
INTERNATIONAL **ELECTROACOUSTIC** EXHIBITION

2018

A horizontal band with an abstract, flowing purple background pattern, featuring wavy lines and gradients of purple and magenta.

• GENERAL PROGRAM •

FARO Aragón
(Fábrica de Artes y Oficios)
16:00 hrs

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



DICIEMBRE

06

CIUDAD DE MÉXICO

PROGRAMA:

- **Hyper-flux 0.1**
Mauricio Meza (México)
09' 00"
- **Masturbatory litophone**
Alfonso Pretelt (Colombia)
03' 18"
- **Sam + Cym**
Meryll Ampe (Francia)
07' 00"
- **Ora che tempo**
Alessia Damiani (Italia)
08' 11"
- **O buraco implacável**
Lucas Filipe Oliveira (Brasil)
07' 00"
- **Eyes draw circles of light**
Nicola Giannini (Italia)
09' 27"
- **Jouissance**
Bruno Cunha (Brasil)
09' 07"
- **Projeto 2**
Jorge Ramos (Portugal)
05' 52"

*Curaduría MUSLAB 2018

electroacústica

MUESTRA internacional DE MÚSICA 2018



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

Próximo concierto EN EL MUNDO:
2019

Visita Muslab.org



UAM Lerma
Universidad Autónoma Metropolitana
15:00 hrs

Av. de las Garzas No. 10,
Col. el Panteón,
Municipio Lerma de Villada,
Estado de México, C.P. 52005

MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA

06
12
18

Mauricio Meza

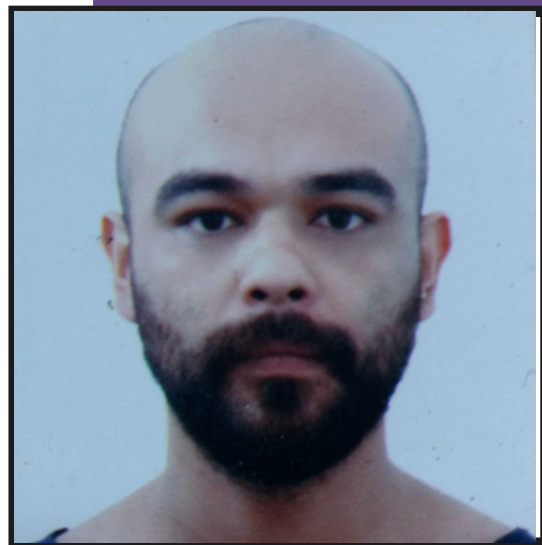
México

· *Hyper-flux 0.1* 9'00"

Mauricio Meza es un compositor cuyo proceso de creación encarna las figuras de improvisador, artista multimedia e investigador. Oriundo de la Península de Yucatán, su imaginario musical se nutre de sus incursiones en la selva tropical al igual que del contacto con las culturas originales mexicanas. Su música ha sido interpretada por músicos de renombre internacional entre los cuales destacan Arditti Quartet, ABSTRAI Ensemble, TM+, Cairn, L'Instant Donné, Talea, Mivos Quartet, Accroche Note, Interensemble, soundinitiative, Chrysalide y NOISE Ensemble. Miembro del Sistema Nacional de Creadores Artísticos (SNCA) en 2012-2015, su trabajo ha contado con el reconocimiento y el apoyo de prestigiosas instituciones como lo son el Fonca, Conaculta, Zenter für Kunst und Medientechnologie (ZKM), Internationales Musikinstitut Darmstadt, Césaré-CNCM, Ministerio de Cultura y Comunicación de Francia, Ircam, Centre Acanthes, CMMAS, CICM, SACEM, INBA, FIMNME, San Diego/New Music association, Ediciones Taukay, Universidad Paris 8, Universidad de Rennes y la Universidad Federal de Rio de Janeiro. Es fundador y director artístico del Taller Itinerante Transdisciplinario de Creación Artística (Atipicart).

