

Sound Art Videoart Photography

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video &
contemporary global art 2025

Art to heal the world

MANTRA

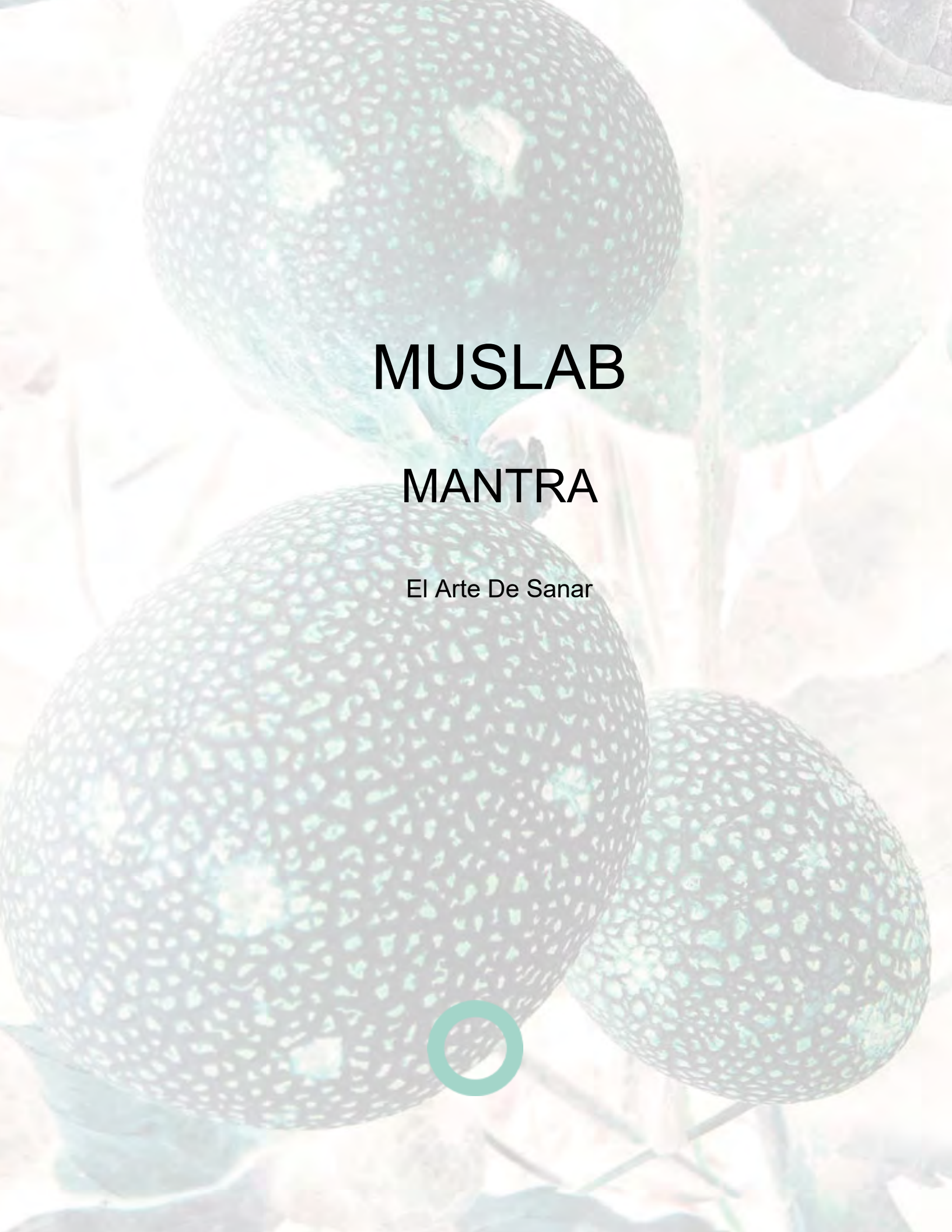
PROGRAM

Sound Art Videoart Photography

2025





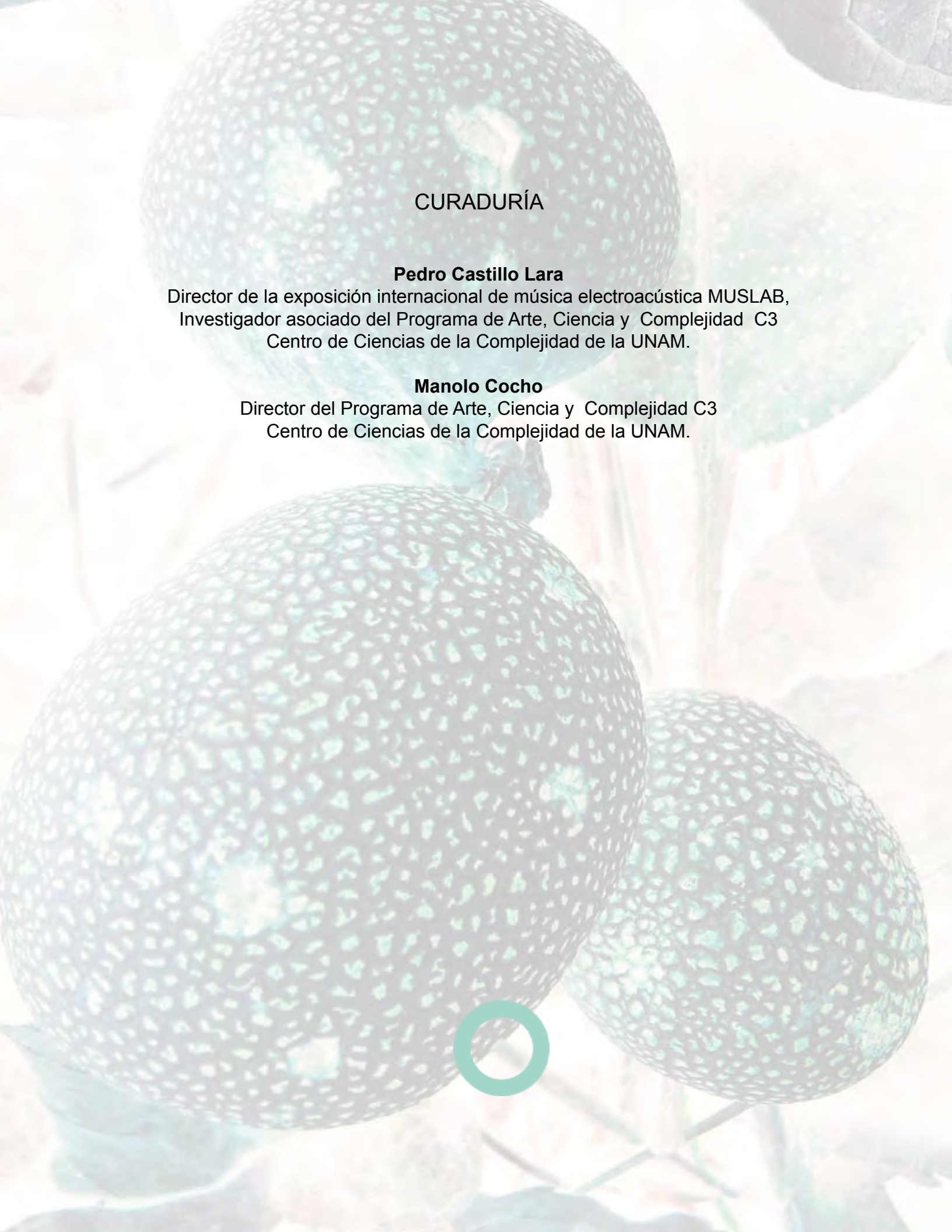


MUSLAB

MANTRA

El Arte De Sanar





CURADURÍA

Pedro Castillo Lara

Director de la exposición internacional de música electroacústica MUSLAB,
Investigador asociado del Programa de Arte, Ciencia y Complejidad C3
Centro de Ciencias de la Complejidad de la UNAM.

Manolo Cocho

Director del Programa de Arte, Ciencia y Complejidad C3
Centro de Ciencias de la Complejidad de la UNAM.

MANTRA

El Arte de Sanar

MUSLAB 2025

MUSLAB es un festival internacional de arte contemporáneo que desde hace más de una década reúne música electroacústica, videoarte, artes visuales y fotografía en diálogo con los lenguajes tecnológicos y experimentales de nuestro tiempo. Con presencia en distintos países y gracias a la colaboración de artistas de los cinco continentes, MUSLAB se ha consolidado como una plataforma que impulsa la investigación, la creación y la reflexión estética alrededor del mundo.

En 2025, MUSLAB presenta el proyecto MANTRA – El Arte de Sanar, una convocatoria internacional dirigida a artistas de cualquier disciplina, edad o procedencia, para compartir obras sonoras, audiovisuales, visuales, fotográficas y plásticas que exploren el poder transformador del arte.

Concepto MANTRA

Un mantra es una vibración repetida que, al expandirse, genera resonancias capaces de transformar la percepción y el entorno en un sentido positivo.

El eje de MANTRA es el sonido, entendido como energía y vibración, pero también como imagen, gesto y materia plástica. En este proyecto, cada disciplina —la música, el video, la fotografía, la pintura, la escultura— se convierte en una forma de mantra: una repetición que abre caminos de conciencia, sanación y transformación.

El Arte de Sanar.

Vivimos en un tiempo atravesado por crisis ecológicas, sociales y culturales. Enumerar los síntomas de esta enfermedad global es necesario, pero no suficiente. También necesitamos medicinas: procesos creativos que nos devuelvan la salud colectiva, el equilibrio con la naturaleza y la confianza en valores como la igualdad, la paz y el respeto mutuo.

En este horizonte, el arte se entiende como una práctica curativa. Testigo de la historia y creador de memoria, el arte puede también regenerar, sanar y transformar. MANTRA MUSLAB 2025 propone el arte como medicina cultural, como vibración expansiva capaz de actuar sobre los individuos, las comunidades y los ecosistemas.

Presentaciones

Las obras seleccionadas —sonoras, audiovisuales, visuales, fotográficas y plásticas— se presentarán en espacios especializados de arte contemporáneo en diferentes países. Así, MUSLAB reafirma su vocación internacional y su compromiso con el arte como un catalizador de conciencia, sanación y cambio.



MANTRA

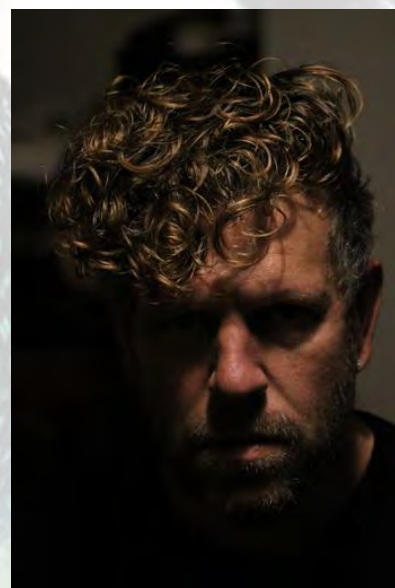


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2025



Name /Nombre Adam Stanovic

Country / País United Kingdom

Web page www.adamstanovic.com

Title of the work / Titulo de la obra Between Pictures

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 09.20
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, January 5, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

I am never quite sure what to think when listeners describe my music using the term 'filmic'. Are they referring to a certain sense of space that is, perhaps, similar in both electroacoustic music and film..? Or perhaps it is a sense of dramaturgy or narrative that they find similar..? I am not sure. But whatever the case, my very first piece was described as 'filmic', and such comparisons continue to this day. Between Pictures is the first of my pieces that is intentionally filmic. It was my attempt to think through filmic connections in my music, and electroacoustic music more generally. It was also an opportunity for me to explore certain sounds that I previously recorded and composed for film but, sadly, never used.



About the author /Semblanza del autor

Adam Stanović composes music with recorded sound. His music has drawn from both studio and location recordings, using digital and analogue technologies. Adam's music follows in the traditions of musique concrète, involving the direct (physical) manipulation of sound in ways that have been compared to the plastic arts, such as sculpture, painting, and pottery. His music always employs a fixed medium, but is sometimes accompanied by instruments, electronics, film, and animation. To date, he has won prizes, residencies, and mentions at competitions around the world, including: Prix CIME (France); IMEB (France); Metamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); Computer Space (Bulgaria); Ise-Shima (Japan); SYNC (Russia); Musica Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); KEAR (USA); MusicAcoustica (China); Prix Russo (France), Red Jasper Award (USA); Uljus (Serbia). Adam is Director of Sound and Music at the University of the Arts, London. For more information, visit: www.adamstanovic.com



Name /Nombre Alessandro Ciccarelli

Country / País Italy

Web page <https://alessandrociccarelli.com>

Title of the work / Titulo de la obra Freckles Flatware Outweight

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 09.30
05.26
(for audio & video)

Fecha de creación / Creation date Friday, March 7, 2025

Number of channels / Número de canales (for audio & video) 4

Description of the piece /Descripción de la obra

Freckles Flatware Outweight is a sonic ritual for trombone and shamisen, composed for MANTRA: The Art of Healing. It explores the tension and resonance between two contrasting timbral worlds, seeking an unstable yet generative balance. Repetition—like a mantra—drives a slow transformation, where fragmented gestures and textures evolve, distort, and reassemble into a meditative, shifting soundscape. The title suggests a poetic paradox: that even the lightest things may carry unexpected weight. This fragile imbalance becomes a portal for deep listening, where sound is not merely heard but experienced as a force of presence and awareness.

Aligned with MANTRA's vision, the work proposes sound as a healing practice—a subtle mutation that reverberates inward, awakening sensitivity, balance, and connection in response to a world in crisis. Through vibration, the piece aspires to be both witness and remedy, embodying the quiet potential of art as a transformative and regenerative act.



About the author /Semblanza del autor

Alessandro Ciccarelli is a trombonist and electronic musician focused on open, aleatory forms and improvisation in electronic and electroacoustic music. He collaborates with dancer Eva Grieco on sound-body research and is part of the Exàifnes and BlueRing Improvisers collectives. He also plays in MetaDiaPason, blending traditional instruments, self-built instruments, and electronics in performances that challenge traditional concert formats. Ciccarelli releases solo work under the name Elnath Project.

Cristian Maddalena is a composer and performer, specializing in Japanese kabuki music and the shamisen. A graduate in electronic composition, he works with live electronics and created the radiodrama "Lo zanni all'inferno" for Radio Rai3. In 2023, he adapted and directed four experimental radiodramas, including texts by Akutagawa and Lafcadio Hearn.

Both artists merge traditional and experimental forms, pushing boundaries with innovative performance, composition, and techniques in their respective fields.

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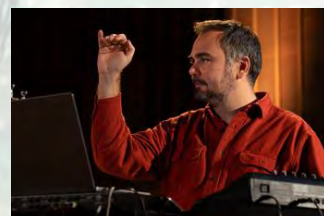
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MUSLAB 2025

Name /Nombre Alessandro Ratoci

Country / País Italy

Web page <https://www.ratoci.net>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 08.06
05.26
(for audio & video)

**Fecha de creación /
Creation date** Thursday, February 5, 2015

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Fantasia for Nikola Tesla

Description of the piece /Descripción de la obra

I have always loved and respected the lives of insects, and ever since I was a child, I've played with electricity. Bodies, even the simplest ones, move by virtue of electric forces. An organism or any functioning system reveals itself to us through its higher-order functions, often concealing the means by which they are achieved. Paradoxically, it is in malfunction that the underlying mechanisms are more readily perceived—just as the gears and wires that drive a broken object come into view. For this reason, I brought together in this study on articulation the sound of a faulty electrical outlet. Its sparking under my table seemed to echo the electric nature of a moth's final spasmodic wingbeat.

**Link to listen online / Vínculo para
escuchar en línea** <https://ratox.bandcamp.com/track/fantasia-for-nikola-tesla>

About the author /Semblanza del autor

Alessandro Ratoci is a composer, performer, and researcher in electronic music. Born in Italy, he refined his craft by immersing himself both in academic circles and the underground electronic music scene, striving to maintain a delicate balance between the two. In 2014, he took part in the Cursus composition program at IRCAM in Paris with Hector Parra and Mikhail Malt. Among his accolades are the Franco Evangelisti Prize (2022), a special mention at the Prix Luigi Russolo 2015, the Luigi Nono Prize (2019), and the Amici della Musica di Cagliari Prize (2015). His recorded works are published by Miraloop® and EMA Vinci, and his scores are edited by SZ SUGAR. He is currently full professor of Electroacoustic Composition and History of Electronic Music at the Conservatory of Piacenza and a member of the CantiereZero Ensemble collective in Trieste, Italy.



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Name /Nombre Alex Aguilar

Country / País Chile

Web page <https://alexaguilar11.wordpress.com/>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación
/ Creation date** Sunday, March 23, 2025

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Intermitencia

Description of the piece /Descripción de la obra

La pieza parte de grabaciones de obras preexistentes, las cuales han sido fragmentadas, reconfiguradas y sometidas a diversos tratamientos y procesos. Estos materiales se combinan con síntesis digital, instrumentos virtuales y eventos rítmicos como clics y pulsos electrónicos, dando forma a una estructura en constante transformación.

**Link to listen online / Vínculo para
escuchar en línea** <https://drive.google.com/file/d/1xV6dieHtgWgXx-w2pFhFtNshz4-Ykt71/view?usp=sharing>

About the author /Semblanza del autor

Licenciatura en Artes, Composición Musical en la Universidad de Chile. Ha presentado obras en el Festival Internacional de Música Contemporánea de la Universidad de Chile (2023) y otros encuentros. Su interés se centra en explorar la intersección entre la música instrumental y la electroacústica, combinando técnicas de procesamiento digital y síntesis sonora.



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Name /Nombre Alfonso pretelt

Country / País Colombia

Web page www.alfonsopretelt.com

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Friday, September 20, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Geno - Poiesis

Description of the piece /Descripción de la obra

Electroacoustic work, which conceives sound as an entity, technically elaborated with granular synthesis in super collider and processing.

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/1inQ_1tbS5_Au62ul5zluOBMcHDxIZnc6/view?usp=drive_link

About the author /Semblanza del autor

Alfonso Pretelt 1987 Bogotá/Colombia. Musician, psychologist, sonologist and audiovisual artist, specialized and interactive & media art. ` Founder and director of Ideofónica, educational platform based on sound studies. <https://ideofxnica.netlify.app>

I have focused on acoustic research, experimental musical composition and audiovisual development. I promote deep listening experiences and decentralized education.



Name /Nombre ali Balighi

Country / País Iran

Web page <https://alibalighi.com>

Title of the work / Love in Exile
Titulo de la obra

Category /
Categoría Video

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 39.31
min. seg 05.26
(for audio & video)

Fecha de
creación / Friday, December 13,
Creation date 2024

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

"Love in Exile" reflects my personal relationship with Persian music, which I have not had the chance to fully explore since moving to the United States to pursue a PhD in Composition at Texas Tech University. In this piece, the concept of "exile" refers to the Persian musical traditions that, while central to my artistic identity, remain distant in my current environment. The "love" of these traditions remains constant, though separated from its cultural roots.



About the author /Semblanza del autor

Ali Balighi is a Tehran-born composer, sound designer, and sound engineer. He earned a Bachelor's in Music Performance from The University of Art in 2011 and is currently pursuing a DMA in Composition at Texas Tech University. His academic interests include music technology, open-source software, contemporary music analysis, and theory. Balighi has taught composition, theory, sound engineering, and cello across various Iranian institutions. His works have earned international recognition, including awards from the Reza Korourian Awards and Radio Javan. He received a residency and grant at the Saari Residence in Finland for his opera Migration inside. His music has been featured at major festivals like Sonic Matter, NYCEMF, and ClarinetFest. Notable compositions include Daramad for Harp and Orchestra and Too Loud A Solitude. His albums include Whispers of Papers and Noise vs. Silence vol. 1. Balighi is an active member of the Millennium Composers Initiative and Iran Music House.

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Name /Nombre Alireza Seyedi

Country / País Iran

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación /
Creation date** Monday, July 31, 2023

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Percentile 10th

Description of the piece /Descripción de la obra

The piece began with a single, evocative word: "Scale". For several days, I intensified the ambient sounds around me through headphones, creating a sonic microscope that magnified even the most mundane of noises. The simple act of a bird flapping its wings became a source of intense anxiety, and the chirping of sparrows outside my window became gratingly unpleasant. The foundational material for this composition was exclusively derived from field recordings of my immediate environment, subjected to numerous layers of synthetic processing. While I initially found common ground with Pierre Schaeffer and the classical musique concrète movement, my artistic trajectory diverged from their foundational principles. My primary compositional focus was on granular synthesis. I began by working with large-scale sound structures, gradually decomposing them into increasingly minute granular components. This process of sonic reduction allowed me to explore the microscopic textures and temporal nuances inherent within the original recordings.

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/1waDS_MRmhtvmxSyQI7YT1Q_sL8ifb62A/view?usp=sharing

About the author /Semblanza del autor

Alireza Seyedi was born in 2001 and belongs to the new generation of contemporary music in Iran. Traces of traditional music and the music of the regions of Iran that have been dissolved in the context of contemporary music can be traced in his works. This presence is sometimes clear and tangible and sometimes abstract and deeper. Whether it was when electronics were present or when it was simply inspired by that music composition culture. He is music student in Tehran whose work has been featured at various festivals like Spectro New Music Center Competition, Horizon Etendu Composition Academy scholarship, International computer music conference (ICMC), Tehran international electronic music

festival 2024, Semaine Internationale de la Musique Électroacoustique & de la Créativité, Contemporary Music Laboratory at the European University Cyprus etc. Seyedi's music is a captivating fusion of tradition and modernity, reflecting his rich cultural heritage and artistic exploration.

Name /Nombre Alyssa Aska
Country / País Austria
Web page <https://www.alyssa-aska.com/>



Title of the work / (toe)looping
Titulo de la obra

Category /
Categoría Video

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 6.56
min. seg 05.26
(for audio & video)

Fecha de
creación / Tuesday, February 4,
Creation date 2025

Number of channels / Número de
canales (for audio & video) 4

Description of the piece /Descripción de la obra

This piece is created entirely from a single 3-second audio clip—the sound of figure skater Mikhail Shaidorov (KAZ) landing a quad toe loop-triple toe loop (4T-3T) combination at the Cup of China 2023. No additional recordings, synthesized sounds, or external elements were used—only transformations of that singular ice sound.

Video Editing: Special thanks to Martin Ritter → martin-ritter.com



About the author /Semblanza del autor

Alyssa is fascinated with the architecture of music, both spatially and temporally. She composes works which explore extremes in time and space, using rigid proportions to generate forms in acoustic works and exploring the unpredictable duration and lack of control in gamified works. This is closely tied to her compositional style, which is concerned with a delicate balance between elements of functional form and elements of pure aesthetic purpose. As much structure as possible, as many ornaments as necessary (and vice versa). She believes in a careful balance between craft and emotion in her music. Her passions include the study of ancient cultures and Stargate SG-1, both of which have influenced her life path and compositional aesthetic.



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Name /Nombre Andre Perim

Country / País Brazil

Web page www.andreperim.com

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Thursday, September 12,
2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Side Effects

Description of the piece /Descripción de la obra

Side Effects was born in 2017 during musician and multimedia artist André Perim's year-long hospitalization for intestinal cancer treatment. Influenced by the auditory stimuli of the ICU, he began exploring music therapy techniques to create atmospheric and immersive soundscapes. The project evolved into a radio program (broadcast on RTM FM in London to this day) and later into an autobiographical book, reflecting on the relationship between sound, creation, and overcoming challenges.

**Link to listen online / Vínculo para
escuchar en línea** <https://youtu.be/yW1kLGQgRVE>

About the author /Semblanza del autor

Andre Perim is a Multimedia Artist, Musician and Composer. Born in Rio de Janeiro, Brazil, his work is focused on a critical view of the relation between technology and language in the digital era.

In 2018 released "Side Effects" produced during a long period inside a hospital due to a cancer disease treatment. In 2022, it became a Radio Show broadcasted by the RTM FM Radio, from London. Also produced "XAMÂ", dedicated to

the indigenous Brazilian people, composed during the burning of the Amazonian rain forest in 2019 and presented at The Climate Change Conference COP 26 (2021) in Glasgow (Scotland). In 2022 released an auto-biographical book.



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Name /Nombre Andres Ferrari

Country / País Chile

Web page https://www.youtube.com/@andre_sferrariANFEX

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg** 05.52
(for audio & video)

**Fecha de creación
/ Creation date** Sunday, March 3, 2024

**Number of channels / Número de
canales (for audio & video)** 5.1

Title of the work / Título de la obra Estudio Geométrico 03

Description of the piece /Descripción de la obra

Estudio Geométrico 03 es la tercera de una serie de obras realizadas a modo de estudio de exploración, experimentación e investigación técnica para hacer dialogar e interactuar en tiempo diferido los software de animación 3D Blender y Max/msp, encargado del audio y la espacialización 3D simulada en 2D (cuadrafonía). Los procesos de generación de imagen en Blender se encargan, además, de capturar los datos de los diversos parámetros, almacenarlos en archivos de texto y transformarlos en parámetros sonoros en Max y viceversa, también desde Max a Blender.

Esta tercera obra se basa en la forma anillo, en el movimiento cíclico y circular y como en este mundo imaginario se relacionan entre sí, como se transforman se expanden y finalmente se reproducen.

Audio en formato 5.1
Front left: channel 1
Front right: channel 2
Central: void (3)
Subwoofer: void (4)
Rear Left: channel 5
Rear right: channel 6

Duración: 5' 52"

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/1JMvOtnl6Y5BcR6mZVwwYy_cXTRsQK5yp3/view?usp=sharing



About the author /Semblanza del autor

Andrés Ferrari Gutiérrez

Licenciado en Composición y Magister en Artes con mención en Composición Musical.

Su labor como músico es constante y variada. Sus obras se han presentado regularmente tanto en Chile como en el extranjero y ha sido premiado con el primer lugar del Premio Leonor Hirsch, Argentina por sus trabajos multimediales. Su labor creativa se centra en la incorporación de la tecnología y la informática en los procesos de composición e interpretación y en la búsqueda de nuevas soluciones estéticas en la elaboración de contenido, desarrollando continuamente aplicaciones computacionales aplicadas a la multimedia, la interactividad y la docencia. En este campo su labor incluye, además de la composición tradicional, continuas investigaciones enfocadas al perfeccionamiento de técnicas multimediales e interdisciplinarias y la búsqueda de nuevos discursos estéticos.

Actualmente se desarrolla como compositor y docente en la Universidad de Chile y en la Universidad Mayor.



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Name /Nombre Andrew Mezvinsky

Country / País United States

Web page www.andrewmezvinsky.com

**Title of the work /
Título de la obra** ALARME, An Addition To Your
Auditory Rolodex

**Category /
Categoría** Video

Kind of Work / Tipo de trabajo Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date** Sunday, October 3, 2021

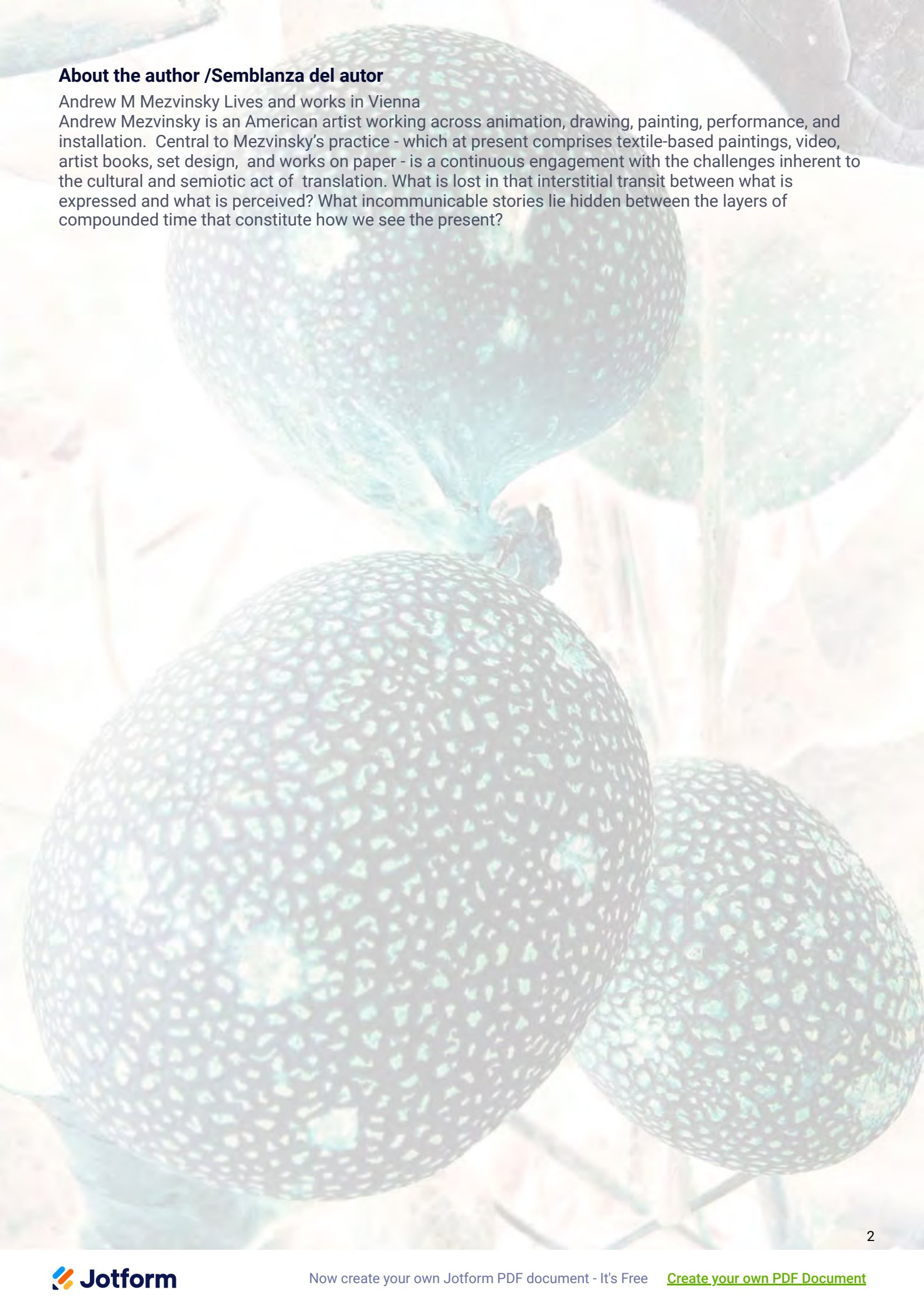
**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

video, color, sound, 07'24"
the birth of a new sound into your auditory rolodex.

© 2021 Andrew Mezvinsky, Giuseppe Onelia





About the author /Semblanza del autor

Andrew M Mezvinsky Lives and works in Vienna

Andrew Mezvinsky is an American artist working across animation, drawing, painting, performance, and installation. Central to Mezvinsky's practice - which at present comprises textile-based paintings, video, artist books, set design, and works on paper - is a continuous engagement with the challenges inherent to the cultural and semiotic act of translation. What is lost in that interstitial transit between what is expressed and what is perceived? What incommunicable stories lie hidden between the layers of compounded time that constitute how we see the present?

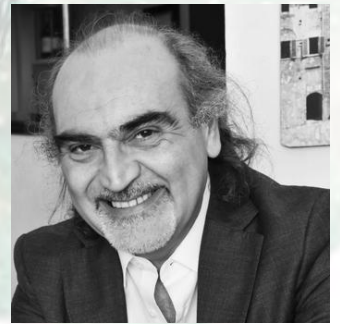


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Name /Nombre Angelo Bruzzese

Country / País Italy

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



Duración / Legth / 06.54
min. seg 05.26
(for audio & video)

Fecha de creación Wednesday, August 28, 2024
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra CIRCULATA MELODIA

Description of the piece /Descripción de la obra

"Io sono amore angelico, che giro
l'alta letizia che spira del ventre
che fu albergo del nostro disiro..."
...Così la circolata melodia
si sigillava, e tutti li altri lumi
facean sonare il nome di Maria.
(Par XXIII, 103-111)

The piece was composed using "ancient" technologies (Additive Synthesis and Frequency Modulation) and is based on four carrier frequencies and four modulating frequencies, recalling the disciplines of the quadrivium. By combining the various carrier frequencies with each modulating frequency, the various timbre packages present in the composition were thus formed. The interval variation is expressed not only by forming other carrier frequencies, obtained by varying the frequency of the four original ones by a fixed interval, but also with the use, in certain packages, of a low frequency oscillator (LFO) which, by intervening on the timbre package involved, gives rise to a regular interval variation over time, or an irregular interval variation.



About the author /Semblanza del autor

ANGELO BRUZZESE holding degrees of Clarinet, Saxophone, Organ, Orchestration, Electronic Music, Composition, Conduction.

He has been guest conductor of many Orchestras in Italy and abroad, receiving everywhere consent both of public and of critics. His compositions are performed by many concerts and are published by "Heiligstadt Verlag", "DaVinci Publishing", "Ars Spoletium", Heristal Entertainment".

Among the compositions those were awarded a prize in some competition we want to remember: "MENSURA" for orchestra in the International Composer Competition of Vienna (1991), "CIRCLES", performed during the inauguration of the new Emicicle of the Parliament of Strasburgo, "ELEGIA" for trumpet, in the 4° International Composer Competition "A. di Martino" – Napoli (2000), Redroom for string quartet, finalist in the International Composer Competition "Contemporaneamente" Torino (2006), GESTI, for String quartet (2021) at the "Piero Farulli" award.

He is teacher in the Conservatory of Music in Frosinone (ITA).



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Name /Nombre Anna Watzinger

Country / País Austria

Web page <https://annawatzinger.com/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Saturday, September 12, 2015

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Tonmaterial

Description of the piece /Descripción de la obra

The video composition "Tonmaterial" displays four loudspeakers, which each of them synchronously plays the same excerpt of a soundtrack (tracking S7 train/Vienna), recorded by using electromagnetic headphones (© designed by Christina Kubisch).

In addition, these loudspeakers serve as containers for four (edible) materials of different characteristics and densities, showcasing each of their specific materiality-related reactions triggered by the same acoustic wave/soundtrack.

Thus, the encounter of (audible) wave and matter (in the static 4-channel video documentation) generates the visual narrative of the soundtrack.

The material fillings inside the loudspeakers act as visible carriers and transformers of the intangible and seemingly graspable phenomenon of acoustic perception. The sound becomes "Gestalt" and may add perceptual expansion to both the appearance of the sound and the materiality.

Sound becomes matter.

Wave coagulates into form.

The melody turns out to be a "Prozessgestalt".

"Tonmaterial" is morphing sound.

**Link to listen online / Vínculo para
escuchar en línea** <https://vimeo.com/131851009>

About the author /Semblanza del autor

Anna Watzinger, based in Vienna (A), holds a diploma in sculpture from the Vienna Art School and a master degree in digital/media art from the University of Applied Arts Vienna. She works within various media, topics and in collaborations, focusing on this liquid space of encounter of different things and





phenomena. Anna Watzinger showed her works at many places in Vienna and abroad, including some artist- in- residencies. She was joining different art collectives and is currently a board member of Mz*Baltazar's Laboratory and a lecture at the University of Applied Arts Vienna.
additional website links:
<https://femaleartistindexvienna.cargo.site/Anna-Watzinger-1>
<https://www.smartrainbow7punkt0.systems/>

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MUSLAB 2025

Name /Nombre Antonio Carvallo

Country / País Chile

Web page www.antonio-carvallo.nl

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Sunday, December 31, 2023

**Number of channels / Número de
canales (for audio & video)**

4

Title of the work / Título de la obra El Jardín de Feu

Description of the piece /Descripción de la obra

Este trabajo acusmático cuadrafónico explora cómo nuestra percepción de un sonido específico cambia cuando este sonido se relaciona con otros, poniéndonos en conexión con la propia interioridad, la que se revela como conductora de aquello que escuchamos.

Así, un conjunto de sonidos relacionados tímbricamente entre sí contrastan con un sonido pedal que permanece, pero que es percibido de modos diversos a partir de la acción de los primeros.

**Link to listen online / Vínculo para
escuchar en línea** <https://soundcloud.com/acarvallop/eljardindefeu>

About the author /Semblanza del autor

Antonio Carvallo nace en Santiago de Chile en 1972.

Estudia piano, contrapunto y armonía, haciendo luego ingreso a la Facultad de Artes de la Universidad de Chile, donde obtiene una Licenciatura en Composición Musical.

Posteriormente se traslada a Roma, donde estudia Música Electrónica en el Conservatorio Santa Cecilia, obteniendo el diploma académico de primer nivel y el de segundo nivel (especialización).

A su regreso a Chile, obtiene el grado de Magíster en Artes mención Composición Musical y de Doctor en Filosofía mención Estética y Teoría del Arte en la Universidad de Chile.

Ha expuesto en charlas y sus composiciones han sido interpretadas en Chile, Argentina, Perú, Estados Unidos, y varios países de Europa.

Actualmente imparte clases en la Universidad de Chile, en la Pontificia Universidad Católica de Chile y en la Universidad Mayor.

Entre los años 2015 y 2018 fue el Presidente de la Asociación Nacional de Compositores de Chile.



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Name /Nombre Aquiles Lázaro

Country / País Mexico

Web page www.aquileslazaro.com

**Kind of Work /
Tipo de trabajo** sound Art / Arte sonoro



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación /
Creation date** Monday, February 3, 2025

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Estudio de percepción 4

Description of the piece /Descripción de la obra

The perception of a gradual variation depends objectively on two essential factors:

1. The extent of the change
2. The time interval

The greater the extent of the change, the easier it is to perceive the variations. The shorter the interval, the more clearly the changes can be detected.

In this study, the frequency range being altered was reduced to an extreme minimum: a gradual descent of 20 Hz at the boundary of the humanly perceivable frequency range. The granular sounds begin in the range of 19,980-20,000 Hz and end in the range of 19,960-20,000 Hz.

The acoustic phenomenon occurs without our perception being able to fully grasp it, even though it becomes only faintly perceptible in the final minutes.

**Link to listen online / Vínculo para
escuchar en línea**

<https://drive.google.com/file/d/13YMK1qJ68yyjahLIT07Ski-pAg1YpB9u/view?usp=sharing>

About the author /Semblanza del autor

Mexican composer and performer based in Vienna. His music has been awarded in several competitions and has been performed by ensembles, conductors and soloist from several countries in the Americas and Europe. He has received commissions by international institutions and ensembles such as Festival Présences of Radio France, Ensemble Modern and the Wiener Fest Wochen.



Name /Nombre Barbara Kastelec

Country / País Slovenia

Web page <https://www.barbarakas-telec.com/>

Title of the work / Titulo de la obra Psilocybe azurescens

Category / Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / min. seg 05.26
(for audio & video)

Fecha de creación / Creation date Thursday, May 9, 2024

Number of channels / Número de canales (for audio & video) photography

Description of the piece /Descripción de la obra

Psilocybe azurescens comes from the cycle Mushrooms, Food of the Gods. A golden cap rises on a violet-streaked stem, its dark gills exposed against a vivid Flower-of-Life backdrop. The repeating geometry works like a quiet chant: each petal mirrors the next, sending colour waves that seem to hum beyond the canvas. Shamans once trusted this mushroom's vibration to mend the body and open the mind, while history also warns how poisoned fungi crowned and killed emperors. Cure and danger therefore share one stalk. By pairing the plant's shifting hues with a pattern that feels almost audible, the painting turns light into a soft, rhythmic pulse—the visual twin of a mantra. Viewers are invited to tune in and choose their path: use the resonance for healing and renewal, or let it echo the errors that have already scarred our world. In that decision lies the work's true sound.



About the author /Semblanza del autor

Barbara Kastelec (b. 1976) is a painter from Ljubljana, Slovenia. She pursued her undergraduate degree in painting at the Academy of Fine Arts and Design (University of Ljubljana) in 2001. Three years later she obtained her master's degree on same University and since then, has worked as a self-employed cultural worker. Kastelec has exhibited in Slovenia and abroad, including Austria, Italy, Netherlands, France, Poland, Czechia, Germany and territory of Ex-Yugoslavia.

Her creative opus consists of painting, illustration, animation, and video. Since 2001, she has focused on the topic of food, specifically within the context of relations between the visual, memory, and taste. In her paintings, she illustrates the codependence of organisms and sustenance. Moreover, she is exploring the multilayered meaning of objects, which she portrays in her paintings. She is particularly interested in the topics of thematisation, most prominently the influence and manipulation of science with plants and animals.



Name /Nombre Barry Yuk Bun Wan

Country / País Czech Republic

Web page MgA. Barry Yuk Bun Wan, Ph.D. LLCM FLCM

Title of the work / Titulo de la obra Sonic Cartography: Kraków – Sound as Pigment

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 07.02
05.26
(for audio & video)

Fecha de creación / Creation date Friday, February 28, 2025

Number of channels / Número de canales (for audio & video) 8

Description of the piece /Descripción de la obra

Sonic Cartography: Kraków – Sound as Pigment

This piece is my personal sketchbook of Kraków—not drawn, but heard. Over days walking the city with microphones, I gathered sounds from streets, churches, the Vistula, trams, forgotten corners. These recordings, often raw and unfiltered, became the material for a spatial composition that moves in all directions—above, around, within.

Using Ambisonic and octophonic techniques, I treated sound as pigment, layering textures and gestures like brushstrokes. The city is not presented as a map but as an atmosphere—familiar, elusive, sometimes haunted.

Rather than telling a story, the piece offers a place to wander. Close your eyes and you might hear Kraków's breath—its history, beauty, sorrow, and celebration—all colliding in immersive motion.

This is not a postcard, it's a living sonic painting—shaped by space, memory, and vibration.



About the author /Semblanza del autor

Barry Wan is a Czech-based composer, sonic artist, and guitarist with a wide-ranging musical background. His compositions and research have been presented internationally, including in the USA, Canada, Brazil, Russia, Japan, and across Europe and Asia. He has received several honors, such as First Prize at Musica Nova 2018, recognition at PAYSAGES | COMPOSÉS 2023 in France, and selection for the Penn State International New Music Festival and Symposium in the USA.

His academic journey includes studies at respected institutions such as the Janáček Academy of Music and Performing Arts in Brno, the Academy of Performing Arts in Prague, Jan Evangelista Purkyně University in Ústí nad Labem, the University of London, the London College of Music, Berklee College of Music, and Arizona State University. Barry currently lectures in the Intermedia Art Studio at Anglo-American University in Prague and is pursuing a second Ph.D. at the University of West Bohemia.



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Name /Nombre Beatriz Canfield

Country / País Mexico

Web page Beatrizcanfield.com

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Tuesday, July 7, 2020

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Last Trip

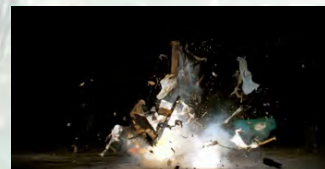
Description of the piece /Descripción de la obra

La artista con este trabajo explora las tensiones dialécticas de lo matérico y se rebela contra la quietud que se le supone a la escultura (que no sea cinética), como si el objeto por sí solo, desnudo en su plasticidad, fuera incapaz de decir más que lo que ya dice y las circunstancias apremiantes, de emergencia social, obligaran a decir mucho más, siempre con el objeto y sus posibilidades de transformación como eje central del discurso.

La escultura se convierte entonces en un acto procesual y performático, en algo que sucede, que posee sonoridad, electricidad y que explora la vulnerabilidad de los objetos, cuyo punto de inicio es un accidente controlado que detona y acelera todas las características físicas de un objeto para su azarosa destrucción, en una metáfora acerca de la ceguera de las bombas inteligentes que todo destruyen por igual, y no con fines estéticos, precisamente.

**Link to listen online / Vínculo para
escuchar en línea**

<https://drive.google.com/file/d/1L77m2gO-oqn9SoPlfOXuyrd2E6JcjRiT/view?usp=sharing>





About the author /Semblanza del autor

El enfoque de Beatriz Canfield en la escultura es diverso y experimental. Desde trabajar con metales, hasta utilizar explosivos para crear esculturas procesuales performáticas, su práctica artística parece abarcar una amplia gama de técnicas y materiales. Su enfoque en la experimentación constante sugiere una búsqueda continua de nuevas formas de expresión.

Los conceptos principales de su propuesta creativa, son la temporalidad, el espacio y las características físicas de la materia, que indican un interés profundo en explorar la relación entre el arte y su entorno. desafiando los límites de la escultura tradicional y explorar nuevas posibilidades creativas en su práctica artística.



Name /Nombre Ben Fuhrman

Country / País United States

Web page benfuhrman.com

**Title of the work /
Título de la obra** Mountain Rise

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date** Sunday, April 13, 2025

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

One of the perks of living in Bozeman, MT, is that I get a great view of the sun rising and illuminating the Bridger mountain range on my way into town every morning. It's simply breathtaking to watch the sun crest the range, and watch a sliver of light appear over the ridgeline, splitting the view to the east as the mountains seem to rise to the sky.

Since moving to Bozeman, I've also been very involved in the local Bluegrass scene. As a result, the sound of the live physical modeling synthesizer part (960 oscillators in MaxMSP!) is heavily influenced by the sound of plucked string instruments.

Combined with sounds recorded in the mountains (a stream on the Hyalite Lake trail and stones from Black Mountain), this is a short sonic depiction of dawn in the mountains.



About the author /Semblanza del autor

Born in Lansing, MI, Benjamin Fuhrman is a graduate of the doctoral program in music composition at Michigan State University, where his primary instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principal instructor was Mihai Craioveanu.

He has had works commissioned from a number of performers, including Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. His works are available on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels.

