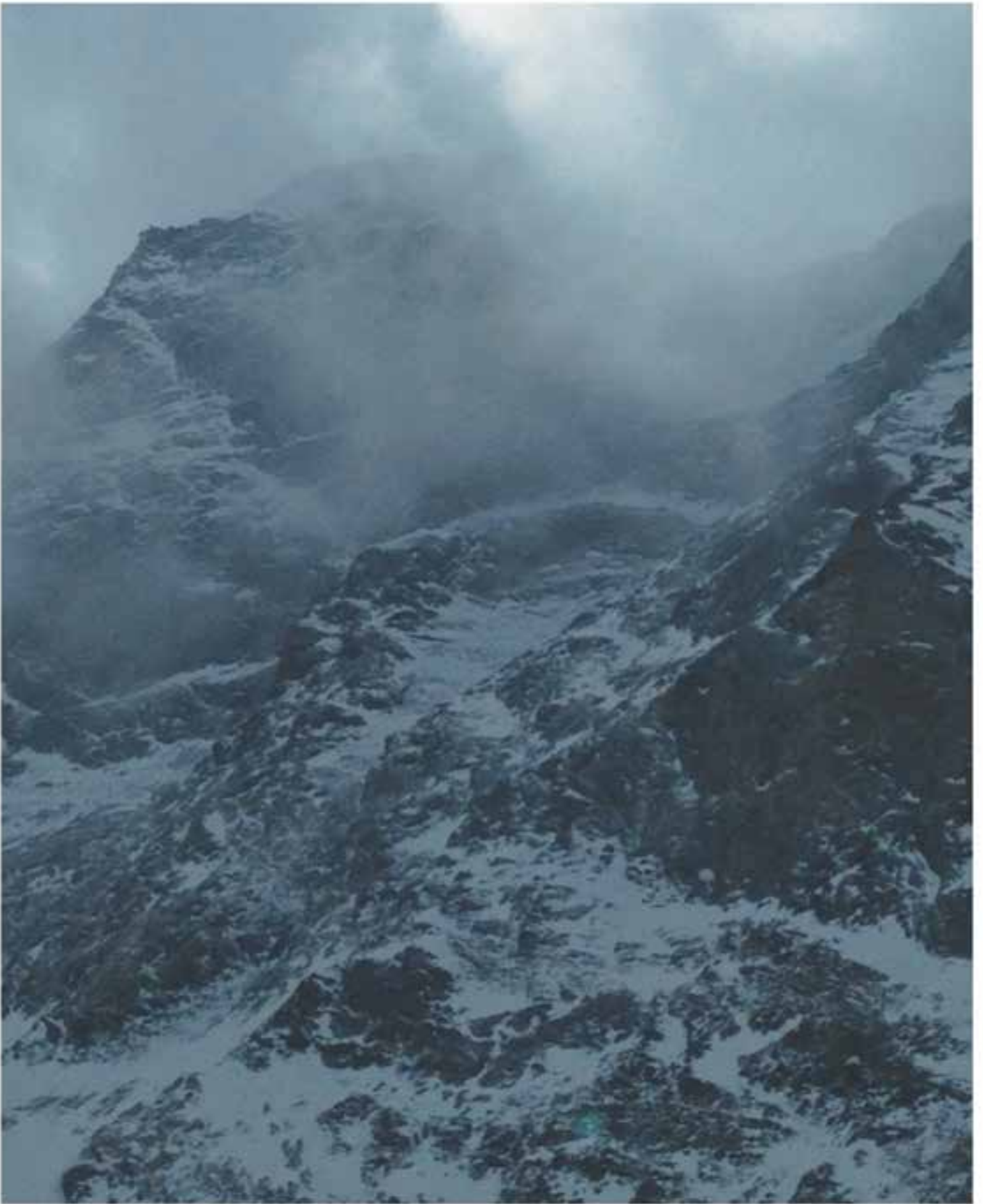
entropía

correr contra el tiempo

Manolo Cocho

cuando  
los glaciares  
se conviertan  
en ríos furiosos...