ABOUT THE PIECE

Hyper-flux 0.1 : « En la palabra habitan otros ruidos », para dispositivo cuadrafónico, 2017, 9'. Para Jorge Cuesta, autor de tres poemas intitulados *Una palabra obscura*, fuente de donde proviene la cita que da el título a esta pieza, los habitantes de la palabra son aparentemente ininteligibles, sin embargo entidades, rastros de una presencia, fantasmas. La palabra, forma sobre un «fondo de pre-individuación», efecto de nuestro esfuerzo por asir la realidad, residuo de lo que nos escapa. Explorar en el sonido algún intersticio posible entre el fluir de las energías, las fuerzas —los ecos— y el momento crítico en el cual las cosas toman forma, es el proyecto de esta pieza — redimir, o no, al inquilino de «el ruido ese».



Alfonso Pretelt

Colombia

· *Masturbatory litophone* 03' 18"

Alfonso Hernández Pretelt, Bogotá Colombia. 16/ octubre/1987

Artista Multidisciplina, Master en arte sonoro, Activo en los campos del arte contemporáneo incluyendo música electroacústica, música visual, improvisación libre, video-sonido, sonología, arte y filosofía.

ABOUT THE PIECE

The idea of making this video was specifically thought from the questioning of how sexuality is linked to technology and operate together as devices of power.

By questioning sexual identity and gender by understanding the roles of bio-power one might think that at least in the West sex is a product designed by the powers / organisms that produce the human being like the pharmaceutical industries and the industries of the Sex, in the sexual pathologization founded from biopolitical power is given a form of control from the implantation of a genre as a social regime, from there we organize controllers operate on the human being imprisoning him in the idea of identity at all possible levels.

Meryll Ampe

Francia

· Sam + Cym

07' 00"

Her sound works creates links between her art and music practice. She used field recordings, electronic and analogue techniques to generate resonances, tensions and ruptures. Processes or protocols are some of her research materials.



ABOUT THE PIECE

Sam + Cym is realized from recordings of the album:

"Special Percussions, Tala" on 1974 - (The song of the world - INDIA) and of elements of digital treatments, electronic sources.

Piece composed for *Nocturne - Voyages imaginés* @ Musée national des arts asiatiques invited by the Tsuku Boshi label - Diffusion on the Alcome Acousmonium - Feb 2018



Alessia Damiani

Italia

· Ora che tempo 08' 11"

Alessia Damiani was born in 1987. She graduated at the Conservatory "O. Respighi" in Latina, under the guidance of M° L. Ceccarelli. Now she's continuing her studies at the "F. Morlacchi" Conservatory in Perugia under the guidance of M° A. Benedetti and M° S. Pappalardo. Her musical activity took place, and still takes place, in Latina, Rome, Perugia, Cuneo, Rieti, Florence etc. In 2018 her Work "Ora che tempo" is part of the New York Electroacoustic Music Festival program. As a performer she played for F. Giomi, Tempo Reale, S. Pappalardo and others. Her interest goes from the composition for multimedia (performance, audio-video, improvisation for laptop orchestra...), to the composition for instrument/s and electronics, to acousmatics. Over the years she studied various aspects of composition and analysis with Maestri such as F. Cifariello Ciardi, F. Antonioni, P. Rotili and M. Momi.

ABOUT THE PIECE

This work is a research between the lines of a father's poem. Concrete and synthesis materials blending and colliding, making a guiding road for the voice. the structure of the piece takes form from the text. Two "themes" that follows the verses merge into a final that reveals the whole meaning.

Lucas Filipe Oliveira

Brasil

· *O buraco implacável* 07' 00"

Lucas Filipe Oliveira was born in 1994, began his clarinet studies at the Center for Artistic Training of Clovis Salgado Foundation. Studied composition at the Universidade Federal de Minas Gerais, where he took classes with João Pedro Oliveira, Oílaim Lanna and Sergio Freire.



ABOUT THE PIECE

In "The relentless hole" sought to work the idea of boredom and monotony through the long pedal that sustains itself during the first three minutes of work. The initial sound material is synthesized and gradually gives way to recorded sounds, especially the voice, referring to the body as a hole within the meaning of empty space, in which missing something, as a cavity through which something flows.



Nicola Giannini

Italia

· *Eyes draw circles of light* 09' 27"

Nicola Giannini is a Sound Artist and an Electroacoustic Music Composer. He explores subjects such as narrative structures, aural features of buildings and he is interested in sounds that evoke physical materials. His practice focuses on acousmatic multi-channel composition and live performance. He was guest composer at the EMS, he played in Canada, Italy, UK and in Sweden. His music will be performed at the NYCEMF in New York in July. Nicola has a master degree in Electroacoustic Composition with the honourable mention from the Conservatory of Florence. From May 2017 he is part of the artistic research group "La ricerca artistica in musica" (artistic research in music) guided by the composer Tiziano Manca (Orpheus Institute, Belgium). From September 2018 he will be a PhD candidate at the Université de Montréal, under the supervision of the Professor and Composer Robert Normandeau.