He maintains an active role as a performer and assistant professor of music technology at Montana State University. www.benfuhrman.com



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Name /Nombre Berk Yagli

Country / País Cyprus

Web page <http://berkyagli.me/portfolio/>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 08.00
(for audio & video)

**Fecha de creación
/ Creation date** Friday, September 1, 2023

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra The Cycle of Life and Decay

Description of the piece /Descripción de la obra

The Cycle of Life and Decay is about the condition that surrounds all living things (and arguably our universe): All things are bound to a never-ending cycle of life, growth, and decay. Unlike our general human perception (which generates illusions that the life we surround and create for ourselves is/will be stable), nothing is permanent, and everything is bound to change. Life and death, suffering and tranquillity, and ever changing states of consciousness are what is stable. This continuous process of creation, growth, and destruction of matter works as a solution for the problem of heat death through entropy; allowing a universe that is eternal, without a beginning or ending. In Buddhist belief, Samsara is the endless cycle of life, death, and suffering (which all living souls are part of and will be part of until they manage to free themselves from it).

About the author /Semblanza del autor

Berk Yağlı (born 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to talk about social, political, and philosophical matters interestingly to invite the listeners into reflecting on the topics. He is working on hybridisation between electroacoustic music and metal as part of his PhD at the University of the Arts London. He has been active in the UK since 2017. His works have been presented internationally. He is regularly invited to compose his music in studios throughout the world. He received numerous awards for his compositions in competitions around the world.

Name /Nombre Bernard Bruno

Country / País France

Web page brunobernard2.bandcamp.com

Title of the work / Título de la obra lune(s)

Category / Categoría Audio

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 17.37
05.26
(for audio & video)

Fecha de creación / Creation date

Thursday, March 20,
2025

Number of channels / Número de canales (for audio & video)

2

Description of the piece /Descripción de la obra

Lune est une composition acousmatique inspirée notamment par le livre de Haruki Murakami « 1Q84 » qui nous invite à pénétrer dans un monde parallèle (comme dans tous ses romans) symbolisé ici par l'apparition de 2 lunes. Ce que nous montre Murakami, c'est que chacun a la faculté d'imaginer d'autres mondes qui l'entourent et de se les approprier pour fabriquer son propre récit.

Dans ces mondes oniriques, l'ensemble du cosmos est contenu à l'intérieur de nous, l'infiniment grand vient nourrir l'infiniment petit. De la même manière qu'on ne peut décider de ses rêves, il faut alors laisser aller le vaisseau spatial qui est en nous vers une destination inconnue.

Oscillant entre réel et irréel, ne sachant plus très bien où se situe la réalité ni où l'on se trouve, on continue néanmoins de vivre comme si de rien n'était, ouverts en même temps sur le cosmos et notre monde intérieur.





About the author /Semblanza del autor

Composer - Acousmatic and electronic sound artist.
Student of Christine Groult, Nicolas Vérin.

Bruno Bernard uses microphonic sound as well as sound synthesis. He addresses the senses and the emotions to provoke deep listening, as free as possible of any musical reference. He works with sound as a plastic artist, sculpting textures, densities, lines of force and colors.
He also promotes the importance of sound phenomena through active and poetry listening.

He has produced numerous soundtracks for films and museum installations (Musée Niépce in Chalon sur Saône, Kennedy Center in Washington, etc.), as well as sound compositions for the performing arts.

In 2024, he won the "Paysages Composés" festival in Grenoble (FR) and the "En Chair Et En Son" festival of acousmatic music and butoh dance in Ivry sur Seine (FR).

Bruno Bernard was selected and nominated in 2002 at the 29th Bourges Electroacoustic Music and Sound Art Competition.

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Name /Nombre Bihe Wen

Country / País Macau

Category / Categoría Audio

Duración / Legth / min. seg 08.01
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Sunday, June 16, 1991

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Beyond

About the author /Semblanza del autor

Wen is a Chinese composer based in Macau SAR, working across instrumental, electroacoustic, and multimedia forms. His works have received awards from Musicacoustica-Beijing, Luigi Russolo, MÉTAMORPHOSES, Destellos, and the Denny Awards, and have been featured at major events such as ISCM World New Music Days, Foro Internacional de Música Nueva, Forum Wallis, and the San Francisco Tape Music Festival. He holds degrees from the Central Conservatory of Music (China), the University of North Texas (MM), and Queen's University Belfast (PhD), where he studied with Panayiotis Kokoras. His doctoral research was supported by the British Council and the Chinese Scholarship Council. In 2023, he completed a residency at Musiques & Recherches with support from the Annette Vande Gorne Foundation.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas) https://drive.google.com/file/d/1tZHywnkNosbf8fwDxRlcib8ETgBhUSAo/view?usp=share_link

Description of the piece /Descripción de la obra

Beyond is an electroacoustic work based on throat singing and ritual sounds from Tibetan Buddhism, including percussive instruments and voices of Gyuto monks and nuns. These elements are transformed into a meditative soundscape that evokes a spiritual bridge between earth and sky, inviting deep listening and cultural immersion.

In Tibetan Buddhism, mantras are sacred sounds chanted to calm the mind, purify afflictions, and cultivate compassion and clarity. Drawing from this tradition, Beyond uses layered textures and ritual resonance to

explore sound as a meditative practice—where attentive listening becomes a quiet act of healing and inner alignment.





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MUSLAB 2025

Name /Nombre Bojan Golčar

Country / País Slovenia

Web page <https://www.bojangolcar.si>

**Kind of Work /
Tipo de trabajo** Photography

**Duración / Legth /
min. seg 05.26**
(for audio & video)



**Fecha de creación /
Creation date** Monday, March 3, 2025

**Number of channels / Número de
canales (for audio & video)** photography

Title of the work / Título de la obra "The rich say, drill, baby, drill. Humanity calls, don't do that. Don't lose hope. We must never give up."

Description of the piece /Descripción de la obra

In a world where capital and political power relentlessly exploit natural resources, despite undeniable evidence of the catastrophic consequences of climate change, art becomes a space of resistance, hope, and healing.

The central motif of Golčar's work, titled "The rich say, drill, baby, drill. Humanity calls, don't do that. Don't lose hope. We must never give up.", created through digital collage of photographic material, consists of multiplied human figures acting as a visual echo, a reverberation of collective consciousness. Their banners, persistently and resolutely conveying the message Climate Change is Real, function like mantras in Buddhist practices—a repetitive affirmation of truth, carving its way through layers of denial, ignorance, and political manipulation. Within this hypnotic repetition lies power—a climate mantra that spreads, gains strength, and becomes indelible.

Every voice, every mantra, every image demanding a different future becomes an act of resistance and love for the world that sustains us.

**Link to listen online / Vínculo para
escuchar en línea** x

About the author /Semblanza del autor

With the use of photographic techniques, I address social and existential issues, as well as collective attitudes towards cultural heritage and natural habitats. I am the author of two photography monographs:



Sediments and Traces (2017) and Consequences (2020). My work has been exhibited at individual and group exhibitions both, in Slovenia and abroad. My treatment of the original material occasionally resembles the radicality of human invasiveness. I consider digital manipulation a legitimate artistic method on par with the techniques I had previously employed, be it in the darkroom, by making analogue colleagues or using gelatin filters. While I am keen on developing the visual qualities of my work, finding ways to effectively convey my message, is what I consider the most vital aim of my practice.



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Name /Nombre Bowen WU

Country / País China

Web page <https://bowenwu.uwu.ai/#>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Friday, January 26, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Mixobloodify

Description of the piece /Descripción de la obra

The idea for this work stems from my research on hybridizing pipa and electronic music into a new digital language. This led me to explore hybridity concepts, such as multiracial identity and cross-cultural fusion, deepening my interest in how diverse racial and cultural backgrounds shape identity and social dynamics. As an artist navigating cultural integration, identity conflicts, and self-acceptance, Mixobloodify amplifies hybridity through Homi Bhabha's "third space" as a creative prototype. This audiovisual piece combines my pipa performance, processed in Max/MSP, with visuals designed in TouchDesigner to express emotions tied to societal issues through abstract digital language.

**Link to listen online / Vínculo para
escuchar en línea** <https://www.youtube.com/watch?v=Bjz9uM7UQy8>

About the author /Semblanza del autor

Bowen Wu is a composer and sound artist based in Glasgow, Scotland. With a background in film music composition and now passionate about electronic music live performance, soundscape composition, experimental music and audiovisual composition. His solo works have been exhibited in China, UK, Spain, Greece, South Korea, and elsewhere. Previously, he has served as a keyboardist, music producer, and music director for bands, performing at various music festivals and tours in China and internationally. Additionally, he holds a Master's degree in Composition for screen from the University of Edinburgh. Currently, he is pursuing a Ph.D. at the University of Glasgow.

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Name /Nombre Boyi Bai

Country / País United Kingdom

Web page <https://soundcloud.com/zion-bai>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Friday, April 18, 2025

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Fractured Ceremonies

Description of the piece /Descripción de la obra

This piece is based on a field recording of a drum and gong ensemble performance in Beijing's Forbidden City. In Chinese culture, such performances are traditionally associated with ceremonial events, including weddings, funerals, housewarmings, Lunar New Year celebrations, and dragon or lion dances. While the rhythms may initially seem repetitive, they are filled with intricate sonic textures and dynamic nuances.

In my composition, I deconstructed the original recording, isolating specific elements, such as the cymbal strikes, and used granular synthesis to generate new sonic materials. At the same time, I retained portions of the ensemble's characteristic rhythms to encourage the audience to focus on these distinctive traditional sounds.

For some, listening to these sounds in isolation might seem monotonous. However, this piece invites listeners to reconsider these sounds, exploring their intrinsic plasticity and uncovering the deeper potential within them.

**Link to listen online / Vínculo para
escuchar en línea**

https://soundcloud.com/zion-bai/01a1/s-ruVNSbOj297?si=9b22b48dce78456389def12ec60db951&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

About the author /Semblanza del autor

Boyi is currently a PhD candidate (Electroacoustic Composition) at the University of Sheffield, studying under the award-winning composer Professor Adrian Moore. His recent research reflects his passion for





exploring the integration of technology and sound. He is particularly interested in the harmony between virtual reality (VR) technology and sound creation, striving to create immersive experiences for audiences. Boy recently collaborated with the National Lottery Heritage Fund and North York Moors National Park on the Rye River Soundscape Project, using VR and spatial audio to document and highlight environmental changes in the Rye River basin over a year, allowing people to experience these changes more vividly and raising awareness about environmental conservation.



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Name /Nombre Brigitte Valobra

Country / País Spain

Web page <https://anemdenit.wixsite.com/anemdenit>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Tuesday, February 11, 2025

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Duet for 2

Description of the piece /Descripción de la obra

A slow interaction located on the lower half of the image repeats itself while growing fragmented and random at natural speed on the upper half, the construction being punctuated by a deliberately antinomic soundtrack. Brigitte Valobra , Wald: acting - making - voices soundtrack.

**Link to listen online / Vínculo para
escuchar en línea** <https://vimeo.com/1057422699>

About the author /Semblanza del autor

Brigitte Valobra and Wald.

Working together since 1988 through different theatre-dance companies, our path is a desire, an every day attempt, a fact. In mind of a Poor Theatre of movement. Notably inspired by the worlds of Samuel Beckett, Josef Nadj, Tadeusz Kantor, Maguy marin, Kazuo Ohno, Joseph Beuys... Performing all along the year on street and indoors most in silence, slowness, long frame stops. Transcribing this state of mind by making theatrical videos as a suspension of the time.





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Name /Nombre Camilo Pérez

Country / País Mexico

Web page <https://camiloprezagua.d.blogspot.com>

Title of the work / BRÍO
Título de la obra

Category /
Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / 00.00
min. seg 05.26
(for audio & video)

Fecha de
creación / Wednesday, January 15,
Creation date 2025

Number of channels / Número de
canales (for audio & video) photography

Description of the piece /Descripción de la obra

Brío es el nombre de un alfabeto desarrollado durante la infancia del artista Camilo Pérez Aguad. Y su grafía única, es una sugerente invención de un silencio al peso de la mirada que indaga la eliminación del sentido atribuido a la palabra; una disociación de la realidad en la continuación de un juego infantil iniciado en el año 1983: "dibujar como si se escribiera, escribir como si se dibujara".

Dividida entre la abstracción y la figuración la obra contiene letras, pero no tiene la necesidad de palabra. Es la presencia del lenguaje como materia visual y como contenido; o bien, si se quiere: "Brío, es la natural herramienta que genera sueños oyendo con los ojos del cuerpo, y a la vez, un guiño -desnudo- a la tecnología del deseo ... que es destino".



About the author /Semblanza del autor

La trayectoria de Camilo Pérez Aguad, nacido en Buenos Aires, Argentina en 1974; abarca distintos ámbitos de expresiones creativas y profesionales. Ha exhibido su obra de manera individual y colectiva en México y el exterior (Reino Unido, España y Argentina), con énfasis particular en la expresiones visuales y sus medios técnicos, dentro de diversas dinámicas y contextos, tanto en galerías particulares como en espacios públicos e instituciones de carácter oficial, destacando dentro de las Exposiciones Individuales: Centro de Ciencias de la Complejidad (UNAM), La Casona Municipal (Córdoba, Argentina), Museo MACAY (Mérida, Yucatán), Museo Casa de León Trotsky (Coyoacán, México), Museo de la Ciudad de Querétaro (Santiago de Querétaro, Querétaro). Sobresalen de entre las Exposiciones Colectivas: Círculo de Bellas Artes (Madrid, España), La Casa de la Primera Imprenta de América (Ciudad de México, México), Biblioteca Nacional (Buenos Aires, Argentina).



Name /Nombre Cesare Saldicco

Country / País Italy

Web page www.cesaresaldicco.com

**Title of the work /
Título de la obra** Butterfly Effect

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg** 10.00
05.26
(for audio & video)

**Fecha de
creación /
Creation date** Saturday, June 1, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

Written on the occasion of the centenary of Giacomo Puccini's death, Butterfly Effect is a composition centered around the quotation of themes from Puccini's opera, reworked, assembled, and shaped by a simple question: what would have happened if Madama Butterfly had not taken her own life?

This hypothesis invites us to reflect on the potential ramifications and the various directions the story of the young Japanese geisha could have taken if its key events had been altered.

Without the tragic choice of suicide, the plot of Madama Butterfly might have taken an unexpected turn, opening up new scenarios and conflicts. These speculations—explored through the lens of the so-called butterfly effect theory—invite us to delve into the infinite possibilities of an alternative story, while simultaneously highlighting the dramatic power and profound reflection that Madama Butterfly's tragic decision offers us.



About the author /Semblanza del autor

Cesare Saldicco is a composer, multimedia artist and filmmaker based in Milan.

Research interests include the use of emergent dynamical and fractal systems in generative works and nonstandard synthesis, glitch/noise aesthetics and new forms of interaction and self-organized presentation.

He has had commissions, awards and grants from the most significant international institutions such as Accademia Nazionale of Santa Cecilia in Rome, Acanthes, Centro Tempo Reale, Comunidad Electroacústica de Chile, Bourges International Festival of Electroacoustic Music and Sonic Art, CEMAT Federation, Musica Viva Portugal, EXPO2015, MA/IN, EmuFest, MUSLab, Mixtur Festival, Athens Video Art Festival, Destellos prize and La Biennale di Venezia

His music is edited and published by ArsPublica, Philology, Da Vinci Publishing, Sconfinarte, RMN Classical and Stradivarius and has been performed in over 30 countries worldwide.

He is professor of electroacoustic music composition at the Conservatorio Statale di Musica "G. Verdi" of Milan and curator of the MA/IN Festival.



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Name /Nombre Chen Wang

Country / País China

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

Title of the work / Titulo de la obra Cyber Maze

Category / Categoría Video

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 06.27
(for audio & video) 05.26

Fecha de creación / Creation date Tuesday, February 18, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Cyber Maze is an audiovisual exploration of healing and transformation through the lens of human-machine collaboration. Rooted in the dynamic interplay between human emotional expression and AI-generated sonic materials, the work reflects on the evolving relationship between technology and humanity in a time of global crisis. Through improvisational singing, AI-assisted lyric writing, and recursive sound transformation, Cyber Maze constructs a labyrinthine soundscape where organic vocal textures collide with algorithmic processes.

In the spirit of MANTRA: Cyber Maze proposes that co-creation with technology can serve as a mode of healing and renewal. By transforming the human voice—an intimate marker of identity—into new hybrid forms, the piece invites listeners to imagine expanded possibilities for connection, resilience, and regeneration in an increasingly digitized world. Rather than framing AI as a threat, Cyber Maze envisions a fragile yet hopeful symbiosis, where art becomes a vehicle for consciousness, healing, and positive transformation.



About the author /Semblanza del autor

Chen Wang is a Chinese vocalist, composer, producer, and sound artist based in London, and a member of CRiSAP (Creative Research into Sound Arts Practice). She is currently pursuing a Ph.D. in electronic music composition. With a background in electronic and pop music performance, Wang explores openness in music and the use of technology to reshape creative practice. Her works have been featured internationally at NYCEMF, ICMC, APMC, Ars Electronica Forum Wallis 2024, and Research on Contemporary Composition 2024 (USA). She has also been selected for exhibitions and performances at The Engine Room Sound Arts Competition 2023, Lklectik Lab, BBC 3 Late Junction, and Soho Radio's Max Reinhardt Show. Wang received awards from the Denny Awards International Competition for Electronic Music in Interactive Media and Best Fusion Electronic Music. She has performed live at the Polyphonic Sound Arts Exhibition at The Crypt Gallery and Great Sound Seeks Silence 2023.



Name /Nombre Christian ELOY
Country / País France, Metropolitan
Web page <https://christian-eloy.fr/>

Title of the work / Les raisins et le rideau
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 12.38
min. seg 05.26
(for audio & video)
Fecha de Sunday, March 26, 2017
creación /
Creation date

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

Les raisins et le rideau (The grapes and the curtain)
The ancient anecdote of this "pictorial duel" between the two painters Zeuxis and Parrhasius, one having painted a child in front of grapes, so realistic that a bird came to peck them, the other, winning the duel with a red curtain so much "truer than nature" that everyone believed they were seeing the real curtain covering the work. The interesting thing resides in the conclusion of this fable: to fool a bird seeking to feed itself demands much less talent than to fool a man who expected to be fooled, an artist as well! For me, electro-acoustic music is particularly open to these thoughts and this allegory of the "curtain and the birds" finds a very concrete echo in our music.

About the author /Semblanza del autor

Biography

Born in 1945 in Amiens (France) where he studied flute and composition at Conservatoire National of Region, then he goes to Conservatoire Superior of Paris.

He met ethnomusicology in Dublin and electroacoustic music in Paris with Ivo Malec, Guy Reibel, François Bayle at GRM and IRCAM.

Teacher for 24 years of the electroacoustic composition department at Conservatory in Bordeaux, then 5 years in Reims.

Teacher for 17 years at the GRM (Groupe de Recherches musicales) workshops in Paris.

Co-founder and artistic director of SCRIME for 12 years (creation studio and research lab) at Bordeaux University.

Co-founder of International Competition Concours de composition acousmatique petites formes in 2014.

Composer of over fifty pieces of instrumental music, vocal, electroacoustic music, teaching pieces, electroacoustic tales, operas for children among which were commissioned by state, GRM and Radio France.

Name /Nombre Christian ELOY
Country / País France, Metropolitan
Web page <https://christian-eloy.fr/>



Title of the work / Soupir bleu
Titulo de la obra

Category /
Categoría Video

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Duración / Legth / 13.58
min. seg 05.26
(for audio & video)

Fecha de
creación / Saturday, December 20,
Creation date 2014

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

Soupir bleu

Music : Christian ELOY - Video : Krunoslav PTICAR

... some blue ... some sounds ... some breaths ...

no story, only your own story with blue and breaths !

Soupir bleu is born from a very free interpretation of Marc Vappereau's installation at Sous La Tente gallery in Bordeaux.

I was very happy to be completely free to compose a full electroacoustic music on this very personal video of Krunoslav.

I didn't ask any information about the original idea or the story of this installation ; I was fascinated by an aesthetic reading of this video and I wanted to make a music translating this very intimate emotion.



About the author /Semblanza del autor

Biography

Born in 1945 in Amiens (France) where he studied flute and composition at Conservatoire National of Region, then he goes to Conservatoire Superior of Paris.

He met ethnomusicology in Dublin and electroacoustic music in Paris with Ivo Malec, Guy Reibel, François Bayle at GRM and IRCAM.

Teacher for 24 years of the electroacoustic composition department at Conservatory in Bordeaux, then 5 years in Reims.

Teacher for 17 years at the GRM (Groupe de Recherches musicales) workshops in Paris.

Co-founder and artistic director of SCRIME for 12 years (creation studio and research lab) at Bordeaux University.

Co-founder of International Competition Concours de composition acousmatique petites formes in 2014.

Composer of over fifty pieces of instrumental music, vocal, electroacoustic music, teaching pieces, electroacoustic tales, operas for children among which were commissioned by state, GRM and Radio France.



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Name /Nombre Christian Rammsy

Country / País Chile

Web page <https://indiana.bandcamp.com/>

**Kind of Work /
Tipo de trabajo** sound Art / Arte sonoro

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Friday, September 23, 2022

**Number of channels / Número de
canales (for audio & video)** 4

Title of the work / Título de la obra jetlag

Description of the piece /Descripción de la obra

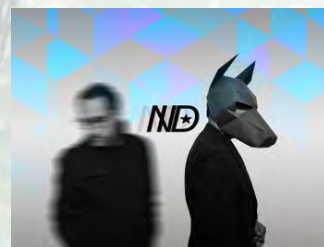
Con todos los cambios y convulsiones mundiales que hemos vivido ¿no sienten que estamos rompiendo paradigmas y vamos en una transición hacia otro tipo de sociedad?

JETLAG intenta retratar todo este ir y venir de estos tiempos en un viaje a través de los sonidos con un final esperanzador.

**Link to listen online / Vínculo para
escuchar en línea** https://open.spotify.com/album/4QGeJLopiONyWnreafIMS?si=9_fVmWpCQ4i3-yLYtA2Auw

About the author /Semblanza del autor

INDIANA ♡ :: Harsh synths, thunderous bass, processed beats, atmospheric pads and synthesized vocals are part of the captivating sound architecture of this Chilean indietronic band. Indiana, a duo made up of Christian Rammsy & Gonzalo Syncler, began on the independent music circuit in 2017, quickly attracting the attention of music-loving audiences, managing to build their own sound archetype by integrating elements of rock, electronics, synth pop, shoegazing and dream pop





Name /Nombre Clemens von Reusner

Country / País Germany

Web page www.cvr-net.de

Title of the work / Ideale Landschaft Nr. 6
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 12.31
min. seg 05.26
(for audio & video)

Fecha de Wednesday, March 30,
creación / 2022
Creation date

Number of channels / Número de
canales (for audio & video) 8

Description of the piece /Descripción de la obra

The manifold real (sound)-landscapes have been themes in the arts again and again over the course of time. Special approaches can be found in so-called "ideal landscapes", namely in European landscape painting of the 17th and 18th centuries.

The electroacoustic composition "Ideal Landscape No. 6" is inspired by these constructed, calm and non-real landscapes of European landscape painting as well as by an etching by the German artist Ernst von Hopffgarten. It is the 6th sheet of his cycle "Variations in G", which has no title of its own.

Although the composition is not about the "setting to music" of a graphic model, there are structural similarities between the two works.

The sound material is abstract sounds produced with the synthesiser or calculated with Csound, a programming language for sound synthesis, which were created through additive and subtractive sound synthesis.

Spatialisation: Ambisonic



About the author /Semblanza del autor

The works of german composer Clemens von Reusner are characterised by purely electronically generated sounds and those found in special places and processed in the studio. The work on the sound itself, its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the centre of his compositional work. Clemens von Reusner is a member of the "Academy of German Music Authors". 2024 he received the Thomas-Seelig-Fixed-Media Prize of the German Society for Electroacoustic Music (DEGEM) for his entire oeuvre. His works have been awarded national and international prizes and they are performed worldwide at renowned international festivals for contemporary music.

www.cvr-net.de



Name /Nombre COLLANGE Rodolphe

Country / País France

Title of the work / Titulo de la obra Puisqu'on allume les étoiles c'est qu'elles sont à quelqu'un nécessaires. (Las estrellas están encendidas porque pertenecen a alguien que las necesita)

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 14.50
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, May 19, 2024

Number of channels / Número de canales (for audio & video) 8

Description of the piece /Descripción de la obra

Extracto de una creación multipnónica más amplia creada durante una residencia en Malasia, inspirada en el teatro de sombras tradicional malayo: Wayang Kullit.

Pascal Marquilly, autor y artista visual; Nicolas Tourte, artista visual y realizador de vídeo; Jean Marc Delannoy, robotista, y Rodolphe Collange, compositor y artista sonoro, han creado in situ su propia versión de un teatro de sombras quimérico y autónomo. Esta fantasmagoría cuestiona nuestra mirada sobre la naturaleza y la relación que mantenemos con ella.

Este extracto musical, compuesto a partir de grabaciones sonoras realizadas in situ (cruzando un río en la selva, insectos y batracios, almuédanos cantando, perros callejeros, tormentas tropicales, tocando en un gamelán, en gongs, en un viejo piano de cola abrumado por la humedad...) constituye una parte construida como un mal sueño febril, sofocado por el calor y la humedad, que roza el delirio místico.



About the author /Semblanza del autor

Rodolphe Collange es un artista contextual: realiza gran parte de sus obras en residencia en Francia y en el extranjero, extrayendo el material para sus creaciones directamente de los lugares y temas con los que se enfrenta. Considera que la interconexión y la mezcla de las producciones sonoras contemporáneas son características de nuestra cultura postindustrial y multiconectada. Extrae de nuestros recuerdos íntimos el movimiento del pensamiento que recorre nuestra memoria, se proyecta hacia el futuro y se enfrenta a la muerte y el olvido.

A principios de la década de 2000, Rodolphe Collange ingresó en el GMEA (Centre National de Création Musicale) y en los Studios Éole (Toulouse), donde se inició en la música electroacústica, la composición y la improvisación. Posteriormente se formó en composición cinematográfica y orquestal, técnicas avanzadas de sonido e interpretación acústica. También creó su propio estudio de creación y grabación en los Pirineos.



Name /Nombre Cristian Gabriele Argento

Country / País Italy

Title of the work / Diviso in due
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / 09.56
min. seg 05.26
(for audio & video)

Fecha de
creación / Friday, July 5, 2024
Creation date

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

The piece is a deep dive into the human experience, a journey undertaken by the soul of one who, unfortunate enough, is caught in a panic attack. And it is through this dissociation that the mind loses contact with its surroundings.

The source sound materials are the soundscape of the Botanical Garden of Palermo and the recording of the moment when the orchestra tunes up initiating the ritual of the concert.

The piece is not meant to stop at just describing a personal experience but aims to provoke deep introspective reflections by guiding the listener, through the metamorphosis of the sound environment, to explore his or her own fears and embrace his or her own frailties. In an increasingly hectic and chaotic society, driven by the doctrine of "there is no more time," "you are late," the Botanical Garden becomes the sanctuary of being, an oasis of peace and balance.



About the author /Semblanza del autor

Cristian Gabriele Argento, Italy, Electronic musician and sound designer.

Born in Catania in 1998, Cristian started to make music as a self-taught at the age of 14. His interest in new technologies applied to music was born in high school, studying subjects such as electronic and computer science; during this period he did some extra school courses about new technologies and electronic music. After his high school studies he decided to make of electronic music his future so he decided to enroll at the conservatory of Palermo. Currently he attends the second year of the Master course of electronic music at the conservatory of Palermo in the class of Giuseppe Rapisarda.



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Name /Nombre Damian Morales Andrade

Country / País Mexico

Web page <https://linktr.ee/damiandiablo>

**Category /
Categoría** Audio

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
nacimiento /
Birthdate**

Tuesday, December 15, 1998

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra mi corazón escucha

About the author /Semblanza del autor

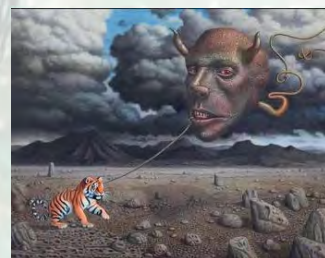
Me gusta expresarme a través de los sonidos, a veces con mi voz. Me gusta conocerme a través de mi música.

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

https://drive.google.com/file/d/1ErI7VAMe58SwOEYstbM-dT6fVLfXOIYI/view?usp=share_link

Description of the piece /Descripción de la obra

Una corrección en la realidad



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Name /Nombre Dan Antoniu

Country / País United States

Web page <https://danantoni22.wixsite.com/my-site-3/recent-works>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación
/ Creation date** Thursday, June 15, 2023

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Electric Creek

Description of the piece /Descripción de la obra

Electric Creek is a work that is inspired and made from the sound of a creek in Madison South Dakota. In Electric Creek the field recording of the creek is augmented slowly distorting the recording's perceived reality. These augmentations include layering inhaled screams and clarinet multiphonics which have similar sonic properties to the creek. Along with the layering I experiment with different processing techniques to distort the sounds in new subtle and unsubtle ways. I worked heavily with convolution reverbs to not only put the sounds into different spaces but activate the spaces using them as chords. Distortions in the video were added to reflect the sonic space. By combining field recordings, sampled sounds, processing techniques, and video I hope to distort the perception of the recorded outdoor space and create a new place.

**Link to listen online / Vínculo para
escuchar en línea** <https://www.youtube.com/watch?v=ckVEzLfIX-M>

About the author /Semblanza del autor

As a composer, sound artist, and improviser, Dan Antoniu's music prioritizes gesture, perception, and electronics. Using many mediums, Dan has worked with large ensembles, chamber ensembles, and soloists in acoustic and electroacoustic settings utilizing digital signal processing and fixed media. He's created multichannel and stereo pieces and made installations focused around resonance and light. Dan has also been developing a performance practice focused on extended voice, bowed guitar, found objects,

and augmented instruments.





Name /Nombre Daniel Blinkhorn

Country / País Australia

Web page www.danielblinkhorn.com

**Title of the work /
Título de la obra** valiha

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date** Thursday, April 11, 2019

**Number of channels / Número de
canales (for audio & video)** 5.1

Description of the piece /Descripción de la obra

valiha is named after a zither I encountered in the small seaside fishing village of Ifaty, in the Mozambique channel of Madagascar.

The instrument is entirely cylindrical in design, reflecting the primary material from which it is constructed, bamboo. I found instrumentalising the zither in a conventional sense to be uniquely challenging, so I decided to attempt to unlock its richly evocative potentiality by transforming 5 simple, plucked, pizzicato gestures into a piece that extends well beyond the physical confines of the zither. In doing so the work evokes the natural elements and energies embedded within the origins of bamboo (water, grass, wind) and recycled telephone wires and discarded bicycle brake cables that are repurposed as strings. Timbres redolent of steel, bamboo and liquid jostle and collide amongst windswept textures, creating a biomimetic soundscape recounting the life force of the instrument itself.



About the author /Semblanza del autor

Daniel is an Australian composer and new media artist who works extensively with environmental sound.

He has worked in a variety of creative, academic, research and teaching contexts, and is currently lecturer in composition and music technology at the Conservatorium of Music, University of Sydney.

He is an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout Africa, Alaska, Amazon, Australia, Cuba, West Indies, Mexico, Madagascar, Middle East, Northern Europe, and the high Arctic/ North Pole region of Svalbard.

His creative works have received a number of awards at important international composition competitions, and whilst entirely self-taught in environmental sound, electroacoustic music and sound art, Daniel has formally studied composition and the creative arts at a number of Australian universities. More information on the composer can be found at: www.danielblinkhorn.com



Name /Nombre Danilo Rossetti

Country / País Brazil

Web page <http://www.danilorossetti.com>

Title of the work / Titulo de la obra Catástrofes

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 11.20
05.26
(for audio & video)

Fecha de creación / Creation date Friday, June 16, 2023

Number of channels / Número de canales (for audio & video) 8

Description of the piece /Descripción de la obra

Catástrofes (2023) is a work programmed in Max/MSP combining different types of sound synthesis and ambisonics spatialization. The piece is malleable regarding the spatialization possibilities and multichannel diffusion. The term “catástrofes” alludes to the concept by René Thom, i.e., dynamic systems that present ruptures when critique points are reached, resulting in perceptive qualitative leaps. The piece is conceived as a sound continuum in which the textures and sound masses are gradually achieved and transformed from the addition of up to 26 voices employing different synthesis techniques. Three main sound masses are juxtaposed, formed by different superpositions of partials, and their transitions are gradually performed through timbre interpolation. From this structure, psychoacoustic emergent phenomena such as roughness and beats emerge as saliences and ruptures in listening. Emphasis in perception features were strongly considered during the creative process through an active listening, suggesting a resonant interaction among listeners and environment.



About the author /Semblanza del autor

Composer, researcher and performer of electroacoustic music. He is the author of compositions for different instrumental, acousmatic, live electronics and multimedia formations (audiovisual installations, music, dance and telematics) presented at national and international events, as well as the author and co-author of several articles on creative processes in music and musical analysis. He is an assistant professor in the Department of Arts and the Graduate in Music at UFMT, a permanent lecturer in the Graduate Studies in Music at University of Campinas and leader of the research group "Composition, analysis and musical performance with computational support" (UFMT/CNPq). He has a PhD in Music from UNICAMP and a doctoral stage at the CICM of the University of Paris 8. He developed a post-doctoral research at NICS-UNICAMP with support from FAPESP.



Name /Nombre Darren Xu

Country / País Canada

Web page <https://www.darrenxucomposer.com/>

Title of the work / Titulo de la obra (Absent) Expressions

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 5
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, June 1, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

This piece explores another side of expression where instead of blatant and astounding displays of disagreement and grief, more subtle and quiet voices are given more light. These soft sounds may seem undiscernible at first, but they eventually grow and gain presence.



About the author /Semblanza del autor

Chinese Canadian composer Darren Xu is currently a PhD student at the Royal College of Music, where he recently obtained the Artist Diploma in Composition. Recently he became Toronto Symphony Orchestra's NextGen Composer and is commissioned for a piece to be premiered by the TSO in November 2025. He enjoys writing music for acoustic instruments, films, and cross-disciplinary collaborations. He has had the opportunity to work with various groups, including Standing Wave, the Wallace Collection, English National Ballet School, Roadrunner Trio, Barcelona Modern, Piano-Erhu Project, TorQ Percussion Quartet, VICO, and Trio Immersio. His first orchestral composition, To Liberate, was premiered by the WSO at the Winnipeg New Music Festival, and was subsequently read by the VSO. His film score, Stargazer, was awarded Best Score by New York Film Awards in November 2018. He received his BMus, BCom, and MMus at University of British Columbia.

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MUSLAB 2025

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Name /Nombre Darren Xu

Country / País United Kingdom

Web page <https://www.darrenxucorner.com>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Saturday, June 15, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra (Absent) Expressions

Description of the piece /Descripción de la obra

This piece explores another side of expression where instead of blatant and astounding displays of disagreement and grief, more subtle and quiet voices are given more light. These soft sounds may seem indiscernible at first, but they eventually grow and gain presence.

About the author /Semblanza del autor

Darren Xu is a Chinese Canadian composer who is currently a PhD student at the Royal College of Music, where he recently obtained the Artist Diploma in Composition. He enjoys writing music for acoustic instruments, films, and cross-disciplinary collaborations. He has had the opportunity to work with various groups, including Standing Wave, the Wallace Collection, English National Ballet School, Roadrunner Trio, Barcelona Modern, Piano-Erhu Project (PEP), TorQ Percussion Quartet, and Trio Immersio. His first orchestral composition, To Liberate, was premiered by the WSO at the Winnipeg New Music Festival, and was subsequently read by the VSO. Darren's collaborations with the Musqueam artist Debra Sparrow culminated in performances of his music as parts of installations and showcases of Debra's Salish weavings, which took place at venues across Vancouver. His film score, Stargazer, was awarded Best Score by New York Film Awards.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Davide Bosi

Country / País Italy

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Tuesday, December 17, 2024

**Number of channels / Número de
canales (for audio & video)**

4

Title of the work / Título de la obra NATURA MUTILATA

Description of the piece /Descripción de la obra

What will happen after the last fire is lit, the last glacier melts, and the last pig is slaughtered? These are not just questions for the future; they are a haunting reflection on our present. The air thickens with smoke, the oceans rise, and the land becomes barren. The cries of a penguin, a pig, and a child blend together in the unnatural demise of the planet. The consequences will not only affect the human race, but all of existence. Until only distant and indistinguishable sounds remain in their deformity, and the earth becomes nothing more than a star. The sounds of the earth are memories of a pain that is no more. My idea is to explore the connection between human intervention in nature and its mutilation. This led me to wonder how I could depict the progressive mutation and destruction of the Earth through a progressive mutation of the sound material.

About the author /Semblanza del autor

Davide Bosi is a composer and a guitar teacher. After 27 seasons exploring various forms of art and music, and after earning a master degree in Musicology (Bologna), he decided to go back to study, at the Conservatory Bruno Maderna, Cesena. Here he is studying Electronic music, with a specific interest in acusmatic composition.





Name /Nombre David Snow

Country / País United States

Web page davidsnowmusic.org

Title of the work / Mutations
Título de la obra

Category / Video
Categoría

Kind of Work / Tipo de trabajo Video

Duración / Legth / 04.17
min. seg 05.26
(for audio & video)

Fecha de Monday, March 4, 2024
creación /
Creation date

Number of channels / Número de 2
canales (for audio & video)

Description of the piece /Descripción de la obra

Although the audio-generated geometric forms that constitute the imagery of Mutations are non-figurative, an observer might well "see" recognizable apparitions emerge from the roiling chaos of lines and color. The human brain is adept at imposing imaginary order upon random phenomena, whether it's interpreting celestial constellations as pictures, or seeing faces in clouds or rock formations. To my eye, the video suggests biological evolution, perhaps of insect species or families of microbes adapting to rapid and radical changes in the natural environment. But that's just my personal narrative: there's really nothing there but lines and color.

The soundtrack, composed and performed on piano by the videographer, applies fractal mathematics to the task of pitch generation, producing melodic sequences characterized by relentless variation within generalized patterns of repetition.



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 Maryland State Arts Council, the ASCAP Foundation, and Meet the Composer.



Name /Nombre Diego Benalcazar

Country / País Ecuador

Web page www.diegobenalcazar.com

Title of the work / Titulo de la obra Tiputini: Sampling the Jungle

Category / Categoría Video

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Duración / Legth / min. seg 15.00
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, January 7, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

A video essay that delves into the evolving soundscape of the Ecuadorian rainforest. It stands at the intersection of documentary and sound art, weaving together raw field recordings with compositions derived from the natural acoustics of the jungle. The work is both an exploration and a response to the pressing environmental issues facing the Amazon, such as fossil fuel extraction and climate change, through the lens of innovative sound art practices. It challenges traditional narratives by presenting the jungle not just as a site of biodiversity but as a dynamic and rich soundscape. It aims to contribute to the dialogue on how field recordings can be utilized beyond sound art, engaging with themes of human/nonhuman relationships, technological advancements in recording, and the ethical considerations of representing natural and anthropogenic sounds. It offers a unique auditory insight into the Amazon, inviting listeners to rethink their relationship with nature.



About the author /Semblanza del autor

Diego is an Ecuadorian composer, producer, and interdisciplinary artist based in London, whose work is deeply rooted in sound exploration. His practice focuses on ancestral sound artifacts, the intricacies of archival processes, and the interplay between sound and memory. Pushing the boundaries of audio technology, Diego's work delves into experimental music and immersive soundscapes, drawing inspiration from pre-Hispanic sound practices. His aim is to evoke reflection on post-colonial themes through innovative compositions. Diego holds a doctorate in musicology and an MA in Audio Production, and his work has been exhibited in Europe, the USA, and Latin America. Currently, he is creating new compositions that incorporate virtualized ancestral sound objects from pre-Hispanic cultures. When not in the studio, Diego enjoys cooking and cycling.

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MUSLAB 2025

Name /Nombre Diego Orihuela



Country / País Peru

Web page <https://www.diegorihuela.com/>

Kind of Work /
Tipo de trabajo Video

Duración / Legth / 09.55
min. seg 05.26
(for audio & video)

Fecha de creación Wednesday, March 3, 2021
/ Creation date

Number of channels / Número de
canales (for audio & video)

2

Title of the work / Título de la obra The Two Deaths of Hyacinth

Description of the piece /Descripción de la obra

Saint Sebastian was tied to a tree and killed by arrows by order of the emperor Diocletian. Later, he was canonized and during the 18th and 19th centuries in Europe his image became an icon of male sensuality and one of an unspeakable secret. At the same time, the myth of Hyacinthus and Apollo narrates an impossible Hellenic love that suddenly meets death. Both stories create narrative alliances between homosexual desire and plant figures. The underground links between plants (especially the delicate but sexual flowers and vigorous trunks rising) and queer identity subtly appear to raise questions about ties hidden in plain sight. The video contrasts historical figures (3d model of a German polychrome wooden sculpture from the early 15th century) with plant bodies (3d model of a blooming hyacinth) and progresses as both bodies disarm and allow us to walk through what is under the "crust" of their forms.

Link to listen online / Vínculo para <https://youtu.be/0TCLxXcFkuM>
escuchar en línea

About the author /Semblanza del autor

Diego Orihuela Ibañez is a Peruvian artist and researcher who lives and works in Lima, Peru. He holds a Bachelor and Licence degree in Visual Arts - Painting from the Pontificia Universidad Católica del Perú (PUCP), Master CCC degree (Critical Curatorial Cybermedia) sponsored by the Hans Wildorf (Rolex) bourse d'étude with congratulations from the jury and winner of the Excellence Prize awarded by the Haute École d'Art et Design (HEAD) in Geneva, Switzerland. He holds a PhD in Latinamerican Studies by the Cergy-Paris University in Paris, France. He is interested in issues around ecology and technology from a decolonial, queer and feminist perspective working through art and fiction.

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Name /Nombre DIMITRIS BATSI

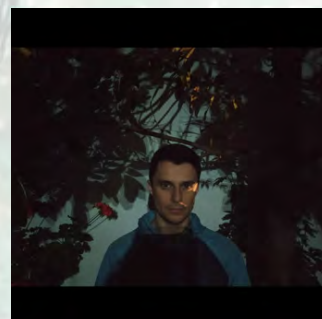
Country / País Greece

Web page dbatsis.com

**Category /
Categoría** Audio

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Sunday, May 31, 1981

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra Among Wolves

About the author /Semblanza del autor

Dimitris Batsis is a sound artist and academic researcher specializing in the intersection of biological signals and sound art. He holds a PhD in Biomusic from the University of Ioannina, where he also completed Post-Doctoral research, an MA in Contemporary Arts and Music from Oxford Brookes University, and a BA in Music from Anglia Ruskin University. His research explores biological functions in relation to new media, sound design, and interactive systems. His creative work includes sound installations, performances, and video art, often involving audiovisual applications and coding. Dimitris has taught music technology and sound design at universities in Greece and the UK, and has presented work at major international festivals and exhibitions, including SMC, CTM, ADAF, London Fashion Week, Athens Fashion Week, and Onassis Stegi. In 2021, his sound design for Gather won first prize at the Florence Biennale. His scholarly articles have appeared in journals and conference proceedings worldwide.

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

https://drive.google.com/file/d/1aBtsvMLGUBG0PC0m9j35_P50LAttOf9F/view?usp=drive_link

Description of the piece /Descripción de la obra

Among Wolves is a soundscape composition that transforms environmental sounds into an immersive auditory journey. It captures the essence of five key locations in Central Zagori, Elafotopos, using field recordings made during spring and summer along pastoral routes, guided by the local community as part of EcoMuseum Zagori's awareness activities. Structured in three movements, the piece begins with



groundwater flowing and nightingales singing, shifts to the dramatic sounds of a shepherd's dogs repelling a wolf, and concludes with goat bells filling the acoustic space. Focusing on biophony and soundscape analysis, Among Wolves documents natural sound diversity on the EchoLoci platform, emphasizing biodiversity and seasonal change. It highlights the relationship between people and their environment, using soundscapes as ecological narratives. The 5.1 surround design enhances immersion, encouraging listeners to deeply connect with the landscape. The work explores sound semantics, positioning itself at the crossroads of artistic expression and ecological advocacy.

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Name /Nombre Dimitris Savva

Country / País Cyprus

Web page www.dimitris-savva.com

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 08.19
(for audio & video)

**Fecha de creación
/ Creation date** Thursday, March 7, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Spacing In

Description of the piece /Descripción de la obra

"Spacing In" explores musical space in a symbolic and pragmatic relationship with our psychological state. The harmonious foundation of the work invites us on an inner journey of creating space and transitioning into a place of tranquility. In this expanded state, the tension of noise is allowed to arise, exist, to be acknowledged and accepted, until it passes through and resolves. Spacing in reminds us to make room within us to pause, reflect, drift, and allow things to be resolved.

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/1JXdOf509u_GhzLyUCsadqZL8mMwkU/view?usp=drive_link

About the author /Semblanza del autor

Dimitris Savva is an electroacoustic music composer, sound artist, researcher, and educator. He received his Bachelor's, Master's, and PhD degrees in Electroacoustic music composition with distinction from the Ionian University, the University of Manchester, and the University of Sheffield, respectively. His compositions have been performed at a total of 88 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), Cube Fest 2019-Sound in Focus III (Moss Art Centre, Blacksburg), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Many of his compositions have won prizes in prestigious competitions such as Metamorphoses 2012-2014-2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on important collective records, including Metamorphoses 2012, 2014, 2018, and 2020.



Name /Nombre Domenico De Simone

Country / País Italy

**Title of the work /
Título de la obra** MIRRORS

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date** Monday, August 5, 2024

**Number of channels / Número de
canales (for audio & video)** 8

Description of the piece /Descripción de la obra

The title MIRRORS alludes to the idea of sound as a reflective surface, capable of transforming and echoing various auditory images. Just as a mirror reflects light and creates visual multiplicities, this composition reflects sounds to create layers of acoustic imagery. The listener is encouraged to perceive these reflections, recognizing the evolving textures and the interplay of original and reflected sounds.



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, Germany, South Korea, Portugal, etc).