NORTHEND "Monterosa"





Artefactos patafísicos





Esta es una propuesta de soluciones metafóricas para arreglar un mundo roto, así como de soluciones absurdas o sin sentido que proporcionan una acción de transmutación del uso que le damos a la materia.

la  
transmutación  
de la materia  
que nos dé una idea  
de  
futuro

entender **el colapso**  
como una problemática sistemática  
que le sucede a las sociedades,  
a los ecosistemas  
y a sistemas complejos

Hay llorar sin lágrimas y ríos sin agua



Naim Barrueta

El futuro  
es incierto,  
vivimos  
en un mundo  
inestable  
y la ciencia  
hoy en día  
se ha vuelto

**no**

determinista





Octavio Moctezuma



Amaranto y miel en las Islas de Ciudad Universitaria, México



Amasar para reunirse o reunirse para amasar, fue la ocasión para abordar procesos artísticos contra-monumentales a partir de diversas acciones con un grupo de alumnas y alumnos de la Facultad de Urbanismo y Arquitectura: conversar, preguntarse, hacer, juntarse en las Islas de Ciudad Universitaria, construir, deshacer, reír, sentarse en el suelo y comer esculturas.

¿Cómo podemos cuestionar, intervenir y proponer procesos artísticos en el espacio público —que se nutren de diversos modos de hacer—? ¿Qué sucede cuando los procesos artísticos se desplazan para poder relacionarse con el entorno? Las prácticas artísticas en el espacio público que podríamos llamar contra-monumentales constituyen una dimensión crítica de observación, escucha, recorrido, contacto de las superficies, cuestionamiento, intercambio, espera, cambio de lugar, cambio de materiales, adaptación, contra-futuro, entre otras cosas. Ante esa perspectiva, proponemos el cambio de mirada hacia una ciudad que se nos revela también en las profundidades. Así como la escultura de amaranto del Metro de la Ciudad de México que se convirtió en ratón, realizado por una de las alumnas y presentado como un proceso de falla y transformación.

“En aymara el pasado se llama nayrapacha y nayra también son los ojos, es decir el pasado está por delante, es lo único que conocemos porque lo podemos mirar, sentir y recordar. El futuro es en cambio una especie de q'ípi, una carga de preocupaciones, que más vale tener en la espalda (qhipha), porque si se le pone por delante no deja vivir, no deja caminar.”

Será necesario excavar en las imágenes a partir de un cambio de dirección. Una perspectiva subterránea en la que las imágenes son trayecto para hacer aparecer la reimaginación y dar apertura a otros espacios de posibilidad. Finalmente, atender a la dimensión crítica de procesos artísticos—por su diversificación de estados de la experiencia, materia y tiempo—.



« NO SLAVE »





Esta obra es mi visión de la opresión cultural de la que son víctimas determinadas **mujeres** en todo el mundo.

En las redes de la modernidad, la **esclavitud** se disfraza con mil caras.

Con demasiada frecuencia las mujeres son cautivas de la violencia y esclavizadas en nombre del dogma.

Debemos resistir estas injusticias encubiertas y defender sus derechos concediéndoles la gracia del libre albedrío, particularmente en la elección de sus adornos, para que puedan florecer a la luz de su individualidad.

light s



Como e  
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estructuras evolucionadas,  
anidad  
proceso de separarse  
sistema,  
resulta en la