ABOUT THE PIECE

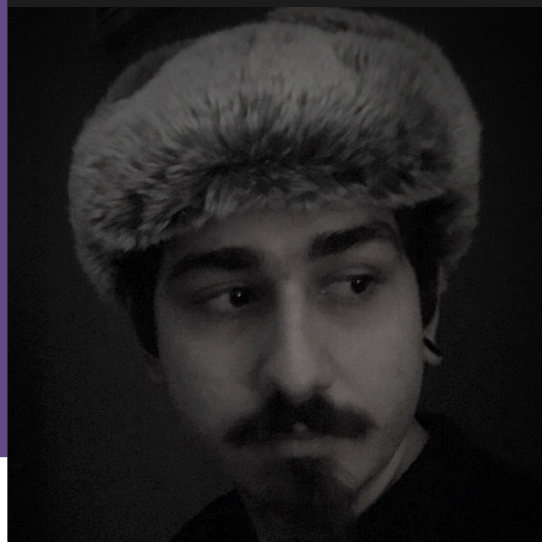
Nicola Giannini - *Eyes draw circles of light*,
Words: Elisabetta Porcinai, Alice Nardi Voice:
Elisabetta Porcinai
Eyes draw circles of light is a multi-channel acousmatic piece which aims to explore certain aspects of the human unconscious in that time between waking to sleep. Through sound spatialization, I wanted to portray the relationship between the psyche and the body when we are about to sleep. Particular attention was given to the pre-sleep fast movements of the body. The piece is also inspired by the concept of tensegrity, especially considering the structures. In architecture tensegrity, or tensional integrity, is a structural principle based on the use of discrete elements subjected to compressive forces, inserted within a network of elements in continuous tension.

Bruno Cunha

Brasil

· *Jouissance* 09' 07"

Bruno Cunha graduated in composition at University of Brasília, Brazil and nowadays studies his Master's degree at HAMU University in Prague, under orientation of Michal Rataj. His work focuses on transtextuality and use of hypertext. He has been played in Brazil, Mexico, Czech Republic and Sweden in festivals and radio.



ABOUT THE PIECE

Jouissance is originally an improvised performance for clarinet and live electronics. "Today, the threat of the over-proximity of the Real appears in the guise of two exceptions in the happy universe of healthy enjoyment: cigarettes and, up to a point, drugs" - Slavoj Žižek.



Jorge Ramos

Portugal

· *Projeto 2* 05' 52"

Jorge F. P. Ramos was born in 1995, in Braga, Portugal. At the age of six, was accepted at the Conservatório de Música Calouste Gulbenkian where he studied until 2013.

In 2013 he entered the Escola Superior de Música in Lisbon, where he finished the undergraduate degree with 19/20 as Composition mark and he is currently enrolled in Master in Music – Composition at the same school.

In July 2014 he won the 1st Prize - Composition Competition for Flutes of the 2a Academia de Flauta de Verão.

In July 2016 he won the 2nd Prize - Composition Competition for Flutes of the 4a Academia de Flauta de Verão.

During his Composition studies, he had the opportunity to work with composers such as André Ruíz, Paulo Bastos, João Madureira, Sérgio Azevedo, Carlos Fernandes, Carlos Marecos, Roberto Pérez, António Pinho Vargas, Carlos Cairés, José Luís Ferreira, Luigi Abbate and Luís Tinoco.

ABOUT THE PIECE

It all started with 2 frequencies shocking, and as almost everything, with time comes development and evolution. From a struggle between frequencies, effects, rhythmic games, aggressive panoramic and volume work and noise to a very beautiful moment of resonances which marks the decay of the early electronic processed ambient and the hatching of a very beautiful piano melody between the smoothness of electronic processing disappearing and the distant clarinet playing.

In the end, with the hearing of the last note, everyone can realise that a struggle so simple as 2 frequencies shocking can be turned in a very beautiful melodious ambient...