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Name /Nombre Eduardo GILIO

Country / País Argentina

Web page gilio teatroaccion.wixsite.com/gilio teatroaccion

Category / Categoría Video

Duración / Legth / min. seg 05.39
(for audio & video)

Fecha de nacimiento / Birthdate

Thursday, December 29, 1960

Kind of Work / Tipo de trabajo

Video

Title of the work / Título de la obra Metales Preciosos

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 Universidad Nacional de las Artes (UNA). 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, Chile, Colombia, Dinamarca, Ecuador, España, Francia, Grecia, Italia, Polonia, Holanda, etc.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

<https://drive.google.com/file/d/1uiRow9ye1hJ8dKWBpPfwqGPdigAzpbOg/view?usp=sharing>

Description of the piece /Descripción de la obra

En mi obra, el cuerpo femenino es un lienzo donde los fragmentos de metal encontrados en las calles se adhieren, creando una simbiosis entre lo orgánico y lo industrial. Esta fusión invita a reflexionar sobre la fragilidad y la resistencia, la belleza y la decadencia, la conexión intrínseca entre el ser humano y el



entorno urbano. Los metales, testigos silenciosos de la actividad humana, se transforman en mantras visuales, repeticiones que nos recuerdan la huella que dejamos en el planeta. Cada pieza metálica, con su historia y textura, simboliza la necesidad de conciencia sobre nuestro impacto natural. Mi obra busca reflejar nuestra relación con el mundo, superponiendo estos elementos para generar reflexión sobre la belleza efímera y la necesidad de sanar nuestra conexión planetaria. Cada imagen es un mantra visual, una invitación a la contemplación y a la acción, un recordatorio de que somos parte de un todo interconectado.

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Name /Nombre Eduardo Nuñez

Country / País Peru

Web page https://www.instagram.com/edu.ar_ielnc/

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 06.45
(for audio & video)

Fecha de creación / Creation date Thursday, April 11, 2024

Number of channels / Número de canales (for audio & video)

2

Title of the work / Título de la obra Sonidos de barro

Description of the piece /Descripción de la obra

Sonidos de Barro es una obra electroacústica basada en la grabación de cuatro instrumentos precolombinos que fabriqué: una antara de cuatro tubos, un sonajero, una flauta tubular y un silbato bifónico. En mi búsqueda por revalorizar las culturas precolombinas en Perú, tomé un curso de construcción de instrumentos autóctonos. Tiempo después, al componer esta obra, busque registrar sus timbres y explorar cómo podían transformarse en una nueva expresión artística.

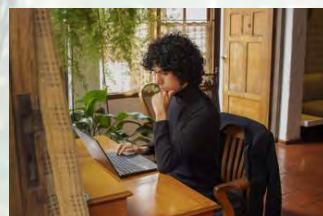
El aire es el elemento central, presente en tres de los instrumentos, mientras que el sonajero establece una conexión percutiva con la tierra. La obra transita desde su origen en materiales naturales hasta la experiencia humana con el sonido. Las capas digitales crean profundidad, evocando un mundo perdido que aún perdura en la memoria. Al final, el barro regresa a la tierra en un ciclo de transformación granular, donde el sonido se convierte en sanación y recuerdo.

Link to listen online / Vínculo para escuchar en línea <https://youtu.be/v5WSQDmXb3k>

About the author /Semblanza del autor

Eduardo Nuñez
Lima, Perú | 1999

Composer and pianist focused on chamber music and piano repertoire. His work is characterized by the incorporation of minimalist elements and an exploration of incidental music, developing a sonic language





influenced by various cultural traditions.

He has premiered works in festivals and venues in Lima, such as Desvarío at the EXPERIMENTA 2024 Festival and Un día en Lima and Sonatina at the VI International Festival of Young Composers 2024. In this festival, he was selected for the Jazz edition, where the PUCP jazz ensemble performed his piece Aby, a bossa nova standard.

He has explored electroacoustic music after completing the intermediate Pure Data course with Ph.D. Jaime Oliver, culminating in a live quadraphonic performance. Additionally, he participated in the EXPERIMENTA 2024 Academy, composing a mixed work for piano and electronics under the guidance of Juan Arroyo.

Name /Nombre Eldar Tagiyev

Country / País Kazakhstan

Web page <https://eldartagi.com/>

Title of the work / Faunal Arrangements
Título de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 08.33
min. seg 05.26
(for audio & video)

Fecha de
creación / Thursday, January 11,
Creation date 2024

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

The composition is built through concatenative synthesis, where it undergoes continuous transformation between daxophone recordings and animal vocalizations, creating a unique hybrid of organic and synthetic sounds, the living and the artificial. Through this evolving sonic texture, Faunal Arrangements engages with the idea of a repetitive yet transformative force that grounds and destabilizes at once. The piece invites listeners into a space where familiarity blurs into strangeness, and natural voices morph into alien ones. The work meditates on the intertwined futures of human technology and the natural world, offering an auditory experience that reflects on endurance, mutation, and the fragile continuity of life forms. In this way, Faunal Arrangements becomes a sonic reflection for an era defined by ecological entanglement and existential uncertainty. Composer: Eldar Tagi
Performers: Eldar Tagi (daxophone, MAX/MSP), Ryan Gaston (daxophone), Daniel Fishkin (daxophone), and a whole lot of animals (voice).





About the author /Semblanza del autor

Eldar Tagi is a sound artist, composer, and researcher with roots in Almaty (Kazakhstan), who previously lived in Los Angeles (USA), and currently is based in Berlin (Germany). His practice spans live electronic and electro-acoustic improvisation, composition, and sound installations, often exploring complexity, liminality, tradition, and human-animal relationships. Tagi's toolkit includes electric guitars, the daxophone, modular synthesizers, field recordings, and custom music software. Drawing from his peripatetic lifestyle and mixed heritage, he cultivates a deeply personal, experimental practice. His work has been featured internationally at the Archive Machines exhibition at the Los Angeles Municipal Art Gallery, the Bauhaus Festival in Dessau, the SoundPedro festival in San Pedro, the Korkut Sound Art and New Music Biennial in Almaty, Voices Berlin, Unsound, and CTM festivals.



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MUSLAB 2025

Name /Nombre Emma Wilde

Country / País Mexico

Web page www.emmawildecomposer.com

**Kind of Work /
Tipo de trabajo**

Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Monday, January 1, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra El Tajín

Description of the piece /Descripción de la obra

The work explores and processes fragments of soundscape recordings captured in the archeological zone of El Tajín in the state of Veracruz in Eastern Mexico in 2023. These include recordings of insects and found music as the site is associated with the musical ritual of the “Voladores de Papantla” (the dance of the flyers), a Mesoamerican ceremony which involves dancers climbing a long pole and launching themselves off of it on ropes whilst playing percussive and wind instruments. The recordings are processed and transformed to create an artificial soundscape which intends to imagine how the soundscape of El Tajín could have sounded in the golden age of this archeological zone.

About the author /Semblanza del autor

Emma is a composer originally from Manchester, UK. She studied a PhD in composition at the University of Manchester and is currently based in Morelia, Mexico where she teaches in the undergraduate programme in Music and Artistic Technology in the National School of Superior Studies, Morelia, UNAM. She is interested in working with mixed media and audiovisual formats to create narratives inspired by Mexican landscapes and social issues. Her music has been described as “skilfully organised” by the Financial Times and “technically well crafted” by the Times. Her works have been performed in the UK, Mexico, Australia, USA and Europe.



Name /Nombre Erich Barganier

Country / País United States

Web page www.barganiermusic.com

Title of the work / Titulo de la obra Receiving The Wound

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 07.12
05.26
(for audio & video)

Fecha de creación / Creation date Thursday, April 10, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

This work is inspired by the author and environmental philosopher Timothy Morton and their deconstructive approach to examining ecology. The audio and video were created through abstract generative techniques, including farming audio machine models with biblical quotes to extract bizarre singing samples, coding arhythmic drum samples in SuperCollider, deconstructing open-source video game objects in TouchDesigner, and then datamoshing everything together using video codecs dating back to 2002. The piece takes its name from one of Morton's quotes on beauty and deals with the panoramic and kaleidoscopic approach Morton takes when analyzing general aesthetics.



About the author /Semblanza del autor

Erich Barganier is a composer and multi-instrumentalist hailing from St. Petersburg, Florida (USA) who currently resides between New York City and Durham, NC (USA) . He writes chamber, orchestral, film, solo instrumental and electronic music that explores experimental technology, the edge of noise, improvisation, generative processes, and new forms of notation. Barganier's works have been presented by Bang on a Can, The International Computer Music Conference (ICMC), New York City Electroacoustic Music Festival (NYCEMF), Gaudeamus, Mostly Modern Festival, The New Music Gathering, Roulette Intermedium, National Sawdust, Le Poisson Rouge, Diffrazioni Festival, The DiMenna Center For Classical Music, Spectra Malaysia, Arts, Letters, & Numbers, and McGill University, among others. He currently is a professor in the music technology faculty at New York University and pursuing a PhD in music composition at Duke University.



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Name /Nombre Erick Ruiz Arellano

Country / País Mexico

Web page <https://erickruizarellano.com/>

**Kind of Work /
Tipo de trabajo** soundscape / paisaje
sonoro



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Monday, February 1, 2021

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Curanderos I

Description of the piece /Descripción de la obra

Este pieza sonora está conformada por las voces de mujeres y hombres de conocimiento sagrado, mediadores entre lo terrenal y lo sobrenatural, sanadores del espíritu, curanderos, parteras, hierberos y sobadores de pueblos cocas, nahuas y wixárikas de Jalisco.

**Link to listen online / Vínculo para
escuchar en línea**

<https://erickruizarellano.bandcamp.com/album/curanderos-i>

About the author /Semblanza del autor

Sonidista, diseñador y artista sonoro. Durante más de 20 años ha realizado grabaciones de sonido en más de 30 países, especialmente en México e India. Toda su obra artística está conformada por manipulaciones de estas grabaciones propias. Su producción discográfica contiene 19 álbumes en distintos géneros desde música experimental y arte sonoro hasta la música para meditar. Ha dado conciertos en Fonoteca Nacional, Casa Del Lago y Laboratorio Sensorial. Sus piezas sonoras han sido exhibidas en festivales internacionales de arte sonoro y música experimental como Tsonami, Muslab, Sur Aural y Visiones Sonoras. Ha realizado sonido para más de 60 largometrajes y múltiples documentales para Nat Geo, BBC, Netflix, Discovery, Amazon, Lucas Film, Disney, PBS, MTV, incluyendo producciones de Darren Aronofsky y Roger Corman.



Name /Nombre Eva Maria Schartmüller

Country / País Austria

Web page <https://www.schartmueler.com/>

Title of the work / Titulo de la obra Tolerance

Category / Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / min. seg 0000000
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, April 6, 2025

Number of channels / Número de canales (for audio & video) photography

Description of the piece /Descripción de la obra

TOLERANCE combines acoustic vibration with visual presence, exploring the interplay between frequency, perception, and meaning.

An 18-minute sound frequency of 8.75 Hertz is pressed onto a 12-inch vinyl record – a vibration of the Schumann resonance, which is associated with the Earth's natural frequency. It creates an auditory environment that eludes direct narrative, instead relying on physical and mental resonance.

In parallel, the word tolerance appears as a central mantra – not audible, but manifested solely through its visual presence on the record. Its design makes it an integral part of the medium and opens a space for reflection on language, connotation, and social attitude.

In TOLERANCE, sound and silence, perception and reflection are intertwined. The work invites to trace the own resonance with the concept of tolerance - as a vibration, as an attitude, as a necessity.



About the author /Semblanza del autor

eva maria schartmüller

based in vienna/austria and pernitz/austria_studio

installation art – video – soundideas

work in the field of conceptual installation including electronic-digital technologies and performance with self-experimental approach.

examination with sociopolitical and sociocultural processes.

the concept around which eva maria schartmüller builds her work is anthropocentrism. whether it's explorations related to body, life, social inter-human relationships, the artist keeps a vivid interest in this direction, which she is constantly questioning in different forms. the interest in the transition states of the being determines it to develop powerful works and to explore the paradigm of supremacy and social dominance, in which aspects of transformation, such as physical or psychic fragility, become inspirational and discursive elements defining the works they perform. andreea foanene, PhD – timisoara



Name /Nombre Eva Silberknoll

Country / País Austria

Web page www.evasilberknoll.com

Title of the work / Titulo de la obra Why be normal when you can be yourself

Category / Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / min. seg 0000
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, November 23, 2019

Number of channels / Número de canales (for audio & video) photography

Description of the piece /Descripción de la obra

Why be normal?

Dreaming about how we would like to be is the central theme of Eva Silberknolls artistic work. The phrase "Why be normal when you can be yourself" runs like a red thread through her creative practice and has become Evas mantra. This mixed media piece on canvas is the visual realisation of this message.

It is meant to encourage and inspire people to free themselves from inner and outer constraints, to live in the moment and to find themselves. It is more than a phrase - it is a call to freedom, self-actualisation and a path to inner healing. Being less dependent on the outside world and its myriad distractions and false prophets is the key to a healthy mind and therefore a healthy society, is the artist convinced. Does it sometimes feel strange to go your own way? Definitely. Will it be worth it? Absolutely.



About the author /Semblanza del autor

Eva Silberknoll an transmedia artist based in Vienna, combines photography, the art of painting and textile techniques. Since earning her Fine Arts degree in 2010, Silberknoll's artistry has continuously progressed. Relocating to her countryside studio at the Burgenland, Eva more and more integrates scents and fashion into her art to create vibrant and colourful pieces.

She is an active part of the local art scene and is doing exhibitions, cooperations and workshops. Additionally Eva is showcasing her work internationally, like at Maison10 and Olfactory Art Keller New York City. Her next solo exhibition is coming up soon as well as a launch of a new body of works.



Name /Nombre Evelin Stermitz

Country / País Austria

Web page <https://evelinstermitz.net>

Title of the work / Titulo de la obra Into the Sky Piece

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 05.20
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, April 27, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

A meditative positive affirmation as a video piece by Evelin Stermitz and Elise Kermani (Sound). Tree branches try to touch the sky and move gentle to the ephemeral sound to provide moments of digital lingering for the viewer heading in the clouds.
This video piece is especially created for MUSLAB 2025 – MANTRA: The Art of Healing, International Festival of Electroacoustic Music, Video Art and Image.



About the author /Semblanza del autor

Evelin Stermitz, M.A., M.Phil., studied Media and New Media Art at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and holds the degree in Philosophy from Media Studies. Her works in the field of media and new media art focus on post-structuralist feminist art practices. In 2008 she founded ArtFem.TV – Art and Feminism ITV (<http://www.artfem.tv>) and received a Special Mention for the project at the IX Festival Internacional de la Imagen, VI Muestra Monográfica de Media Art, University of Caldas, Manizales, Colombia, in 2010.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Fabio Grandinetti

Country / País Italy

Category / Categoría Video

Duración / Legth / min. seg 05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Thursday, September 26, 1991

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra Gravitanz

About the author /Semblanza del autor

God Mode Collective, founded in 2022 by Trentino-Alto Adige artists Matteo Marzano, Fabio Grandinetti and Gianni Tamanini. The collective is dedicated to research and experimentation in the audiovisual field and aims to explore music compositional techniques along with contemporary techniques of image recording and manipulation. The collective pursues cooperation with artists from different backgrounds, looking for intersections between multiple fields and innovative means of expression.

Fabio Grandinetti is a freelance sound engineer, electronic composer, and producer. He studied Electronic Music in Bolzano and attended masterclasses with renowned artists. He collaborates with TeatroBlu Onlus and La Quinta Danza. His works have been awarded and published internationally. He contributed to film and dance projects, including Respiri d'arte, and worked as a sound engineer for Transart 2021 and Mark Nowakowski's Metanoia (2023).

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

<https://www.dropbox.com/scl/fi/o0pgnv2hjygzg86jgiln33/Gravitanz.zip?rlkey=qjmd1gl506gtbe1f03rm4kmr5&dl=0>

Description of the piece /Descripción de la obra

Gravitanz (from "gravity" and the German word *Tanz*, meaning "dance") is an interdisciplinary audiovisual work exploring human perception through the lens of cosmic phenomena. Inspired by space-time theory, the piece uses the human body as a central element navigating curved gravitational fields. The choreography integrates the camera as an active participant, creating a paradoxical observer. The work unfolds in three movements, each reflecting different gravitational models. Sound design enhances

the narrative through textural and rhythmic layers, rather than directly illustrating events. A dynamic interplay between image and sound generates tension and instability, reflecting gravitational push-pull. Spatialisation contributes to this, alternating between random motion and synchronized gestures. Karplus-Strong synthesis evokes mythic origins of space-time, transforming into granular voice textures that suggest a creative force. In its final part, music accentuates light and shadow through rhythmic contrast, reinforcing the visual motion of the performer in a tightly woven audiovisual counterpoint.

electroacoustic **MUSIC** International EXHIBITION **MUSLAB 2025**

Name /Nombre Felipe Otondo

Country / País Chile

Web page www.otondo.net

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Wednesday, January 15, 2025

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Makuta

Description of the piece /Descripción de la obra

Makuta is a rich auditory tapestry blending Afro-Cuban and Congolese rhythms with modern synthesis and evocative field recordings from Chile and England. This composition merges traditional and contemporary elements, offering a dynamic exploration of rhythm, time, and place. At its core, Makuta meditates on time's fluidity through intricate rhythms and evolving soundscapes. Layers of percussion, synthesis, and environmental recordings interact organically, honoring Afro-Caribbean and Central African traditions while pushing sonic boundaries through innovative production. Created at the Arts and Technology Lab at Universidad Austral de Chile, Makuta fuses cultural heritage with modern sound experimentation. It bridges past and future, tradition and innovation, combining deep rhythms with atmospheric design for a resonant listening experience.

**Link to listen online / Vínculo para
escuchar en línea**

[https://soundcloud.com/fotondo3/makuta?
utm_source=clipboard&utm_medium=text&utm_campaign=so
cial_sharing&si=84058c159c89412592bea1d820d020be](https://soundcloud.com/fotondo3/makuta?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing&si=84058c159c89412592bea1d820d020be)

About the author /Semblanza del autor

Felipe Otondo is a Chilean composer and sound artist specializing in spatial audio, soundscapes, and electronic music. He holds degrees in Acoustics and Composition and has worked internationally, including at the Danish Technical University and Lancaster University. His works, ranging from radio productions to sound installations, have been presented in over 30 countries. Otondo's research and creative practice explore the relationship between environmental sound and perception, often integrating field recordings with new media technologies. He is currently an Associate Professor at Universidad Austral de Chile and leads the "Soundlapse" project on soundscape research. For more information, visit





electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Fernando Curiel

Country / País Argentina

Web page fernandocuriel.net

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación /
Creation date** Wednesday, February 5, 2020

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Escenasonica

Description of the piece /Descripción de la obra

Escenasonica, te lleva a una escucha imaginaria que atraviesa diversas capas timbricas polifónicas, con sucesos envueltos en movimientos no uniformes, con sonoridades que traspasan nuestra memoria para absorber todo en forma de escenas acusmáticas y con una referencialidad futura cotidiana.

**Link to listen online / Vínculo para
escuchar en línea**

<https://soundcloud.com/user-772463457/escenasonica>

About the author /Semblanza del autor

Fernando Curiel, compositor Argentino. Es artista interdisciplinario, interprete pianista y pedagogo. Su producción 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 en medios mixtos, música de cámara y sinfónica y medios Electroacústicos, video arte, también composición/improvisación.





Name /Nombre Fernando Egido

Country / País Spain

Web page <https://busevin.art>

Title of the work / Titulo de la obra Three Chants for Computer

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 11.15
05.26
(for audio & video)

Fecha de creación / Creation date Tuesday, April 7, 2015

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

This piece experiments with the concept of intrasensory synesthesia but Instead of perceiving one sensory as another we perceive a sound feature as another one So instead of hearing colors we will perceive the time as timbre or the pitch as dynamics. To do so, I use how the perception of a musical feature affects the perception of the other musical features. The perception of one parameter is determined by the other ones, especially in the threshold of perception. We can achieve this using the thresholds of perception and the way that one parameter can determine the perception of another one to make parametric interdefinitions. For example, a pulse of gains of sounds that are perceived as a temporal object can be converted into a timbrical object by accelerating the velocity of the pulses.

About the author /Semblanza del autor

He studied composition with José Luis de Delás at the School of Music of the University of Alcalá de Henares and received musical training in workshops with composers, analysts, and interpreters around the LIEM or the GCAC. He studied Computer Music with Emiliano del Cerro.

He has published several papers at international conferences.

His works have been performed at festivals such as ICMC 2023 in Shenzhen and 2024 in Seoul, ICSC 2024 Viena and 2022, precept.concept.percept, Artificial Intelligence Music Creativity 2022 in Tokyo, Convergence festival, Ars electronica Linz, Atemporánea festival, AIMC 2022 conference, EVO 2021, OUA Electroacoustic Music Festival 2020, ISMIR 2020 in Montreal. The Seoul International Electroacoustic Music Festival 2019, the APMC 2019 conference in Melbourne, SID 2015 conference in New York, Venice Vending Machine III, New York City Electroacoustic Music Festival, JIEN in the Auditory 400, SMASH Festival, Encontres Festival.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Francesc Llompart Pons

Country / País Spain

Web page <http://www.francescllompart.com/>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Monday, January 20, 2025

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra 1x1x1

Description of the piece /Descripción de la obra

From many, becoming one; and from one, becoming many. The force that insists on fragmenting unity is constantly challenged by the force that binds diversity together. Where sounds meet, they either merge into one or spark a new fire

About the author /Semblanza del autor

He began his composition studies at ESMUC (Barcelona) and later at the Musik-Akademie (Basel) with Bernat Vivancos, Lasse Thoresen, and Georg Friedrich Haas.

His initial production is instrumental, but gradually he delves into electroacoustic music for acousmonium and mixed music. Subsequently, he explores free improvisation as a violinist and collaborates with other improvisers, combining composition with elements of conducted improvisation, indeterminacy, and graphic scores.

His music has been programmed at festivals around the world such as "Mixtur" (Barcelona), "New York City Electroacoustic Music Festival" (New York), "OUA Electroacoustic Music Festival" (Osaka), "MUSLAB" (Mexico), and "Klangraum Festival" (Stuttgart).



A photograph of three dark, bumpy fruits, possibly avocados, hanging from a plant. The fruits are dark green to black with a pebbled texture. They are attached to a light-colored stem. The background is a soft-focus view of the plant's leaves and branches.

He has received the "FCEC Choral Composition Prize" for the pieces "Enamorat i al·lota" and "Sa núvia d'Algendar" (2008), the "Sound Silence Thought" prize for "De temperatures i ordres" (2020), and the "Ise-Shima" prize twice for "Horizon of Memory" (2021) and "L'alè dels estels" (2023).

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electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Francisco Javier Trabalón Ruiz

Country / País Spain

Category / Categoría Video

Duración / Legth / min. seg 07.58
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Saturday, April 25, 1987

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra Estudio_3

About the author /Semblanza del autor

Javier Trabalón estudia piano y se especializa en Composición en el CSM de Málaga. Amplía su formación realizando el Máster de Composición Electroacústica del CSKG (Madrid). Es doctor en Musicología (mención cum laude) por la UVa. En su formación como compositor ha recibido consejos de Arvo Pärt, Alexander Schubert, Michael Beil, Toshio Hosokawa, Simon Steen-Anderson, Stefano Gervasoni o Chaya Czernowin, entre otros. Sus obras se han en Donaueschinger Musiktage, CCRMA (Stanford University), NUNC! (Chicago), Livorno Festival, Festival Inmersivo (Lisboa), ZKM (Karlsruhe), Impuls (Graz), Unerhörte Musik (Berlin), reMusik (St. Petersburg), CIME, IN-SONORA (Madrid), MIXTUR (Barcelona), New MusicWeek (Roma) o AFEKT (Tallin).

Ha escrito paralargometrajes, cortometrajes, publicidad y documentales. Como improvisador e intérprete de piano, teclados y electrónica, ha llevado a cabo multitud de conciertos con formaciones de jazz, rock, pop, reggae.

Compagina su labor artística con la docencia de las materias de Análisis, Composición e Instrumentación, y la investigación musicológica.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://www.dropbox.com/scl/fi/n81apw2hkd3ri3nf6g7nb/Estudio_3_FJTR.zip?rlkey=9jn8imrkiif43nig6jub8r3k1&dl=0

Description of the piece /Descripción de la obra

Estudio_3 pertenece a un conjunto de trabajos que investigan la relación entre imagen y sonido a partir de la deformación de grabaciones de voces que comentan obras y cuadros a partir de los que se crean las imágenes. Todo el material pertenecen visual pertenecen a partituras y dibujos propios y son son sometidos, al igual que las voces grabaciones, a procedimientos extremos de modificación.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Francisco Javier Trabalón Ruiz

Country / País Spain

Category / Categoría Audio

Duración / Legth / min. seg 08.59
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Saturday, April 25, 1987

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra

Museo_Sonoro_VE_2_FR

About the author /Semblanza del autor

Javier Trabalón estudia piano y se especializa en Composición en el CSM de Málaga. Amplía su formación realizando el Máster de Composición Electroacústica del CSKG (Madrid). Es doctor en Musicología (mención cum laude) por la UVA. En su formación como compositor ha recibido consejos de Arvo Pärt, Alexander Schubert, Michael Beil, Toshio Hosokawa, Simon Steen-Anderson, Stefano Gervasoni o Chaya Czernowin, entre otros. Sus obras se han en Donaueschinger Musiktage, CCRMA (Stanford University), NUNC! (Chicago), Livorno Festival, Festival Inmersivo (Lisboa), ZKM (Karlsruhe), Impuls (Graz), Unerhörte Musik (Berlin), reMusik (St. Petersburg), CIME, IN-SONORA (Madrid), MIXTUR (Barcelona), New MusicWeek (Roma) o AFEKT (Tallin).

Ha escrito parlargometrajes, cortometrajes, publicidad y documentales. Como improvisador e intérprete de piano, teclados y electrónica, ha llevado a cabo multitud de conciertos con formaciones de jazz, rock, pop, reggae.

Compagina su labor artística con la docencia de las materias de Análisis, Composición e Instrumentación, y la investigación musicológica.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

https://www.dropbox.com/scl/fi/brujcy70a7efpv0m4fpss/Museo_Sonoro_FJTR.zip?rlkey=pq5ghysdfmlwwqr7uje16h8qn&dl=0



Description of the piece /Descripción de la obra

Museo_Sonoro_VE propone al oyente una visita guiada a través de un espacio imaginario donde están expuestos una serie de cuadros realizados por Salvador Dalí para la ilustración de la Divina Comedia de Dante Alighieri. Se propone una inmersión sonora en distintas imágenes que narran el paso por el Infierno, Purgatorio y Paradiso, a partir de la guía, que marca las pautas generales que sirven como catalizador de la imaginación del oyente. Tras la escucha pueden observarse los cuadros para confrontar la imaginación con el objeto pictórico.

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electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Francisco Javier Trabalón Ruiz

Country / País Spain

Category / Categoría Audio

Duración / Legth / min. seg 08.59
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Saturday, April 25, 1987

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Museo_Sonoro_VE_2_FR

About the author /Semblanza del autor

Javier Trabalón estudia piano y se especializa en Composición en el CSM de Málaga. Amplía su formación realizando el Máster de Composición Electroacústica del CSKG (Madrid). Es doctor en Musicología (mención cum laude) por la UVA. En su formación como compositor ha recibido consejos de Arvo Pärt, Alexander Schubert, Michael Beil, Toshio Hosokawa, Simon Steen-Anderson, Stefano Gervasoni o Chaya Czernowin, entre otros. Sus obras se han en Donaueschinger Musiktage, CCRMA (Stanford University), NUNC! (Chicago), Livorno Festival, Festival Inmersivo (Lisboa), ZKM (Karlsruhe), Impuls (Graz), Unerhörte Musik (Berlin), reMusik (St. Petersburg), CIME, IN-SONORA (Madrid), MIXTUR (Barcelona), New MusicWeek (Roma) o AFEKT (Tallin).

Ha escrito paralargometrajes, cortometrajes, publicidad y documentales. Como improvisador e intérprete de piano, teclados y electrónica, ha llevado a cabo multitud de conciertos con formaciones de jazz, rock, pop, reggae.

Compagina su labor artística con la docencia de las materias de Análisis, Composición e Instrumentación, y la investigación musicológica.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://www.dropbox.com/scl/fi/fvjj428rii97o012jey4k/Museo_Sonoro_VE_2_FR.mp3?rlkey=8vc8d8nhmtf79barvt0phvzyl&dl=0



Description of the piece /Descripción de la obra

Museo_Sonoro_VE propone al oyente una visita guiada a través de un espacio imaginario donde están expuestos una serie de cuadros realizados por Salvador Dalí para la ilustración de la Divina Comedia de Dante Alighieri. Se propone una inmersión sonora en distintas imágenes que narran el paso por el Infierno, Purgatorio y Paradiso, a partir de la guía, que marca las pautas generales que sirven como catalizador de la imaginación del oyente. Tras la escucha pueden observarse los cuadros para confrontar la imaginación con el objeto pictórico.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Francis Rodriguez

Country / País Puerto Rico

Web page <https://www.francis-rodriguez.com/>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Monday, March 20, 2023

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Filo entre los espacios

Description of the piece /Descripción de la obra

"Filo entre los espacios" is an electroacoustic piece based on a self-written poem about words as a weapon of love and hate. While all elements keep moving forward on the timeline, other elements move on reverse revealing the true form of the initial compositional idea.

About the author /Semblanza del autor

Bio:
Award-winning composer, arranger, orchestrator, conductor, producer and recording musician born in San Juan, Puerto Rico. Rodriguez' music has been performed by Lumina String Quartet, Puerto Rico Symphony Orchestra, Allentown Symphony Orchestra, Orfeon San Juan, JM Jazz World Orchestra, among others. His music has been performed regularly all over the world including at live venues such as the Lincoln Center in New York and has been featured on HBO, Cannes Festival and numerous others. He was awarded the Elmer Bernstein Award in Film Scoring (2008) & The Henry Mancini Music Fellowship in 2013.

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International
EXHIBITION
MUSLAB 2025

Name /Nombre Gabriel Duarte da Silva

Country / País Brazil

Web page <https://www.gabrielduarte.compositor.com/>

Category / Categoría Audio

Duración / Legth / min. seg 0724
(for audio & video)

Fecha de nacimiento / Birthdate

Saturday, October 12, 1996

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Dreaming In Shards

About the author /Semblanza del autor

Gabriel DUARTE (*1996) is one of the most prolific young Brazilian composers of his generation, considering himself a "cosmopolitan," not establishing boundaries between musical styles, with a diversity and compositional versatility that spans across various languages. He is currently pursuing a Master of Music degree in Composition at the University of Alabama. He holds a Bachelor's degree in Music with an emphasis on Composition from the Department of Music at the University of São Paulo (ECA-USP) and a specialization in Composition from the São Paulo State Music School. As a musician and researcher, explores various areas of Musical Composition, such as compositional techniques and mechanisms of contemporary music from the 20th and 21st centuries. He has received numerous awards and has participated in symposiums, composition competitions, conferences, and national and international music festivals, presenting his academic and artistic work in countries such as Brazil, Portugal, Argentina, and the United States.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

<https://drive.google.com/drive/folders/1W2txtsO2CGS7mf2F23vaBfhet-xQbAMQ?usp=sharing>

Description of the piece /Descripción de la obra

"Dreaming in Shards" is an acusmatic work (fixed media) composed in 2025. Its compositional logic and discourse are built upon the juxtaposition of fragmented sounds from various contexts: static and detuned radio noise, sounds captured in tunnels and subway tracks, the songs of Brazilian birds, choral singing in





reverberant spaces combined with church bells, and the vibrant, hopeful energy of the crowd of Sport Club Corinthians Paulista. These scattered and shattered sonic elements are organized in an attempt to create a unique sense of cohesion — a multifaceted soundscape that evokes an urban and cosmopolitan imaginary. Filtered through the composer's fragmented and subjective dream, the piece proposes a sensitive listening to some of the characteristic sounds of the city of São Paulo, Brazil.

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International
EXHIBITION
MUSLAB 2025

Name /Nombre George Edmondson

Country / País United Kingdom

Web page <https://www.georgeedmondson.info/>

**Kind of Work /
Tipo de trabajo** sound Art / Arte sonoro

**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Monday, December 16, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Samothrace

Description of the piece /Descripción de la obra

Created during a residency on the remote island of Samothraki, this piece is an immersive soundscape inspired by the island's profound serenity and timeless connection to nature. Accessible by only one boat a day, Samothraki offers a rare stillness that invites deep reflection and renewal. Visiting in December, I experienced an unparalleled peace, engaging with local traditions, music, and community rituals that revealed the island's unique heartbeat.

This composition layers the raw sounds of Samothraki—wind coursing through ancient trees, waves meeting rugged shores, the delicate chime of goat bells, and the enveloping silence—with the voices and stories of its people. It captures the essence of a place where human life harmonizes with the environment; a mantra of healing, balance, and environmental pride. Through repetition and resonance, the work invites listeners into a shared, transformative space—a sonic meditation on the power of art to restore and regenerate, both individually and collectively.

About the author /Semblanza del autor

George Edmondson is a sonic artist, researcher and educator. His work often investigates societal themes collaboratively, using a variety of sonic methods. Valuing both process and output, George continually seeks to develop adaptive methods which promote sound art as an agile vehicle for social reflection and democratised commentary. His research, compositions and projects have been conducted, disseminated, and discussed regionally, nationally, and internationally, across a number of mediums.



Name /Nombre Gintas Kraptavicius

Country / País Lithuania

Web page <https://gintask.home.blog>

Title of the work / mermania #2
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 7.48
min. seg 05.26
(for audio & video)

Fecha de
creación / Thursday, March 7, 2024
Creation date

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

Merzmania it is piece connecting classical music with noise music made from synthesized sounds. I am using a computer, Plogue Bidule software & midi controller/keyboard assigned to VST plugins parameters. All software parameters controlled/alterd live in a real time during performance using knobs & sliders of midi controller.



About the author /Semblanza del autor

Gintas is working in the field of digital experimental and electroacoustic music, making music for films, sound installations. His compositions are based on granular synthesis, live electronic, hard digital computer music, small melodies. He has released numerous of records on labels such as Cronica, Baskaru, Con-v, Copy for Your Records, Bolt, Creative Sources, Sub Rosa and others.

Since 2011 member of Lithuanian Composers Union. He has presented his works, performed at various international festivals, conferences, symposiums as Transmediale.05, Transmediale.07, ISEA2015, ISSTA2016, IRCAM forum workshop 2017, xCoAx 2018, ICMC2018, ICMC2022 ICMC-NYCEMF 2019, NYCEMF 2020, NYCEMF 2021, NYCEMF 2022, NYCEMF 2023, NYCEMF 2024, Ars Electronica Festival 2020, Ars Electronica Festival 2023, Ircam Forum 2025

Artist in residency at DAR 2016, DAR 2011, MoKS 2016, KKKC 2023

Winner of the II International Sound-Art Contest Broadcasting Art 2010, Spain.

Winner of The University of South Florida New-Music Consortium 2019 International Call for Scores in electronic composition category.



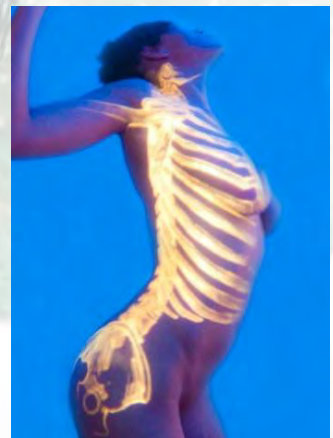
electroacoustic **MUSIC**
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Name /Nombre Gökçe Erkmen

Country / País Turkey

**Kind of Work /
Tipo de trabajo** soundscape / paisaje
sonoro

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Wednesday, February 2, 2022

**Number of channels / Número de
canales (for audio & video)** 4

Title of the work / Título de la obra ATA

Description of the piece /Descripción de la obra

Reverance for our Asian roots , our breathe .. in search of it's healing resonance .

**Link to listen online / Vínculo para
escuchar en línea** <https://www.youtube.com/watch?v=oipgaADU4DM>

About the author /Semblanza del autor

Visual Communication Designer . Sound Tech student .



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Gordon Delap

Country / País Ireland

Web page <https://www.maynoothuniversity.ie/people/gordon-delap>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Monday, April 1, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Ora Obscura

Description of the piece /Descripción de la obra

I began by capturing innocuous frames of plants and water, testing whether I could inject instability. Initially, I saw this piece as an exploration of the energy, restlessness, and even violence beneath nature's surface tranquillity. I wondered if these attractive—though rather anodyne—images could be reframed as a barrage of sound and image.

As the work developed, I became increasingly concerned with perspectives in documenting nature: intrusive cameras, unreliable narration, and the artificiality of audio. The camera's framing constrains its subjects, excluding their wider context.

These boundaries shape the audiovisual discourse, pushing at the edges of sound and vision. The audio draws from techniques used in nature documentaries, where sounds are often fabricated in a studio. But here, the illusion falters, revealing human agency. The work ends by floating free from fixed perspective, though enclosures remain.

**Link to listen online / Vínculo para
escuchar en línea** <https://www.youtube.com/watch?v=CgCaK0ZnJyk>

About the author /Semblanza del autor

Gordon Delap comes from Co. Donegal in Ireland. He studied composition at City University, London, and Queen's University, Belfast. He has undertaken residencies at Nadine Arts Centre in Brussels, the Crescent Arts Centre in Belfast, the Technische Universitaet in Berlin, at Edinburgh University, and SCRIME,



Bordeaux. He is currently lecturer in music technology at the National University of Ireland, Maynooth.





Name /Nombre Gustavo Arima

Country / País Brazil

**Title of the work /
Título de la obra** Escombros

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg 05.26
(for audio & video)** 08.00

**Fecha de
creación /
Creation date** Wednesday, July 10,
2024

**Number of channels / Número de
canales (for audio & video)** 8

Description of the piece /Descripción de la obra

Escombros is an acousmatic 8-channel piece, composed in Studio PANaroma. The title, which can be translated as 'rubble', particularly as a result of demolition, references the granulation processes which are extensively used in the piece. One of the inspirations for the piece is the poem "Tenho quebrado copos", by Brazilian poet Ana Martins Marques.

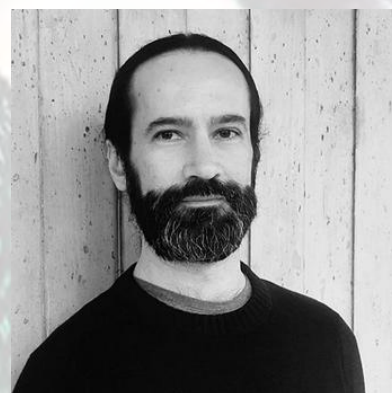
The piece associates sound objects from different sources (metal, voices, water, as well as synthetic sources), turning them into rubble – reordered particles of what was once whole.



About the author /Semblanza del autor

Gustavo Arima is a composer, dedicated mostly to acousmatic music. He has received his Bachelor of Music Composition with Emphasis in Electroacoustic Composition from the Institute of Arts of Universidade Estadual Paulista “Júlio de Mesquita Filho” (UNESP) in 2020. He is currently in the Master's program at the same University, under the mentorship of Flo Menezes.

He has had works performed in the XIII BIMESP (International Biennial for Electroacoustic Music of São Paulo) (2020), the XIV BIMESP (2022), in the II Encuentro Internacional Red Ecología Acústica México (2020), in a concert in the Hochschule Für Musik Nürnberg (2022) as well as in the Ars Electronica Festival (2023).



Name /Nombre Hector Bravo Benard

Country / País Mexico

Web page www.hbbenard.com/

Title of the work / Nowhere
Título de la obra

Category / Audio
Categoría

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 10.13
min. seg 05.26
(for audio & video)

Fecha de Friday, September 9,
creación / 2022
Creation date

Number of channels / Número de 8
canales (for audio & video)

Description of the piece /Descripción de la obra

The original sound material for this piece was produced using a small set of household objects during the isolation of the pandemic. The sounds were then processed using delays, filters, and spectral techniques, and mixed with processed vocal samples and noises produced by chaotic generators. The material is arranged in space and was originally rendered in higher-order Ambisonics. The title makes reference to the feeling of being connected to the whole world virtually, while at the same time being in complete physical isolation, like being at once everywhere and nowhere at all.

The piece is related to the theme of healing in that it was a way to deal with the emotions and circumstances of the time by embracing the sounds of my surroundings and using them as fuel for sonic creation and inner peace.



About the author /Semblanza del autor

Originally from Mexico City, studied philosophy and music at the University of Victoria (Canada), and later at the Xenakis Centre (France), the Institute of Sonology and the Royal and Rotterdam Conservatories (Netherlands), the Autonomous National University of Mexico, the University of Washington's DXARTS center (USA), and the University of Birmingham (UK). He writes sound-based music for acoustic instruments, live electronics, and fixed media, with a focus on timbral and spatial elements. His works have been presented internationally at events such as the ICMC, BEAST FEaST, SEAMUS, Gaudeamus Festival, New York City Electroacoustic Music Festival, Sonorities Belfast, Espacios Sonoros, ACMA, and the Kyma International Sound Symposium. Currently lives in the Netherlands, working as an independent artist and music software developer.



Name /Nombre Heinz-Josef Florian

Country / País Germany

Web page www.hjflorian.de

Title of the work / Dream Flow
Título de la obra

Category / Audio
Categoría

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 07.12
min. seg 05.26
(for audio & video)

Fecha de Sunday, February 2,
creación / 2025
Creation date

Number of channels / Número de 2
canales (for audio & video)

Description of the piece /Descripción de la obra

Many people today are confronted with a world marked by the climate crisis, violent conflicts, increasing aggression in both speech and action, and widespread insecurity. Amid these challenges, mental well-being calls for rest, joy, play, laughter, and meaningful communication. Yet restful sleep has become a rarity. However, dreams can have a healing effect on our mental health. In our dreams, different worlds often blend in unexpected ways. Dream Flow may serve as a record of such a dream.

Alongside extensive sound processing—primarily in CSound using various techniques—the work also incorporates Freesound samples and AI-generated voices.



About the author /Semblanza del autor

Dr. Heinz-Josef Florian (*1955) is a German composer and performer, specializing in acousmatic, algorithmic, live electronics, instrumental, and audiovisual music. As a mathematician, he taught courses on stochastic music, chaos, and fractals at the Institute for Computer Music and Electronic Media (ICEM) at Folkwang University of the Arts in Essen, Germany.

His works have been broadcast on radio and featured at international electroacoustic music festivals, including ICMC, FEMS, MUSLAB, and NYCEMF, among others. Florian has also collaborated on live electronics projects in Israel and Germany with Friedhelm Hartmann, Javier Garavaglia, and other artists. Heinz-Josef Florian is a member of the German Society for Electroacoustic Music (DEGEM) and the Society for New Music Ruhr (GNMR).



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Name /Nombre Irving & Fil Kinnersley

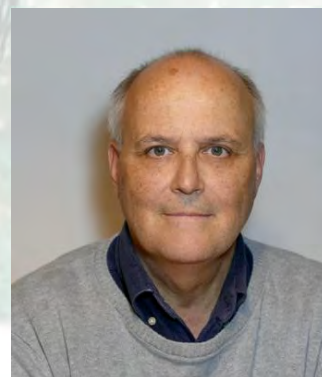
Country / País United Kingdom

Web page www.irvingkinnersley.com

**Category /
Categoría** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Thursday, October 11, 1956

Kind of Work / Tipo de trabajo

Video

Title of the work / Título de la obra Somerset Levels: Starlings

About the author /Semblanza del autor

Irving Kinnersley has studied literature at the University of London and the University of Kent and electroacoustic music at Bath Spa University and the University of Manchester. His work has been performed internationally at numerous peer reviewed festivals and has been awarded at the Klang International Electroacoustic Competition (2021) and the Musica Nova International Electroacoustic Competition (2023). His work is informed by both the soundscape and electroacoustic traditions.

Fil Kinnersley has a degree in Anthropology, a Masters in Information Technology and is studying for a PhD in Psychology. Her photography and video work has explored a variety of genres but in recent years she has focused on the natural world, exploring it through a mixture of abstraction and naturalism. Recent video performances include the Seeing Sound Festival and the MANTIS Festival

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

https://drive.google.com/file/d/15dPxFErP_VXQpgfsPSC2B_36lrqJgwqZ/view?usp=sharing

Description of the piece /Descripción de la obra

Starlings is an audio-visual response to a murmuration of starlings on the wetlands and reed beds of the Avalon Marshes, a wildlife reserve situated on the Somerset Levels, UK. The marshes have emerged from disused peat works, the scars of industrial extraction have been transformed into a landscape of rich aural and visual phenomena.

Most evenings from December to March it is possible to experience this phenomenon. It is an overwhelming experience; with the vast graceful patterns the birds form as they gather in their thousands from all directions contrasting with the escalating cacophony as they descend to the reed beds to roost. The video attempts to evoke a sense of this experience in sound and image.

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electroacoustic

Name /Nombre ISMAEL MORALES

Country / País Mexico

Web page <https://ismaelmorales.com.mx/>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 11.58
05.26
(for audio & video)

**Fecha de creación
/ Creation date** Monday, January 20, 2025

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Riz - Oma

Description of the piece /Descripción de la obra

Riz - Oma es una exploración sonora que encarna el concepto de rizoma de Deleuze y Guattari como metáfora de la libertad de pensamiento. La obra disuelve jerarquías estructurales, permitiendo que los sonidos se entrelacen sin un centro fijo, en un flujo dinámico de conexiones imprevistas. En tiempos de crisis, hemos sido testigos de fracturas profundas que atraviesan nuestras estructuras sociales y emocionales. Estos síntomas, reflejo de un pensamiento rígido y limitante, pueden encontrar alivio en la fluidez del rizoma. Al rechazar estructuras impuestas se abre un espacio donde las conexiones inesperadas nos permiten reinventar la percepción y el sentir. En este entramado sonoro, la exploración artística deviene en un acto de resistencia y sanación, ofreciendo nuevas vías para imaginar y reconstruir nuestra realidad. De manera que la electrónica, más que un medio, deviene en un organismo rizomático donde cada elemento interactúa libremente, abriendo caminos alternativos para la percepción.