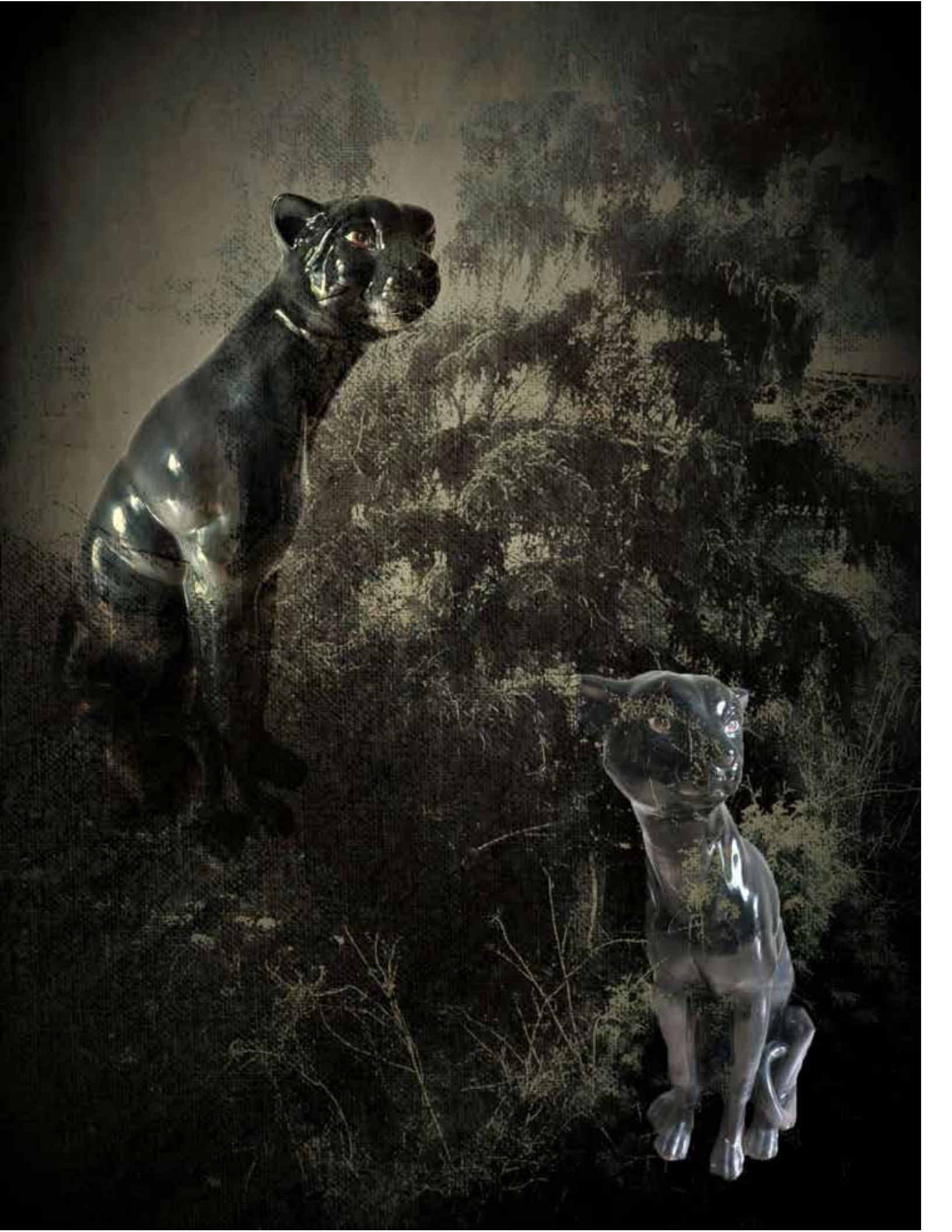
strucción irreversible  
itats biodiversos.



la visión de un lenguaje universal

MAS ALLA DE LA VIDA





La pandemia de coronavirus ha hecho que la humanidad sea consciente de las consecuencias fatales de una **relación incorrecta entre el hombre y la naturaleza.**

Los humanos no están por encima de la naturaleza, sino que son sólo parte de este sistema autoorganizado.

Asegurémonos de que las generaciones futuras conozcan a los animales no sólo en imágenes y no como seres únicos y maravillosos que son.

Come to my mouth little fish





El planeta Tierra es una entidad autosostenible en constante evolución

# donde **todo** **está conectado.**

Cada vez es más evidente que nuestra existencia en el Planeta Tierra o en cualquier otro planeta debe estar interconectada y equilibrada. Es una sabiduría que está arraigada y se puede observar en la naturaleza. La percepción del futuro es un desafío debido a la complejidad y la interdependencia de muchos factores. Además, los acontecimientos imprevistos y las respuestas sociales a estos cambios pueden alterar significativamente la trayectoria proyectada. Es crucial que la humanidad se centre en prácticas sostenibles, desarrollo tecnológico responsable y cooperación global para abordar los desafíos que tenemos por delante.



Topography of the quotidian



considera críticamente la  
hiperproducción material  
de la sociedad consumista  
contemporánea

VID

)EO

El pangolín es una de las dos especies sospechosas de haber cobijado la **mutación** de la Covid19 (la otra siendo el murciélago). Este animal es un punto de partida para una reflexión sobre las historias detrás del mamífero más traficado del mundo. El pangolín consigue narrar su historia: una historia de extractivismo, dolor y mistificación. En paralelo a la visión del animal, el virus se expande saltando fronteras humanas fácilmente y el rojo aparece como un marcador de esta expansión global.

Diego Orihuela Ibáñez



Lo desconocido y lo conocido encuentran un umbral en el rojo.

Pangolin Rojo.m4



Cuando los humanos no entienden algo sienten miedo. Se trata del miedo de no poder controlar ni prever.



Aquí pero **no** ahí





# Desconectado de

cualquier objeto inteligible

o  
palabra reconocible

Con la participación de Lara Baracetti, Diego Porporati y Giovanna Paronuzzi.



# FINE DEL PENSIERO CLASSICO

fin del pensamiento clásico



# NON PIU' ATTEGGIAMENTI PROPOSIZIONALI

no más actitudes proposicionales

Hacia,  
el comunismo robótico.

