

# AFTER



MUS  
LAB

electroacoustic

**MUSIC**

International

EXHIBITION

**MUSLAB**

AFTER

arte contemporáneo

**2024**

APR 2024  
System  
Global

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



INSTITUTO DE INVESTIGACIONES EN MATEMÁTICAS APLICADAS Y EN SISTEMAS



CIDUDAD DE MÉXICO



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Casa abierta al tiempo

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Buenos Aires Ciudad



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LIPM  
Laboratorio de Investigación y Producción Musical



CULTURAS Y TURISMO MUNICIPIO DE LUJÁN



Instituto Nacional de la Música



Ministerio de Cultura Argentina



IBER MÚSICAS  
10 años unidos y unidos por la música



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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.

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

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

# VIDEO



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AGAINST  
SYSTEMS  
GLOBAL



**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**

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

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**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.**

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**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 / Título

**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?





**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: Refugio [2019]; Aquário Hábitos [2020]; Corvina [2021]; 135°W 155°W 35°N 42°N [2022].

Title / Titulo

UNICORN

Duración / Legth / min. seg

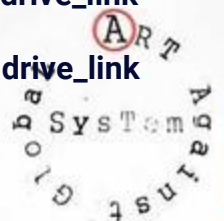
05.14

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 / Titulo**

**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**

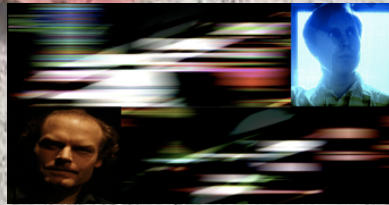
**Un videoarte abstracto que explora la naturaleza evanescente de los colores, las texturas y las formas. La música electroacústica, en constante evolución, subraya la evanescencia de la imagen, estudiando la asociación perceptiva entre sonido e imagen.**





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**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.





**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.



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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**2024**



**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 .





**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**

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

**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\\_nr2JheTMI fqm?usp=share\\_link](https://drive.google.com/drive/folders/1Wr3vVj89Y32DoCk JrBd_nr2JheTMI fqm?usp=share_link)





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**Name /Nombre**

**Estusha Grinberg**

**Web page**

**[www.estusha.com](http://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**

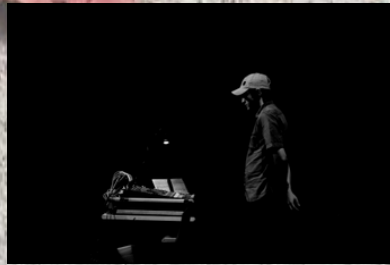
"Oh Minas Gerais" is composed of images of riparian forest near the city of Belo Horizonte, Minas Gerais, threatened by mining waste dams. The sounds that make up the piece include sounds of mining machinery, fragments of media pronouncements about ecological disasters linked to mining in the state of 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:**

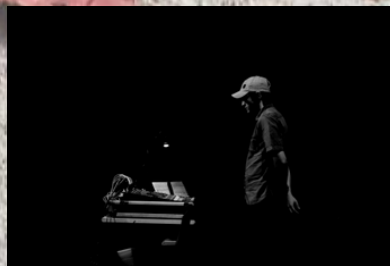
- Domain-specific programming languages with the support of a C++ compiler and an audio server: Csound, Pure Data, Supercollider, Sonic PI, Tidal Cycles.
- Visual languages and 3D modeling programs: Processing, OpenFrameworks, OpenCV, Blender.





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**Name /Nombre**

**Henrique Vaz**

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[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 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 / Título

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**

**<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





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.**





**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 / Título

Drone per rullante, timpano e campane

Duración / Legth / min. seg

4.22

Description of the piece /Descripción de la obra

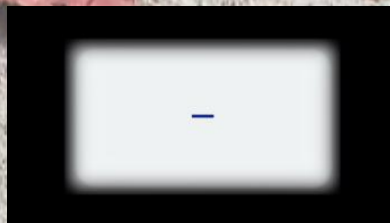
El título pretende recordar los utilizados en la música clásica y los tres instrumentos indicados (caja, timbales y campanas) dialogan entre sí, sin respetar una estructura predefinida ni siquiera una de las formas consolidadas por la práctica compositiva para este tipo de piezas. . El término "dron" 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**

**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.**







**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.



**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 / Título**

**iSAD**

**Duración / Legth / min. seg**

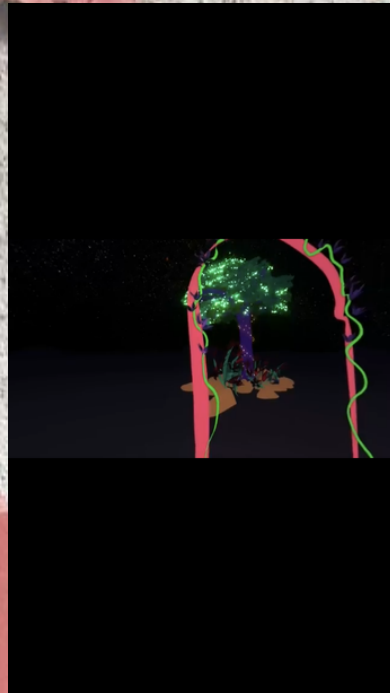
**14**

**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

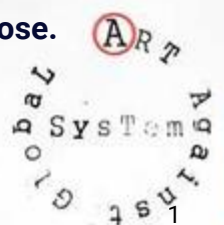
'Artemis' is a virtual reality tech opera based on the myth of the Greek goddess of nature and the hunt, each aria and duet represents a different season of Artemis' life. 'Artemis' is one of the creative outputs from Taana Rose's PhD research project which seeks to innovate opera by utilising novel 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.





**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 / Titulo**

**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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