**Link to listen online / Vínculo para
escuchar en línea**

https://soundcloud.com/ismael_morales_compositor/riz-oma-ismael-morales?si=c6de4626202e44b39dc3ee3670887c35&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

About the author /Semblanza del autor

Licenciado en Composición Musical por el London College of Music y en Lengua y Literaturas Hispánicas por la UNAM. Ha participado en varios diplomados de composición, en la Facultad de Artes de la Benemérita Universidad Autónoma de Puebla (BUAP), así como en Master Class de composición con el Dr. José Luis Hurtado. Actualmente trabaja para Radio UNAM como productor y programador musical. Su música ha sido interpretada en México, Chile, Colombia, Argentina y España, en múltiples festivales.

A close-up photograph of three dark green, bumpy avocados hanging from a branch. The avocados are the central focus, with their characteristic pebbled texture clearly visible. The background is softly blurred, showing more of the branch and some green leaves, creating a natural, organic feel.

como el Foro Internacional de Música Nueva Manuel Enríquez, las Jornadas de Música Contemporánea del Círculo Colombiano de Música Contemporánea, el Festival Atemporánea, el Encuentro de Jóvenes Compositores e Intérpretes y el Festival Expresiones Contemporáneas, entre otros. La filosofía y la literatura son una fuente constante de inspiración en su quehacer musical, así como las correlaciones entre la teoría semiótica del lenguaje y los procesos de significación del sonido.



Name /Nombre Italo Bellu

Country / País Italy

Web page <https://soundcloud.com/italowsky>

Title of the work / Titulo de la obra Stagioni (Seasons)

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 03.38
05.26
(for audio & video)

Fecha de creación / Creation date Tuesday, January 28, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

«Stagioni (Estaciones)» es una pieza de música electrónica que contiene samples musicales con digresiones sonoras interpretadas con saxofón Venova y estilófono.

La introducción presenta la voz de Tiberio Faedi, de la radio web italiana «Silent Radio», quien inicia su transmisión semanal en vivo.

Los otros samples añadidos son el ruido del rebaño de ovejas en la cálida campiña sarda y una pizca de música tradicional sarda (tenores).

La canción intenta combinar diferentes sentimientos, ruidos ambientales, sonidos digitales y analógicos, y busca transmitir al oyente la sensación de un ciclo, como sucede con las estaciones.



About the author /Semblanza del autor

Italo Bellu (Sassari, 1982), también conocido como Italowsky, es un músico electrónico italiano autodidacta e independiente.

Comenzó a estudiar música de niño, formándose en saxofón, pero cambió de género a principios del 2000, comenzando a producir pequeñas producciones musicales de música house y a publicarlas en MySpace.

Su estilo de producción se inspira en el grupo alemán Kraftwerk, la banda sonora estadounidense de los 80 mezclada con dance francés e italo disco de los 90.

Entre sus producciones recientes se incluyen la canción "Fall Out", el trío "Tidale": "Lunare", "Tidale (marea alta)", "Tidale (marea baja)", las canciones "Dance la rue", "Neon Lights" y "Sublime".



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MUSLAB 2025

Name /Nombre Jackson Poling

Country / País Canada

Web page <https://zeplox1.wixsite.com/jacksonthecomposerpo>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26**
(for audio & video)



**Fecha de creación
/ Creation date** Tuesday, November 12, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Aquarium Music

Description of the piece /Descripción de la obra

The inspiration for "Aquarium Music" comes from a trip I took to Stanley Park in Vancouver where I overheard music coming from outside the aquarium nearby. The music was calm to suit the ocean setting but for some reason it made me wonder: "would the fish find this appropriate?" Perhaps they would like a say in their ocean soundscape; maybe its more turbulent than we realize.

[The audio of people talking comes from a video taken inside the Vancouver Aquarium.]

**Link to listen online / Vínculo para
escuchar en línea** <https://youtu.be/csygzc8l2X4?si=thT87j0G6ERJjLbA>

About the author /Semblanza del autor

Jackson has been writing music since he was 13 years old, and has key interests in the genres of classical, rock, jazz, and electronic music. Jackson currently lives in Vancouver, Canada where he teaches and performs on the piano as his main instrument. He prides himself on his willingness to push boundaries by searching for sounds that will disturb and move audiences alike.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Jaegone Kim

Country / País South Korea

Web page jaegonekim.com

**Category /
Categoría** Video

**Duración / Legth /
min. seg** 05.26
(for audio & video)

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Tuesday, January 19, 1999

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra Helium Flash

About the author /Semblanza del autor

Jaegone Kim is a composer whose work spans composition, visual art, and installation, drawing on both auditory and visual experiences. Deeply influenced by science, he often incorporates astrophysical and chemical imagery with personal emotions in his work. His compositions are marked by flexible control over timbral contrasts, sonic density, repetition, silence, and resonance, moving beyond traditional melody-centered approaches to enable deeper musical exploration and expressive sensitivity.

Kim views sound as intimately connected to human experience, intertwined with memories and emotions. His works focus on the psychological responses sound elicits, rather than treating sound as a standalone element. In 2024, he presented Water, Mark, a viewer-participatory sound installation that explored the relationship between sound, physical space, and audience engagement, inviting active participation to deepen connections between sound and people.

**Dawnload material Link / Link de
descarga (Link must be open to
download / Vinculo abierto a
descargas)**

<https://drive.google.com/file/d/163AbRO0ugsgV3ic3LWRqxtkgJQKn4HI9/view?usp=sharing>

Description of the piece /Descripción de la obra

Helium Flash is created by converting online sounds and direct recordings into MIDI data, which are then



layered using virtual instruments. This process flattens the sounds, stripping away details and leaving only a rough outline, akin to a dithered image. It refines the sound, simplifying it into a purer form.

The final section evokes the image of a massive circle suspended in the air, vibrating. This imagery reminded me of the helium flash phenomenon in stars. The title reflects this process, symbolizing the experience of bearing weight until it becomes overwhelming, releasing energy, and emerging renewed.

I paired the audio with a video I filmed during the composition process. The slowed-down footage of flowing water, shot in Boston, captures the interplay of light and shadow to evoke various textures and forms. The counterpoint between the video and audio enhances the overall experience, offering a deeper exploration of the transformation.



electroacoustic

MUSIC

International

EXHIBITION

MUSLAB 2025

Name /Nombre Jaegone Kim

Country / País South Korea

Web page jaegonekim.com

Category / Categoría Video

Duración / Legth / min. seg 8.39
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Tuesday, January 19, 1999

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra Helium Flash

About the author /Semblanza del autor

Jaegone Kim is a composer whose work spans composition, visual art, and installation, drawing on both auditory and visual experiences. Deeply influenced by science, he often incorporates astrophysical and chemical imagery with personal emotions in his work. His compositions are marked by flexible control over timbral contrasts, sonic density, repetition, silence, and resonance, moving beyond traditional melody-centered approaches to enable deeper musical exploration and expressive sensitivity.

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Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/file/d/1B_1jEp-MnisvmvmCk6sZE7LGaxT6FX3P/view?usp=sharing

Description of the piece /Descripción de la obra

Helium Flash is created by converting online sounds and direct recordings into MIDI data, which are then



layered using virtual instruments. This process flattens the sounds, stripping away details and leaving only a rough outline, akin to a dithered image. It refines the sound, simplifying it into a purer form.

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Name /Nombre Jeanette Fligler

Country / País Argentina

Title of the work / "EXTINCIÓN"
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / 06.14
min. seg 05.26
(for audio & video)

Fecha de
creación /
Creation date

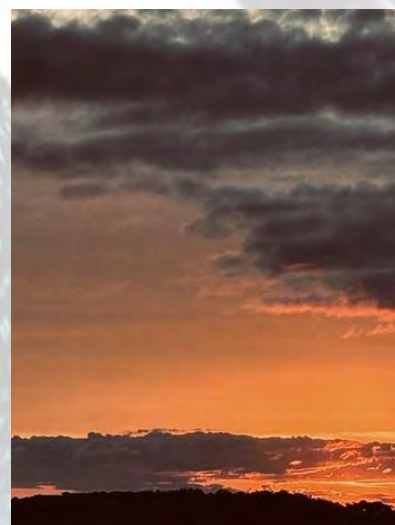
Thursday, November 17,
2022

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

Este poema me sugirió un paisaje inquietante con un final de luz:

SILENCIO QUEBRADO
POR MÚSICAS INFINITAS
IRRUPCIÓN DE PIEDRAS Y
GRANIZO
IMAGINADO POR VIENTOS
SALVAJES , POR PLANETAS
DESCONOCIDOS
A NUESTRAS CÉLULAS A
NUESTRA PIEL.
DANZAS DEMONÍACAS ATERRIZAN
EN ESA OTRA DIMENSIÓN
AQUELLA QUE DICTA CON SU LUZ
Y SOMBRAS, EL MOVIMIENTO
OBLICUO DE LAS RAMAS QUE
NACEN, DE LOS OTROS SOLES QUE
SE MECEN Y MUEREN, COMO ONDAS
DISPERSAS ATRAVÉS DE OTROS INSTANTES
CÓSMICOS,
COMO SI EL VAIVÉN DE SU PROPIA RIMA
INVENTARA JUEGOS ÍNTIMOS:
RELACIÓN
DE ESA MÚSICA INFINITA,
CON NUESTRO SILENCIO QUEBRADO,
ESE MOVIMIENTO CÓSMICO, Y



EL NACIMIENTO DE LA MUERTE:
PARA NACER.

About the author /Semblanza del autor

Jeanette Fligler. Nacida en Alemania (Berlín), vive trabaja en Argentina.

Cursó estudios de Piano, Armonía, Composición, Pedagogía, Iniciación al Piano, Perfeccionamiento Docente en el Collegium Musicum de Buenos Aires y realizó experiencias en Talleres para el Desarrollo de la Educación Musical.

Pertenece al Foro Argentino de Compositoras.

Escribió obras audiovisuales, electroacústicas y para diversas formaciones instrumentales.

Su búsqueda está orientada a la integración de las artes.

Algunas de sus obras electroacústicas y audiovisuales presentadas:

"Fronteras"

-Universoscósmicos (concierto visual)

-Refugiados (fotografías animadas digitalmente)

-Guerra (vivencia personal a través de imágenes y música)

Presentado en Arcimboldo Arte Contemporáneo (Directora: Pelusa Borthwick) -2018-

"Resonancias" (banda sonora instalación Osvaldo Decastelli) -MACLA, 2017-

"Universoscósmicos"-Music Lab 2018 (Exhibido en México)

"Extremos (tarkas y voces) y "Paisaje sonoro" -Music Lab 2019 (Exhibido en Chile)

"Extremos (tarkas y voces) y "Paisaje sonoro" -ARTXCLIMATE Festival de la imagen 2019 (Universidad Tres de Febrero, Argentina)

"Plástico" -La Hora Acusmática 2023



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International
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MUSLAB 2025



Name /Nombre Jessica A. Rodriguez

Country / País Mexico

Web page <https://andamio.in/prod/encarnadas>

Title of the work / Titulo de la obra encarnadas => (f.)
embodiments

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 08.12
05.26
(for audio & video)

Fecha de creación / Creation date

Thursday, October 5,
2023

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

encarnadas => (f.) embodiments es una obra audiovisual que combina performance colaborativa y video-danza. Realizada junto a la bailarina Angela Josephine y el ensamble experimental Earth Wind and Choir, la pieza integra danza, codificación visual en vivo y sonidos tipo ASMR a partir de susurros y respiraciones de Babette de Jong, Teresa Caterini y Bailey Duff.

La obra construye un mantra corporal: una vibración íntima y repetitiva que celebra los cuerpos femeninos y su potencia transformadora. Cuerpos que aparecen y desaparecen, se pliegan y despliegan a través de múltiples tiempos y espacios, generando una experiencia sensorial expandida.

En diálogo con el concepto de MANTRA, esta pieza propone el arte como medicina: una resonancia de aliento, movimiento y sonido íntimo que sana, conecta y regenera. Es un homenaje experimental a las presencias femeninas encarnadas como acto poético, político y sanador.



About the author /Semblanza del autor

Jessica A. Rodríguez (México-Canadá) es una artista de medios, diseñadora e investigadora especializada en prácticas audiovisuales y live coding para música visual en vivo. Tiene un doctorado en Comunicación, Nuevos Medios y Estudios Culturales por la Universidad McMaster. Es cofundadora de Andamio.in y miembro de RGGTRN, donde fusiona tecnología y expresión artística. Actualmente se desempeña como Co-Secretaria de la Junta Directiva de la Media Arts Network of Ontario (MANO), una organización sin fines de lucro que representa al sector de las artes mediáticas en Ontario. Su obra ha sido exhibida internacionalmente, explorando música visual, literatura electrónica y artes mediáticas experimentales.



Name /Nombre Jiajing Zhao

Country / País China

Web page <https://zhaojiajing.com/>

Title of the work / Drifting Voices
Título de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 08.56
min. seg 05.26
(for audio & video)

Fecha de
creación / Wednesday, January 1,
Creation date 2025

Number of channels / Número de
canales (for audio & video) 8

Description of the piece /Descripción de la obra

Drifting Voices explores the deep connection between the human body and the ocean, presenting sound as a form of healing and transformation.

Human voices and ocean sounds are analysed into microscopic sonic particles and processed like chemical elements—frozen, stretched, and catalysed within the realm of microsound. This sonic alchemy reveals shared resonances between body and sea. The voice of Portia Lee, reading an original poem by the composer, was recorded using both a condenser microphone and a throat-mounted hydrophone, creating an intimate texture for extended manipulation.

As the piece unfolds, the voice is deconstructed and absorbed into the ocean soundscape. Repetition and transformation become a sonic mantra, blurring the line between voice and water. The work invites listeners into a meditative, regenerative state where the body dissolves into the ocean—resonating as one healing force.



About the author /Semblanza del autor

Zhao Jiajing (family name-given name, b. China) is an electroacoustic composer, sound designer, and interdisciplinary artist based in London.

Zhao Jiajing's artistic practice encompasses sound, installation, and new media, exploring themes such as temporality, technology, digital cultures, and nature. Since 2019, he has been deeply engaged in spatial sound, creating multichannel compositions and installations. His works employ space as both an expressive medium and a responsive instrument.

Zhao Jiajing's works have been presented internationally at events and venues such as the New York City Electroacoustic Music Festival (US), Soundcinema Düsseldorf (DE), Espacios Sonoros (AR), Sound/Image Festival (UK), Musicacoustica (CN), Barbican Centre (UK), IRCAM (FR), Lisboa Incomum (PT), among many others.

As a multi-skilled composer and sound designer, he has collaborated with pioneering theatre groups, performers, and visual artists, creating projects that captivate audiences worldwide. Zhao is also the founder and director of Soundworlds Studio, a London-based immersive sound design studio.



Name /Nombre Jiayue Cecilia Wu

Country / País United States

**Title of the work /
Título de la obra** Sound Of Nangqên

**Category /
Categoría** Video

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date** Wednesday, January 1,
2025

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

Sound of Nangqên is an electroacoustic audiovisual composition inspired by Tibet's "Highland of Zen" in Nangqên County, Qinghai, China. Fully permitted and supported by local monasteries and the Tibetan people, it immerses listeners in the region's spiritual and cultural soundscape. Integrating 20GB of field recordings—natural environments, local voices, folk songs, daily life, and Tibetan instruments—with analog and digital processing, the piece captures contemporary Tibetan Buddhist practices.

Real-time electronics and traditional Tibetan instruments like the dungchen, rol mo, damaru, and kangling interact with the celletto, a Western sonic observer. This fusion of tradition and modernity recontextualizes ritual performances into an orchestral composition. Sound of Nangqên is not cultural appropriation but an artistic and ethnographic exploration, demonstrating how technology mediates and amplifies deeply rooted traditions, offering a meaningful connection to contemporary global audiences.



About the author /Semblanza del autor

Dr. Jiayue Cecilia Wu (武小慈), scholar, composer, audio engineer, and ATMI president, specializes in music technology for healing and social impact. With a B.Sc. in Design and Engineering, she worked over a decade with EMI, Universal Music, and Shazam. She earned an M.A. in Music, Science, and Technology from Stanford and a Ph.D. in Media Arts and Technology from UC Santa Barbara. Her work spans Asia, the U.S., Canada, Australia, South Africa, Brazil, and Europe. She has published 27 peer-reviewed articles, three book chapters, two books, and over 100 multimedia works. Currently, she is an Assistant Professor and Program Director at CU Denver's College of Arts and Media. Dr. Wu is a peer reviewer for high-impact journals, chairs the AES DEI Committee, and holds leadership roles in SEAMUS and ICMC. She is globally recognized for lectures and workshops on Embodied Music Technology.



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International
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Name /Nombre JOAN BARBOSA

Country / País Colombia

Web page JOANBARBOSA.COM

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26**
(for audio & video)

Fecha de creación Sunday, January 5, 2025
/ Creation date

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra JAGUARES DE AGUA

Description of the piece /Descripción de la obra

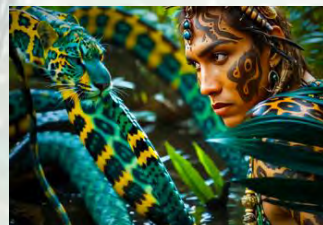
EL ESPIRITU DEL JAGUAR COMO MAESTRO Y GUIA DE LA SELVA VIAJANDO EN ASTRAL SOBRE EL AGUA

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/14H-abpuT5lljrBNmXOJKhhUnoeGkueM4/view?usp=drive_link

About the author /Semblanza del autor

Artista y arquitecto colombiano, Desde finales de los años 90 ha desarrollado una carrera multifacética que abarca las artes visuales, los medios audiovisuales y las artes digitales. Su trabajo actual involucra creación audiovisual, NFTS, desarrollo musical, VJing y animación 3D integrando técnicas tradicionales con inteligencia artificial, explorando nuevas fronteras en el arte contemporáneo.





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MUSLAB 2025

Name /Nombre Jonah Elrod

Country / País United States

Web page <https://www.jonahelrod.com>

Category / Categoría Video

Duración / Legth / min. seg 06.20
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Thursday, December 27, 1979

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra Between Ice and Sky

About the author /Semblanza del autor

Jonah Elrod is a composer who researches cycles and signals from the Earth and incorporates them into his music. His works are inspired by and engage with issues surrounding our environment and human perception of the natural world. His music has been performed at many new music festivals including the Society of Composers, Inc. National Conference, the John Donald Robb Composers Symposium, the New Music on the Bayou Festival, the Hot Air Music Festival, the TUTTI Festival, the New Music Gathering, New York City Electroacoustic Music Festival, CAMPground23, the Ball State University New Music Festival, and the New Gallery Series in Cambridge, MA. He is currently a Visiting Assistant Professor of music at Valparaiso University, and is the chair of the Iowa Composers Forum. He earned his Ph.D. in music composition from the University of Iowa where he also served as an associate director of the electronic music studios.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas) <https://drive.google.com/file/d/1rx6Bn5wPYfXSo3fSI0qoUy7kqJmxZKUU/view?usp=sharing>

Description of the piece /Descripción de la obra

Between Ice and Sky is an exploration of the space between hard ice on the ground and the sky above it.

A close-up photograph of three large, dark, bumpy fruits hanging from a tree branch. The fruits have a textured, almost scaly surface and are a deep green or black color. They are attached to a thin, light-colored branch. The background is a soft, out-of-focus mix of green and brown, suggesting a natural, outdoor setting. The lighting is bright, creating highlights on the bumpy surfaces of the fruits.

The piece begins with the sounds of ice grinding against the Earth. These sounds are played at different speeds representing different time perceptions of the collective ice shaping our landscape. The sounds and gestures of the piece become more rhythmically active as our perception transitions up into the trees and the sky. The audio recordings of ice and all of the photographs featured in the video were gathered from Dunning's Spring Park and Ice Cave Hill Park in Decorah, IA., on February 8th, 2020.



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International
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MUSLAB 2025

Name /Nombre Jonah Elrod

Country / País United States

Web page <https://www.jonahelrod.com>

Category / Categoría Audio

Duración / Legth / min. seg 05.35
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Thursday, December 27, 1979

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Title of the work / Título de la obra Ambalangoda

About the author /Semblanza del autor

Jonah Elrod is a composer who researches cycles and signals from the Earth and incorporates them into his music. His works are inspired by and engage with issues surrounding our environment and human perception of the natural world. His music has been performed at many new music festivals including the Society of Composers, Inc. National Conference, the John Donald Robb Composers Symposium, the New Music on the Bayou Festival, the Hot Air Music Festival, the TUTTI Festival, the New Music Gathering, New York City Electroacoustic Music Festival, CAMPground23, the Ball State University New Music Festival, and the New Gallery Series in Cambridge, MA. He is currently a Visiting Assistant Professor of music at Valparaiso University, and is the chair of the Iowa Composers Forum. He earned his Ph.D. in music composition from the University of Iowa where he also served as an associate director of the electronic music studios.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas) https://drive.google.com/file/d/1TLiaZW0dp1i8HJPW_CFaU54y8t89_VKU/view?usp=share_link

Description of the piece /Descripción de la obra

Ambalangoda (2018) was created for the Cities and Memory Global Collaborative Sound Project. The

The background of the page is a photograph of three large, dark green, bumpy fruits, possibly avocados, hanging from a tree branch. The fruits are covered in small, light-colored bumps and have a few small, lighter-colored spots. They are attached to a thin, brown branch. The background is a soft, out-of-focus mix of green and brown, suggesting a natural setting.

source recording was gathered by Stephane Marin of Espaces Sonores. The source recording features sounds from a busy roadway in Ambalangoda, Sri Lanka. These source sounds are reimagined into a kind of daydream, one that quickly focuses on particular sounds, changes the perception of the passage of time, and remixes foreground and background materials at the slightest whim.

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electroacoustic

Name /Nombre Jonathan David Corzo Garavito

Country / País Colombia

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Monday, July 1, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Estirpes condenadas a cien años de soledad

Description of the piece /Descripción de la obra

The piece evokes the telluric, celestial, human, and natural forces that, since time immemorial, have shaped the diverse identities and countless ways of inhabiting the vast Latin American territory. These forces, manifested in the earth, the skies, the waters, and the cycles of everyday life, become the guiding thread of a sonic experience that seeks to capture the continent's essence. The composition takes inspiration from the magical and profound atmosphere of Cien años de soledad by Gabriel García Márquez, reinterpreting its landscapes, characters, and mythologies through a sound palette that blends acoustic and electronic elements. In this way, the piece becomes a sensory journey, where each sound suggests a fragment of the Latin American imaginary, from its mythical origins to its contemporary reality, creating a dialogue between the ancestral and the modern.

About the author /Semblanza del autor

Colombian composer based in Buenos Aires, Argentina. His works have been performed at festivals and competitions across Europe and the Americas. He has received numerous awards, including the "FRANCISCO KRÖPFL" award (2022), the Scholarship for the Creation of Contemporary Music from Colombia's Ministry of Culture (2022, 2020), the Creation Scholarship from the National Fund for the Arts (2021, 2022), and a special mention at the Ars Electronica Forum Wallis (2020) in Switzerland. He has also been honored with composition prizes from the Argentine Music Council (2019, 2018, 2017).

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EXHIBITION
MUSLAB 2025

Name /Nombre Jonathan Wilson

Country / País United States

Web page <https://www.jonathanjawilson.com/>

Category / Categoría Audio

Duración / Legth / min. seg 16.48
05.26
(for audio & video)

Fecha de nacimiento / Birthdate

Tuesday, March 1, 1988

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra

In Meditative Resonances

About the author /Semblanza del autor

Dr. Jonathan Wilson's works have been performed at the Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, ICMC, SICMF, SEAMUS, NYCEMF, NSEME, the Iowa Music Teachers Association State Conference, and the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, ICMA, Iowa Composers Forum, and American Composers Forum.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/drive/folders/1Bo9bonbsWBhBs7wfc_k6FJfefeTqghgE?usp=drive_link

Description of the piece /Descripción de la obra

This composition was created from a collaboration I did in 2014 with an intermedia student at the University of Iowa on the relationship between the body and the machine. My interest in this work was using acoustic sounds – particularly, musical instruments – and merging their timbres into an amorphous drone. The title is derived from the Latin phrase, "In media res," which is to suggest that the sounds, from the beginning, are in the midst of dissonance. The resolution of dissonance is never fully achieved when the sounds are active. Instead, resolution is realized, ultimately, through silence. The 8-channel version of this composition was realized in 2017. This work was also used as part of a large 9-hour composition

called "Caladrius," which was written in collaboration with composer Joseph Norman in 2016 for World AIDS Day as a reference to a mythical hearing bird in Roman mythology.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Jon Fielder

Country / País United States

Web page www.jonfielder.com

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Tuesday, September 3, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Spiral

Description of the piece /Descripción de la obra

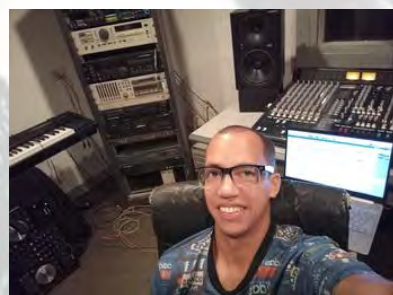
Spiral is an exploration of some of my thoughts and feelings about manic depression cycling caused by bipolar disorder. I wrote it in the summer and fall of 2024 after spending many months reflecting on my most recent cycle of mania into depression, and how it has impacted my life since my diagnosis in 2017. The piece serves as both an informative piece to the listener about my personal experience with bipolar disorder, as well as a cathartic artistic expression of that aspect of who I am.

Spiral was originally inspired by a poem of the same name, written by user Jade293 from the website All Poetry. The poem is the primary text in the piece, with original narrations inserted in between stanzas.

**Link to listen online / Vínculo para
escuchar en línea** <https://jonfielder.bandcamp.com/track/spiral>

About the author /Semblanza del autor

My name is Jon Fielder, and I am a composer of acousmatic and electroacoustic music based in St. Paul, MN. My primary interests in composition can be divided into 4 dyadic categories: 1) electronics and media, 2) timbre and texture, 3) gesture and energy, and 4) sound and metaphor. Throughout my career and development as a musician my interests, style and conceptualization of music has evolved many times over, but those four categories are, and always have been, at the forefront of my musical thinking. At present, my interests lay primarily in composing text-sound works and playing with the concept of narrative and syntax in acousmatic composition.



Name /Nombre Jorge Denis

Country / País Cuba

**Title of the work /
Título de la obra** Mantra acuático

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date**

Tuesday, April 15, 2025

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

Obra diseñada para conectarse con la naturaleza, con la meditación, con el poder terapéutico y sanador del agua y con nosotros mismos.



About the author /Semblanza del autor

Licenciado en composición musical en el Instituto Superior de Arte, donde imparte como profesor de música electroacústica desde su graduación en 2015. Especialista del Laboratorio Nacional de Música Electroacústica Juan Blanco y guionista del programa televisivo Espacio Electrónico. Ha participado en los festivales internacionales Pleamar, File Festival y MUSLAB.



Name /Nombre Jorge Martínez Valderrama

Country / País Mexico

Web page www.jamva.mx

Title of the work / Crypto Timpani
Título de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 4.50
min. seg 05.26
(for audio & video)

Fecha de
creación / Wednesday, December
Creation date 20, 2023

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

Crypto Timpani (binaural) es una obra que utiliza el canto de las cigarras como material sonoro principal. A través de diferentes técnicas de síntesis digital y otros efectos y técnicas de procesamiento, se presentan nuevas formas de percibir la naturaleza. El recorrido de la pieza se genera a través de texturas, desde las "más naturales" a los paisajes electrónicos y, de esta manera, se establece un ecosistema que se transforma progresivamente en otro, que va de una realidad a otra. La parte electrónica de la obra busca emular el sonido hipnótico y murmurante de las cigarras, que se entremezcla con su hábitat natural. La pieza propone una reflexión sobre nuestra relación con los entornos naturales y las especies que los habitan, como parte de una naturaleza integral e interconectada.



About the author /Semblanza del autor

Compositor y artista sonoro. Su obra reflexiona sobre diversos fenómenos y conceptos estéticos dentro de la música contemporánea, electro-acústica y acusmática. Su práctica artística se enfoca en la escucha y en la reflexión sobre las implicaciones del sonido en diversos entornos y contextos sociales, explorando el registro documental y la ecología acústica.

Ha desarrollado obras acusmáticas, electroacústicas, improvisaciones colectivas e intervenciones sonoras a través de residencias artísticas en Perú, Portugal, el British Museum y Austria, así como en proyectos socioambientales. Sus composiciones han sido presentadas en importantes festivales, galerías y foros internacionales, como el Festival Ecos Urbanos, la UK Mexican Art Gallery (Londres), Ars Electronica (Linz), Audio Rocket (Japón), Transversal Sonora (Colombia), MOXSonic (Missouri), Turn Up (Tucson), Sur Aural (Bolivia), Mantis (Manchester) e In Sonora (Madrid), entre otros.

También se ha desempeñado como compositor, supervisor musical y diseñador sonoro en proyectos de danza, cine, teatro, multimedia, instalación y artes transmediales.



Name /Nombre Jorge Ramos

Country / País Portugal

Web page <https://jorgefpramos.com/>

Title of the work / Titulo de la obra BLUR

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 02.55
05.26
(for audio & video)

Fecha de creación / Creation date Wednesday, February 9, 2022

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Commission

Commissioned by the cities of Braga (Braga Media Arts, Portugal), Enghien-les-Bains (France), and Gwangju (South Korea), members of the Media Arts Cluster of the UNESCO Creative Cities Network for the City to City: PLAY! 2021 Project.

Programme notes

A multimedia interdisciplinary work drawing upon artists' collaborative perception of playing with multi-dimensionality. No time-travelling is allowed; however, the creation of their own reality is permitted. Artists wonder: will virtual reality still exist in a time where our reality has long been virtual?

Written in 2021 as part of my Doctor in Music – Composition at the Royal College of Music, London (EN). With the support of The ACTOR Project (CAN); Calouste Gulbenkian Foundation (PT); Foundation for Science and Technology (PT); Leões de Portugal (PT) & Royal College of Music (EN).



About the author /Semblanza del autor

Jorge Ramos is a multi-award-winning Portuguese composer, sound artist, and researcher based in London. His music spans solo, chamber, orchestral, choral, electroacoustic, and multimedia formats, performed globally across five continents. He has collaborated with leading artists, ensembles, and institutions, including the London Philharmonic Orchestra, ORA Singers, Banda Sinfónica Portuguesa, and Calouste Gulbenkian Orchestra. His work is supported by numerous prizes and grants from bodies such as the Royal College of Music, Gulbenkian Foundation, RTP/Antena 2, and Fundação para a Ciência e a Tecnologia. Ramos has participated in prestigious residencies and mentorships, including ENOA, TalentLAB, and The ACTOR Project, working with renowned figures like Tania León and Roger Reynolds. He explores perception, orchestration, and technology, combining machine learning, psychoacoustics, and AI to expand sonic expression. He holds degrees from institutions in Braga, Lisbon, and a doctorate from the Royal College of Music, where he continues to mentor and collaborate internationally.



Name /Nombre Jorge Ramos

Country / País Portugal

Web page <https://jorgefpramos.com/>

Title of the work / Título de la obra Paysage

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 05.15
05.26
(for audio & video)

Fecha de creación / Creation date Thursday, April 1, 2021

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Dennis Smalley (b. 1946) defines source bonding as the natural tendency to relate sounds to supposed sources and causes and to relate sounds to each other because they appear to have shared or associated origins. Thus, bonding play is an inherent perceptual activity.

Consequently, I began to rethink how and what to think about 'sound' and its behaviour, and most importantly, to hear 'sound' differently. This self-reflection on my sonic somatic knowledge led to a broader perspective on what I, as a composer and researcher, should consider sound as music. Hence, I wrote Paysage, a soundscape piece based on the processing of the sounds that surrounded me during the writing process. This effect was enhanced by the imposed limitations during confinement, which meant that I had to share the same house to work and to live in, which made me realize how musical sound is constantly all around us.



About the author /Semblanza del autor

Jorge Ramos is a multi-award-winning Portuguese composer, sound artist, and researcher based in London. His music spans solo, chamber, orchestral, choral, electroacoustic, and multimedia formats, performed globally across five continents. He has collaborated with leading artists, ensembles, and institutions, including the London Philharmonic Orchestra, ORA Singers, Banda Sinfónica Portuguesa, and Calouste Gulbenkian Orchestra. His work is supported by numerous prizes and grants from bodies such as the Royal College of Music, Gulbenkian Foundation, RTP/Antena 2, and Fundação para a Ciência e a Tecnologia. Ramos has participated in prestigious residencies and mentorships, including ENOA, TalentLAB, and The ACTOR Project, working with renowned figures like Tania León and Roger Reynolds. He explores perception, orchestration, and technology, combining machine learning, psychoacoustics, and AI to expand sonic expression. He holds degrees from institutions in Braga, Lisbon, and a doctorate from the Royal College of Music, where he continues to mentor and collaborate internationally.



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Name /Nombre Jose Gallardo

Country / País Colombia

Web page www.vimeo.com/muin

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



Duración / Legth / 05.01
min. seg 05.26
(for audio & video)

Fecha de creación Wednesday, February 5, 2025
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra silbar y retroalimentar

Description of the piece /Descripción de la obra

Pieza inspirada en los cantos de pájaros de las mañanas en Medellín, la caminata diaria con mis perros (cholo y mizu) y el ruido que brota en la ciudad. Un espacio de meditación donde los parciales y armónicos son granulados para dar paso al mantra de agradecimiento diario, por el día que apenas comienza.

**Link to listen online / Vínculo para
escuchar en línea**

https://soundcloud.com/muin/silbar-y-retroalimentar?si=5299441c02db47d4b36b74dd6f5bdf4c&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

About the author /Semblanza del autor

Compositor, multi - instrumentista, con 19 años de experiencia en diversos escenarios: El suiche (centro colombo americano de Medellín, 2007) X encuentro de música Eafit (2014), Visiones Sonoras (c.m.m.a.s México 2018), Eddlo Estudios (2023) sus obras han sido interpretadas en China, Argentina, Colombia, U.S.A, México, Chile, Alemania, Francia.



Name /Nombre Joseph Klein

Country / País United States

Web page <https://josephkleinmusic.com/>

Title of the work / Titulo de la obra Chain of Circumstances

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 09.58
05.26
(for audio & video)

Fecha de creación / Creation date Thursday, October 15, 2020

Number of channels / Número de canales (for audio & video) 2

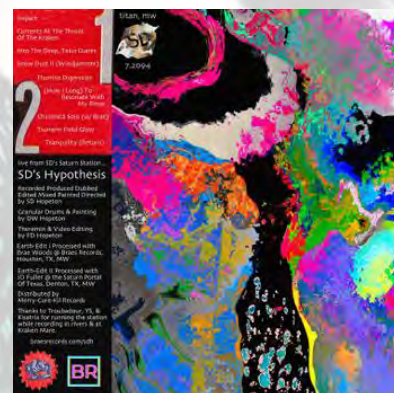
Description of the piece /Descripción de la obra

Chain of Circumstances, originally intended for live performance with piano, solo dancer, and interactive computer music, was reconceived as a screendance during the COVID-19 pandemic. This version of the work reflects in sound and imagery the isolation, anxiety, and yearning for human connection that many of us experienced during that period—and our increased awareness of what it means to be an integral part of the societal fabric. Featured on this realization are pianist Richard Shuster and dancer/choreographer Jordan Fuchs, with lighting design by Dayna Ballenger and videography by Danielle Willis. The original version of this work was conceived as a series of disparate, distinctive, and relatively static musical states. In this screendance version, the pianist's choices regarding the assemblage of musical modules served as an impetus for the dancer's semi-improvised choreography, which in turn was filmed, then recontextualized and compiled into the present video realization by the composer.



About the author /Semblanza del autor

Born in Los Angeles in 1962, Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works are often based on literary sources and frequently incorporate theatrical elements, either as an extension of the extra-musical references or as an organic expression of the musical narrative itself. Klein holds degrees from Indiana University and the University of California, San Diego, and currently serves as Distinguished Teaching Professor and Chair of Composition Studies at the University of North Texas.



Name /Nombre Joshua "JD" Fuller

Country / País United States

Web page braesrecords.com

Title of the work / Titulo de la obra Snow Dust II (Windjammer)

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 08.32
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, June 1, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

This piece is "by" my fictional characters SD & DW Hopeton from the moon of Titan. The piece features abstract percussion sounds before moving into a more ambient section with a 417 hz tone for healing.

Program Note ::

Thank you for tuning in to SD's Saturn Station... on the planet of Titan, the water is mostly methane, and so the snow is very different from that of Earth. This piece was recorded with my sister DW in some snowy areas of a few craters. Meditate on change & snow dripping– don't worry.



About the author /Semblanza del autor

JD Fuller (b. 2004, he/him/his) is a sound artist, composer, & student from Houston, Texas interested in computer/electroacoustic music, improvisation, and audiovisual performance. He is currently a Bachelors student at the University of North Texas in Denton, TX, USA studying Music with a concentration in Electronics. JD is an avid electronics-performer and is part of electronics sextet Just The TRS! , electronics duo Octothorpe with Nolen Liu, sound art collective Club Akirat, and the JD Fuller Electro-Acoustic Doomjazz Ensemble.

JD's music has been described as "a unique impressionistic soundscape that captivates the listener and washes over them like a wave of sonic catharsis" (The North Texas Review, 2022), released on Braes Records, SD's Saturn Station, Merry-Cure-Kil Records, and Eclectic Tapes from Earth, as well as performed at the University of North Texas, Louisiana State University, University of Virginia, and IRCAM.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Josip Zanki

Country / País Croatia

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Tuesday, December 27, 2016

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Wittgenstein Mantra

Description of the piece /Descripción de la obra

Video is based on intervention made on pilgrimage path near Dalai Lama Temple in McLeod Ganj in India. I installed mantra stone on a path quoting philosopher Wittgenstein statement on dogma of God existence. Video repeat intervention documentation and mantric sound.

About the author /Semblanza del autor

Josip Zanki was born in Zadar year 1969. He graduated from the Graphic Department of the Academy of Fine Arts in Zagreb in 1994. In 2016 he completed his Postgraduate Doctoral Study in Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences in Zagreb and received his PhD. Josip Zanki is working on the field of graphic media, film, video, installations, performances, and cultural anthropology. He has realized numerous exhibitions and projects in Croatia and abroad. He taught at the University of Zadar 2009 to 2017 and at Vytautas Magnus University in Kaunas 2016 and 2017. Since 2017 he has been teaching at the Academy of Fine Arts in Zagreb. Since 2018 he has been vice president of the Croatian Association of Fine Artists, oldest and largest institution of its kind in Croatia and the entire region, established in 1868. He lives and works in Zagreb.



MUSIC
International
EXHIBITION
MUSLAB 2025



Name /Nombre Juan J.G. Escudero

Country / País Spain

Web page <https://www.universaledition.com/escudero>

Title of the work / Titulo de la obra Camino de Alba

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 0717
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, August 1, 2020

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

This work is built from singular algebraic hypersurfaces and Calabi-Yau varieties obtained by the author. The complex Calabi-Yau threefolds, conjecturally existing in microscopic worlds, inhabit spaces in three complex dimensions (six real dimensions) and the geometric objects used are the shadows or projections in 2D. The geometric shapes are used for the generation of the sound material, which is obtained by certain transformations of pre-recorded sounds. The piece belongs to the cycle "Shapes of Inner Timespaces".



About the author /Semblanza del autor

Juan J.G. Escudero is a composer and researcher based in Madrid (Spain). He received his musical education at several centres and conservatoires and studied composition with Francisco Guerrero Marín in Madrid. He has carried out research and teaching activities in mathematics, physics and music technology at various universities. The results of his research in the fields of algebra, geometry and astronomy -published in scholarly journals and books- have been some of the main guides to formalization procedures. Harmonizations of aperiodic ordered temporal sequences, which are on the basis of the formal and rhythmic structures play a major role in several of his instrumental and acousmatic works. More recent formal approaches are related with the analysis of the topological invariants of aperiodic tiling spaces and the construction of singular hypersurfaces in algebraic geometry. Extramusical influences are connected mainly with philosophy, poetry and visual arts.

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MUSLAB 2025

Name /Nombre Juan Pablo Nicoletti

Country / País Argentina

Web page <https://untref.edu.ar/investigadores/juan-pablo-nicoletti>

Category / Categoría Audio

Duración / Legth / min. seg 05.26
(for audio & video)

Fecha de nacimiento / Birthdate Saturday, December 17, 1983

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra

"...Y ABAJO, A MI ALREDEDOR, SE ENCONTRABA EL CÍRCULO DEL MUNDO..."

About the author /Semblanza del autor

He holds a Bachelor's degree in Electronic Arts and a Master's degree in Musical Creation, New Technologies and Traditional Arts from the National University of Argentina (UNTREF), where he studied composition under Alejandro Iglesias Rossi. In 2011 he was awarded the International Rostrum of Composers Prize by the International Music Council for his piece Abyss to Abyss in the Category for Young Composers and subsequently received the UNESCO Picasso-Miró Medal. As an outcome, his composition Qhapaqkunap (2014), for symphonic orchestra, electroacoustic tape and harmonic singing was commissioned by the IMC and Radio France. Nowadays, he teaches at the Bachelor's Degree as in the Master's Degree in the National University of Argentina at Tres de Febrero. He specializes in musical creation with electronic media and is a soloist in native instruments of the Americas at the Orchestra of Indigenous Instruments and New Technologies.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

https://drive.google.com/drive/folders/1XlsJesorL5yVGIDfnJfllrzUMjD_jUSJ

Description of the piece /Descripción de la obra

"...Y ABAJO, A MI ALREDEDOR, SE ENCONTRABA EL CÍRCULO DEL MUNDO..." (2025) is inspired by Sioux Chief Black Elk's vision at nine years old, when he saw that many sacred Circles—representing different peoples—form one great Circle of life. This piece explores the sonic landscapes of extinct Indigenous cultures of the Americas, featuring native instruments performed by the Orchestra of Indigenous



The background of the page is a photograph of three large, dark green, bumpy fruits, likely avocados, hanging from a tree branch. The fruits are in sharp focus, showing their characteristic dimpled texture. The background is slightly blurred, showing more of the tree and some leaves. The text is overlaid on the top left of the image.

Instruments and New Technologies alongside field recordings from the Center for Ethnomusicology. Instruments include Andean bone quenenas, Mapuche trompes, Amazonian mouth bows, Tlingit maracas, Maya death whistles, and sculptural ocarinas from Chimú, Vicús, Maya, Aztec, Inca, and Moche cultures. Technology plays a crucial role, not just as a tool but as a creative partner, transforming these sounds through digital processing and sampling. Just as native traditions hold instruments sacred, this work embraces technology with reverence, weaving past and present into a shared sonic experience.

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MUSLAB 2025

Name /Nombre Juro Kim Feliz

Country / País Canada

Web page <https://jurokimfeliz.com>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación /
Creation date** Thursday, February 16, 2023

**Number of channels / Número de
canales (for audio & video)**

8

Title of the work / Título de la obra Kina-i-ngátan

Description of the piece /Descripción de la obra

The Filipino word “kinaingatan” refers to a prized object, warranting care and attention. Originally created in 6.1 surround, the octophonic audio essay “Kina-i-ngátan” highlights reflections of Goombine (Richard Scott-Moore, Yuin Nation) on cultural stewardship. In 2022, Toronto’s Tranzac Club discovered stashed Aboriginal artifacts in their storage rooms. Goombine spearheaded a ceremony to jumpstart their repatriation to Australia, while Musicworks Magazine later published an article on musical repatriation among Canada’s music venues in its Fall 2022 issue.

Colonized cultures end up erased or transformed to accommodate intrusions during times of duress. As Goombine’s voice traverse national borders, he admonishes to pass on one’s legacies. Remembering Trinh Minh-ha’s idea of “speaking nearby” instead of “speaking about/for,” his voice “sits nearby” soundscapes and optional trumpet music to force listeners in exercising lateral listening. Commissioned by New Music Concerts, “Kina-i-ngátan” is made possible with the support of the Canada Council for the Arts.

**Link to listen online / Vínculo para
escuchar en línea**

<https://soundcloud.com/sa-kanyang-paglayag/kina-i-ngatan-audio-essay>

About the author /Semblanza del autor

Toronto-based composer Juro Kim Feliz (PHL/CA) has premiered works across Asia, the Americas, and Europe. Finishing studies at the University of the Philippines and McGill University, he writes music that “thrives in the sustained tension, like the kinetic energy emanating from the corners of a frame, the opposing forces holding up a house” (Musicworks, 2022). Awards include the Goethe Southeast Asian



Young Composer Award (2009) and “Highly Commended” distinctions at the Ars Electronica Forum Wallis (2018, 2024). Serving as Composer-in-Residence of Toronto’s New Music Concerts (2022-2023), Feliz also completed residencies at the Brush Creek Foundation for the Arts (2018), Kimmel Harding Nelson Center for the Arts (2019), the Canadian Music Centre Ontario Library Residency (2018-2019), Willapa Bay AiR (2023), and MacDowell (2025). He has released music with MusiKolektibo, Ravello Records, Ablaze Records, alongside synth-pop music as Grumpy Kitty Boy. His music is published in Babelscores. <https://jurokimfeliz.com>



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Justyna Tobera

Country / País Poland

Web page <https://justynatobera.wordpress.com/>

Category / Categoría Audio

Duración / Legth / min. seg 06.07
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Thursday, October 2, 1997

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Fake Bond

About the author /Semblanza del autor

My name is Justyna Tobera, and I am a composer and performer based in Poznań, Poland. My artistic practice focuses on exploring instrumental sound through electronics and performative gestures. I am interested in how preparation and technology can reshape traditional instruments, revealing new textures and sonic identities.