RGB + píxel muerto





# La fotografía ha muerto

¿Qué ha sido de ésta como imagen técnica y cómo las nuevas tecnologías afectan los modos de ver a la fotografía?  
La técnica no sólo es el fundamento de la sintaxis fotográfica.

concepto de **la muerte del pixel** pensando en la reproductibilidad de la imagen digitalizada y las implicaciones sociales y éticas que esto supone

imágenes pixeladas y videos con glitch y ruido blanco.

**La muerte de las imágenes**  
en el contexto de la agonía del mundo.

**MATRIA** es el manifiesto de un futuro que ya no existe, diluido en números, modelos y teorías.

Un **futuro transformado**  
en un presente continuo

Ruido. Desorden. Descontrol. Individualismo. Barbarie.

MATRIA

Un lugar de entendimiento.

Un lugar donde **estar unido**.

Recogido.

En **silencio**.

Necesitamos estar conscientes,  
necesitamos mas que nunca estar unidos.

Solo hay un camino.

La gratitud.

Y lo que **ser agradecido** supone;  
bajar un escalón, conectarse, fundirse, **ESTAR** en los  
otros y **SER** en uno mismo.





SENSE

## Impact Ground



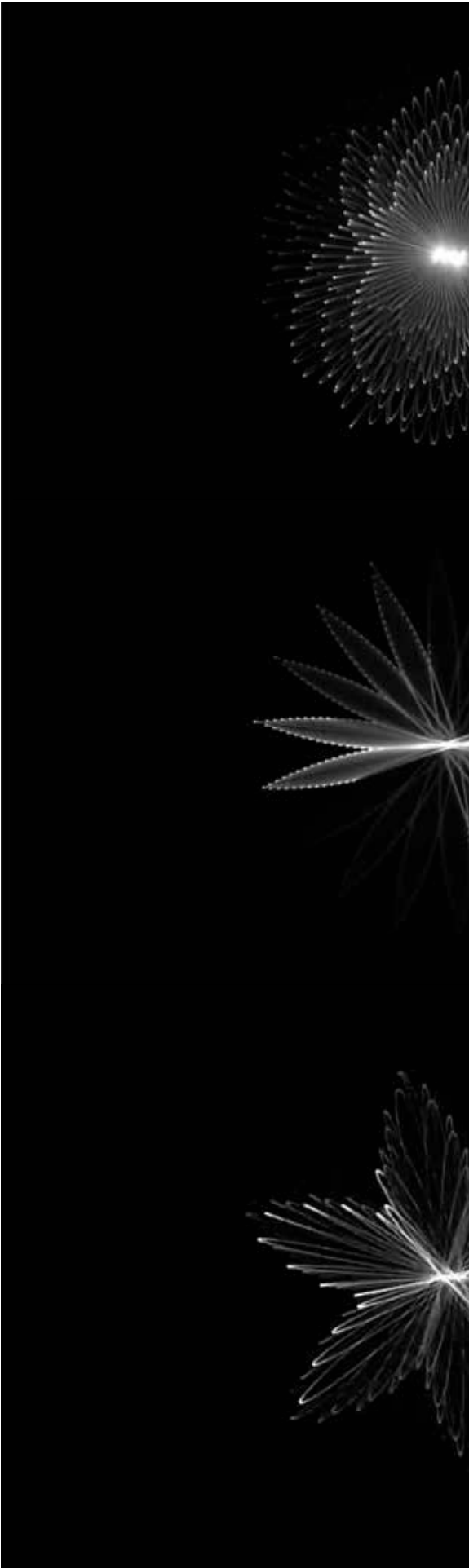
Olga Danelone

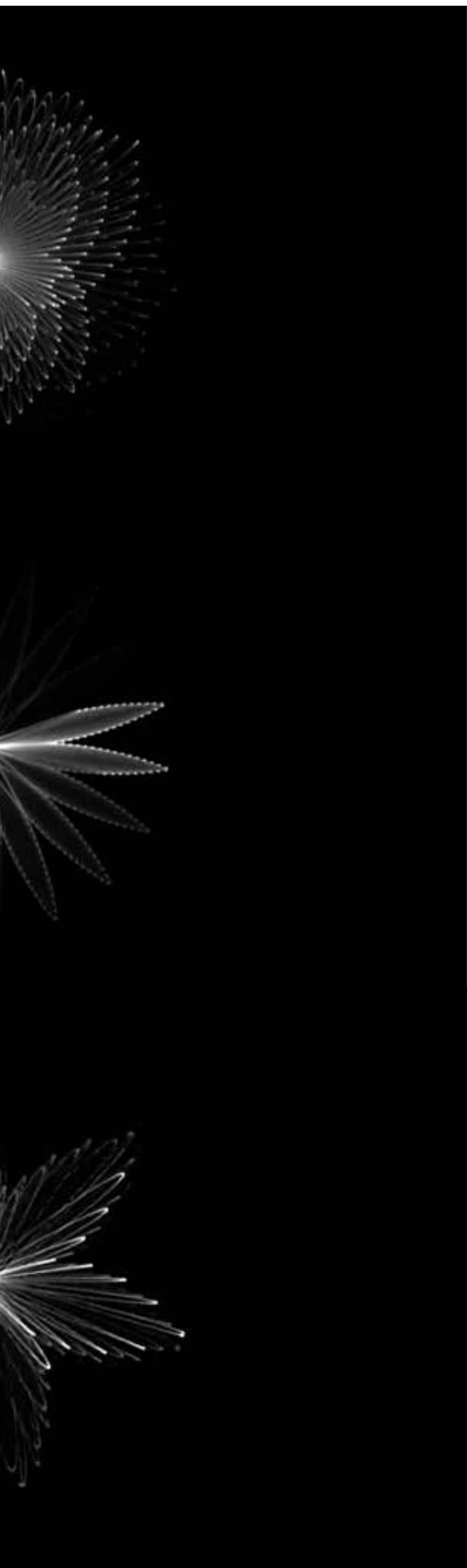




<<... indivisible de la superficie del planeta Tierra, la población humana se ha multiplicado en menos de 50 años. Darse cuenta del desequilibrio, mucho antes de hoy, era un deber, un acto de responsabilidad, no comprendido por las instituciones religiosas, políticas y económicas, para renovar los conceptos mentales, táctiles y visuales de la Existencia. El automatismo de la población en la rutina diaria tiene una formación química que debe volver al contacto con el Humus terrenal, los olores de la tierra real, ya no buscando lo místico en las cosas sino en una relación tangible con el conocimiento científico, para ser, no uno menos, una vez más en sintonía con el Universo >>

# Vectors, Pixels





Las obras representan una selección de **experimentos** de conversión cruzada de sonido, gráficos vectoriales analógicos al equivalente digital. El **sonido se traduce en una imagen** en movimiento a través de un osciloscopio, sensores de luz y sonido y software que lo convierten en nuevas formas. Los resultados son visualizaciones que unen registros analógicos y digitales y relacionan los aspectos de continuidad e igualdad del sonido y la imagen.