My works have been performed at music festivals in Poland, Austria, Denmark, Italy, Lithuania, and Hungary.

As a performer, I explore the relationship between body movement, improvisation, and sound. I treat instruments as spaces of experimentation, where sound is shaped through physical interaction, friction, and resonance. My interdisciplinary practice includes designing and building custom sensors, which I program in Max/MSP to enable real-time gesture-sound interaction. One of my recent projects combines the theremin with the Myo armband, allowing me to modulate sound using muscle movement. This work reflects my ongoing interest in speculative sound synthesis, hybrid performance, and the transformation of acoustic instruments.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/drive/folders/1llhLS1iar95_v71f3Z-ZdIODSFNZ4TP?usp=sharing



Description of the piece /Descripción de la obra

Fake Bond is a musical exploration of illusion and artificiality in human relationships. It delves into themes of false intentions and emotional manipulation, revealing a toxic bond between reality and fabrication.

The track features a dialogue between two contrasting voices – a synthetic AI-generated one and a real human voice. This sonic confrontation symbolizes a clash between artificial control and emotional authenticity. The AI voice seduces and distorts, while the human voice gradually becomes aware of the manipulation.

As the piece unfolds, the tension escalates, sounds distort, and the line between truth and deception blurs. The interplay between organic and synthetic elements creates an eerie atmosphere and raises questions about control, identity, and authenticity in the digital age.

Fake Bond invites the listener into a disorienting soundscape that mirrors the confusion of modern connections, where the boundary between real and fake grows increasingly uncertain.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre J Woltz

Country / País United States

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg** 05.26
(for audio & video)



**Fecha de creación /
Creation date** Tuesday, October 1, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Where do you put your shed skin?

Description of the piece /Descripción de la obra

The body holds onto memory, even if we do not remember. The idea of shredded skin is of past versions of yourself and where we may leave them behind. I see the journey as a way to meditate on the idea of our old selves. The act of casting your body in gauze mirrors the way memory is imprinted onto the body, even when the mind forgets. The hardened cast becomes an artifact—a shell of a past self. What does it mean to physically remove a past self? Does it suggest letting go, or does it acknowledge that our past selves always shape us? The hour-long process of waiting for the gauze to harden mirrors ritual, meditation, and endurance. Transformation is not immediate, as it is slow, requiring patience and submission to the process.

**Link to listen online / Vínculo para
escuchar en línea** <https://www.youtube.com/watch?v=3Ouyha2TCno>

About the author /Semblanza del autor

J Woltz constructs time-bending, alternative realities that challenge and reimagine narratives of identity, politics, and consumerism. J Woltz utilizes a variety of mediums and ways to present themselves, from meditation and self-healing, to drag and camp techniques to represent an ideal story or world. To transform, the artist believes that there must be ongoing change. Without change, history tells a story over and over again.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Kamil Kosecki

Country / País Poland

Category / Categoría Audio

Duración / Legth / min. seg 10.00
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Friday, May 11, 1984

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra

Collisions of galaxies

About the author /Semblanza del autor

Kamil Kosecki is a Polish composer. His works have been performed across Europe, the USA, Mexico, China and Japan. A graduate of the Chopin University in Warsaw and the Łódź Academy, he composes for film, stage, and concert. His music has earned recognition in prestigious competitions and includes scores for film, musicals, and official events.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/drive/folders/1e2Fh0ISOBPIIkdZVys_co9dShKqUS83j?usp=sharing

Description of the piece /Descripción de la obra

'Collisions of Galaxies is an electroacoustic meditation on cosmic transformation. Inspired by the immense energy released when galaxies merge, the piece explores the paradox of destruction as a path to renewal. Through evolving textures and resonant sonic layers, it reflects the idea of a cosmic mantra — a vibrational force that transcends chaos, ultimately pointing toward balance, integration, and healing. The collision becomes a metaphor for personal and collective change, where disorder gives way to new forms of harmony and life.



Name /Nombre Kangyi Zhang

Country / País United States

Web page kangyizhang.weebly.com

Title of the work / Lights of LACMA
Titulo de la obra

Category /
Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / 08.45
min. seg 05.26
(for audio & video)

Fecha de
creación / Sunday, January 29,
Creation date 2023

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

At the Los Angeles County Museum of Art (LACMA) lies a prominent symbol of LA - 202 restored antique street lamps titled "Urban Light" by the late Chris Burden. This piece was constructed using motifs from two famous melodies, "Simple Gifts" and "Amazing Grace". At first, the pandemic appeared to be endless peaks and troughs of infected cases. The seemingly endless waves of infected COVID cases are represented by the melody and intervallic relations. Beginning with D and G major, the tonality rapidly shifts to reflect the constantly changing realities when new societal restrictions were enforced. "Strength, Resilience and Hope" depicts the humanity and resilience of different communities working together. A beacon of light guides us through darkness and the music gradually gains clarity in texture. The city and nation gradually recover and the piece returns to the opening keys of D major and G major in a coda section.



About the author /Semblanza del autor

Kangyi Zhang is a flutist-composer whose programmatic music often highlights important historical events. 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 (Alabama, California, Florida, Massachusetts, New York), United Kingdom and Ukraine. Notably, Kangyi's trombone concerto "Let Freedom Ring!", premiered by Wes Lebo and NAFA Wind Orchestra, was broadcasted on KDLG Alaska public radio and the Missouri Symphony podcast "Summer Nights".



Name /Nombre Kari Vakeva

Country / País Finland

Web page <https://vakeva.org/>

Title of the work / Barre Bleed 4
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 11.19
min. seg 05.26
(for audio & video)

Fecha de
creación / Wednesday, January 10,
Creation date 2024

Number of channels / Número de
canales (for audio & video) 8

Description of the piece /Descripción de la obra

WORK DESCRIPTION

The work Barre Bleed 4 is an octophonic fixed media composition.

PERF/INSTR (TECH REQS)

(Speaker Configuration: Any possible arrangement of eight loudspeakers will do.)

PROGRAM NOTE (Abstract)

The work Barre Bleed 4 (2024) is an octophonic fixed media composition with computer-generated sounds which range from vivid sonorities to coarser textures. This is the last piece - the swan song - of a series of four pieces. I have a background of modernist aesthetics, so I started to work it out with algorithmic procedures. However, the composition wanted to come out in its own way (and not for the first time). The work Barre Bleed 4 is written with C++ and a synthesis software built by the author.



About the author /Semblanza del autor

Kari Vakeva (b 1957) is a Finnish composer and sound artist whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002), Halo (2005-2007), p(X) (2011), Sundog i (2012-2015), Sundog ii (2012-2015), I saw Eternity (2016), I kiss the Sky (2017-2018), and If Bees are few (2018). Electroacoustic works have been performed in ICMC, EMM and NYCEMF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is a self-educated composer.



electroacoustic **MUSIC**
International
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Name /Nombre Katherina Sadovsky

Country / País Armenia

Web page <https://www.instagram.com/sadovskyskat/>

Category / Categoría Video

Duración / Legth / min. seg 05.58
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Thursday, October 10, 1985

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra When the hawk comes

About the author /Semblanza del autor

Lilia Li-Mi-Yan (1971) and Katherina Sadovsky (1985) are a duo of Russian artists who have been working together since 2016, now based in Yerevan, Armenia. Their diverse approach to art practice encompasses art media such as video, CGI, 3D, sculpture, photography, AI, installation, sound, site-specific practices. In their projects, Li-Mi-Yan and Sadovsky explore questions of the future, ecology, the relationship between humans and Nature, the possibilities of human interaction and connection with other forms of existence.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas) https://drive.google.com/drive/folders/1uyXOCGFYLIRZVjCsGm2X1wh_rXfg4uvc?usp=sharing

Description of the piece /Descripción de la obra

A short video by artists Lilia Li-Mi-Yan (Yerevan) and Katherina Sadovsky (Moscow) is a sad, poetic metaphor for what is happening in the world today. The plot and melody of an Armenian lullaby are taken as a starting point, where a mother tries to calm her son by offering to make a symbolic choice of a destiny bird. The boy does not choose peaceful birds, nightingale, or magpie. His predictable choice is a warlike hawk.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Kerry Hagan

Country / País United States

Web page www.kerrylhagan.net

Category / Categoría Audio

Duración / Legth / min. seg 10.43
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Sunday, May 19, 1974

Kind of Work / Tipo de trabajo Noise / Ruidismo

Title of the work / Título de la obra mitosis

About the author /Semblanza del autor

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

Kerry performs regularly with Miller Puckette as the Higgs whatever, and with John Bowers in the Bowers-Hagan Duo. In 2022, the Higgs whatever and the Bowers-Hagan Duo joined forces as the HPB Trio at Píksel Festival in Bergen Norway.

Currently, she is an Associate Professor at the University of Illinois Urbana-Champaign and President of the International Computer Music Association.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

https://www.dropbox.com/scl/fi/qpzq38cj44rl8bzze8l2e/Hagan_MUSLAB2025.zip?rlkey=407nx7kt8gvgwbmuasulf3bug&dl=0

Description of the piece /Descripción de la obra

Tech: fixed medium, 48k, 24-bit. Stereo, 4 channel or 8 channel. See attached PDF of channel assignments



The stereo version of this work is for demonstration purposes only. 1-bit synthesizers do not play nicely with each other, so layered materials tend to get masked. This work is intended for 4 or 8 channels.

Program notes:

mitosis is a fixed-media electroacoustic composition that employs 1-bit synthesizers in conjunction with cellular automata (CA) to generate sound. The CA drive the sonic output, producing a diverse range of textures—from noisy and buzzy to sharp clicks—varying between sustained tones and rhythmic pulses aligned with each generational update of the automata. In some cases, pitch variation occurs with each generation. These sonic behaviors were analyzed and categorized, and the synthesizers were orchestrated to form a series of explosive gestures layered over a pulsed, rhythmic foundation.

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MUSLAB 2025

Name /Nombre Kevin Malone

Country / País United Kingdom

Web page www.kevinmalonecomposer.com

Category / Categoría Audio

Duración / Legth / min. seg 12.15
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Friday, August 1, 1958

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Zalophus Mantras

About the author /Semblanza del autor

From electronics, multimedia and installations to harpsichords, choirs and orchestras, Kevin Malone's music is acutely aware of social concerns and global events. He has composed eight works about the events of 9/11 which have been performed and broadcast internationally. His two-hour Mark Twain opera Mysterious 44 has received three productions in two countries in the past 8 years. He has completed two sets of feminist piano pieces for beginner through concert pianist, and is creating an extensive collection of playfully serious climate-environment digital works. Human and wildlife communities for the heart of his art. Malone was born in the USA and lived most of his life in Manchester, UK where he has been a professor of socially-focused composition.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas) <https://drive.google.com/file/d/1iBRCulmolwdYRpMTw75MngCn41z4cjyJ/view?usp=sharing>

Description of the piece /Descripción de la obra

Zalophus californianus sea lions of Isla Espíritu Santo, Mexico live in a world protected by UNESCO Heritage status which is marketed to attract tourists to swim in Zalophus habitats. These curious and social creatures – both humans and Zalophus – have come to a mutual understanding. How does Zalophus deal with the encroachment of humans who, themselves, are looking for a spiritual connection with animals and nature? What would the mantras of Zalophus sound like as they adapt to environmental changes from humans? The original sounds, recorded on a boat by Erick Luiz Arellano, were irresistible for this piece: arfs, barks,

grunts, growls and belches are heard in so many land and water mammals. These Zalophus sea lions are the exclusive source for everything heard in Zalophus Mantras. Although their voices may sound rough and coarse to us, may we come to understand the sounds of their healing.

electroacoustic **MUSIC** International EXHIBITION **MUSLAB 2025**

Name /Nombre Kevin Malone

Country / País United Kingdom

Web page www.kevinmalonecomposer.com

Category / Categoría Audio

Duración / Legth / min. seg 12.15
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Friday, August 1, 1958

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Zalophus Mantras

About the author /Semblanza del autor

From electronics, multimedia and installations to harpsichords, choirs and orchestras, Kevin Malone's music is acutely aware of social concerns and global events. He has composed eight works about the events of 9/11 which have been performed and broadcast internationally. His two-hour Mark Twain opera Mysterious 44 has received three productions in two countries in the past 8 years. He has completed two sets of feminist piano pieces for beginner through concert pianist, and is creating an extensive collection of playfully serious climate-environment digital works. Human and wildlife communities for the heart of his art. Malone was born in the USA and lived most of his life in Manchester, UK.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas) https://drive.google.com/file/d/190wwg_o8ArXq7KtFvSOPai13Rqh1iwBS/view?usp=sharing

Description of the piece /Descripción de la obra

Zalophus californianus sea lions of Isla Espíritu Santo, Mexico live in a world protected by UNESCO Heritage status which is marketed to attract tourists to swim in Zalophus habitats. These curious and social creatures – both humans and Zalophus – have come to a mutual understanding. How does Zalophus deal with the encroachment of humans who, themselves, are looking for a spiritual connection with animals and nature? What would the mantras of Zalophus sound like as they adapt to environmental changes from humans? The original sounds, recorded on a boat by Erick Luiz Arellano, were irresistible for this piece: arfs, barks, grunts, growls and belches are heard in so many land and water mammals. These Zalophus sea lions are

the exclusive source for everything heard in "Zalophus Mantras". Although their voices may sound rough and coarse to us, may we come to understand the sounds of their healing.





electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Kim Hedås

Country / País Sweden

Web page kimhedas.se

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Friday, February 1, 2019

**Number of channels / Número de
canales (for audio & video)** 8

Title of the work / Título de la obra Lein

Description of the piece /Descripción de la obra

Kim Hedås: Lein (2019) 10'
Electroacoustic work, eight channels

Lein is music that stems from the history of both organ music and electroacoustic music. Although these two fields have followed different paths through history, they share some similarities, not least through experiments that explore and expand both space and time. By listening backwards, certain lines of origin can be transferred from the past to the present, sometimes clear and recognisable, sometimes distorted and fragmented. Microscopic units of rhythm form polyphonic lines as well as alloys of sound, dynamically connecting what was previously unconnected.

About the author /Semblanza del autor

Kim Hedås is a Swedish composer of orchestral, vocal, chamber, and electroacoustic music. Her music has been commissioned and performed by prominent orchestras, ensembles and soloists. Her work also includes electroacoustic works and site-specific music installations, with a particular interest in how time and space can be transformed and experienced. She often collaborates with other artists to combine music with theatre, architecture, literature, visual arts and dance. Recent projects have included works for choir, chamber ensembles and a series of solo works for acoustic instruments, often combined with electronics and spatialisation in multi-channel loudspeaker systems.

A close-up photograph of three large, dark, bumpy fruits, possibly avocados, hanging from a plant. The fruits are covered in small, light-colored bumps and have a few small, light-colored spots. They are attached to a green stem with some leaves. The background is a soft, out-of-focus light green and yellow.

Her compositions have recently been performed in The Netherlands, Austria, the USA, Italy, France, Germany, Wales, England, Iceland, Finland and at numerous festivals and venues in Sweden.

Kim Hedås is a professor of composition at Kungliga Musikhögskolan (Royal College of Music in Stockholm) and holds a PhD from the University of Gothenburg.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Kleinlercher Toni

Country / País Austria

Web page toni-kleinlercher.com

**Category /
Categoría** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Horizontal
Photo /
Fotografía
horizontal**



**Fecha de
nacimiento /
Birthdate**

Tuesday, December 23, 1958

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra corona

About the author /Semblanza del autor

Toni Kleinlercher, conceives his works as a poet and visual artist (with a background in Zen Buddhism) in meditative series of works that ultimately address the question of dissolution through equality in emptiness.

**Dawnload material Link / Link de
descarga (Link must be open to
download / Vinculo abierto a
descargas)** corona

Description of the piece /Descripción de la obra
corona

video including the voice of paul celan speaking his poem corona

electroacoustic **MUSIC** International **EXHIBITION** MUSLAB 2025

Name /Nombre Kloos Luise

Country / País Austria

Web page www.luisekloos.at

**Kind of Work /
Tipo de trabajo** Photography

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Thursday, January 30, 2025

**Number of channels / Número de
canales (for audio & video)** photography

Title of the work / Título de la obra Ginkgo Infinity_Deer

Description of the piece /Descripción de la obra

Ginkgo Infinity
Crocheted copper wire, acrylic and ink on canvas, 2025, 1m x 1 m

The organic part of life develops from the multitude of processes based on changing tensions between individual elements. Different tension potentials tend to balance each other out through internal movements, and so the tensions required to maintain vital processes must be built up again and again. This must take place within certain limits. If the internal forces increase too much or fail, the system collapses.

The "secret meaning" that this ginkgo leaf gives the "knower" to taste is revealed to her through sensory perception from its symbolic meaning, which points to question and answer, to giving and taking, both deeply connected to man and life.

In copper we encounter the first practical material of human culture.

**Link to listen online / Vínculo para
escuchar en línea** <https://drawing-impulses.com>

About the author /Semblanza del autor

Luise Kloos
born 1955 in Judenburg/Austria, lives and works in Graz. She works with graphics, paintings, video, installations and performances and has a broad international network. Since her studies at the University of Graz / Architecture and the Academy of Fine Arts in Vienna her work is focused on subjects like society,



human conditions and cultural background. Since 2009 she is continuously studying Tibetan Art at Thangde Gatsal Studio of Master Locho and Sarika Singh in Dharamsala/India. Luise Kloos is founder of next – Verein für zeitgenössische Kunst, a contemporary art association based in Graz carrying out international artists in residence projects (www.nextkunst.at). She is member of the cultural advisory board of the city of Graz and chairwoman of the children`s museum in Graz. Furthermore, Luise is a member of the European Cultural Parliament. Since 2016 Luise Kloos is organizing the Erasmus+ Program Croatian Students are volunteering Styrian Artists.

www.luisekloos.at

www.nextkunst.at

Name /Nombre Kyohei Hayashi

Country / País Japan

Web page <https://www.facebook.com/hayashi.kyohei>

Title of the work / Título de la obra Galactic Blood

Category / Categoría Video

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 08.40
05.26
(for audio & video)

Fecha de creación / Creation date Monday, November 21, 2022

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

What is the reductive beginning of the universe? This story is another cosmic story. The sun and earth are about to collide in anger. How do we avoid this conflict? Nobunaga Oda, a samurai who once unified Japan. Mitsuhide Akechi, a retainer who killed Nobunaga Oda. Yoshihide Hashiba, a loyal retainer of Oda Nobunaga. Akechi Mitsuhide and Hashiba Yoshihide love each other through the blood of men. Anger is revived in modern times, and the soul is purified. Love, space, Noh, Buddhism, Shintoism, swords, samurai... I drew stories that AI couldn't understand.



About the author /Semblanza del autor

Born in 1984 in Fukui, Japan. Kyohei Hayashi is sound artist, cartoonist and thinker. He studied Hiroshi Nanatuya, Kazuo Uehara, Yasushi Utunomiya Tomonari Higaki at the University of Art in Osaka. Created a sound piece based on the literature of Japan. Work is staged in the world, it has earned a high reputation. 2014, Japan's National Museum of Art, in Osaka, held a concert of Electroacoustic music.

Japan Society for Electronic Music Full Member
Japanese Society for Sonic Arts Full Member
Association franco-japonaise de la Musique Contemporaine Member
Japanese judge for Prix Russolo 2018~The current

Prix Russolo 2015 (France) "Grand Prize" "1er Prix Russolo" Simultaneous award
Prix Russolo 2011 (France) Accept

Prix Presque Rien 2019(France) 3rd prize

Paris Festival for Different and Experimental Cinema. This 21st festival edition(France)
Award

International Computer Music Conference 2013,2021 Accept



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Lachance Tom

Country / País Canada

Category / Categoría Audio

Duración / Legth / min. seg 05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate Monday, January 19, 1998

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Bosci

About the author /Semblanza del autor

Tom Lachance (b. 1998) is a Montreal based Canadian composer whose research is grounded in synesthesia, which is the perception of associations between different sensations. He notably uses visual or tactile input to generate musical structures and ideas. This exploration takes place in different forms using visual art and landscapes, or natural processes.

His works have been commissioned and performed by various ensembles, including the Winnipeg Symphony Orchestra, Paramirabo Ensemble, Nouvel Ensemble Moderne, Cobalt String Quartet, the TorQ Percussion Quartet, the Texas New Music Ensemble and Orchestre de l'Université de Montréal.

His music has been recognized by numerous grants from the Canada Council for the Arts, Conseil des Arts et des Lettres du Québec and LOJIQ.

He is currently pursuing a PhD of Music Composition with Chris Paul Harman. He completed a Master's at the University of Montreal in 2022, studying with Ana Sokolović.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas) <https://drive.google.com/file/d/1sDyiYymHmZYtr1AZjo1hVIBy1TUJE0HD/view?usp=sharing>

Description of the piece /Descripción de la obra

While metal often has a natural long resonance and decay after being struck, wood naturally tends to be

dryer and shorter. This innate limitation of this material raised a question: is it part of wood's essence to have a dry sound or is it possible to make it resonant while keeping its identity? This piece explores different strategies to answer that question, by combining different gestures of iteration, scrubbing, scraping and striking. The fundamental essence of wood is doubted, questioned, and ultimately broadened. The recognition of its sonic capabilities is pushed to its limits, making ourselves ask: is it still wood that I hear?

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International
EXHIBITION
MUSLAB 2025

Name /Nombre Laura Rambelli

Country / País Italy

Web page www.laurarambelli.com

**Kind of Work /
Tipo de trabajo** Video

Duración / Legth / 16
min. seg 05.26
(for audio & video)

Fecha de creación Monday, March 20, 2023
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Enlightened Mutations

Description of the piece /Descripción de la obra

Enlightened mutations - Performance by Laura Rambelli

A Performance of Transformation

This performance is an inner journey, a dive into the hidden light within us. A small energetic core that expands, transforming everything it touches. An alchemy of rebirth, from fragmentation to awareness. Inspired by a Tantric painting used for meditation, the performance unfolds as a visual ritual. From above, the audience will see my body emerge from the golden carpet, dissolving into the purple one in movements tracing circles. The effect is hypnotic, almost trance-inducing.

The sounds and voice of Messalina Fratnic, with music by Mario Kunst, amplify this immersive experience, making space and perception vibrate.

This is more than just a dance. It is an invitation to recognize your inner light, let it expand, and transform the world.

**Link to listen online / Vínculo para
escuchar en línea** <https://youtu.be/06znN40lv6Y>

About the author /Semblanza del autor

I create shapes inspired by human nature, the environment, and the female experience, using various materials to craft art installations that invite the public to engage with art and connect with the wild. My professional journey spans Italy and beyond, showcasing my work in galleries, open spaces, and natural settings. My artistic performances reflect a complex, wild, dreamlike, and feminine creative process. This process is grounded in practices like meditation, yoga, and dance.

Constantly seeking new artistic projects, my philosophy intertwines with nature and my life as a woman,



A close-up photograph of three avocados hanging from a branch. The avocados are dark green with a bumpy, pebbled texture. They are positioned diagonally across the frame, with one in the upper left, one in the lower left, and one in the lower right. The background is a soft, out-of-focus mix of green and brown, suggesting a natural setting. The lighting is bright, highlighting the texture of the avocados.

emphasizing a balance between the natural and the magical. My artistic journey explores ancient connections, revealing treasures from a distant past. In this natural universe, the infinite shades of green, the songs of birds, and the earthy scents create a vibrant cycle of life and death, expressed with mathematical precision, echoing the Fibonacci sequence.

Name /Nombre Leah Reid
Country / País United States
Web page www.leahreid.com

Title of the work / Sounding Landscapes–Bee
Título de la obra Conservancy

Category /
Categoría Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / 20.20
min. seg 05.26
(for audio & video)

Fecha de
creación /
Creation date

Sunday, October 10,
2021

Number of channels / Número de
canales (for audio & video) 8

Description of the piece /Descripción de la obra

Sounding Landscapes–Bee Conservancy is an immersive, collaborative installation that blends visual and sonic art to evoke a sensory connection with nature. The centerpiece is a life-size, three-panel plein air landscape—that may be displayed as a painting or projection—depicting the artist's vibrant personal garden. This lush, floral scene captures the play of light, color, and natural growth. Accompanying the painting is a 20-minute, 2-8 channel soundscape that transports the listener into the heart of the artist's rural environment. The composition includes ambient sounds—bees, birds, rustling leaves, migrating geese, and a historic meeting house bell—interwoven with the artist's voice reflecting on her process, inspirations, and the rhythms of painting en plein air. Brushstrokes and textures are also sonically rendered, creating a layered experience that fuses the act of painting with the sounds of the natural world, inviting viewers into a tranquil, immersive dialogue between art and ecology.





About the author /Semblanza del autor

Leah Reid (www.leahreid.com) 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. A 2022 Guggenheim Fellow, Reid has earned numerous accolades, including the American Prize in Composition; first prizes in the KLANG! International Electroacoustic Composition Competition and Musicworks' Electronic Music Contest; Sound of the Year's Composed with Sound Award; IAWM's Pauline Oliveros Award; and honors from the Iannis Xenakis International Electronic Music Competition and International Destellos Competition. She is currently an Assistant Professor at the University of Virginia.

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electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Liburn Jupolli

Country / País Kosovo

Web page https://www.instagram.com/liburn_jupolli?igsh=MWo5Nmh2YzkyMWpoeA%3D%3D&utm_source=qr

Category / Categoría

Audio

Duración / Legth / min. seg 07.03
(for audio & video)

Fecha de nacimiento / Birthdate

Monday, December 11, 1989

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra

Cyborg dawn

About the author /Semblanza del autor

Liburn Jupolli is a composer, performer, inventor, and researcher with over 20 years of international experience. He has released 26 albums, invented five instruments, and composed music for 160+ productions across theater, film, and multimedia. His electroacoustic and instrumental works have been performed in 17 countries, and he has given 200+ concerts across Europe and the U.S. Founder of Kosovo's first Modern Music Faculty and the Center for Modern Music Research at UBT, he teaches composition, innovation, and electronic music. Jupolli is also a part-time lecturer at the University of Prishtina and founder of MAGMUS and the IL-IR Foundation. A Doctor of Music and cultural advisor to the Prime Minister of Kosovo, he leads the Liburn Jupolli Ensemble and continues to explore new frontiers in sound and performance.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

<https://drive.google.com/drive/folders/1ZQSYB4zGMlpWShCAfTmHL1CikrmRwvQc>

Description of the piece /Descripción de la obra

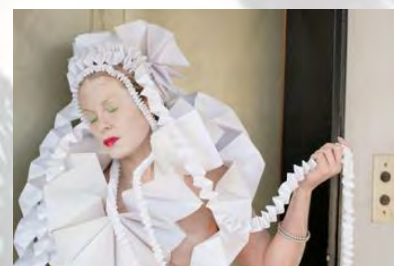
Cyborg Dawn explores the speculative space of AI not as an external invention, but as a cognitive extension—an emergent layer of human consciousness that moves outward, evolves independently, and slowly begins its return. The work traces this arc in sound: from the early pulses of synthetic formation, through phases of structural autonomy, toward a future point of re-integration.





Constructed from processed textures, machine-generated patterns, and human-digital hybridizations, the piece invites the listener into a meditative horizon where thought, code, and perception begin to overlap. Rather than depicting AI as a separate force, Cyborg Dawn treats it as a sonic mirror—reflecting and reshaping the contours of human awareness.

The piece imagines a threshold state in which the artificial and the organic no longer oppose, but fuse—quietly, irreversibly—into a shared perceptual system.



Name /Nombre Lou Barnell

Country / País United Kingdom

Web page www.loubarnell.co.uk

Title of the work / LINE FOR THURGOLAND
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / 26
min. seg 05.26
(for audio & video)

Fecha de
creación /
Creation date

Saturday, February 3,
2024

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

LINE FOR THURGOLAND

Three text scores for vocal ensembles inspired by the late composer Pauline Oliveros.

Scores were performed and recorded in Thurgoland Tunnel in South Yorkshire. The Tunnel has a unique acoustic- a rhythmic reverb that lasts for up to 20 seconds.

Each score explores embodied listening and sound-making. Sounds are received, absorbed, and transmitted by bodies, beings and structures on shapeshifting peripheries. The tunnels remarkable sonic profile lends itself to unstable and exciting interpretations. Sound combined with haptics, emotion, colour, and shape create endless alchemical possibilities at the edges of our perception.

The recording process elicited some wonderful reactions from passers-by.

PERFORMERS:

Lou Barnell,
Zebedee C. Budworth,
Juliana Day,
Sarah Heneghan,
Buff Primer,
Rhiannon Scutt,
Hazel Thompson,
Ruth Webber.

Score 1 'UNISON' Inspired by Pauline Oliveros 'SONIC MEDITATIONS XVI' (1971)

Scores 2&3 : 'LINE FOR THURGOLAND' & 'PERIPHERIES' by Lou Barnell

© Lou Barnell 2023



About the author /Semblanza del autor

I am an award-winning vocalist, sound and performance artist, one of Sound and Music's New Voices 2022 Composers, and one of Manchester Jazz Festival's Hothouse Residents 2023.

I was winner of the 2021 Oram Awards in recognition of innovation in sound and technology.

My music communicates my synaesthetic experience of sound, hyperfocus and sensory overload as a neurodivergent woman. I create constellations of materials, wearable music technology, voice and movement.

Becoming a cyborg helps me wayfind, by containing, shaping and releasing my body and voice.

My current work is based on my research into 'Live Dreaming'.

This concept explores how musical performance and dreaming have the same functions - to help us know ourselves and find our way.

I create a squishy, visceral and immersive approach to performance that reconsiders my body as a mirror, reflecting and refracting parallel states of dreaming and performance.



Name /Nombre Lucas Werenkraut

Country / País Argentina

Web page <https://lucaswerenkrauttroneitor.bandcamp.com/>

Title of the work / Titulo de la obra Vestigios de Inteligencia

Category / Categoría Audio

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Duración / Legth / min. seg 10.30
05.26
(for audio & video)

Fecha de creación / Creation date Friday, October 27, 2023

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Voces de niños, rumores lejanos, ecos de actividad humana, progresivamente subsumidos en una marea sonora de creciente y arrolladora intensidad. "Vestigios de Inteligencia" se constituye en la superposición de paisajes sonoros registrados en Buenos Aires y Mar del Plata a través de un teléfono móvil obsoleto, y cuatro grabaciones de mi instrumento "TRoneitor", realizadas entre agosto y noviembre de 2021.

"... más allá distinguía el bullir de las ovejas apretadas en el corral, todavía más lejos daba con la música de los bicharracos lacustres que hacían oír en el cañadón sus guitarritas de cristal; después algo indefinible que podía ser una conversación de gallos lejanísimos... y al fin el silencio puro, el silencio medicinal que llenaba los oídos, se hacía canto y arrullaba"

Ojalá que "Vestigios de Inteligencia" sirva para interpelarnos sobre la urgencia de contar con espacios sanadores de escucha y recuperar al menos breves instantes de silencio medicinal.



About the author /Semblanza del autor

Tenor, baterista, constructor de instrumentos musicales a partir de desechos electrónicos. Fue protagonista en el estreno mundial de la ópera "Eterna Flotación: los Monstruito" de Oscar Edelstein y Enrique Fogwill en el Centro de Experimentación del Teatro Colón, como así también en "Viaje a la Catedral de Santa Mónica de los Venados", del mismo compositor. Cantó en las producciones de "Coro" y "Laborynthus II" de Luciano Berio, en el Teatro Colón. Con el grupo Octante interpretó "Stimmung" de Karlheinz Stockhausen, y "Las Guerras Picrocholinas" de Antonio Tauriello. Entre 2017 y 2019 protagonizó la obra "Amusia" de Jorge Sad, basada en "El lenguaje musical y las perturbaciones histéricas" de José Ingenieros, interpretando a su personaje principal. Asimismo, esta obra registra la primera intervención de un prototipo del instrumento TRoneitor. En 2025 publicó en la plataforma Bandcamp el álbum "Degradación Irreversible", primer disco creado en su totalidad con el sintetizador analógico TRoneitor.

MUSIC International **EXHIBITION** **MUSLAB 2025**

electroacoustic

Name /Nombre Luciano Retamar Albrizio

Country / País Argentina

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

Duración / Legth / 04.23
min. seg 05.26
(for audio & video)

Fecha de creación Monday, August 7, 2023
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Kalopsia (capítulo 2=la verdad)

Description of the piece /Descripción de la obra

Kalopsia es una palabra griega cuyo significado vendría a ser "creer que las cosas son más bellas de lo que realmente son".

Creo firmemente que el poder vencer a la Kalopsia y abrazar a la verdad es el primer camino a la sanación, tanto para conflictos socio-culturales como para conflictos inter e intrapersonales.

Apreciar y optar por la verdad es abrazar la valentía, pues muchas veces implica dolor, sabiendo que luego de ello encontraremos la paz.

About the author /Semblanza del autor

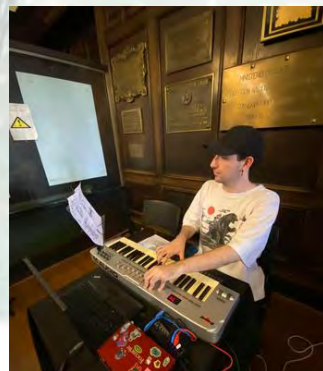
Luciano Retamar Albrizio es un compositor multimedial y electroacústico.

Actualmente estudia la licenciatura en composición con medios electroacústicos en la UNA (Universidad Nacional de las Artes) y el Profesorado Superior con orientación en composición con medios mixtos en el Conservatorio Ástor Piazzolla.

De 2019 a 2024 formó parte del ensamble electroacústico del damus, siendo compositor, intérprete y luthier.

En 2024, su obra "Agnus (capítulo 1=la angustia)" formó parte de MUSLAB AFTER. Ese mismo año, en el Centro Cultural Recoleta, fue estrenada su obra "Meraki" para ensamble electroacústico en vivo.

En el FIME 2023 participó activamente del taller de composición con medios electroacústicos dictado por João Pedro Oliveira y Federico Schumacher Ratti





electroacoustic **MUSIC**
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MUSLAB 2025

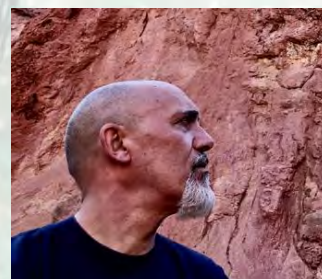
Name /Nombre LUIGI MORLEO

Country / País Italy

Web page <http://www.morleoeditore.com>

**Kind of Work /
Tipo de trabajo**

Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación /
Creation date** Saturday, November 30, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra CLIMATE EXPRESSION 7

Description of the piece /Descripción de la obra

CLIMATE EXPRESSION 7 is a new composition dedicated to wellness of the human versus the climate change.

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. 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, Ensemble for New Music of National Music Academy of Ukraine, 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, Festival En Chair et en Son - 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.

electroacoustic **MUSIC** International EXHIBITION **MUSLAB 2025**

Name /Nombre Luis Arévalo

Country / País Mexico

Web page <https://www.linkedin.com/in/luis-harevalo/>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Tuesday, January 16, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Meditation Landscapes

Description of the piece /Descripción de la obra

Meditation Landscapes es un proyecto de música acusmática diseñado para transportar a los oyentes a estados de tranquilidad y meditación. Este proyecto consta de siete paisajes sonoros ininterrumpidos, cada uno con su propia esencia, pero también conectado de manera orgánica con el anterior.

La idea central detrás de Meditation Landscapes es recrear la experiencia meditativa, donde un pensamiento se desencadena por otro, generando una serie de estados de ánimo que se reflejan en el cuerpo y la mente. A través de esta secuencia de paisajes sonoros, el oyente es invitado a viajar hacia un estado de profunda relajación y conexión consigo mismo, llegando finalmente al lugar donde necesita estar.

About the author /Semblanza del autor

Compositor, artista sonoro, gestor cultural e instructor de yoga.

Realizó estudios en: Instituto Cardenal Miranda, Trinity College London, Universitat Pompeu Fabra, CMMAS y CENART.

Ha participado en diversos festivales de música contemporánea en México, Alemania, Canadá, Cuba, Chile, Francia, Ecuador, Escocia, España, EEUU, Guatemala, Reino Unido y Suecia. Ha sido beneficiario del Fondo para la Cultura y las Artes del Estado de México, Sistema Nacional de Fomento Musical, Fundación Rockefeller y UNESCO.

En colaboración con la artista visual Maja Spasova, ganó el concurso denominado "The Comission"



A close-up photograph of three large, dark green, bumpy fruits, likely avocados, hanging from a branch. The fruits are covered in small, light-colored bumps and have a few small, light-colored spots. The background is a soft, out-of-focus green, suggesting foliage.

organizado por el Virginia Center for the Creative Arts.

Estudiante de música clásica de la India.

Su búsqueda actual está enfocada en utilizar el sonido como una herramienta para entrar a estados profundos de meditación e introspección.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Marcela Morilla

Country / País Argentina

Web page <https://www.youtube.com/channel/UC2eXW-e72Ui-ZjFNqGDGfTw>

**Kind of Work /
Tipo de trabajo** Video



**Duración / Legth /
min. seg** 08.37
(for audio & video)

**Fecha de creación
/ Creation date** Monday, April 13, 2020

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Punto de inflexion

Description of the piece /Descripción de la obra

Un punto de inflexión en geometría diferencial es el punto en el que una curva cambia de ascendente a descendente o viceversa. En lenguaje común la expresión se utiliza para indicar un cambio significativo. En toda situación de sanación hay un punto de inflexión. En este video está presente la búsqueda de equilibrio en la naturaleza y en las distintas etapas de la vida. El contacto de las manos, la interacción grupal, los cuerpos que continuamente modifican su signo, muestran este proceso mántrico, acompañado por la obra acusmática de Fernando Curiel.

**Link to listen online / Vínculo para
escuchar en línea** <https://youtu.be/D0ctS-g2dvE>

About the author /Semblanza del autor

Marcela Morilla – artista visual argentina-belga. Miembro de SAVA. Ha participado desde 1988 en exposiciones grupales y colectivas en Argentina, USA, Suecia, Bélgica, Alemania. Formación en técnicas plásticas tradicionales en MEEBA, Buenos Aires, Formación en Video arte en ABKanderlecht, Bélgica, Formación como cineasta en Raindance Bruselas. Ha realizado una serie de obras en video arte inspiradas en música contemporánea de compositores argentinos. Sus videos arte han sido seleccionados en festivales internacionales como Morelia, México, Festival Cervantes de música electroacústica, Resonance Sound Art Film Festival, exhibidos en La Girafe Gallery Bruselas y Berlín.

Name /Nombre Marcela Pavia

Country / País Argentina

Web page <https://www.marcelapavia.it>

Title of the work / Titulo de la obra Outside In

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 5.02
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, November 10, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Perspective changes the vision of reality, What we see from a distance seems more static than when we observe it up close. Entering inside means immersing oneself in the dynamics of events.

This work continues the investigation begun with the acousmatic piece "Aleph" (inspired by J.L. Borges's Aleph) by reversing the perspective: if Aleph was an Inside out (the material concentrated at the beginning unravels in time) in Outside in the process is in the opposite direction, both metaphorically and structurally. In a metaphorical sense because we enter a world that reveals itself in all its dynamism; in a structural sense because all materials condense at the end. A natural paradigm (the clicks of sperm whales) generates most of the material, which multiplies and transforms, conquering the musical space. Spatial narrativity is also dynamic: the transformed material in turn transforms the characteristics of the overlapping virtual spaces



About the author /Semblanza del autor

Composer of orchestral, electroacoustic and chamber music, winner of several international and national awards like 2012 European Erasmus Electronic Music Competition-Université 8- Paris, Sonom 2012- Sound Art International Festival- Monterrey.

PUBLICATIONS: record labels and on specialized journals like Editions Delatour France, Berben Ancona, Curci Milan, Neos Germany and others.

AFFILIATIONS: Italian Society for Contemporary Music, former Faculty member Soundscape Festival and member of Agon Acustica Informatica Musica.

STUDIES: Master in Composition (Rosario Universidad Nacional), Electronic Music (Milan Conservatory), Sound Technologies and Composition (Parma Conservatory).

2011 Biennial of Venice IRCAM Workshop, SaMPL Sound and Music Processing Project (Padua Conservatory), and stage at the GRAME

ARTISTIC RESIDENCES, Virginia Center for the Creative Arts-USA, Gasteatelier Krone -Aarau Switzerland, Italian Composers Forum- Contemporary Music Center-Milan

FESTIVALS: next 2025 ICMC Boston, 2024 Third European Saxophone Congress- Trento (Italy), 2024 New York Electroacoustic Music Festival- New York, 2024 STEMS Festival of electronic music-Acusmonium Auditor-Florence, etc.

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Name /Nombre Marcello Vitale

Country / País Italy

Web page https://www.instagram.com/marcello_vitale_music/

Category / Categoría Audio

Duración / Legth / min. seg 05.26
(for audio & video)

Fecha de nacimiento / Birthdate

Saturday, November 7, 1981

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Neottolema

About the author /Semblanza del autor

Marcello Vitale, born in Naples in 1981, began studying classical guitar at age 9 and later expanded his musical expertise through modern guitar and jazz studies with maestros Paolo del Vecchio and Giacinto Piracci. He further specialized in electronic music at the Conservatorio di Napoli San Pietro a Majella under Elio Martusciello. Vitale gained international recognition with the soundtrack for the short film N by Iacopo Di Girolamo (2018), which was screened at nearly 50 festivals in 12 countries and won 10 awards, including at the Portobello Film Festival and Trieste Science+Fiction Festival. In 2023, his sound installation Antigone Unlocked Tales was selected for the "Premio Nazionale delle Arti" in the Electronic Art category. In 2024, he won the "New Sound Fields Competition" for electroacoustic composition. Throughout his career, Vitale has performed in over 300 concerts, exploring genres from rock to singer-songwriter, ethnic, and avant-garde music.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/drive/folders/1m7pEMt9KXhp9DXW_MVhQfKt02DeUjh_l3?usp=sharing

Description of the piece /Descripción de la obra

In spring 2024, I began composing music for a theatrical monologue inspired by Euripides' *Andromache*. As I explored the tragedy, I was drawn to the character of Neoptolemus, who, though absent from the stage, deeply influences the narrative and other characters. This invisible yet powerful presence reminded me of reduced listening in acousmatic music, where the source is hidden but its effects resonate. I aimed to reinterpret Neoptolemus through electroacoustic music, avoiding direct storytelling and instead





focusing on how unseen sonic elements can shape perception. The duality of presence and absence became central, echoing both the tragedy's structure and techniques in sound composition. A trip to Greece in August 2024 enriched the work with field recordings from sites described by Euripides. Actress Michaela Antoniou's voice, delivering lines in Ancient Greek, became the core of the piece—its expressive force bridging past and present in a constant dance between revealing and concealing.



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Name /Nombre Marco Autiero

Country / País Italy

Web page marculedu.bandcamp.com

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 05.13
05.26
(for audio & video)

**Fecha de creación /
Creation date** Saturday, January 13, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Vox Eterna

Description of the piece /Descripción de la obra

VOX ETERNA delves into the experience of grief and the shifting phases of mourning, weaving these emotional currents into a slowly blooming sonic narrative that journeys between struggle and acceptance. The work opens with a glitchy and impulse-driven introduction, punctuated by deliberate pauses and silences. It unveils the shocking, disturbing impact of bad tidings: the main vocal sample, repeating "Vox Eterna", is stuttered, fragmented, and deconstructed, engaging in a dialogue with intense, short drum-like impulses that emerge from pure silence. Soon after, a dawning realization yields to a dense, thunderous mid-section characterized by industrial textures, bowed violins, piercing feedbacks and granular percussions. This brutal sonic outburst gradually morphs into a more delicate, drone-oriented C section, where vocal melodies improvise against a heavily saturated tone. As the distortion recedes into the background, a soft ASMR voice reiterates the title in its unaltered form, affirming the inescapable, enduring coexistence with grief.

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/1_bjY30gNrFwHPDvD0MIwMG2R8UaOyBkn/view?usp=sharing

About the author /Semblanza del autor

Marco Autiero is a Naples-based sound artist, composer and producer. They began their career in 2020 by releasing a series of tracks via Mutants Mixtape — a collaborative project featuring renowned artists from the international electronic music scene such as Arca, Yaeji, Nicolas Jaar, Merzbow, Holly Herndon and Matmos. Their practice synthesizes sampling techniques, vocalism and experimental forms. Marco uncovers the dualities shimmering beneath the surface — liminal states among tradition and innovation,

A close-up photograph of three avocados hanging from a branch. The avocados are dark green with a bumpy, pebbled texture. They are slightly out of focus, with the background showing more of the branch and some leaves. The lighting is soft, highlighting the texture of the fruit.

immediacy and imagination, virility and delicacy. They aim to shed light on the hazy material caught in the tension between distinct poles, unearthing the ever-evolving open terrain of what exists and what might yet unfold. Within these nuanced zones of fluctuation, Marco crafts a journey where sound becomes a catalyst for rethinking boundaries and musing on the could-bes.



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Name /Nombre Marco Bidin

Country / País Italy

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

Duración / Legth / 06.33
min. seg 05.26
(for audio & video)



Fecha de creación Friday, July 5, 2024
/ Creation date

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Zanshin

Description of the piece /Descripción de la obra

Marco Bidin
残心 (Zanshin)
for fixed media (electronics, stereo)

Composed in 2024, this work explores the concept of Zanshin, intended as a state of relaxed awareness.

In the practice of maintaining a continued state of readiness, general awareness of one's surroundings allows us to better understand and give the problems in front of us a proper place in the whole situation.

The music is composed with sound synthesis of voices and plucked instruments. By controlling the synthesis parameters, the essence of the timbres was abstracted, making the sound a dynamically changing blend of Western and Eastern sounds.

This work is dedicated to my friend and esteemed colleague, Kyung Hwa Chae.



About the author /Semblanza del autor

Marco Bidin is an Italian composer and performer who currently serves as an Associate Professor of Electronic Instrument Engineering at the Xinghai Conservatory in Guangzhou, China. He studied Organ, Early Music, Contemporary Music, and Composition in Italy and Germany. Under the guidance of Marco Stroppa, he earned a terminal degree in music composition and a Certificate of Advanced Studies in Computer Music at HMDK Stuttgart. Marco Bidin is an active internationally. He has been invited to prestigious institutions such as IRCAM in Paris, Shanghai Conservatory, Silpakorn University in Bangkok, and Seoul National University, among others. He worked as a lecturer for Composition at the HMDK Stuttgart and as an organist for the Protestant Church in Stuttgart. 2010-2023 he was the artistic director of the italian-based NGO association ALEA.

Name /Nombre MARCO MOLTENI

Country / País Italy

Web page <http://www.emmemolteni.com/site/>

**Title of the work /
Título de la obra** THREE FRAMES (ePWsM 15 -
19 - 21)

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

**Duración / Legth /
min. seg** 03.15
05.26
(for audio & video)

**Fecha de
creación /
Creation date** Tuesday, April 9, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

The piece THREE FRAMES (ePWsM 15 - 19 - 21) was composed in 2024 and is part of a series of short electronic pieces marked with the acronym ePWsM, which stands for "electronic Patch Work serial Miniatures," referring to the compositional technique used: through the patch work technique scraps of my other works, including non-electronic ones, are assembled and reassembled...





About the author /Semblanza del autor

MARCO MOLTENI was born in Como (Italy) in 1962.

He studied composition and electronic music in the Conservatory of Milan (Italy).

His music has been rewarded and recognized in important international concourses and played in several contemporary music Festivals

His music has been broadcasted by Radio France, RAI Radiotelevisione Italiana, ABC Sidney, CBC Toronto ecc. and it has been published by Universal Edition Wien and Arspublica.

Name /Nombre Marcus Neves

Country / País Brazil

Web page www.marcus-neves.com

Title of the work / Titulo de la obra Imaginary Waters 3

Category / Categoría Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / min. seg 06.44
05.26
(for audio & video)

Fecha de creación / Creation date

Thursday, April 25, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

La pieza forma parte del álbum Imaginary Waters (2024) y propone un diálogo entre grabaciones de distintas aguas, ríos y mares, y elementos electrónicos, forjando un espacio acuático onírico en constante cambio.





About the author /Semblanza del autor

921 / 5.000

Es licenciado en Música (2006), especializado en Estudios Literarios (2008) y maestro en Literatura (énfasis en Estudios Literarios, 2010) por la Universidad Federal de Espírito Santo, donde, desde 2010, imparte docencia como profesor titular en los cursos de Música y coordina el proyecto de extensión Grupo de Experimentação Sonora (GEXS), fundado en 2011. Inició su carrera en la música en 2000 como vocalista en bandas de rock. Desde 2008 se dedica a la grabación de campo y a la composición de música experimental, con varias piezas incluidas en recopilatorios y álbumes publicados por sellos nacionales e internacionales. Ha interpretado en directo sus obras, así como musicales y bandas sonoras para teatro, danza contemporánea y cine, trabajando también como editor de sonido, mezclador y diseñador de sonido. Es autor del libro Augusto de Campos y la música de la invención (escucha entre poemas) (2015).



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Name /Nombre María Emilia Sosa Cacace

Country / País Argentina

Web page https://www.instagram.com/sc_marilia/

Category / Categoría Audio

Duración / Legth / min. seg 10.41
05.26
(for audio & video)

Fecha de nacimiento / Birthdate

Thursday, July 25, 1991

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra

Las Moradas de la Anaconda profunda (el Camino del Dopatubinü)

About the author /Semblanza del autor

Licenciada en Música y Magíster en Creación Musical, Nuevas Tecnologías y Artes Tradicionales de la Universidad Nacional de Tres de Febrero; es docente de la Licenciatura en Música Autóctona, Clásica y Popular de América en dicha Universidad. Estudió composición con Alejandro Iglesias Rossi. Como investigadora del Centro de Etnomusicología "Dra. Isabel Aretz" se especializa en la construcción de instrumentos Prehispánicos en arcilla. Ha realizado trabajos de investigación en el Amazonas de Venezuela así como en Museos de México, Perú, Chile, Bolivia, Venezuela y Argentina. Es integrante de la Comisión Organizadora del Congreso Internacional de Etno y Arqueomusicología que se realizó en el Museo Nacional de Antropología de México y en Perú. En 2023 recibió la Beca de Creación del Fondo Nacional de las Artes para componer "Las Moradas de la Anaconda profunda (el Camino del Dopatubinü)" utilizando sonoridades de instrumentos de antiguo México, Perú, Bolivia y Argentina.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

<https://drive.google.com/drive/folders/1pVUiln65UBSP031o4vKhaX-wjPk1nMhP?usp=sharing>

Description of the piece /Descripción de la obra

La obra surge de investigaciones que realicé la selva Amazónica y en museos de América donde estudié y reconstruí instrumentos precolombinos, grabando aerófonos Maya, Chimú, Inca, Aguada.





Inspirada en el mito de la Anaconda sagrada (Tsawaliwali) que en tiempos inmemoriales residía en los cielos y, envuelta en truenos, descendió a la tierra transformándose en el río Orinoco. Según esta tradición, todos los seres humanos poseen un alma que se separa del cuerpo en el momento de la muerte y viaja al Kúwai, un reino celestial. Curiosamente, cuando un chamán fallece, se considera que su alma se fusiona con la Anaconda primigenia que se encuentra en el fondo de algún río de su territorio. Dedicada a la activista y líder indígena Berta Cáceres, quien defendió con su vida la al río Gualcarque, una entidad sagrada para el pueblo Lenca en Honduras. Fue asesinada el 3 de marzo de 2016.



Name /Nombre Marija Balubdžić

Country / País Germany

Web page <https://linktr.ee/marija.balubdzic>

Title of the work / BONE
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 04.19
min. seg 05.26
(for audio & video)

Fecha de
creación / Saturday, May 11, 2024
Creation date

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

BONE was composed for a theatrical play dealing with medical experimentation, love, pain, abuse, and humiliation. It exemplifies one of the facets of my compositional approach, which deals with space transposition through sound and musical whims - it places you inside your bones, so you are not hearing a processed sound recording anymore; you are now listening from inside one of your bones. Could this piece, liberated from its theatrical context, create a temporary stand-alone space for holding the trauma and healing. I picture music as imaginary architecture, maximalist minimalism performed through broad strokes, positioned outwardly - in open spaces, movement, machines, and rooms; and inwardly - in the mouth, thoughts, blood vessels, nerves, bones, in emotions and their constellations. This is urgent because we must make spaces to heal, in whichever way possible. How does it hurt inside the head? The heart? The bones? How does it heal from inside a story?



About the author /Semblanza del autor

Belgrade-born performing composer Marija Balubdžić (alias Umbra) is a solo songstress colliding tenebrous sounds and poetic temptation with electronics. She confronts voice with synths through waveform counterpoint, sound intervention and song experiments, drifting between noise and melodic idioms.

Recently, Balubdžić has been focusing on composing, sound design, and musical direction for theatre, choir, radio, and video art productions internationally (Germany, Austria, Belgium, Croatia, Serbia, etc.). As a member of Efemerne Konfesije (Ephemeral Confessions), a drag collective in Belgrade, Balubdžić builds the character of the virtuoso pianist Fritz Klein.

As the author of the radio show "Zvuk ispod" which airs on the national FM Radio Belgrade 3, Balubdžić presents fellow experimental electronic music artists that she has been encountering through her tours. For the "Zvuk ispod" show, she also draws inspiration from her seldom activities as DJ Krem - music selector.



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Name /Nombre Martin Rodriguez

Country / País France

Web page <https://soundcloud.com/mar-rob-rodriguez>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Saturday, October 12, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra SCALES

Description of the piece /Descripción de la obra

An attitude, in general terms, can be defined as a predisposition to respond positively or negatively to certain objects, people or situations. This work focuses on the behavioural aspect of children, as you will see, they perform actions in relation to the object or situation.

How socioeconomic characteristics, where one can afford to live, can affect behavior, development, integration, the way of speaking, how we are seen and judged, being secure, happy, accepted...

Composition finished in end of 2024, in composer's studio in Paris.

About the author /Semblanza del autor

Martin Rodriguez composer, Paris based, composes with samples, field recordings, electronics, in acusmatic, experimental, concrète, electroacoustic music style.

New approaches to composition, new ways of regarding form, a blossoming of aesthetics.

Musical studies at the Pantin / Paris Conservatory in composition and interpretation de musique acousmatic.

His music has been programmed in festivals and concerts organized by universities in Ireland, Argentina, Brazil.

* MUSLAB International Electroacoustic Music Show, 2018. Brazil

* Experimental electronic music sound art presented by the Department of Creative Arts, Media and Music in Dundalk Ireland 2019.



* Festival internacional de Música, at UNQ National University of Quilmes. Argentina.



Name /Nombre Martin Zelenko Poles

Country / País Slovenia

**Title of the work /
Título de la obra** 1.maj

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

**Duración / Legth /
min. seg 05.26
(for audio & video)** 10.39

**Fecha de
creación /
Creation date** Friday, August 25, 2023

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

1. of may, the workers day, we celebrate it with a picnic and a fire. Musique concrete and laughter.





About the author /Semblanza del autor

Martin Zelenko Poles, born in Koper on September 29, 1984, lives and works in Izola. He grew up in Grožnjan, Croatia. He graduated from the Academy of Fine Arts and Design in Ljubljana, majoring in Visual Communication Design.

He first independently exhibited a series of "abstract" photographs (Kroma) in 2004 at the Alga Municipal Gallery in Izola.

He has exhibited in Slovenia, Croatia, Bosnia and Herzegovina, Italy, Germany and Lithuania. Since 2015, he has been self-employed in culture as a designer of visual messages. In addition to design, illustration, painting, art installation, mask making, photography, he also deals with sound processing (soundscaping), music and video.



Name /Nombre Masafumi Oda

Country / País Japan

Web page <https://www.masafumi-rio-oda.com/>

Title of the work / Titulo de la obra Timeless city sounds
rhythmic VIII

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 08.43
05.26
(for audio & video)

Fecha de creación / Creation date Wednesday, October 5, 2022

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Now, the "Digital" has appeared since late 20th century, and has been considered as a new material consisting of 0 and 1, namely of discrete quantity. But, the whole process of digital contents is under the flow of this real-time-structure. So, the structure of digital can and must contain some gap or lag generated by real-time-structure itself. This is the "Rhythm", made not only by the difference of 0 and 1, but also by the real dynamic folds of time. This means that discrete quantity of digital must be always influenced by continuous quantity, so that it may have rhythm, even if the digital itself consists of 0 and 1. In short, the Rhythm will be defined as disconnection of continuity and this is what the title of this piece means.



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, media art and film festivals including Ars Electronica Festival, World New Music Days, ICMC, and so on in over 20 countries. Won many Awards including Special Prize at 3rd Ise-Shima International Composition Competition. A member of ASCAP and The Society for Electro-Acoustic Music in the United States (SEAMUS).



Name /Nombre Mattia Benedetti

Country / País Italy

Web page <https://soundcloud.com/mattia-beneetti>

Title of the work / Titulo de la obra doorframes covered in masking tape

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 07.30
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, February 18, 2024

Number of channels / Número de canales (for audio & video) 8

Description of the piece /Descripción de la obra

doorframes covered in masking tape is a piece that employs percussions, concatenative synthesis and voice fragments to explore an empty space.

Warehousing - corporations buying entire floors (entire buildings) just to leave them empty and raise the prices. At the center of our cities, this creates a vacuum - a space barely seen, barely existing.

The piece is not a naturalistic description - it's a vaguely distorted mirror of the subjective feelings this kind of liminal space evokes.



About the author /Semblanza del autor

Mattia Benedetti creates acousmatic music, pieces for instrument and live electronics and A/V compositions. He's interested in quiet music, algorithmic and aleatoric techniques and the relationship between sound and words. He lives in Venice. His pieces have been presented in Europe, North and South America and Asia.



Name /Nombre Mattia Benedetti

Country / País Italy

Web page <https://soundcloud.com/mattia-beneetti>

Title of the work / Titulo de la obra crawlspace

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 13.47
05.26
(for audio & video)

Fecha de creación / Creation date Thursday, June 22, 2023

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Short video fragments are distorted and form a dark stream of almost comical bitterness. Someone is hidden in his room, devoid of any contact. He bitterly resents the people around him, or he would - there's no one around. The only things he resents more than others is himself. He's the man from the underground.

подполья it's the Russian word for the space under the floor, where rats and bugs thrive. it's not a space fitting for human beings, it's a space for creatures that needs to be removed from sight.

crawlspace is a narrative A/V piece based on Notes from the Underground by Dostoevskij. It tries to render the corrosive irony of the novel through the disconnected juxtapositions of incompatible sound objects. Mimicking the character self-awareness, every section tries to negate the others, as if the piece is trying to ridicule itself.



About the author /Semblanza del autor

Mattia Benedetti creates acousmatic music, pieces for instrument and live electronics and A/V compositions. He's interested in quiet music, algorithmic and aleatoric techniques and the relationship between sound and words. His pieces have been presented in Europe, North and South America and Asia. He lives in Venice.

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electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Maximilian Yip

Country / País Germany

Category / Categoría Audio

Duración / Legth / min. seg 03.59
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Thursday, September 8, 1988

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra Silent Panda

About the author /Semblanza del autor

Maximilian Yip started composing at the Clara-Schumann School of Music with Christian Banasik in 2008. Maximilian also holds Master of Science in Economics and is currently working as a consultant at Deloitte Consulting. His work were performed amongst others at:

- Musica Viva Festival 2011, Lisbon Portugal)
- 60x60 (2012) PianoForte mix, Chicago (USA)
- The 2013/2017/2018/2023 and 2024 New York City Electroacoustic Music Festival (USA)
- International Electroacoustic Music Festival of the Conservatorio S. Cecilia 2013 Rom (Italy)
- The Irish Sound, Science and Technology Convocation, Maynooth, 2014 (Ireland)
- International Computer Music Conference 2024 (ICMC 2024)

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

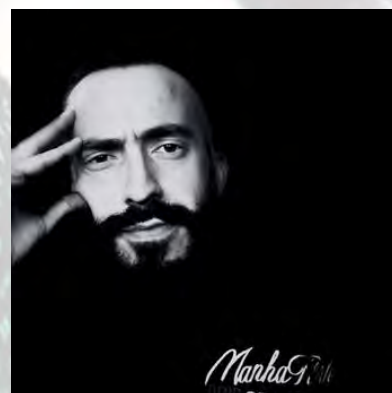
<https://www.dropbox.com/scl/fi/9pdhwjc4uhfzbqk7f2i03/MusLab-2025.zip?rlkey=5ynj7w0d1vy6ru1uoe2eky1jh&dl=0>

Description of the piece /Descripción de la obra

The sounds of the composition "Silent Panda" is based on the piece Silent Partner by Ticker. The idea was to transform the newly created ryhmus patterns based on the source material into electronic sounds. The focus is clearly

on rhythm. The
resulting samples were processed using Metasynth 4 and Cubase 5





Name /Nombre MICHELE FONDACCI

Country / País Italy

Title of the work / NOJAC_M
Titulo de la obra

Category /
Categoría Audio

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Duración / Legth / 07.40
min. seg 05.26
(for audio & video)

Fecha de
creación /
Creation date

Thursday, February 1,
2024

Number of channels / Número de
canales (for audio & video) 2

Description of the piece /Descripción de la obra

This composition is a tribute to the victims of the terrible flood that affected the entire Valencian community in October 2024. The piece is based on the constant dialogue between 'prepared' Cajon (a tree branch and a Splash) and amplified electronics that transforms the sound material, through processes of granular synthesis, evolutionary morphing, timbral glissandi and noise.

These three elements create a constant dialogue where, at certain moments, the perception of roles is lost; at some points, an inversion seems to take place, the Cajon emulates the electronics, producing noise, random rhythmic patterns, and vice versa the electronics seems to want to recreate rhythmic textures previously performed by the Cajon, then in the finale seeking a common dialogue through the unison between instrument and electronics.



About the author /Semblanza del autor

Michele Fondacci, Umbrian composer and percussionist, born 1985, has played in the most important national and international festivals such as Umbria Jazz, Coppet Jazz and co (Switzerland), Moon in June, etc. He began his musical studies at the age of four, learning drums, piano and synthesizers. He then went on to study at the University of Music in Rome and attended the Berklee College of Music Clinics in Boston, and later studied at the 'F. Morlacchi' Conservatory in Perugia, where he studied Percussion Instruments, Composition (Traditional) and Electronic Music (Composition Course). He is mainly dedicated to the composition and production of electronic music, electroacoustics and visual arts in general, composing over 50 works for theatre, dance, cinema, audio-visual works and contemporary music. His works have been selected and performed in the most important international electronic music festivals (Segnali Festival, Tempo Reale, Seeyousound, Corti a Ponti, Torino Film Festival, Rimusicazioni, etc).



Name /Nombre Miguel Rubio

Country / País Spain

**Title of the work /
Título de la obra** John Cage, Who Art in the
Silent

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 09.33
min. seg 05.26
(for audio & video)

**Fecha de
creación /** Thursday, December 26,
Creation date 2024

**Number of channels / Número de
canales (for audio & video)** 2

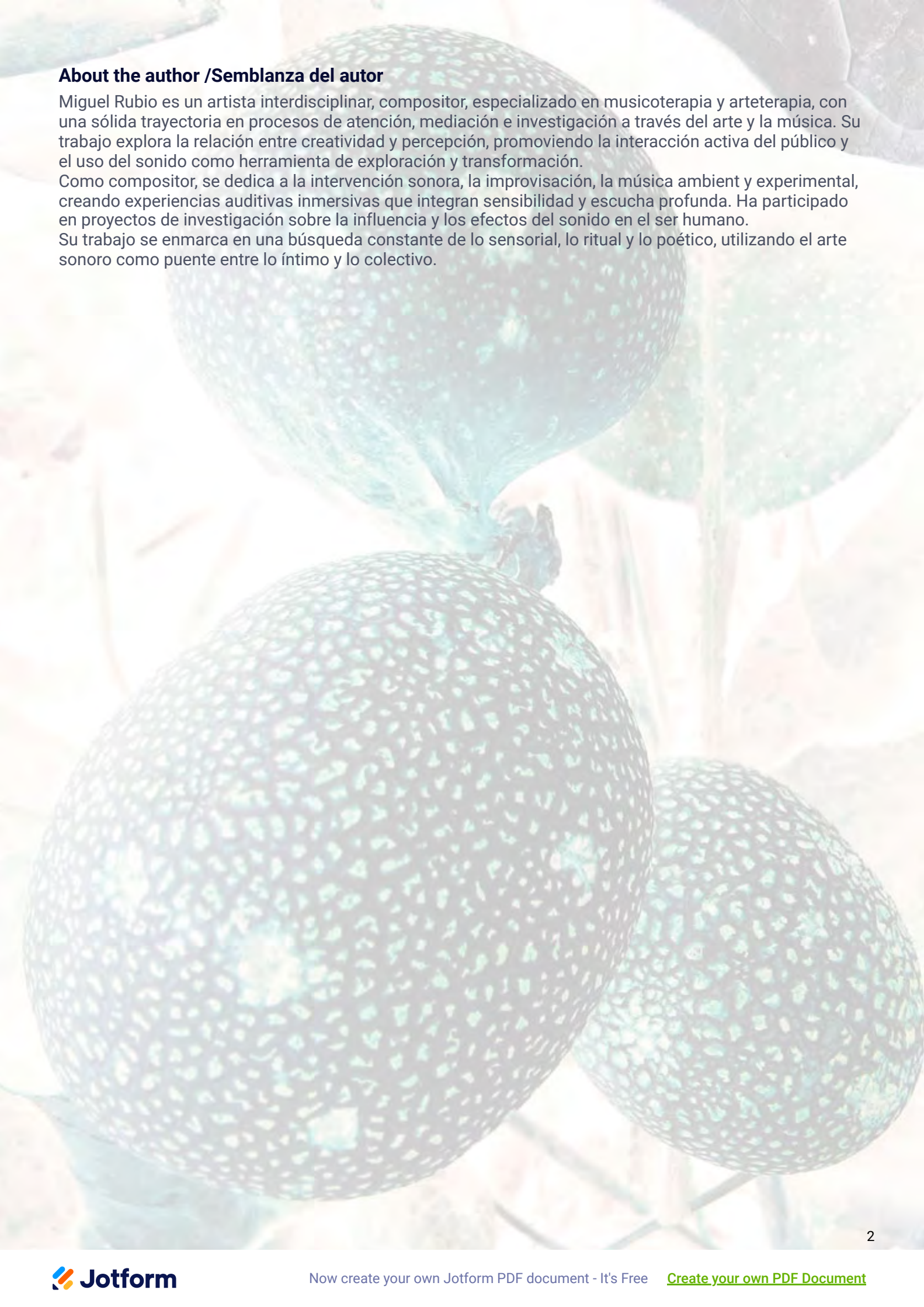
Description of the piece /Descripción de la obra

John Cage, who art in the silent, es una obra electroacústica concebida como un mantra contemporáneo en resonancia con el silencio. Inspirada en el pensamiento y legado de John Cage, la pieza propone una escucha profunda que disuelve los límites entre sonido, percepción y la presencia misma de Cage.

A través de capas de frecuencias sutiles, silencios estructurados, grabaciones de campo intervenidas y gestos sonoros mínimos, la obra se construye como un mantra auditivo: repetitivo, ritual, introspectivo. Cada fragmento invita a detenerse, a permanecer en el instante, a dejar que el sonido y su ausencia actúen como vehículos de regeneración interior.

La composición está pensada como una experiencia inmersiva y sensorial, donde la escucha se convierte en una forma de atención amplificada.

John Cage, who art in the silent, es una invocación sonora, un puente entre lo íntimo y lo colectivo, entre el arte y el cuidado.



About the author /Semblanza del autor

Miguel Rubio es un artista interdisciplinar, compositor, especializado en musicoterapia y arteterapia, con una sólida trayectoria en procesos de atención, mediación e investigación a través del arte y la música. Su trabajo explora la relación entre creatividad y percepción, promoviendo la interacción activa del público y el uso del sonido como herramienta de exploración y transformación.

Como compositor, se dedica a la intervención sonora, la improvisación, la música ambient y experimental, creando experiencias auditivas inmersivas que integran sensibilidad y escucha profunda. Ha participado en proyectos de investigación sobre la influencia y los efectos del sonido en el ser humano.

Su trabajo se enmarca en una búsqueda constante de lo sensorial, lo ritual y lo poético, utilizando el arte sonoro como puente entre lo íntimo y lo colectivo.



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Name /Nombre mingyi chou

Country / País Taiwan

Web page no hay

**Kind of Work /
Tipo de trabajo** Photography

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación
/ Creation date** Wednesday, May 8, 2024

**Number of channels / Número de
canales (for audio & video)** photography

Title of the work / Título de la obra Huellas de colores de un cambio brusco XXXXXV

Description of the piece /Descripción de la obra

En la sociedad actual, con el desarrollo de la ciencia y la tecnología, nuestra vida diaria es más conveniente, y la presión relativa y los problemas han ocupado silenciosamente nuestra vida y nuestro nivel de voluntad, haciéndonos olvidar los valores básicos. y las necesidades diarias de la naturaleza humana. pensamientos. El destino, la amistad, la maternidad, la hipocresía, el egoísmo, la soledad... cobran valor cuando ahondamos en su significado y tratamos de reflexionar sobre lo que significan para nosotros. Chou Mingyi trata de explicar la comunidad viva del hombre y la naturaleza, la naturaleza y el entorno urbano basado en la naturaleza. Chou Mingyi es un artista que no se apega a las reglas, en la vida y en la creación cada obra transmite un rotundo lado emocional.

**Link to listen online / Vínculo para
escuchar en línea** no

About the author /Semblanza del autor

Licenciatura de Bellas Artes de la Universidad Santa Isabel de Hungría. Sevilla. Obtiene el Doctorado en Bellas Artes de la Universidad Santa Isabel de Hungría, Sevilla.

Profesor Sustituto Interino. Departamento de Dibujo de la Facultad de Bellas Artes, Sevilla. Miembro de la Asociación de Ilustre colegio oficial de Doctores y Licenciados en Bellas Artes y Profesores de Dibujo de Andalucía. Miembro de la Asociación de Unión de Artistas Visuales de Andalucía. Miembro de la Asociación de la Estampa Contemporánea de Taiwán. Miembro de la Asociación de New Being Art 15D de Taiwán. Miembro de la Asociación de Acción Directa de Sevilla,



España.
profesión actual:
Profesor en la Colegio de San francisco de Paula, Sevilla, España.
Exposición :
Con casi 30 años de actividad artística



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Name /Nombre Montserrat Pérez-Lima

Country / País Mexico

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación /
Creation date** Tuesday, June 28, 2022

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Water

Description of the piece /Descripción de la obra

Water has been a recurring theme in art, from Hokusai's "The Great Wave off Kanagawa" to Turner's seascapes. It has also inspired countless musical compositions throughout history. Water is an essential element of our existence, making up between 50 and 70% of our bodies, and without it, humanity would disappear in less than a week. However, in a world affected by climate change, its presence and absence do not seem to move us enough. While water is part of everyday life for many, it remains a scarce resource for others. This reflection gave rise to "Water", a fixed-media electronic piece that draws from the sounds we associate with water in daily life, from torrential rain to the routine act of brushing one's teeth. Beyond mere sonic contemplation, these materials undergo transformations that create turbulence, prompting a reconsideration of our relationship with this vital resource.

**Link to listen online / Vínculo para
escuchar en línea**

<https://soundcloud.com/montse-perezlima/water>



About the author /Semblanza del autor

She studied Musicology at the National Conservatory of Music of Mexico and complemented her education in the institution's Electroacoustic Workshop. Her main research focuses on female composers from the 19th and 20th centuries, as well as the relationship between music and women during this period and in the present. She has presented her work at forums such as the Eduardo Mata Chair at UNAM and the XI Congress of the Spanish Society of Musicology. As a creator, her music have been performed at festivals such as Visiones Sonoras, Desfases, the Julián Carrillo Hall at Radio UNAM, and the Contemporary Music Seminar (SEMUC) in Mexico. She has also collaborated in writing program notes for orchestras such as OFUNAM, the Jalisco Philharmonic, and the Cervantino International Festival. She is currently pursuing a Master's in Musicology at the Faculty of Music of UNAM.



Name /Nombre Motoki Ohkubo

Country / País Japan

Web page <https://motokiohkubo.net/>

Title of the work / Título de la obra Fruit Carving

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 9.56
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, March 15, 2025

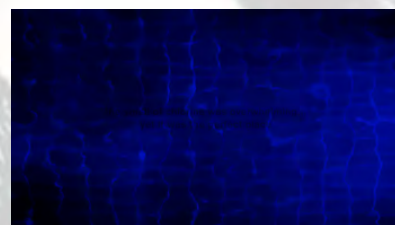
Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Looking back over the past decade or so in Sendai, Japan, where I live, the functions of the city were abruptly halted by the Great East Japan Earthquake and by the state of emergency declared during the COVID-19 pandemic. This reveals a relationship between continuity and interruption; for something to be recognized as an interruption, a preceding state of continuity is necessary. What follows is change. It creates a new continuity by transforming into a state different from what existed before. The theme of this work is "continuity and interruption." This theme is applied to the structure of the composition, where scenes of anticipated continuity or change are frequently designed to be abruptly interrupted. For example, elements such as intentional breaks in the flow of sound or sudden changes in playback positions emphasize the aspect of interruption.

About the author /Semblanza del autor

Motoki Ohkubo is a Japanese composer, and a Lecturer at Aichi Shukutoku University, and Soai University. By questioning the relationship between technology, musical composition and culture, he creates sonic arts and composes musics. His works won ACSM116 award at Contemporary Computer Music Concert 2010, Sony special award at Wired Creative Hack Award 2019 and "Musica contemporanea" 3rd Prize at ARTE PUBBLICA E METAVERSO 2023. And the finalist of MUSICACOUSTICA-HANZHOU 2024 Electroacoustic Music Composition Competition. His works are selected for several competitions and concerts, symposiums such as "Sound walk"(2010) and "Close, Closer"(2013) of Musica Viva Festival(Portugal), Muestra Internacional de Musica Electroacustica 2014(Mexico), ISEA 2015(Canada), 22nd Campus Genius Award(2016, Japan), Sound Performance Platform 2019(Japan), Voyage 2021 "Beyond Ripples"(Japan), Yamanashi Media Arts Award 2022, 2023-2024, Atemporanea Festival 2023(Argentina), TENOR BOSTON 2023, MUSLAB 2023(Ecuador), 2023 SONIC MATTER(Swiss), ICMC 2024 Seoul and SoundLAB "The Anthropocene Project" 2024.



Name /Nombre Natalia Ludmila

Country / País Mexico

Web page <https://www.natalialudmila.net/>

Title of the work / Titulo de la obra chlorine (the pursuit)

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 01.20
05.26
(for audio & video)

Fecha de creación / Creation date Sunday, May 1, 2022

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

En búsqueda de un respiro lejos de las ansiedades y monotonía de la vida contemporánea, este se puede dar en cualquier lugar y en cualquier momento. El corto chlorine (the pursuit) cuestiona si, ¿puede este respiro llevarnos al equilibrio? ¿Y ese equilibrio llevarnos a la felicidad?

El corto chlorine (the pursuit) explora esta búsqueda de equilibrio empleando una narrativa poética, la cual fue estructurada a partir de textos (en inglés) generados por una app de IA. Los fragmentos que se utilizaron son el resultado de incitar a la IA con una combinación específica de palabras.

chlorine (the pursuit) cuestiona también la capacidad de la IA para «entender» y reconstruir una experiencia sensible y emocional como lo es la felicidad, o simplemente nos la describe.

Concebido en un momento de confinamiento, impuesto durante la pandemia del 2020 en la ciudad de Bangkok, Tailandia.



About the author /Semblanza del autor

Natalia Ludmila (Ciudad de México, 1979) es una artista multidisciplinaria cuya investigación se basa en una práctica de estudio que apunta a lo político. Cuestionando formas de representación y la construcción de narrativas falsas o sesgadas en contextos de conflictos. Es licenciada en Artes Visuales por la FAD y tiene un máster en Diseño Digital, Universidad de Canberra, Australia. Ha participado en exposiciones individuales y colectivas en por el mundo. Obtuvo el segundo premio en la XVIII Bienal de Ibiza. Ha sido becada para participar en residencias internacionales en a.farm, Vietnam. Banff Centre, Canadá. Cittadellarte, Italia. INSTINC, Singapur. Es miembro de la red de artistas feministas y del colectivo Room to Bloom, que explora narrativas ecológicas y descolonizales. Ludmila vive y trabaja actualmente en Ciudad de México



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Name /Nombre NEAU Philippe

Country / País France, Metropolitan

Web page <https://philippeneau.blogspot.com/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Saturday, February 22, 2025

**Number of channels / Número de
canales (for audio & video)**

4

Title of the work / Título de la obra paysages.juillet

Description of the piece /Descripción de la obra

"paysages.juillet" is a suspended moment, where time is a walk in a landscape. A short and vibrant moment. A visual stroll in a "recomposed landscape", a "living and mental" landscape

**Link to listen online / Vínculo para
escuchar en línea**

https://soundcloud.com/nobodisoundz/paysagesjuillet?si=7fd9aeb3730c4af89e5bd83a0c3bb7a7&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

About the author /Semblanza del autor

Philippe Neau, born in 1970, lives and works in Mayenne

All my work tries to shape an imaginary landscape.

Paintings, installations, films and music are an attempt to create this "place", a place of the order of the "mental landscape".

My music would like to summon these imaginary spaces through a non-narrative form. It is made of deaf field-recordings, organic sound collages, abstract notes, sometimes rumbling glitches, atonal melodies, metallic textures and distant voices.

The atmosphere can be dense. The sound palette is contrasting and plays with shades between "dog and wolf". The sounds swell. It envelops "the listener/viewer". These soundscapes take him into a "full sound"



and plunge him into the experience of an intriguing sound place.



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Name /Nombre NEAU Philippe

Country / País France, Metropolitan

Web page <https://philippeneau.blogspot.com/>

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / min. seg 05.00
(for audio & video)

Fecha de creación / Creation date Friday, May 17, 2024

Number of channels / Número de canales (for audio & video) 5.1

Title of the work / Título de la obra paysage.ondulations

Description of the piece /Descripción de la obra

"paysage.ondulations." would like to appear as a motionless walk or a sound painting, not realistic, nor narrative of places listened to, probed, surveyed, lived but the culmination of an experience of the landscape in the garden of the house, close to the city. A sound landscape, sensitive and vibrant to the surrounding comings and goings, to natural movements, to the multiple passages and colors that unfold. The "painting" becomes dense and textured. The sounds resonate. Hearing enters the material of the place, composite and organic. A "presence" resonates in us.

Link to listen online / Vínculo para escuchar en línea https://soundcloud.com/nobodisoundz/paysageondulations?si=dd35318f10694cbcb5ed215dc489483c&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

About the author /Semblanza del autor

Philippe Neau, born in 1970, lives and works in Mayenne

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The atmosphere can be dense. The sound palette is contrasting and plays with shades between "dog and wolf". The sounds swell. It envelops "the listener/viewer". These soundscapes take him into a "full sound"



and plunge him into the experience of an intriguing sound place.





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Name /Nombre Nicola Fumo Frattegiani

Country / País Italy

Web page <https://www.nicolafumofrattegiani.com/>

Title of the work / Titulo de la obra Eclipse in the Great Mother

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 05.06
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, March 15, 2025

Number of channels / Número de canales (for audio & video) 4

Description of the piece /Descripción de la obra

Eclipse in the Great Mother. A slow and soft slip into the universal mother's womb. Heat and mystery. The return to the origin, to the archetypal force of the earth. The fusion of stasis and tension to tend towards life, still shapeless and indefinite. The harmony of ancient femininity that governs time in its inexorable flow.



About the author /Semblanza del autor

Nicola Fumo Frattegiani is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals, among the most important and prestigious of electroacoustic music and experimental arts.

Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances.

He was Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music of Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music in Messina and he was professor of Sound design at the Academy of Fine Arts in Macerata.

He is currently professor of Audio & Mixing and Sound Space Design at the Academy of Fine Arts in Perugia and holds the chair of Electroacoustic Music Composition at the Conservatory of Music in Palermo.

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Name /Nombre Nicolás Prieto

Country / País Chile

Category / Categoría Audio

Duración / Legth / min. seg 05.20
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Tuesday, October 16, 1990

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra

Patagonia - 3 bells

About the author /Semblanza del autor

Nicolás Prieto es pianista y compositor de música electroacústica originario de Punta Arenas, Chile. Inició sus estudios en el Conservatorio de Música de la Universidad de Magallanes y se presentó en festivales nacionales e internacionales. Posteriormente, se trasladó a Santiago para estudiar en la Universidad de Chile, donde obtuvo la Licenciatura en Interpretación Musical con mención en piano. Durante esta etapa, actuó en importantes salas y fue premiado en el Concurso Flora Guerra. Su interés por nuevos lenguajes sonoros lo llevó a cursar un Diplomado en Producción Musical, orientándose a la composición electrónica influenciada por el ambiente, el IDM y la música concreta. Ha compuesto para obras audiovisuales, danza y proyectos interdisciplinarios. Además, ha ejercido como docente en Santiago y en Patagonia, formando a jóvenes pianistas. Desde 2024 reside en Madrid, donde estudia un Máster en Composición Electroacústica e investiga sobre microtonalismo y sistemas de afinación justa.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

<https://drive.google.com/file/d/1ticVuc00HYm6ZxsqjG9mK-mqXnCpRKpW/view?usp=sharing>

Description of the piece /Descripción de la obra

"Patagonia – 3 Bells" es una obra electroacústica compuesta en SuperCollider, inspirada en el paisaje sonoro de Punta Arenas, en la Patagonia chilena. Su eje es el sonido de las campanas de una catedral, que emergen entre el viento y el ruido urbano, alterando brevemente la percepción del entorno.

Comienza con campanas disonantes, desordenadas, creando una textura caótica. Esta densidad va



disminuyendo, dando paso a un ambiente más espacioso y equilibrado. En la última sección, las campanas regresan con un carácter más melódico y simple, afinadas en sistemas de afinación justa. Una atmósfera sostenida evoca el viento patagónico: constante, sereno, pero con tensión latente. No es acompañamiento, sino un elemento estructural, siempre presente.

Su duración es de 5 minutos y 20 segundos.

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Name /Nombre Nikoleta Radulović

Country / País Serbia

Web page <https://on.soundcloud.com/sazYtBK75DVEMDym8>

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media



Duración / Legth / min. seg 07.02
(for audio & video)

Fecha de creación / Creation date Friday, March 7, 2025

Number of channels / Número de canales (for audio & video)

2

Title of the work / Título de la obra Archangel Chamuel

Description of the piece /Descripción de la obra

This composition is inspired by Archangel Chamuel, an Archangel of healing Love that is said to radiate warm pink light beams, heal the Heart chakra and strengthen love in us towards God, everyone and everything. I imagined pink, golden, green and white beams for this video, since they all have positive effects on the Heart chakra, so everything corresponds with equal intention and meaning throughout music and video. I focused on having the most realistic idea of what would the energy of Archangel Chamuel sound like and used my intuition and synesthesia to match colors, energy and sound with it as well. I used my voice, Light language with intention to transmit healing energy of love and my violin, then I edited the recordings in Audacity. The video was made by me intuitively drawing mandalas in an app called Doodle master and editing it a little bit.

Link to listen online / Vínculo para escuchar en línea <https://youtu.be/4b-7l44FuR0?feature=shared>

About the author /Semblanza del autor

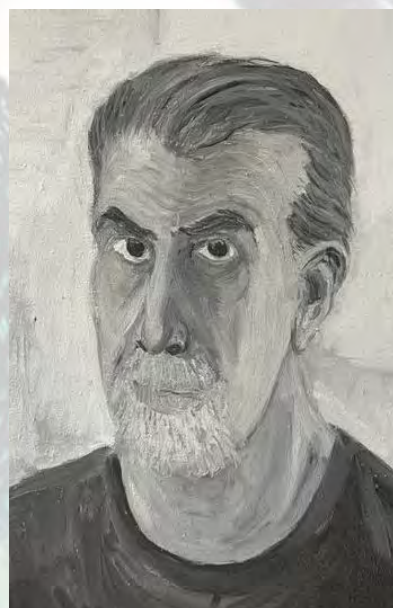
PhD student of Composition and Research trainee at Faculty of Music in Belgrade, Serbia. Singer and multi-instrumentalist (primary instruments: violin, piano; secondary instruments: acoustic and electric guitar, organ, frula, lyre, percussion). Creates visual art as representation of her music. Composes contemporary classical, avantgarde-ethno, spiritual, Orthodox spiritual and film music, for live vocals and instruments, and for electronics. Frequently performs her music. Her compositions have been performed/she has been interviewed in multiple cities and countries (Serbia, Montenegro, Bosnia and Herzegovina, France, Romania, Slovenia, Germany, USA, UK). She also dances and acts. She frequently

uses Light language and mainly for healing art purposes. (Note: Composition Archangel Chamuel was made on April 29th 2021, but video was made on March 7th 2025.)





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Name /Nombre Octavio Moctezuma

Country / País Mexico

Web page <https://elpoderdelarepresentacion.blogspot.com/>

Title of the work / Titulo de la obra Interospector

Category / Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / min. seg 1 05.26
(for audio & video)

Fecha de creación / Creation date

Tuesday, March 25, 2025

Number of channels / Número de canales (for audio & video) photography

Description of the piece /Descripción de la obra

Dibujo en vectores de un personaje en traje de astronauta con los organos internos visibles.



About the author /Semblanza del autor

Octavio Moctezuma Vega
CDMX, 13/12/1957

Pintor, Doctor en Artes y Diseño por la UNAM.. Ha realizado 38 exposiciones individuales entre las que destacan: El triunfo de la razón en el Museo Universitario del Chopo (1992), La última parte de la noche y otros laberintos en Zona (1995), Tetragramas en el Centro Cultural de Querétaro Gómez Morín (2006), el Poder de la representación en el Salón dè Aztecas (2014), En el eterno presente en La Quiñonera (2014), El recurso del método, Antología de pintura experimental en la Fundación Sebastian (2016) y Malezas en el Centro Cultural Bella Época (2023). Su obra se ha presentado en más de 80 bienales y exposiciones colectivas tales como la Bial de Artes Visuales Yucatán (2004), Bial Rufino Tamaño (2004), Bial Alfredo Zalce (3003), Bial Monterrey FEMSA (2001), Bial LUMEN (2021), etc.

Actualmente colabora en el Intercambio Artístico-Científico del programa Arte, Ciencia y Tecnologías (ACT) UNAM.

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Name /Nombre Ognjen Šavija

Country / País Bosnia and Herzegovina

Web page <https://ognjen.wixsite.com/ognjen-savija>

Category / Categoría Audio

Duración / Legth / min. seg 46.25
05.26
(for audio & video)

Fecha de nacimiento / Birthdate

Friday, March 19, 1971

Kind of Work / Tipo de trabajo

soundscape / paisaje sonoro

Title of the work / Título de la obra

Ambrosia Zone: No1

About the author /Semblanza del autor

Ognjen Šavija is a composer, sound designer, and multimedia artist based in Sarajevo, Bosnia and Herzegovina. His artistic journey began with classical guitar studies, later expanding into electronic music and audio engineering. As a co-founder of several experimental and ambient music projects, he explores the intersection of sound, modular synthesis, and radio-frequency sampling. His solo and collaborative works span a wide range of styles, from avant-garde jazz to abstract soundscapes and speculative audio fiction. Šavija is a member of the Cultural Association Ambrosia, where he has developed installations and compositions that reinterpret urban environments through sound. His ongoing project Radio Alchemy reflects on the sonic perception of Earth from a cosmic perspective, combining improvisation with real-time manipulation of captured radio signals.

Dawnload material Link / Link de descarga (Link must be open to dawnload / Vinculo abierto a descargas)

https://drive.google.com/file/d/10_MbnqHctljOz6g8_ElbvIY32HBh6iw1/view?usp=drive_link

Description of the piece /Descripción de la obra

Ambrosia Zone is a quadraphonic composition (soundscape – sound installation) recorded live on a Tascam Porta One studio. It is part of a broader project developed by the Cultural Association Ambrosia, which included a series of compositions by different authors. The project emerged from Ambrosia's interest in exploring new approaches to the sonic articulation of urban environments. Ambrosia Zone represents an urban phantasm – a dynamic interplay of space and time within everyday street life, resisting reduction to pure functionality, speed, or control. It offers a poetic reflection on the city as a



living, unpredictable sonic landscape, shaped by noise, presence, and the subtle patterns of shared experience.





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Name /Nombre Olga Danelone

Country / País Italy

Web page <https://www.danelone.it>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Monday, October 10, 2022

**Number of channels / Número de
canales (for audio & video)** 5.1

Title of the work / Título de la obra Trophallaxis Shape

Description of the piece /Descripción de la obra

The descriptive lines of the single work multiplying become something else, an unknown world from a known beginning.

A secret garden where you enter knowing you can get lost but that projects the confidence of finding yourself again, as if there were a communicating geographical map in the background, for which it is impossible not to exit, this is impalpable but present. "Safety", you could call it "Geographical Map Safety". Arabesque figures come to life, other worlds unknown but livable.

One of the characteristics is the continuous transformation, a chameleon that finds a suitable color for every occasion.

Infinite phantasmagories where you can abandon yourself to acquire a new one, a virgin three-dimensional room of livable worlds.

TROPHALLAXIS sf. [from the Greek trophe, nourishment+alássō, to exchange]. Mutual feeding system typical of social insects, in which it also has an important function of group cohesion. Similarly in human connections.

**Link to listen online / Vínculo para
escuchar en línea** https://www.youtube.com/watch?v=aPrfi-vmTm_E

About the author /Semblanza del autor

Olga Danelone was born in 1964 in Italy, she studied Advertising Technicians and worked for 7 years as an Advertising Poster Artist. She resumed her studies at the Giovanni da Udine Art School, at the Raffaello Academy in Urbino and Multimedia in Udine. Alongside her work as a painter, she initially carried out an analysis of Eastern philosophy and later, together with scientific themes, of Western philosophy. The currents and philosophers with whom she feels in tune, from Ancient Greece are Antisthenes and





Diogenes; in the Enlightenment she prefers skeptical and cynical texts towards religion and politics; from the 18th century the Anarchists, followed by Nietzsche and from the last century the combination of philosophy with biology, sociology, science, politics, such as Sam Harris, Richard Dawkins, Daniel Dennet and every intellectual who has no stereotypes to prevent a multifaceted and complex vision. She began her exhibition activity in 1986.

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MUSLAB 2025

Name /Nombre OLGA DANELONE

Country / País Italy

Web page <https://www.danelone.it>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Wednesday, November 30,
2022

**Number of channels / Número de
canales (for audio & video)** 5.1

Title of the work / Título de la obra Trophallaxis Shape

Description of the piece /Descripción de la obra

The lines of the single work multiplying become something else, an unknown world from a known beginning.

A secret garden where you enter knowing you can get lost but that projects the confidence of finding yourself again, as if there were a communicating geographical map in the background, for which it is impossible not to exit, this is impalpable but present. You could call it "Geographical Map Safety».

Arabesque figures come to life, other worlds unknown but livable.