Sissa Micheli

# SOBRE RITUALES CHAMÁNICOS

En su nuevo video trabajo On Shamanic Rituals, la artista muestra paisajes volcánicos de un mundo neoliberal explotado. En el video, el artista realiza un ritual chamánico para sanar, predecir y **cambiar un mundo** en un estado post-apocalíptico por el impacto humano en la naturaleza, el cambio climático y el calentamiento global.

Las obras de Micheli están directamente relacionadas con temas relevantes de nuestro tiempo. Ella traduce sus observaciones de la realidad en una forma metafórica para señalar **los límites de nuestro sistema de funcionamiento** y permitir un análisis crítico de nuestra sociedad.



I am  
I am not



Es difícil hacer una predicción del futuro en un proceso de pensamiento y acción humanos en constante cambio y sólo puede entenderse como una aproximación especulativa pero importante de lo que puede venir.

Thomas Riess:



En mi vídeo "I am I am not", que hice en 2013 para una exposición colectiva en el Palazzo Bembo como parte de la 55ª Bienal de Venecia, se hace una referencia lúdica al factor tiempo. Se utilizaron fotografías de la propia imagen recopiladas durante varios años y se colocaron en un contexto narrativo abstracto.



AFTER  
2024



**MUSIC**  
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**MUSLAB**

electroacoustic

AFTER arte contemporáneo  
**2024**

The logo features a red radiation symbol to the left of a dark red teardrop shape containing the text "MUS LAB" in white. To the right of this shape, the text "electroacoustic" is written vertically, followed by "MUSIC International EXHIBITION MUSLAB" in various colors and weights. Below this, the text "AFTER arte contemporáneo" and "2024" are displayed in red.





electroacoustic **MUSIC**  
International  
EXHIBITION  
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AFTER arte contemporáneo  
**2024**

Against  
Systems  
Global