One of the characteristics is the continuous transformation, a chameleon that finds a suitable color for every occasion.

Infinite phantasmagories where you can abandon your imagination to acquire a new one, a virgin three-dimensional room of livable worlds.

TROPHALLAXIS sf. [from the Greek trophe, nourishment+alássō, to exchange]. Mutual feeding system typical of social insects, in which it also has an important function of group cohesion.

Similarly invisible human connections unite his species.

**Link to listen online / Vínculo para
escuchar en línea** https://youtu.be/aPrfivmTm_E

About the author /Semblanza del autor

Olga Danelone was born in Italy, she studied Advertising Technicians and worked for 7 years as an Advertising Poster Artist. She resumed her studies at the Giovanni da Udine Art School, at the Raffaello Academy of Urbino and Multimedia in Udine. Alongside her work as a painter, she initially carried out an analysis of Eastern philosophy and later, together with scientific themes, of Western philosophy. The currents and philosophers with whom she feels in tune, from Ancient Greece are Antisthenes and





Diogenes; among the Enlightenment thinkers she prefers the most skeptical and cynical texts towards religion and politics; from the 18th century the Anarchists, followed by Nietzsche and from the last century the combination of philosophy with biology, sociology, science, politics, such as Sam Harris, Richard Dawkins, Daniel Dennet and every intellectual who has no stereotypes to prevent a multifaceted and complex vision. She began her exhibition activity in 1986.



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International
EXHIBITION
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Name /Nombre Otto Wanke

Country / País Czech Republic

Web page www.ottowanke.com

**Category /
Categoría** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Thursday, December 21, 1989

Kind of Work / Tipo de trabajo Video

Title of the work / Titulo de la obra Fluttering Substance

About the author /Semblanza del autor

Otto Wanke (*21.12.1989)

is a composer based in Vienna. His musical education started with jazz composition in Prague, followed by instrumental, multimedial and electronic composition with Wolfgang Liebhart, Iris ter Schiphorst and Karlheinz Essl in Vienna. 2018 he was employed as an assistant at the department of ethnomusicology at the music university of Vienna and he started doing PhD program with focus on spectral music (MDW Vienna, under Gesine Schröder). Additionally, he has been active as a performer of electroacoustic music, working as a soloist as well as in cooperation with other musicians. Since 2020 he has been teaching electronic composition and multimedia at the Janacek music university in Brno.

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

<https://drive.google.com/file/d/14Nc0tn6OWHEqFX-YFJKA45Sn8UwPmO48/view?usp=sharing>

Description of the piece /Descripción de la obra

My piece Fluttering Substance deals with short audio excerpts from interviews with the American writer William Burroughs, in which the author describes his Cut-up technique. The internal sonic qualities of the excerpts shape the individual electronic gestures and at the same time they form a tectonic organization



that corresponds to the described Cut-up technique.

In seeking parallels between the spectral properties of the excerpts and their effects on the formal construction of the piece, my intention was to further develop the technique of the spectral resynthesis. In its classical conception, individual partials of the sound model are assigned to different acoustic instruments, creating a characteristic ambiguity between harmony and timbre. In my conception, however, I used electronic processes such as granular synthesis or waveset distortion to resynthesize the original speech model.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Pablo Bas

Country / País Argentina

Web page <https://pablobas.com.ar>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



Duración / Legth / 0906
min. seg 05.26
(for audio & video)

Fecha de creación Sunday, June 7, 2020
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Como siempre, como nunca

Description of the piece /Descripción de la obra

Pieza sonora de Pablo Bas creada durante la pandemia 2020 sobre un texto de creación colectiva de miembros del grupo Remeros en Dulce de Leche con voces de algunxs de sus participantes: Clarisa Morana, Cori Romero, Dora Roldán, Gonzalo Mazar, Lori Lentini, Magu Schavelzon, Maricel Colloricchio, Mon Leti, Nicolás Schneider, Maria Teresa Nuñez y Verónica Castro.

La pieza sonora surge de un juego colectivo del tipo cadáver exquisito en el que participaron más de 40 personas. De allí salió el texto original que fue recitado y grabado en forma individual con medios caseros, como por ejemplo audios de Whatsapp o grabadoras de celulares, por 11 de lxs participantes del juego. Las voces pertenecen a algunxs de los autores/as de algunas de las líneas del texto que son la base de la composición sonora.

About the author /Semblanza del autor

Músico, compositor, artista sonoro, diseñador sonoro y docente.

Compone música electroacústica, instrumental y mixta, crea sonomontajes e instalaciones sonoras. Hace música para audiovisuales, teatro, danza y performances. Realiza producciones musicales y masterizaciones de música.

Sus obras han sido presentadas en festivales, conciertos y salas de exhibición en diversos países.

Crea mapas sonoros a partir de grabaciones de campo propias y dirige proyectos colectivos de cartografías sonoras web en el Taller de grabaciones de campo y mapa sonoro.

Autor del libro Audio Digital (MP Ediciones, Bs.As, 2005)

En UTN.BA (Universidad Tecnológica Nacional), dirige Diplomatura en Producción en Audio y Música; Experto Universitario en Arte Sonoro; y Experto Universitario de Diseño Sonoro Audiovisual. Ha sido

docente en Universidad Nacional de Tres de Febrero, Universidad Nacional del Centro Provincia de Buenos Aires, Universidad de Palermo, Image Campus, Escuela Da Vinci, Biblioteca Argentina para Ciegos, Escuela FX, Colegio La Salle, Conservatorio Isaías Orbe.





Name /Nombre Panayiotis Kokoras

Country / País Greece

Web page <https://panayiotiskokoras.com>

Title of the work / Sense
Titulo de la obra

Category / Audio
Categoría

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / 08.22
min. seg 05.26
(for audio & video)

Fecha de Tuesday, April 1, 2014
creación /
Creation date

Number of channels / Número de 8
canales (for audio & video)

Description of the piece /Descripción de la obra

Composed at the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas, Sense explores textural and spatial dimensions of sound. Inspired by the sonic behavior of water, the piece centers around the simple act of pouring liquor into a glass, expanding it into a dynamic and evolving sonic world. Using a blend of natural and processed sounds, the composition employs procedural audio, MIR techniques, and detailed editing to craft intricate timbral transformations. Sense exists in both an eight-channel version and a fifth-order vibrasonics mix for 14 channels, combining audible diffusion with tactile vibration through transducers. By merging organic fluidity with structured sonic gestures, it invites listeners into a space of pure auditory imagination. Sense was a finalist at the 2014 Métamorphoses Biennial in Brussels and the 2016 SIME Competition in Lille, and was released by Musiques & Recherches (MR 2014, Brussels).



About the author /Semblanza del autor

Panayiotis Kokoras is an internationally acclaimed composer and computer music innovator, currently Regents Professor and CEMI Director at the University of North Texas. Born in Greece (1974), he studied composition and classical guitar in Athens and later earned his MA and PhD from the University of York. His concept of "Holophonic Musical Texture" focuses on sound as the primary element of form, integrating acoustic and electronic composition.

Kokoras's works have been performed in over 1,180 concerts worldwide, winning 98 awards and being selected in 350 international calls for scores. He has received commissions from the Guggenheim Foundation, Fromm Music Foundation, IRCAM, and others. As President of ICEM, he advocates electroacoustic music globally. His research spans spatial sound, machine listening, and tactile sound. His compositions appear on 56 album compilations.

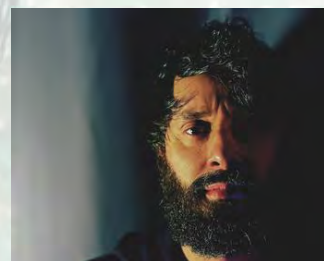
electroacoustic **MUSIC** International **EXHIBITION** **MUSLAB 2025**

Name /Nombre Paolo Montella

Country / País Italy

Web page <https://www.paolomontella.it/>

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 08.35
(for audio & video)

**Fecha de creación
/ Creation date** Monday, January 27, 2025

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra The meme went extinct in January 2025

Description of the piece /Descripción de la obra

The Meme Went Extinct in January 2025 reflects on digital culture and the need to rethink it as a process that does not consume our lives but instead serves as an active instrument for our existence. Like mantras, memes spread through repetition and transformation, yet in today's digital ecosystem, they risk becoming mere vehicles of passive consumption.

This piece deconstructs meme aesthetics using their own sonic language, capturing and manipulating algorithmically selected content in real time. Through convolution and granular synthesis, the material is reconfigured into a sonic environment that invites critical listening.

The goal is to reclaim the sound of memes from their ephemeral function and redefine it as a space for awareness. Instead of passively absorbing the digital flow, this composition offers an alternative: transforming the sound of the web into an experience that reorients our relationship with technology.

**Link to listen online / Vínculo para
escuchar en línea**

<https://drive.google.com/file/d/1ANwTXE4kP3gTUsZcGb0QxnPiHexYwjfk/view?usp=sharing>

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, which is meant to be a complex phenomenal system. He is pursuing a Ph.D. in Performing Arts at the "Accademia di Belle Arti di Napoli". Since 2016, he has been

curator of "Geografie del suono", a concert series that has hosted prominent artists worldwide. He has held concerts, diffused his work, and performed throughout Europe and in Canada, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong, Korea, Taiwan, and China.



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MUSLAB 2025

Name /Nombre Paolo Pastorino

Country / País Italy

Web page <https://paolopastorino83.wixsite.com/paolopastorino>

**Kind of Work /
Tipo de trabajo** Video



**Duración / Legth /
min. seg** 04.20
(for audio & video)

**Fecha de creación
/ Creation date** Friday, July 12, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Glow dance

Description of the piece /Descripción de la obra

The duality of existence, embodied in the contrast between light and darkness, is a universal theme that deeply resonates with the human experience. This concept highlights how our lives are a perpetual dance between complementary opposites, each conferring meaning and depth to the other. Light and darkness, archetypal symbols of knowledge and mystery, hope and fear, create a dynamic balance that defines our perception of the world and ourselves. Every moment of clarity is enhanced by the shadows that surround it, and every shadow gains meaning through the rays of light that penetrate it. This continuous interaction between opposing extremes is what makes human existence so complex and fascinating, revealing the intrinsic beauty of living amidst the chiaroscuro of our daily experience.



About the author /Semblanza del autor

Paolo Pastorino (1983) is an Italian electroacoustic composer. He began studying electronic music at the Conservatory of Sassari in 2012, earning a Bachelor's degree with top honors. In 2017, he completed his Master's degree at the Conservatory of Cagliari, again graduating with top honors. That same year, Taukay Edizioni Musicali released a double CD featuring one of his compositions.

His works have been featured in international festivals, including the New York Electroacoustic Music Festival, Mixtur (Barcelona), Forum Wallis (Switzerland), Intonal (Malmö), Sonorities (Belfast), and the San Francisco Tape Music Festival. In 2023, he received a special mention at the paysages | composés festival (Grenoble).

Pastorino has collaborated with pianist Claudio Sanna and published works through Hat Hut Records. His research focuses on integrating digital technologies in music, with a particular interest in interactive environments using Max/MSP, sensors, and web APIs.



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Name /Nombre Patrick Dunne

Country / País Ireland

Web page None

**Category /
Categoría** Audio

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
nacimiento /
Birthdate**

Wednesday, March 7, 1990

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra Inkblots

About the author /Semblanza del autor

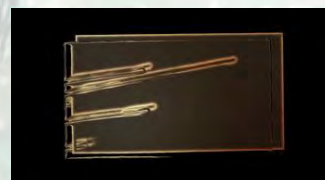
I am a research masters student at Technological Institute of the Shannon, Ireland. I composed "Inkblots" in late 2024.

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

https://drive.google.com/file/d/1buMX126o_Z1rCxavy8pclpRCx6U3mntz/view?usp=sharing

Description of the piece /Descripción de la obra

Inkblots is an electroacoustic piece composed using a selection of sound sources, including; Tibetan singing bowls, mechanical keyboards, books and packaging materials. The impetus for the piece was taking smaller ideas I had that I did not feel would sustain their own full compositions, and combining them and seeing if I could create something coherent from desperate ideas.



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Name /Nombre Paul Beaudoin

Country / País Estonia

Web page <https://www.paulbeaudoinnet>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Wednesday, May 15, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra dhvani

Description of the piece /Descripción de la obra

dhvani is a work that uses the live signal of a large (40 cm) singing bowl fed into two computer musicians who then work, in real-time, transforming the signal into various partials. The Estonian Electronic Music Ensemble commissioned the work for the Estonian Music Week Festival in 2024. The video, based on a mandala, was made by the composer to accompany the sound and often works as a central focus (mantra) to help guide listeners.

**Link to listen online / Vínculo para
escuchar en línea** https://drive.google.com/file/d/1nQhiipBszZUDWAeV1hQc3s_bzvoVjHuFl/view?usp=drive_link

About the author /Semblanza del autor

Paul Beaudoin is an internationally recognized composer, music theorist, and educator whose work explores the intersection of sound, memory, and identity. With a PhD in music composition and theory, Beaudoin has created a distinctive body of work that blends contemporary classical music with experimental approaches to form and texture. His compositions have been performed worldwide, including at the Museum of Modern Art in New York, and his writings on music and art are widely published. A passionate advocate for new music, Beaudoin has been a featured speaker at international conferences and has taught for over four decades. His interdisciplinary practice extends beyond composition, incorporating multimedia and digital art. In 2023, he was an artist-in-residence at the Alice Boner Institute in Varanasi, India, where he deepened his engagement with sound and ritual. Beaudoin

continues pushing contemporary music's boundaries, challenging listeners to rethink the relationship between sound, time, and perception.



Name /Nombre Pawel Anaszkievicz

Country / País Mexico

Web page www.pawelanaszkiewicz.com

Title of the work / KAYAKS
Titulo de la obra

Category /
Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / 00
min. seg 05.26
(for audio & video)

Fecha de
creación / Thursday, April 17, 2025
Creation date

Number of channels / Número de
canales (for audio & video) photography

Description of the piece /Descripción de la obra

La obra KAYAK presenta un espacio en la playa para guardar los kayaks. La palabra kayak puesto como anuncio arriba del almacén es un palíndromo que en la foto tiene además un negativo de su vista atrás. En primer plano se aprecia un estanque de agua revestido de plástico que contrasta con franja de agua del mar arriba de la imagen. Los kayaks aprisionados en almacén podían crear una metáfora de las palabras que todavía no fueron pronunciadas/puestas a navegar en el espacio.



About the author /Semblanza del autor

Pawel Anaszkiewicz nació en Gdynia, Polonia. Desde 1983 vive en México. Entre sus catorce exposiciones individuales destacan: El Pajar, en el Museo de Arte Carillo Gil, CDMX (2017); Convalecencia del tiempo, en Galería Spiz7, Gdansk, Polonia (2013) y Memoria blanca de los nahuales, en el Museo Universitario del Chopo, CDMX (2002). Ha participado en más de ochenta exposiciones colectivas. En el año 2012 Juan Pablos Editor ha editado su libro Videoinstalación como caja de resonancia y en 2023 la UNAM ha publicado otro libro suyo La videoinstalación como cristal líquido. Para su producción artística recibió varios apoyos. Destacan: del Sistema Nacional de Creadores de Arte, Convocatorias 2004 y 2015. Desde año 2000 se desempeña como Profesor en la Facultad de Artes de la Universidad Autónoma del Estado de Morelos, México.



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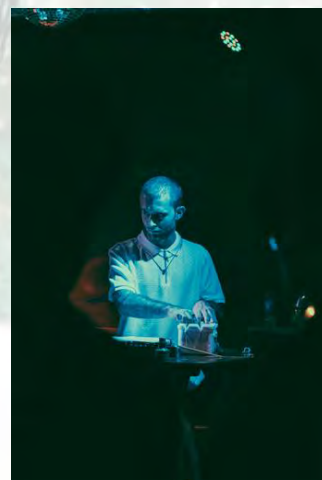
Name /Nombre 1- Pedro Gabriel/ 2- Sineider
1-Lima/ 2- Lucas

Country / País Brazil

Web page <https://www.instagram.com/pedrogabrielblima/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación /
Creation date** Monday, March 20, 2023

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra Rio Febril

Description of the piece /Descripción de la obra

Desire-seeking inconsistency: chickens; laboratory images, noise, wandering around the city and my grandmother

About the author /Semblanza del autor

Born in 2000, Pedro Gabriel Lima studied musical composition at the Federal University of Juiz de Fora (2019), where he took classes with Daniel Quaranta, Luiz Castelões and Henrique Vaz and Rafael Fortes. His music was awarded in the competitions "Amadanza" (2017) "Jovens Músicos", by the UFJF Academic Orchestra (2019); selected at the "Festival Escuta Aqui!" (2020 and 2021); "XXX Panorama da Música Brasileira Atual" (2022); "41ª Oficina de Música de Curitiba" (2024) and "Festival Plurisons" (2024); 11th St. Petersburg International New Music Festival "reMusik" (2024) and 3rd "New and New Music Festival" (2024). as resident composer in 2021, and creator of the non-occasional artistic collective, "Difluence", which has approximately 70 members and holds monthly events, where they also presented premieres of their music (2023 and 2024).

(if this project get selected I can contact Sineider asking for his Bio. Picture I know that he doesn't like to

share).





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International

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MUSLAB 2025

Name /Nombre pfeifer karin maria

Country / País Austria

Web page www.karinmariapfeifer.at

Category / Categoría Video

Duración / Legth / min. seg 5.15
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Tuesday, April 19, 1966

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra grip

About the author /Semblanza del autor

Karin Maria Pfeifer's work deals, among other things, with spaces, borders and their transgression. Her artistic statement manifests itself in different forms of expression. This may be irritating at times, but behind each of the works shown and behind her artistic view of the everyday, lies a common approach. Pfeifer's artistic signature consists in the analysis of the relations between space and object.

One of the central points, for example, is the endeavor to repeatedly dissolve conventional causal relationships between space and object, to rearrange them and to transfer them into a new mode of perception through aesthetic condensations, superimpositions, or contrasts. This notion is expressed through swings dangling over motorways, floor tiles reaching through walls or installation pipes projecting into the room at right angles. Similar to a camera's zoom, the artist directs the viewer's gaze to specific aspects of the reality shown, thus opening up new perspectives.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/file/d/1_XXcyPoZQS617eTeX4xNsdgNDNII_Lff/view?usp=share_link

Description of the piece /Descripción de la obra

grip
In the accompanying video, women of different ages try to make their way in life, in everyday life, with this footwear. The failure of these attempts is documented. The basic socio-political mood of the gender issue is reflected here in a humorous way. Women question their social framework conditions between the glass ceiling in career situations, the double burden between home and work and the stubbornness of

patriarchal thought and steering patterns of relevant decision-makers. Mantra-like, it seems that women still have to demand their equal rights.



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International
EXHIBITION
MUSLAB 2025

Name /Nombre Philip Mantione

Country / País United States

Web page philipmantione.com



**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg** 10.00
05.26
(for audio & video)

**Fecha de creación /
Creation date** Friday, March 1, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Fatal Error 1402

Description of the piece /Descripción de la obra

Fatal Error 1402 is composed primarily of improvised content using no-input mixing with the Mackie 1402 VLZ Pro mixer, a handful of effects pedals, and synth modules. The original raw and unbridled content has been formally arranged to balance temporal interest, static textures, chaotic uncertainty, and periodicity.

**Link to listen online / Vínculo para
escuchar en línea**

<https://drive.google.com/file/d/1hpsrmgR4QANXSYM5G-1COvWz4gLcVwFe/view?usp=sharing>

About the author /Semblanza del autor

Philip Mantione has been professionally active in the audio and music industry as a composer, guitarist, synthesist, technologist, music copyist, multimedia artist, writer, and educator for over 30 years. He is an experienced Max/MSP programmer and has produced numerous music projects and multimedia installations that have been presented in festivals, galleries, and museums around the world. His latest project, Triangular Bent, was a collaboration with virtuoso circuit bender, Jeff Boynton, and Don Preston – original founding member of Frank Zappa's Mothers of Invention. He currently teaches audio technology courses at Mt. Antonio College, Los Angeles College of Music, and Los Angeles Film School.



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Name /Nombre Rafael de Rioja

Country / País Spain

Web page https://open.spotify.com/intl-es/artist/2HA2T3oN3UuAKNCypD0P4t?si=F1ZI8RjcTsy_g9wewVI8jw

Title of the work / Titulo de la obra Resonancia Vital I

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 03.57
(for audio & video) 05.26

Fecha de creación / Creation date Friday, March 7, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

"Resonancia Vital I" es una exploración sonora que trasciende lo meramente auditivo para convertirse en un vehículo de introspección y regeneración emocional. Inspirada como un acto de conexión espiritual, la obra desarrolla un tejido de frecuencias que promueven la sanación a través de la escucha.



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 y completó posteriormente una maestría en Investigación y Análisis del Flamenco.

Apasionado por el arte, especialmente por la poesía y la pintura, encuentra en estas disciplinas una fuente constante de inspiración para el desarrollo de sus obras. Asimismo, su interés por el estudio de las músicas de tradición oral constituye un elemento fundamental que influye de forma decisiva en su lenguaje compositivo.

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MUSLAB 2025

Name /Nombre Renán Zelada Cisneros

Country / País Netherlands

Web page <https://renanmusic.eu/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**



**Fecha de creación
/ Creation date** Friday, September 20, 2024

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra y siguió escribiendo en la arena

Description of the piece /Descripción de la obra

"E inclinándose otra vez, siguió escribiendo [en la arena]." (Juan 8:8) Las líneas que dibujamos en la arena pueden tener un sinfín de connotaciones. Pueden ser insignificantes o estar cargadas de simbolismo. El actor sirio Mustafa Alkar repite una y otra vez la cita bíblica como un mantra mientras que las imágenes, creadas por el cineasta iraní Saman Haghighivand, siempre iguales pero siempre distintas, buscan hacernos reflexionar sobre cómo percibimos un mundo en constante cambio. Nos aferramos a una idea estática de lo que somos y nuestro lugar en el universo, mientras que éste existe en constante cambio.

**Link to listen online / Vínculo para
escuchar en línea** <https://drive.google.com/file/d/1om--winUbB2j7wPkuwoIRRjWdyiLzHB3/view?usp=sharing>

About the author /Semblanza del autor

Renán Zelada Cisneros (Caracas, Venezuela, 1993) es un compositor con una variada trayectoria que incluye, aparte de música de concierto, trabajos para bandas sonoras de películas y documentales, y música incidental para teatro. Cursó del 2013 al 2017 la licenciatura en composición musical en el Real Conservatorio de la Haya (Países Bajos) y del 2018 al 2020 el máster en composición para cine del Conservatorio de Ámsterdam. Su trabajo, incluso cuando no se trata de música programática, está siempre basado en elementos extramusicales como poesía, literatura, artes visuales, la naturaleza y la realidad sociopolítica circundante. Actualmente reside en Barcelona, España, desde donde continúa su colaboración internacional con directorxs de cine y conjuntos de música.



Name /Nombre Ricardo de Armas

Country / País Argentina

Web page <https://ricardodearmas.net>

Title of the work / Titulo de la obra Somnium Lunaris

Category / Categoría Audio

Kind of Work / Tipo de trabajo soundscape / paisaje sonoro

Duración / Legth / min. seg 05.22
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, February 15, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Creación sonora que explora las posibilidades estéticas y terapéuticas del paisaje sonoro natural como vehículo para la relajación profunda y la inducción al descanso. La pieza se enmarca en el ámbito de la música ambiental y el arte sonoro, integrando grabaciones de campo con procesos electroacústicos que potencian su capacidad inmersiva.

Esta obra no es solo una experiencia estética, sino también sensorial y emocional. Invita al oyente a sumergirse en un espacio acústico que disuelve la percepción del tiempo, promoviendo un estado de calma profunda que facilita el tránsito hacia el descanso. La obra se inscribe en la tradición del deep listening promovida por Pauline Oliveros, fomentando una escucha consciente que conecta al individuo con su entorno y su interioridad.



About the author /Semblanza del autor

Creador acusmático, violoncellista, artista sonoro y gestor cultural. Egresado del Conservatorio Provincial J.J.Castro. Actualmente cursa un posgrado en arte sonoro en la Universidad Nacional de Tres de Febrero. Su obra se basa en procedimientos como la intervención, apropiación, cita y re-significación. Integró la Orquesta Sinfónica Provincial de Bahía Blanca desde 1988. Tiene obras premiadas y programadas en festivales internacionales y grabaciones para los sellos CMMAS y UNTREF Sonoro. Es Fundador de Bahía[in]Sonora y ARS[in]sonora. Obtuvo el Premio Único Categoría Música Electroacústica otorgado por el Gobierno de La Ciudad de Buenos Aires.

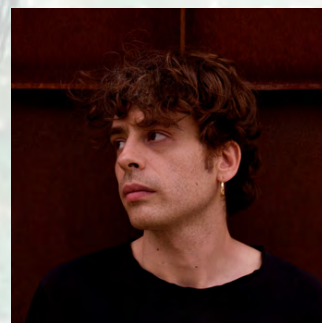


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International
EXHIBITION
MUSLAB 2025

Name /Nombre Riccardo Tesorini

Country / País Italy

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 05.47
(for audio & video)

**Fecha de creación
/ Creation date** Wednesday, February 10,
2021

**Number of channels / Número de
canales (for audio & video)**

8

Title of the work / Título de la obra HyperReal

Description of the piece /Descripción de la obra

A light beating of wings, from which microcosms, very distant worlds, abrupt tugs spring up like a domino effect. Temporary windows, silences and brutal sound walls. Excruciating screams that rip and tear until they find an unexpected peace. Writhing in a thousand folds, until it settles placidly in a teeming magma. Until it goes out among lapilli of light.

**Link to listen online / Vínculo para
escuchar en línea**

<https://on.soundcloud.com/hSbz2P1rbKW24TqM6>

About the author /Semblanza del autor

Riccardo Tesorini lives and works in Bologna, Italy.

After a mobility period in Helsinki at the Sibelius Academy, he is currently attending a Master's degree in Sound Design at the Conservatory "G.B. Martini" in Bologna.

His work encompasses a wide range of activities, from composing music for theatre, soundtracks, and sound design to his electro-acoustic project Haou Nebout, as well as the creation of sound installations and sound art.

Always fascinated by the relationship between music and images, he began his artistic career exploring the different forms of sound in space and time. Stylistically, his work is characterized by an introspective vision combined with a tireless inspiration drawn from nature, which he perceives as an essential condition for harmony.

His compositions and performances have been presented in the United States, Japan, Canada, South Korea, Germany, Austria, Italy, France, United Kingdom, Portugal, Finland, Estonia, Cyprus, and many more.



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International
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Name /Nombre Riccardo Vescovo

Country / País Italy

Web page www.riscovo.com/music/

**Title of the work /
Título de la obra** Spectraloop

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
creación /
Creation date** Wednesday, January 1,
2025

**Number of channels / Número de
canales (for audio & video)** 5.1

Description of the piece /Descripción de la obra

A musical mandala unfolds, centered around a simple melodic cell that repeats identically eight times. Yet, like the stages of life, each repetition feels different as the surrounding textures shift and evolve. The piece begins as an easy-listening meditation, gradually expanding into a profound sonic journey through the soul's inner depths. Layers of sound emerge, dissolve, and transform, reflecting growth, change, and the passage of time. The immersive three-dimensional Dolby Atmos surround design enhances this experience, enveloping the listener in an ever-shifting soundscape where repetition becomes evolution. Each recurrence of the motif mirrors the ages of life—familiar yet altered, the same yet forever changed. The composition invites deep listening, encouraging an introspective journey that transcends time and space, much like a mantra guiding the mind through meditation.



About the author /Semblanza del autor

I am a composer exploring music as an artistic challenge, focusing on the tridimensionality of sound, immersive experiences, and video art. My work seeks to push the boundaries of electroacoustic composition, creating sonic landscapes that invite deep listening and connection. With a background in interaction and digital experience design, I bring a unique perspective to spatial sound. I am always eager to learn, collaborate, and explore new ways to shape meaningful artistic experiences.

I do not have a personal social media profile, as I have not believed in this type of personal advertising online so far. However, I am slowly opening up to it, and participating in your event is part of this shift. Nevertheless, I am the producer and director of a music studio specializing in music for film, for which I have a website: www.riscovo.com/music.

MUSIC International **EXHIBITION** **MUSLAB 2025**

electroacoustic

Name /Nombre Roberto Carlos Angeles
Iparraguirre

Country / País Peru

Web page <https://soundcloud.com/roangelesip>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

Duración / Legth / 07.50
min. seg 05.26
(for audio & video)

**Fecha de creación
/ Creation date** Wednesday, November 13,
2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Jiga

Description of the piece /Descripción de la obra

It is an acousmatic piece for stereo channels that explores the transformative power of sound through the encounter between the ancestral and the digital. Using samples of Irish tin whistle combined with electronic elements, the piece weaves a dialogue where traditional ornamentations are reconfigured through electronic processing. This fusion of textures evokes a sense of evolution, reflecting on sound as a medium for renewal and transformation.

**Link to listen online / Vínculo para
escuchar en línea**

[https://soundcloud.com/roangelesip/jiga?
si=16b4f2c81a634507870b03c1fbe5a872&utm_source=clipb
oard&utm_medium=text&utm_campaign=social_sharing](https://soundcloud.com/roangelesip/jiga?si=16b4f2c81a634507870b03c1fbe5a872&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

About the author /Semblanza del autor

Student of composition at the National University of Music (Peru), currently in the eighth semester of the higher section after completing the preparatory section.

As a composer, he has explored voice, choir, string quartets, percussion, mixed music, and electroacoustic works. His music has been presented at prominent events, including "El Viento" for voice and piano at the National University of Music's vocal recital (2023), a piano piece at the "Young Composers Festival 2023", and a string quartet at the "EXPERIMENTA Festival 2024."

In the electroacoustic field, he participated in the Circuito Abierto residency (2023), where





he created an electroacoustic piece using modular synthesis. Additionally, he attended workshops on spatialization techniques, algorithmic composition, and Pure Data. His artistic approach combines acoustic and electronic elements, focusing on timbre and sound design.



Name /Nombre Robert Reszner

Country / País Austria

Web page <https://www.robertreszner.com>

Title of the work / Titulo de la obra Mantramorphosis

Category / Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / min. seg 00000
05.26
(for audio & video)

Fecha de creación / Creation date

Friday, February 28,
2025

Number of channels / Número de canales (for audio & video) photography

Description of the piece /Descripción de la obra

The photograph of a corn cob showing the transformation of individual kernels into popcorn alludes to a deeper metamorphosis: the transformation of substance and form through external influence. It depicts not only a physical process but also a symbolic change driven by recurring impulses.

When a dried corn kernel is heated, the internal water evaporates, expands, and causes the starch to burst—an explosive reversal of materiality from a hard core to a fragile, voluminous structure.

Both states coexist within the corn cob: the original kernels and the expanded popcorn. Through localized heat, each kernel develops individually, gradually altering the overall image. The process continues until the cob loses its original form and takes on a new shape—symbolizing a continuous cycle of renewal.



About the author /Semblanza del autor

ROBERT RESZNER

born 1969

lives and works in pernitz/austria

diploma study: sculpture at the University of Applied Arts in Vienna (diploma 1999)

the work is divided into spatial interventions, thematic installation groups, usable individual objects, the analysis of form-finding and in cooperation projects.



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Name /Nombre Rodney Waschka

Country / País United States

Web page www.waschka.info

**Category /
Categoría** Audio

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de
nacimiento /
Birthdate**

Monday, April 1, 1963

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Titulo de la obra

A Portrait of William Lawes

About the author /Semblanza del autor

Rodney Waschka II is probably best known for his algorithmic compositions and his unusual operas such as Saint Ambrose and Sappho's Breath. His music has been called "astounding" and "strikingly charismatic" by Paris Transatlantic Magazine, "a milestone in the repertoire" by Computer Music Journal, "fluent and entertaining" by Musical Opinion of London, and "oddly moving" by Journal Seamus. Waschka's music is regularly performed and broadcast throughout the world. More than two-dozen of his compositions and performances appear on record labels based in the USA, Canada, Portugal, Poland, England, and Australia. Waschka studied with Larry Austin and Thomas Clark at the University of North Texas, with Paul Berg, Clarence Barlow, Konrad Boehmer, and George Lewis at the Royal Conservatory, The Netherlands, with Charles Dodge at Brooklyn College, and with Robert Ashley in Florida. Dr. Waschka is Director and Professor of Arts Studies at North Carolina State University.

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

<https://www.dropbox.com/scl/fi/roqslh8cvvx4sx3i0n0p/MUSLAB-submission-Waschka.zip?rlkey=bjnu66c8ad4f0mtqxcvj3ungm&st=2zmctlk3&dl=0>





Description of the piece /Descripción de la obra

William Lawes (April 1602 – 24 September 1645) was an English composer and musician. He is known for his experimental and virtuosic style and his music for viols. He was killed during the English civil war. This piece is a mantra/meditation on the follies of war and the loss of talent and art resulting from violence. The piece begins very quietly with glissandi then becomes an evolving timbre study inspired by Lawes's music for viols. The music increases in tension until finally resolving near the end of the work.



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EXHIBITION
MUSLAB 2025

Name /Nombre RODRIGO VALENZUELA
ARELLANO

Country / País Mexico

Web page <https://linktr.ee/mapachshus>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

Duración / Legth / 14.10
min. seg 05.26
(for audio & video)



Fecha de creación Sunday, March 15, 2020
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Mantrakhan

Description of the piece /Descripción de la obra

Entre la distopía sobre la fabricación de un organismo elaborado desde la inteligencia artificial y la estructura de un patógeno de origen natural; Mantrakhan , o el palacio del mantra desarrolla los paralelismos y variaciones que se manifiestan tanto en un algoritmo como en la cadena RNS dentro del genoma humano.

La pieza fue compuesta durante la pandemia SARS-COV19 y su intención es manifestar un ciclo extendido desde la óptica de una lupa que a su vez puede observar las repeticiones infinitas en lo orgánico a pesar de las mutaciones de que haya sido objeto.

About the author /Semblanza del autor

Rodrigo Valenzuela, de origen mexicano es compositor, contabajista, productor audiovisual y director musical. A lo largo de su trayectoria ha incurrido en géneros desde el son jarocho hasta la ópera, especializándose en el mundo del Jazz donde obtuvo el grado profesional en 2007, con la aprobación por unanimidad avalado por el INBA.

Numerosos maestros han dirigido su formación destacando Ma Antonieta Lozano, Alejandro Perez Sanz, Agustin Bernal y Francisco Téllez, por citar algunos. Dentro de su proyección internacional fué seleccionado para participar en seminario de composición en Tokio Wonder Site representando a México y ha tenido numerosas selecciones internacionales de obra electroacústica dentro de festivales de animación , danza y documental en diseño sonoro. Como bajista ha formado parte del Cuarteto Mexicano

de Jazz, Magnolia Jazz Band, Los músicos de José, SHUS JAZZ y Los Ultramarinos entre otras varias agrupaciones con las que suma mas de 15 albums publicados.

Name /Nombre Romain Poirier

Country / País France

Web page <https://www.instagram.com/decayanddesolation/>

Title of the work / Titulo de la obra We Are The Rest of Mankind

Category / Categoría Audio

Kind of Work / Tipo de trabajo Noise / Ruidismo

Duración / Legth / min. seg 39.98
(for audio & video) 05.26

Fecha de creación / Creation date

Monday, October 23, 2023

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

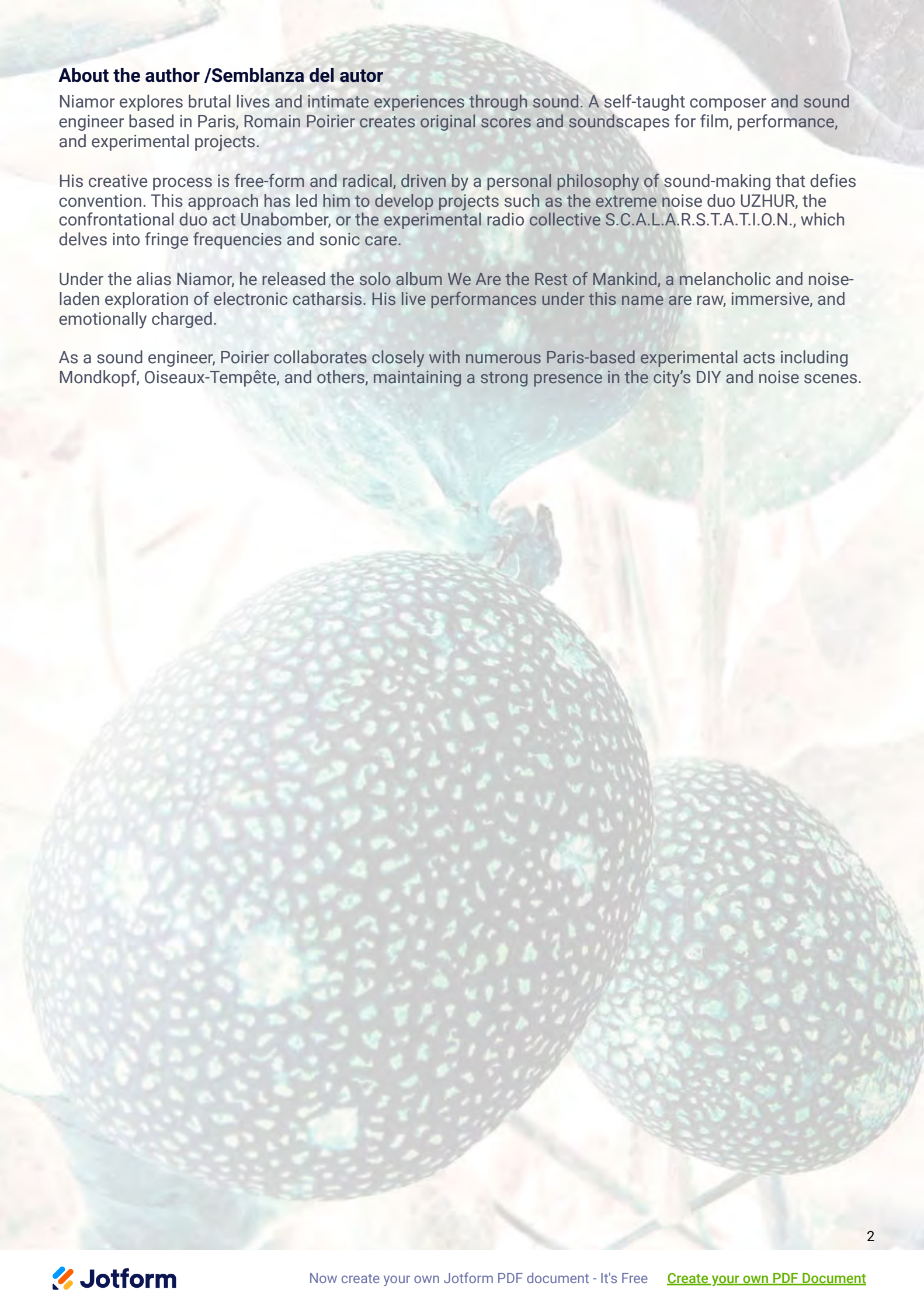
We Are The Rest of Mankind is a sonic response to visual art — a soundtrack created by Niamor in dialogue with the paintings of Iulian Biseriș, exhibited at Anca Poterășu Gallery during Zoom In, Zoom Out, curated by Marie Maertens in May 2022.

Composed, recorded, and mixed by Romain Poirier at Mer-Noir Studio in Paris, the piece features vocal fragments drawn from Jiddu Krishnamurti's 1984 United Nations speech on "World Peace," translated and interpreted into Romanian by filmmaker Diana Vidrascu.

Driven by deep analog synthesizers and distorted samplers, We Are The Rest of Mankind unfolds as a melancholic noise journey—bright shadows in slow motion—mastered and lacquered for vinyl by Mathieu Berthet.

Published by Optical Sound in vinyl format, the work invites listeners into a downtempo drone soundscape —immersive, introspective, and hauntingly human.





About the author /Semblanza del autor

Niamor explores brutal lives and intimate experiences through sound. A self-taught composer and sound engineer based in Paris, Romain Poirier creates original scores and soundscapes for film, performance, and experimental projects.

His creative process is free-form and radical, driven by a personal philosophy of sound-making that defies convention. This approach has led him to develop projects such as the extreme noise duo UZHUR, the confrontational duo act Unabomber, or the experimental radio collective S.C.A.L.A.R.S.T.A.T.I.O.N., which delves into fringe frequencies and sonic care.

Under the alias Niamor, he released the solo album We Are the Rest of Mankind, a melancholic and noise-laden exploration of electronic catharsis. His live performances under this name are raw, immersive, and emotionally charged.

As a sound engineer, Poirier collaborates closely with numerous Paris-based experimental acts including Mondkopf, Oiseaux-Tempête, and others, maintaining a strong presence in the city's DIY and noise scenes.



electroacoustic **MUSIC**
International
EXHIBITION
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Name /Nombre Ruby Singh

Country / País Canada

Web page www.rubysingh.ca

**Category /
Categoría** Audio

**Duración / Legth /
min. seg** 47.00
05.26
(for audio & video)

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Thursday, August 16, 1979

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Title of the work / Título de la obra Polyphonic Garden II

About the author /Semblanza del autor

Ruby Singh is a multi award winning performer, composer, producer and educator residing on the uncaded territories of Vancouver, Canada. His creativity crosses the boundaries of music, poetry, photography and film engaging with mythos, ecology, justice and fantasy. Singh is an artist informed by sound found around us, from the whirling planets and stars of distant galaxies to percussion of an umbrella under coastal rains. The richly imaginative visual textures to his sound design have found kinship in the theatre, film and dance worlds, where he has been celebrated by multiple Jessie and Leo award nominations. In 2022 Singh received the Lieutenant Governor's Jubilee Award for excellence in Art and Music. In 2023 he received his inaugural Juno nomination and he won the WCMA award for best Global Music Artist of the Year. Singh believes in art's ability to reimagine futures, to repurpose aesthetic freedoms toward civil and environmental justice.

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download / Vinculo abierto a
descargas)**

<https://drive.google.com/file/d/1qSJzXXvFN9zETX5Vq-hcP4DsVuY3uj4s/view>

Description of the piece /Descripción de la obra

Ruby Singh's Polyphonic Garden Suite II, intimately explores our relationship with this living, breathing and



animate world. Singh created the works over the course of two years of travels to six biomes throughout British Columbia, Canada. Using tools of biosonification, Singh transforms bio-electricity into midi data to inform pitch and rhythm, then mixed with field recordings of tambura, mohan veena and fujara. Singh tempers keyboards with the songs of coastal wolves, orca, and birds (western screech owl, thrush, robin, song sparrow). To further deepen these sonic landscapes, the midi data of plants and fungi trigger the songs of animal cohabitants: a Cottonwood tree triggers the Song Sparrow that lives within its branches; bull kelp triggers the song of orcas. What emerges are complexly layered sonic ecologies of connection to the natural world, where Singh imagines how we might move towards healed relations with these lands, waters and skies.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Sandrine Deumier

Country / País France

Web page <http://sandrinedeumier.com>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26**
(for audio & video)

Fecha de creación Wednesday, March 1, 2023
/ Creation date

**Number of channels / Número de
canales (for audio & video)** 2

Title of the work / Título de la obra From the place where the light goes out

Description of the piece /Descripción de la obra

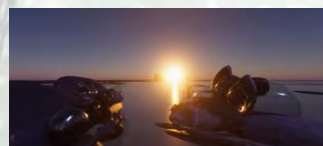
Inspired by existing natural environments and carried by the notion of porosity of temporal planes and crossing of geological surfaces, this work is a dive into intermediate landscapes, neither natural nor artificial, beyond human memories.

**Link to listen online / Vínculo para
escuchar en línea** <https://vimeo.com/807254285>

About the author /Semblanza del autor

Sandrine Deumier is a pluridisciplinary artist working in the fields of performance, poetry and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries.

Passionate about digital storytelling and immersive artistic experiences, she has been working for several years to develop poetic and visual fictions centred on the imaginary of the living. Ecological concerns and speculative futures are at the heart of her research. Her work focus on imagining new ways of inhabiting the world using new technologies from an animist perspective, where the preservation of natural balances takes precedence over that of predation, accumulation and unlimited growth.



Name /Nombre Sebastian Ernesto PAFUNDO

Country / País Argentina

Web page @sebastianpafundo

**Title of the work /
Título de la obra** Quarks

**Category /
Categoría** Audio

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

**Duración / Legth /
min. seg 05.29
(for audio & video)**

**Fecha de
creación /
Creation date**

Monday, December 20,
2021

**Number of channels / Número de
canales (for audio & video)** 2

Description of the piece /Descripción de la obra

Bajo eléctrico, Ovni Drum, Samplers y más.

Una obra creada a partir de la idea del universo cuántico dónde se mueven estas minúsculas partículas que invaden todo y están en un estado meditativo y atemporal.





About the author /Semblanza del autor

Nacido en Buenos Aires, Argentina, en 1976. Realizó sus estudios en I.M.M.A (Instituto Municipal de Música de Avellaneda) y en el Conservatorio Superior Manuel de Falla, en la Diplomatura Superior en Música Contemporánea Composición con nuevas Tecnologías. Ha presentado obras para distintas formaciones y estilos utilizando medios acústicos y electroacústicos tanto en Argentina, como en el exterior, para distintos ciclos, programas de radio, workshops, etc.

Es docente de música tanto en el sector estatal como privado para diferentes niveles. Profesor de Bajo eléctrico, lenguaje musical, armonía, improvisación, composición, etc. Instrumentista: Bajista tocando diferentes géneros como: Rock, Fusión, Tango, Folklore, Pop, Jazz, Free Jazz, Experimental, etc. Actualmente es bajista de Horacio Tío Trío Free Jazz – experimental (Dirigido por Luis Mihovilcevic) y de Sonoridades Alternativas (Colectivo de Compositores y experimentadores sonoros). Ejecuta, además, diferentes ideófonos aerófonos e instrumentos no convencionales.



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International
EXHIBITION
MUSLAB 2025



Name /Nombre Sébastien BERANGER

Country / País France

Web page <https://sebastien-beranger.com/>

Title of the work / Titulo de la obra "Le Frémissement s'envole à bras ouvert, Adieu" (The shudder flies away with open arms, farewell)

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 07.30
(for audio & video)

Fecha de creación / Creation date Monday, July 27, 2020

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

"Le Frémissement s'envole à bras ouvert, Adieu" (The shudder flies away with open arms, farewell), is the fourth collaboration of the duo Eid&Béranger. Le Frémissement is the multidisciplinary expression of a refined sketch. Music and image return to an almost natural form of movement. The pictorial animation guides the sounds. Music also expresses the listener/spectator's desire for interiority and the ambiguity that arises between the recollection of creation and public performance; "with open arms".



About the author /Semblanza del autor

The duet formed by Celia Eid & Sébastien Béranger is based on the fragile balance between the eye and the ear. The relationship between the pictorial gesture and the musical gesture, the relationship between matter, hand work and digital techniques are at the heart of their approach. Born in Brazil, Celia Eid is a graduate of the School of Communication and Arts of the University of São Paulo. She develops most of her creative work in the field of digital art. For his part, Sébastien Béranger is a multifaceted composer multiplying approaches to sound. Trained at the CNSM of Paris and holding a PhD in musicology, he works the musical space like a sculptor.

electroacoustic **MUSIC** International EXHIBITION **MUSLAB 2025**

Name /Nombre Sergio Blardony Soler

Country / País Spain

Web page <http://www.sergioblardony.com>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Sunday, December 4, 2022

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Schiller, por ejemplo

Description of the piece /Descripción de la obra

Esta es una obra que podríamos entender como descabellada. Sin ninguna planificación, todo lo contrario, está fundamentada en la falta de un plan compositivo. Y, del mismo modo, está a expensas de un azar literario: Schiller se presenta como una probabilidad, sin que su poética invada el plano musical y sonoro. Schiller es aquí una voz, de la que no sabemos nada, ni siquiera si está cumpliendo con la palabra.

En definitiva, se trata de una pieza electrónica que quiere jugar –“juego” es aquí el concepto más preciso– con elementos sonoros muy limitados, incluido un archivo llamado “Schiller” extraído de una plataforma de audios, que da pie a una elaboración que no atiende a ninguna estructura predefinida, sino que se deja llevar –como si fuera una improvisación– por la materia involucrada.

**Link to listen online / Vínculo para
escuchar en línea**

<https://drive.google.com/file/d/18rjEIWDKAa5Kw01hbPTrzH1rROiNAaGj/view?usp=sharing>

About the author /Semblanza del autor

Madrid, 1965. Trabaja tanto la música instrumental y vocal (cámara, sinfónica, coral) como la electroacústica, con un interés especial en la relación entre música y palabra en el contexto escénico, trabajando con artistas de otras disciplinas, en especial con la poeta Pilar Martín Gila, con la que realiza gran parte de esta experimentación. De ella han nacido proyectos escénicos, obras de cámara o para ensemble, multimedia y piezas sinfónicas, teniendo la electrónica una importante presencia en la mayor parte de ellas.

Sus más de 100 obras hasta la fecha, han obtenido distintos premios (1er Premio SGAE, Ciutat de

Tarragona, Shut Up And Listen! Award Viena, Joaquín Turina, Laboratorio del Espacio...) e interpretadas en todo el mundo.





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International
EXHIBITION
MUSLAB 2025

Name /Nombre Sergio Blardony Soler

Country / País Spain

Web page <http://www.sergioblardony.com>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26**
(for audio & video)

Fecha de creación Tuesday, December 12, 2017
/ Creation date

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Red Werther

Description of the piece /Descripción de la obra

https://drive.google.com/file/d/189VpFmYhs1tWlvTb2TLGuB74M_oiqZzD/view?usp=sharing

**Link to listen online / Vínculo para
escuchar en línea**

https://drive.google.com/file/d/189VpFmYhs1tWlvTb2TLGuB74M_oiqZzD/view?usp=sharing

About the author /Semblanza del autor

Madrid, 1965. Trabaja tanto la música instrumental y vocal (cámara, sinfónica, coral) como la electroacústica, con un interés especial en la relación entre música y palabra en el contexto escénico, trabajando con artistas de otras disciplinas, en especial con la poeta Pilar Martín Gila, con la que realiza gran parte de esta experimentación. De ella han nacido proyectos escénicos, obras de cámara o para ensemble, multimedia y piezas sinfónicas, teniendo la electrónica una importante presencia en la mayor parte de ellas.

Sus más de 100 obras hasta la fecha, han obtenido distintos premios (1er Premio SGAE, Ciutat de Tarragona, Shut Up And Listen! Award Viena, Joaquín Turina, Laboratorio del Espacio...) e interpretadas en todo el mundo.





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International
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MUSLAB 2025

Name /Nombre Shota Shimura

Country / País Japan

Web page <https://shotashimura.com/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Tuesday, May 30, 2023

**Number of channels / Número de
canales (for audio & video)**

2

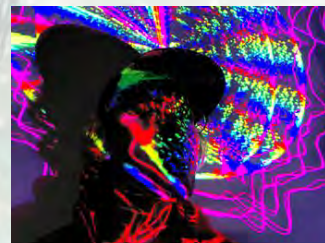
Title of the work / Título de la obra The Stranger

Description of the piece /Descripción de la obra

Humans have a tendency to forcibly interpret and attempt to understand things that are inherently incomprehensible. This work explores this human trait through the theme of people compensating for illegible parts of text by uttering onomatopoeic sounds like "ah" or "uh." Using the image-generation AI "Stable Diffusion," I created new types of Japanese characters based on existing Japanese script, and paired them with phonemes not found in the Japanese syllabary, generated through voice software. Through video editing, I connected these unreadable characters with unclear sounds, aiming to simulate a new form of Japanese narrative that can only be spoken through a re-calculated linguistic system driven by computers.

About the author /Semblanza del autor

Born in Kawasaki, Kanagawa Prefecture. After traveling the world and working in business development, he is currently enrolled in the master's program at IAMAS (Institute of Advanced Media Arts and Sciences). Focusing on the physical and mental "movement" involved in traveling between cities, he explores alternative forms of literary expression by integrating technologies such as AI, AR, and video media.





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International
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Name /Nombre Si Hyun Uhm

Country / País South Korea

Web page <https://www.sihyunuhm.com>

**Category /
Categoría** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Thursday, February 11, 1999

Kind of Work / Tipo de trabajo Video

Title of the work / Título de la obra Miniscope Multimedia Project

About the author /Semblanza del autor

SiHyun Uhm is a composer, pianist, and multimedia artist based in Los Angeles and South Korea. Her music blends classical, electronic, and experimental genres, and has been commissioned by National Sawdust, New Music USA, the U.S. Air Force Academy Band, Yamaha, and more. She has received honors from the American Composers Orchestra, Nashville Symphony, Marine Band, and the Arts Council of Korea.

Currently pursuing a Ph.D. in composition at UCLA, she explores the intersection of art and science through projects using Miniscope neural data and works centered on endangered animals. Her music has been featured at CEAM, MOXsonic, Moscow Electronic Music Conference, and published by the Korea Electro-Acoustic Music Society.

SiHyun holds degrees from Eastman and Juilliard, and a diploma from Walnut Hill School for the Arts. Her innovative, interdisciplinary approach continues to expand the boundaries of contemporary music and multimedia storytelling.

**Dawnload material Link / Link de
descarga (Link must be open to
dawnload / Vinculo abierto a
descargas)**

<https://drive.google.com/file/d/1D6K4ZgsyXOLK9cJCG7ffcGOKT9Am0gl/view?usp=sharing>

Description of the piece /Descripción de la obra

This multimedia work explores neural activity through the integration of neuroscience and art. By processing calcium imaging data from the hippocampus CA1 and retrosplenial cortex (RSC) of a mouse brain, the project transforms complex brain functions into dynamic audio-visual experiences.

Utilizing TouchDesigner, neural data is visualized in real time, with calcium traces influencing the movement, size, and shape of visual elements. The soundscape is similarly shaped by Max MSP, where the same neural data informs musical composition, manipulating filters and dynamics to create an immersive auditory experience.

Additional musical layers are composed in Logic Pro, interacting continuously with the visuals to form a feedback loop that enhances the overall presentation. This work reveals the intricate relationships between brain activity, sound, and visual art, showcasing the potential of interdisciplinary collaboration in understanding and expressing the complexities of the brain.



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Name /Nombre Sippapas Thienwiwat

Country / País Thailand

Web page <https://skykys88.github.io>

Title of the work / Titulo de la obra Dirge: For the Eroded

Category / Categoría Audio

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 07.44
05.26
(for audio & video)

Fecha de creación / Creation date Saturday, May 25, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

“Dirge: For the Eroded” (2024) is an audiovisual composition by Sippapas Thienwiwat.

Climate change and related topics such as deforestation have been documented in many forms, such as satellite images, heat maps, sea level data sets, temperature data sets, and other associated data sets. Despite countless scientific evidence, nothing speaks out for Mother Earth better than the voice of people; of those affected by climate change, of those losing their homes to deforestation, of those seeing their rivers filled with oil, and of those animals seeing their habitat turned into someone’s “capital getaway” villa that will be used twice per year.

“Dirge: For the Eroded” presents satellite images of the Khao Yai national park from 1984 to 2022, X (formerly Twitter) posts regarding the March-April ‘24 heatwave in Thailand, and voices from around the world to visualize and prove that the world is on fucking fire.



About the author /Semblanza del autor

Sippapas Thienwiwat (b. 2006) is a Thai audiovisual artist, sound practitioner, video artist and composer tackling man-machine interaction in digital audiovisual landscapes through improvisation. As a digital artist under the alias SKYKYS and composer, his works have been selected for performance at many institutions and venues around the world. His flexibility as both a performer and an artist often finds him in collaborative environments, working with interdisciplinary practices involving music, sonic arts, visual arts, moving images, video art and performance arts.



electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre Smee Wong

Country / País United States

Web page www.smeewong.com

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg** 03.07
(for audio & video)

**Fecha de creación /
Creation date** Wednesday, July 17, 2024

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Telegram

Description of the piece /Descripción de la obra

Telegram is an electronic composition that draws inspiration from the sounds of nature and the rhythms of digital communication. Layering percussive elements with synthesized voices, the piece explores the tension between organic and artificial sounds, creating a world where technology and nature intertwine. In Telegram, percussion is used to mimic the quick, unpredictable rhythms of birds in flight, their calls and wingbeats reimagined as electronic pulses and rapid beats. These percussive elements bring an earthy, grounding force, contrasting with ethereal vocal samples that drift and echo through the piece like distant bird songs. Together, these elements recreate the vibrant, chaotic beauty of birdsong within a digital soundscape.



About the author /Semblanza del autor

Smee Wong is a doctoral lecturer in Jazz Voice, Piano, Music Theory, Music History, and Interdisciplinary Music Studies at Lehman College, CUNY. He is the 2024 CUNY Career Success Fellow and serves on the CUNY University Faculty Senate.

A multifaceted musician and scholar, Smee's journey began at four when he embraced the piano. He excelled at the Shanghai Conservatory of Music and twice became a guest composer at the prestigious Beijing Modern Music Festival.

Before joining Lehman College, Smee served as a music instructor at the University of Hawai'i at Mānoa, general manager of campus radio station KTUH, and held a position at Umpqua Community College in Oregon. He is working on two book publications and has musical compositions scheduled for release in 2025.

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MUSLAB 2025

electroacoustic

Name /Nombre Soheil Shirangi

Country / País Iran

Web page <https://soheilshirangi.com/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26
(for audio & video)**

**Fecha de creación
/ Creation date** Saturday, May 5, 2012

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Suspension No.1(For Accordion And Fixed Media)

Description of the piece /Descripción de la obra

Suspension No.1(For Accordion And Fixed Media) 2012

Suspension Is many things: People's feeling, Their memories, Their nostalgia, Their hopes and aspirations and finally The silence. Silence that is nothing and everything, I sometimes hear And sometimes I don't hear, they are tangible, Unexplainable And I try to articulate them And unforgettable, They can't be erased from my memory I live with them, It can be any sound, And Azan sound: Religious Voice Since my childhood Imprinted In my mind.

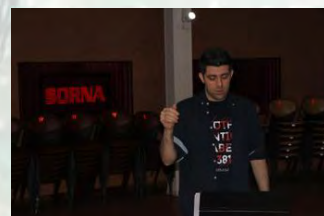
To An important part of the Iranian people's memories: Rahim Moazen Zadeh

Year of Creation: 2012 Recorded: 2020 Accordion: Benoit Ray

**Link to listen online / Vínculo para
escuchar en línea** <https://www.youtube.com/watch?v=xQg4aJ1Brig>

About the author /Semblanza del autor

Soheil Shirangi is a composer, director, and music educator with over 14 years of experience in teaching and creating music. Currently pursuing a graduate degree in Composition at San Francisco State University, he is an active member of the National Association of Composers, USA (NACUSA). Soheil's career spans numerous international accolades and collaborations in contemporary, classical, and experimental music, with performances across Iran, Greece, Italy, Brazil, Germany, and the United States, etc.





As the founder and artistic director of Dream House Ensemble, He has championed contemporary music performances in Tehran and beyond, while mentoring students in piano, composition, and music theory.

His creative work has earned numerous awards, including recognition at the Tehran International Electronic Music Festival and the Orginsky International Composition Competition. He has directed performances at notable festivals such as the MUSLAB International Electroacoustic Music Exhibition and the Tehran Contemporary Music Festival. His enduring passion for composition.

Name /Nombre Stanislava Barabash

Country / País Belarus

Web page https://www.instagram.com/kokolalamusic?igsh=MWhiZ3ljOHd5ZXd5cA%3D%3D&utm_source=qr

Title of the work / Titulo de la obra Kokolala

Category / Categoría Video

Kind of Work / Tipo de trabajo sound Art / Arte sonoro

Duración / Legth / min. seg 08.48
05.26
(for audio & video)

Fecha de creación / Creation date

Tuesday, February 4,
2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

It is an instagram,





About the author /Semblanza del autor

Producer of music projects, singers couch, composer, songwriter, artist

MUSIC International **EXHIBITION** **MUSLAB 2025**

electroacoustic

Name /Nombre Stephen de Filippo

Country / País Australia

Web page <https://stephendefilippo.com/>

**Kind of Work /
Tipo de trabajo** Video

**Duración / Legth /
min. seg 05.26**
(for audio & video)



**Fecha de creación /
Creation date** Monday, June 20, 2022

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Spectral Breathing Apparatus

Description of the piece /Descripción de la obra

Born out of a long-distance collaborative relationship between Niamh Dell and Stephen de Filippo, Spectral Breathing Apparatus explores the amplification of liminal sounds produced by the oboe with the removal of the reed — where tiny squeaks and breath sounds are brought to the fore. The work explores how these sounds, which are unstable and without a definite pitch, can create novel textures that then exist and interact within the simulated spaces produced by the fixed media. Niamh traverses through sonic environments: some which evoke a glitchy chaotic energy, others that hint at a more natural space. Niamh's breath, at times, is channeled through the instrument, but also against, as such the oboe itself is presented as an apparatus that both enhances and restricts the quality of her breath.

About the author /Semblanza del autor

Stephen de Filippo is a composer and multimedia artist from Wardandi country in the remote southwest of Australia, currently based in San Diego, California. His work focuses on the theme of place, exploring the concepts of travel, displacement, and cultural identity. Originally rooted in score-based concert music, Stephen's work has evolved into electro-acoustic forms, incorporating experimental performance techniques, dense soundscapes, and live electronics. His compositions often integrate field recordings and environmental sounds, reflecting his deep connection to the natural world and his experiences of transience and dislocation.

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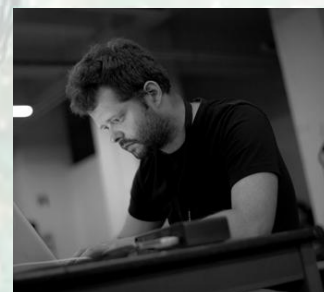
electroacoustic

Name /Nombre Stephen Roddy

Country / País Ireland

Web page 21, 7 & 3

**Kind of Work /
Tipo de trabajo** Acumatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Sunday, May 10, 2015

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra 21, 7, & 3

Description of the piece /Descripción de la obra

21, 7, & 3 is a work from Roddy's Corpus/Mimesis, a visceral sonic interpretation of the work of Jean-Luc Nancy which lodges itself permanently in the listeners subconscious. It emerged from a collaboration between AMAE, Pier Giorgio De Pinto and Jean Luc Nancy for which the artist produced a series of compositions and installations between 2014 and 2022. Featured prominently here is the voice of Jean-Luc Nancy reading aloud his fifty-eight indices on the body, a series on short reflections on the body that explore themes of rhythm, noise, cycles, discontinuities, overlapping harmonies and, critically: the voice, as they relate to the body. Each index is enfolded in a unique soundworld that both reflects and elaborates upon Nancy's statements, embodying the rich layers of meaning that inhere in his work through the medium of sound.

**Link to listen online / Vínculo para
escuchar en línea**

https://soundcloud.com/user-649654717/21-7-and-3/s-rbsqkaTaASl?in=user-649654717/sets/corpusmimesis/s-3uTlqBZk5CH&si=a9709e844fd5486299944f098f2183af&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

About the author /Semblanza del autor

Stephen Roddy is a musician, composer and sound artist with a body of work that spans electroacoustic music, data driven music, sonification, guitar, dance, theatre and installation work. His current focus is on the phenomenology of embodiment and how the relationship between body and mind shapes the audiences experience. This work often attempts to bridge artificial distinctions between digital and physical, electronic and acoustic that often act to limit sonic expression. His electroacoustic compositions

draw upon the audiences shared experiences of musical embodiment and have recently included a sonification element. His guitar work explores the role of the electric guitar as a physicalising presence, which provides grounding for seemingly disparate sound worlds in the shared bodily experiences of an audience.



electroacoustic **MUSIC**
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Name /Nombre Sula Zimmerberger

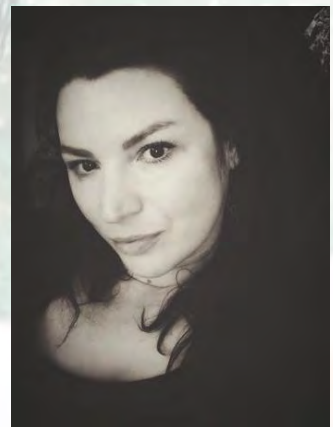
Country / País Austria

Web page www.sulazimmerberger.com

**Category /
Categoría** Photography

Duración / Legth / 00
min. seg 05.26
(for audio & video)

**Horizontal
Photo /
Fotografia
horizontal**



**Fecha de
nacimiento /
Birthdate**

Tuesday, September 22, 1970

Kind of Work / Tipo de trabajo Photography

Title of the work / Título de la obra "Cosmic Love", 2020

About the author /Semblanza del autor

Sula Zimmerberger lives and works in Vienna/Austria. She studied painting and graphic design at the Academy of Fine Arts Vienna and the Hamburg University of the Arts. For several years now, the artist has been working with painting and drawing, as well as photography and video. She likes to present these as three-dimensional objects or as spatial installations. Central themes in her work are identity, nature, and the change and transience of time.

Since 2008 Co-founder of the Art Space flat1 in Vienna.

Numerous exhibitions in Austria and abroad.

**Dawnload material Link / Link de
descarga (Link must be open to
download / Vinculo abierto a
descargas)**

<https://drive.google.com/file/d/1oHIVZt5zYtGFcSu0xOtVbRDZJaOr0pgP/view?usp=sharing>

Description of the piece /Descripción de la obra

Cosmic Love, Mixed media, 2020



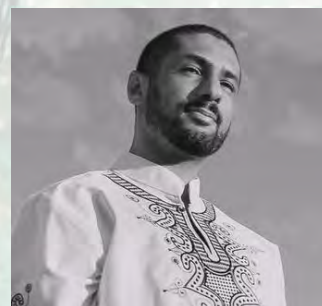
electroacoustic **MUSIC**
International
EXHIBITION
MUSLAB 2025

Name /Nombre TASSIO CAETANO

Country / País Brazil

Web page <https://tassiocaetano.bandcamp.com/>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Wednesday, January 1, 2025

**Number of channels / Número de
canales (for audio & video)**

8

Title of the work / Título de la obra Voxspheres

Description of the piece /Descripción de la obra

The work explores various sound aspects of vocality without words, such as sounds not conventionally used for singing (those with noisy aspects originating from the mouth: teeth, tongue, lips and throat), and also the traditional singing voice. Added to these, finally, are electronic sounds. The piece weaves relationships between these three sounds in order to create different atmospheres that can, in an ambiguous way, either bring us closer to the sound source as if listening to a whisper in our ear, or refer to distant, indefinable sounds, or even sounds of natural elements such as water, rain, wind, stone, etc.

**Link to listen online / Vínculo para
escuchar en línea** <https://tassiocaetano.bandcamp.com/track/voxpheres>

About the author /Semblanza del autor

Born in Brasília, Brazil, he studied lyrical singing and piano at the EMB Escola de Música de Brasília from 2007 to 2010; he graduated from the UnB – University of Brasília with a bachelor's degree in Composition in 2014. Since then, he has worked as a choir conductor, film score composer, and music and visual arts teacher. His compositions span a variety of aesthetics and mediums (from instrumental/vocal to computer-based practices). He currently focuses on the study and production of electroacoustic music, has participated in festivals and masterclasses with artists such as Annette Vande Gorne, Robert Normandeau, Hans Tutschku, among others, and his works have been performed in several cities in Brazil and in countries such as Portugal and the United States.

Name /Nombre the2vvo Lena Pozdnyakova
Eldar Tagi

Country / País Kazakhstan

Web page <https://www.the2vvo.com/>

Title of the work / Titulo de la obra I was here/I was not

Category / Categoría Video

Kind of Work / Tipo de trabajo Video

Duración / Legth / min. seg 5.31
05.26
(for audio & video)

Fecha de creación / Creation date Thursday, November 18, 2021

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

The work contrasts sustainable practices, like composting, with lifestyles dependent on mass production of non-recyclable objects, highlighting lasting ecological impacts. Examining trash as "abjected matter," it presents compostable materials marked "I was not" alongside non-recyclable ones labeled "I was here," prompting viewers to reflect on human traces. The sound, created by amplifying found objects using transducers and piezo microphones, transforms into an audible "noise" as part of ongoing Anthropocene research. Sourced from streets, thrift stores, and junkyards, these artifacts become 'sounding' micro-models of the world, reflecting societal waste and material decay. The project traces material degradation over time, with the durational original and a shorter version offering a momentary contemplation of presence. I Was Here / I Was Not questions decision-making as a catalyst for change, visually superimposing two potential realities: one where humans allow decay naturally, and another where they intervene.





About the author /Semblanza del autor

Artists Eldar Tagi and Lena Pozdnyakova explore the complexity of personal roots, the urgency of rethinking traditions amid a global ecological crisis, the pressures of human activity on environments, and the nature-culture dichotomy in the context of the Anthropocene. Kazakhstan-born Eldar Tagi is a multi-instrumentalist and composer known for live improvised performances using computers, field recordings, modular synthesizers, electro-acoustic instruments like the daxophone, guitars, found objects, and self-made sound-makers. Lena Pozdnyakova, an artist, curator, and researcher from Almaty, Kazakhstan, investigates intergenerational trauma and blurs boundaries between life and art, engaging playfully with Anthropocene discourses. Collaborating since 2010, Eldar and Lena create audio-visual performances, music productions, and spatial installations exploring the interplay of objects, space, and sound. Their work has featured in exhibitions such as ARCHIVE MACHINES (LAMAG), Sature: Reimagining Ornament (CHAT Hong Kong), CICA Art Institute (Korea), and the 2024 Pavilion of Kazakhstan at the 60th Venice Art Biennale.



Name /Nombre Thomas Griffin

Country / País France

Web page film in working progress
!!! colors grading and audio mixing

Title of the work / Titulo de la obra Nostra Torino Oscura

Category / Categoría

Video

Kind of Work / Tipo de trabajo

Video

Duración / Legth / min. seg 75
(for audio & video)

Fecha de creación / Creation date
Monday, March 3, 2025

Number of channels / Número de canales (for audio & video)

2

Description of the piece /Descripción de la obra

Nostra Torino Oscura delves into the lives of three key artists from Turin’s independent music scene: Stefano Isaia, Maria Mallol Moya, and Alessandro Gambo. The documentary offers intimate portraits of their daily routines, inspirations, and artistic visions. Set in Turin, a city reinventing itself post-industrial decline, the film highlights the city’s political commitment and its impact on artistic life. Squat culture, a symbol of creative freedom, faces threats from real estate developments, prompting artists to fight for preserving their historical spaces. Stefano, Maria, and Alessandro are deeply immersed in music, forming a creative network that blends punk, garage, lo-fi, experimental, and disco genres. Their collaboration enriches the artistic exchange within the community. The film, through music and personal testimonies, explores their personalities, balancing melancholy and humor, and reveals their passion for art and life philosophy.



About the author /Semblanza del autor

Born in Monaco in 1983, Thomas has always been drawn to creativity. After studying cultural mediation and cultural project management in Paris, he made his first documentary, *I'm In A Band*, in Iceland in 2011. In 2013, he shot *I'm In A Band* in Montreal, then *Oto No Hako* from 2014 to 2018, travelling from Tokyo to Berlin. These films, supported by various institutions, have been acclaimed at numerous international festivals.

During the COVID crisis, he created the web radio ****Efferalgang****, acclaimed by the British magazine ****The Wire****. A vinyl and cassette collector, Thomas is also passionate about photography, using an old Canon to add a nostalgic touch to his art. He hosts music nights in bars and concert halls, enhancing the experience with videos from old VHS tapes. Thomas continues to explore his passion for music and video, always looking for new artists and stories to tell



Name /Nombre Thomas Steenland

Country / País United States

Web page <https://starkland.org/thomas-steenland/>

Title of the work / Titulo de la obra Storm Grinder

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 5.00
05.26
(for audio & video)

Fecha de creación / Creation date Thursday, December 12, 2024

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Storm Grinder (2024): Notes

Storm Grinder mangles and merges pizzicati (violin, viola, mandolin, more) with a classic pop chord. The piece opens with a brooding, quasi-pulsating crescendo that is rudely interrupted by harshly screeching strings, followed by layered pulses, mysteriously distant materials, and a return to fading, layered pulses. The piece solely uses acoustic materials.



About the author /Semblanza del autor

Thomas Steenland studied physics at Johns Hopkins, music theory at Goucher College, composition and recording engineering at the University of Colorado.

In 1991, Steenland founded the Starkland label, where he continues to serve as Executive Director. Composers heard on Starkland include Charles Amirkhanian, Martin Bresnick, Tod Dockstader, Fred Frith, Aaron Jay Kernis, Guy Klucevsek, Lukas Ligeti, Ingram Marshall, Meredith Monk, Pauline Oliveros, Carl Stone, and Pamela Z. Musicians on these releases include the Kronos Quartet, International Contemporary Ensemble, the JACK Quartet. Starkland's award-winning recordings have been praised in The New York Times, Gramophone Magazine, The New Yorker, Stereophile, Los Angeles Times, Billboard, Washington Post, and Boston Globe.

The sound world changed dramatically since Steenland's student days with the original Moog, razor blades, etc. For his Starkland projects, he created a digital audio workstation. After a 50-year pause, Steenland started to explore his own organized-sound assemblages.



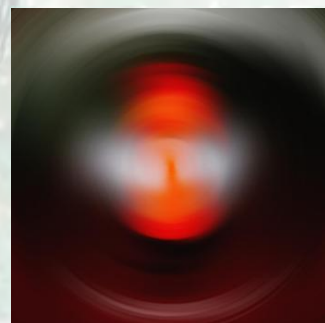
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Name /Nombre TIZIANO MILANI

Country / País Italy

Web page <https://milanitiziano.wordpress.com/>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Wednesday, January 1, 2025

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra A STRANGE LOOP (observe waveform)

Description of the piece /Descripción de la obra

The circular shape suggests a perfect cycle that starts with the initial reconnaissance and concludes with the maintenance of project outcomes. However, the causality of the phases in a transformative process is a lofty abstraction that does not align with reality. In the same way that a music score is made up of a number of repetitive elements, each of which contains more loops and oscillatory frequencies that must be fine-tuned in order to produce an overall harmonic effect, collaborative process management is a matter of sensitivity in fine tuning the multiplicity of overlapping cyclical contributions required for its advancement. The ability to go back and evaluate the outcomes of a single action, as well as its resonance with other elements of the process, develop reflexive practice, and act to improve synchronisation and synergy is critical. ExcerptarticleLoopsofChangeLorenzo Tripodi

About the author /Semblanza del autor

tiziano:milani: acoustic architect, is an italian based experimental artist who mixes together sound art, ambience & drone textures, impro, electro acoustics, and slight noise tendencies into long shifting, dreamy and varied long form sound paintings what he calls acoustic architecture. Over the years I have attended courses and seminars about electronic music, electro- acustic and visual arts at Conservatorio G. Verdi di Milano, Conservatorio Santa Cecilia di Roma, Conservatorio di Musica "Arrigo Boito" di Parma, Università degli studi di Siena "Dip. Di scienze della comunicazione ", Università di Roma La Sapienza, Facoltà di Ingegneria Dipartimento INFOCOM, IX.

Contacts:

<https://milanitiziano.wordpress.com/info/>



Name /Nombre Ulla Žibert

Country / País Slovenia

Web page <https://www.ulla-zibert.com/>

Title of the work / Titulo de la obra I am in good hands now

Category / Categoría Photography

Kind of Work / Tipo de trabajo Photography

Duración / Legth / min. seg 05.26
(for audio & video)

Fecha de creación / Creation date Thursday, February 23, 2023

Number of channels / Número de canales (for audio & video) photography

Description of the piece /Descripción de la obra

Analog photography was made as a part of the artist's book- The book that came to be out of not understanding. The book explores the vulnerability, intimacy and the power of connection.

A close-up of intertwined hands captures an intimate moment suggesting a quiet connection. Ink on skin I'M IN GOOD HANDS NOW suggests comfort, trust, balance, peace and surrender- a silent reassurance that in this touch, there is safety and connection. The interplay of light and shadow accentuates the softness of the hands, adding depth to the emotional weight of the message- a quiet declaration of belonging, of finding solace and healing power in another's touch.

It appears as an intimate first-person narrative, but on the other hand it presents and explores the intimate and fragile aimed at healing and regeneration



About the author /Semblanza del autor

Ulla Žibert (1988, Slovenia) is a visual artist, who works as a painter and printmaker. She graduated in sculpture from the Academy of Fine Arts and Design in Ljubljana in 2015. Her work, which attempts to reinterpret the seemingly ordinary everyday phenomena, questions the indisputable everyday defaults and tackles social as well as ecological issues. Her works often include texts and wordplay in which she manipulates words, thus creating situations that explore the relationship between language, image and meaning. Her works have been included in public and private collections. She lives and works in Trbovlje and Ljubljana, Slovenia



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Name /Nombre Valentin Sismann

Country / País France

Web page <https://valentinsismann.com>

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media



**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Wednesday, January 30, 2002

**Number of channels / Número de
canales (for audio & video)**

8

Title of the work / Título de la obra Sonctuaire

Description of the piece /Descripción de la obra

"The sky shatters, breaking on its own reflection in beams of dead light. Brutal colors emerge from the wound, revealing images, landscapes scars. "

About the author /Semblanza del autor

Valentin Sismann is a French acousmatic music composer and video artist. After making the film In Repetito Religare with Audrey Colard, he decided to combine electroacoustic and video art in his practice. His work has been shown in over twenty countries in group exhibitions, screenings and concerts. In 2024, he won the DJTAL Humain prize for his video Screensong and the petites formes prize for his acousmatic piece Loinaître.

Today, he wishes to devote himself to teaching. While continuing to compose, he is studying to become a teacher himself. His current work focuses on the construction of three cycles: Espaces Amoureux, a series of acousmatic pieces about space and heart; Cycle des songs, where multiphonics and ghosts intermingle; and Desktopsongs, a suite of video pieces questioning our relationships to technologies.



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International
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MUSLAB 2025

Name /Nombre Vera Ivanova

Country / País United States

Web page <https://www.chapman.edu/our-faculty/vera-ivanova.aspx>

Category / Categoría Video

Duración / Legth / min. seg 7.25
(for audio & video)

Fecha de nacimiento / Birthdate

Thursday, June 30, 1977

Kind of Work / Tipo de trabajo

Video

Title of the work / Titulo de la obra Toy Phantasy

About the author /Semblanza del autor

Vera Ivanova is a composer and on faculty at Chapman University (Associate Professor of Music, Music Theory/Composition Department) and the Colburn School. She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music has been published by Universal Edition (UE 31899) and released on CD by Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., Navona Recordings (Nova and Allusions albums), Musiques & Recherches (Métamorphoses 2004), and Centaur Records (CRC 3056). More information is available at: www.veraivanova.com.

Dawnload material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

<https://drive.google.com/file/d/1CgGnPSk4gitstKe7D2-1T4U0YN9LWz6U/view?usp=sharing>

Description of the piece /Descripción de la obra

Toy Phantasy for piano and fixed media was composed in 2023. The video was created especially for this piece.

The piece has been inspired by the poem by John Updike "Player Piano," originally published in "The New Yorker" magazine and quoted below. While the poem is about the player piano, some of its characteristics and specific words used by the author ("click," "chuckling," "pluck") reminded me of a different but related instrument – a toy piano, which I sampled and included in the piece along with select words from the poem. The poem has a multi-layered rhyme



structure: each line has several assonances, and each line is rhymed after another



Name /Nombre Volha Shnip

Country / País Poland

Web page <https://linktr.ee/NocnePtaki>

Title of the work / Titulo de la obra Nocne Ptaki - Mgła

Category / Categoría Video

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 4.40
05.26
(for audio & video)

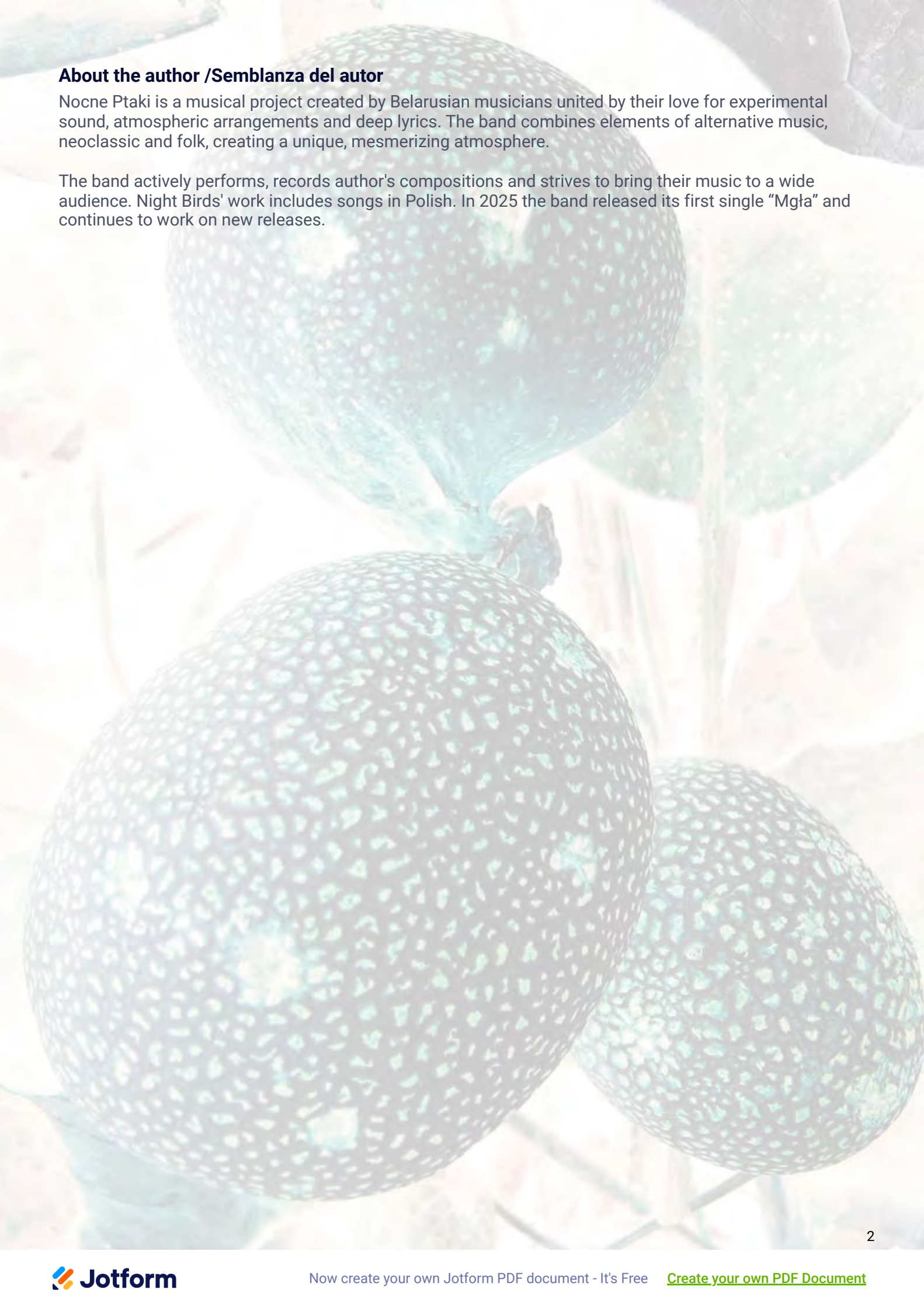
Fecha de creación / Creation date Thursday, March 20, 2025

Number of channels / Número de canales (for audio & video) 8

Description of the piece /Descripción de la obra

This song was born at the end of the year 24. The lyric is about such a natural phenomenon as fog, which the inhabitants of Warsaw observe constantly on cold days. But also, the fog here is a metaphor, it represents oblivion, concealment, sleep. When the media, social networks and news feeds are trying to fill people's lives with different meanings, ideas and thoughts that are firmly woven into the brain and become people's reality. Taking our eyes away from real disasters, from the search for our "self", from important decisions and from independent choice.





About the author /Semblanza del autor

Nocne Ptaki is a musical project created by Belarusian musicians united by their love for experimental sound, atmospheric arrangements and deep lyrics. The band combines elements of alternative music, neoclassic and folk, creating a unique, mesmerizing atmosphere.

The band actively performs, records author's compositions and strives to bring their music to a wide audience. Night Birds' work includes songs in Polish. In 2025 the band released its first single "Mgła" and continues to work on new releases.



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Name /Nombre Wayne DeFehr

Country / País Canada

Web page www.waynedefehr.com

**Category /
Categoría** Audio

**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de
nacimiento /
Birthdate**

Wednesday, June 2, 1982

Kind of Work / Tipo de trabajo

soundscape / paisaje sonoro

Title of the work / Titulo de la obra

Resonating Waves

About the author /Semblanza del autor

Wayne DeFehr is a classically trained pianist, studying in the Royal Canadian Music Conservatory program. After graduating from college as a music major, he began exploring composition, for live theatre and for electroacoustic performance. He is currently a member of the Boreal Electroacoustic Music Society (BEAMS) board, and has had pieces produced for events in Australia, New Zealand, Argentina, Chile, Taiwan, the US, and countries in Europe.

**Dawnload material Link / Link de
descarga (Link must be open to
download / Vinculo abierto a
descargas)**

https://drive.google.com/file/d/1la-EFTmxGblbul_jNGfSKQKIzU2wgT8/view?usp=sharing

Description of the piece /Descripción de la obra

As MUSLAB 2025 highlights the theme of Mantra, and the ways that sound can provide healing energies, this piece Resonating Waves re-creates the process of achieving a sense of calm, as peaceful sounds are in tension with dissonant harmonies and harsher tones. Ultimately the piece resolves to a place of balance.





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International
EXHIBITION
MUSLAB 2025

Name /Nombre Xingyi (Betty) Chen

Country / País Hong Kong

Category / Categoría Audio

Duración / Legth / min. seg 06.06
05.26
(for audio & video)

Horizontal Photo / Fotografía horizontal



Fecha de nacimiento / Birthdate

Friday, October 19, 2001

Kind of Work / Tipo de trabajo

Acusmatic / Electroacoustic fixed media

Title of the work / Título de la obra

skyoospace for argus, original ceramic flute

About the author /Semblanza del autor

Xingyi Betty Chen (Sing-yat), a pianist, composer, and interdisciplinary artist from Hong Kong, integrates music, literature, visual arts, and science to explore spiritual-philosophical ideas and provide solace through her work. Her compositions draw upon the dual influences of Eastern and Western cultures, shaped by her upbringing and life experiences. Blending the sounds of city and nature, past and present, she believes music reflects humanity and the world across space and time. Betty's interdisciplinary approach incorporates spatialization, movements, and cognitive science, with an expanding focus on electronics and improvisation to create immersive experiences. Actively promoting contemporary music as a performer and composer, she has collaborated with renowned artists and ensembles such as Ensemble Modern, Kinetic Ensemble, Romer Quartet, cellist Jeffrey Zeigler, and sound artist Vica Pacheco. As a pianist, Betty is passionate about performing contemporary music in solo, chamber, and large ensemble settings.

Download material Link / Link de descarga (Link must be open to download / Vinculo abierto a descargas)

https://drive.google.com/drive/folders/1S0W6rMXBJ_Kwj0gD_lzrlr_ilZqizl_m?usp=drive_link

Description of the piece /Descripción de la obra

skyoospace" is written for the Argus, an original ceramic flute crafted by ceramic sound artist Vica Pacheco. Inspired by the invocation—a calling toward the burning sun that pierces a hole in the sky—the

piece explores the fragility through white noise and human voice, and explores a sense of lost home through the presence and void.





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Name /Nombre Yike Zhang

Country / País China

Web page yikezhang.org

**Kind of Work /
Tipo de trabajo** Acusmatic /
Electroacoustic fixed
media

**Duración / Legth /
min. seg 05.26**
(for audio & video)

**Fecha de creación /
Creation date** Friday, May 1, 2020

**Number of channels / Número de
canales (for audio & video)**

2

Title of the work / Título de la obra Duet

Description of the piece /Descripción de la obra

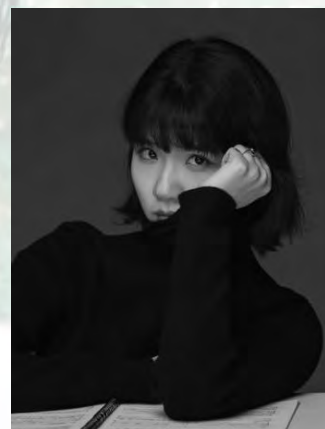
Duet for Violin and Cello

**Link to listen online / Vínculo para
escuchar en línea**

<https://soundcloud.com/zoe-zhang-990691125/duet-for-violin-and-cello-electronic>

About the author /Semblanza del autor

Yike Zhang (b. 1993 in Wuhan, China) is a composer active in Toronto and New York. In 2024, Zhang received her Doctor of Musical Arts degree from the University of Toronto, where she was composer in residence for the University of Toronto symphony orchestra. She also received degrees from the Manhattan School of Music (MM) and Wuhan Conservatory of Music (BM). Her music synthesizes the different worlds she was interested in from a young age — Western classical music and traditional Chinese concepts — organically combining those elements consciously and subconsciously. The fluidity and resonance that are the vitality of her music come from influences of impressionism and post-spectralism. Her works are performed in China, America, and Canada, with recent performances at the Asian Classical Music Initiative International Conference, the Graduate Center of the City University of New York, Columbia University, and Wuhan Qintai Concert Hall.





Name /Nombre Zazie Kanwar-Torge

Country / País United States

Web page linktr.ee/zazieproductions

Title of the work / Titulo de la obra Isomorphia

Category / Categoría Audio

Kind of Work / Tipo de trabajo Acusmatic / Electroacoustic fixed media

Duración / Legth / min. seg 03.20
05.26
(for audio & video)

Fecha de creación / Creation date Wednesday, April 2, 2025

Number of channels / Número de canales (for audio & video) 2

Description of the piece /Descripción de la obra

Isomorphia
for solfeggio, throat, and metal skin

A short HD sonic invocation composed in the language of recurrence and recursion. Isomorphia unfolds as a micro-ritual—an ambient lattice of solfeggio frequencies and ancient vibratory archetypes, synthesized into a psychoacoustic terrain that flickers between calm and disquiet.

At its core, handpan resonance pulses like a metallic heart, met by slow-moving textures of Mongolian throat singing, digitally decayed and reconstituted into spectral overtones. Healing tones do not soothe so much as trouble their way toward clarity, oscillating through emotional thresholds with meditative precision.

This is not ambient as escape, but as equilibrium through fluctuation—a shifting field where breath, sound, and self momentarily align. Isomorphia becomes a sonic form of internal cartography, tracing hidden symmetries between nervous system and cosmos, mantra and mutation.

Play at dusk. Or just before forgetting.



About the author /Semblanza del autor

Zazie Kanwar-Torge, a.k.a. Zazie Productions, is a sound designer, composer, and recording artist whose work bridges experimental music, cinematic scoring, and narrative sound design. At 14, he was commissioned by a revived Black Mountain College initiative to reinterpret Erik Satie through musique concrète, launching a career defined by technical precision and imaginative scope. His discography spans over 10 albums and numerous commissioned works, blending influences from John Cage to Frank Zappa into richly layered sonic environments. As Zazie Productions, he specializes in sound design for film, animation, and digital media—crafting emotionally resonant textures, alien ambiences, and conceptually driven audio for a wide range of projects. With a reputation for boundary-pushing yet accessible soundwork, Zazie combines a deep understanding of musical form with an instinct for the surreal, establishing himself as a distinctive voice in contemporary experimental audio.





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