



PLANETA COMPLEJO  
DIVERSIDAD



# MUSLAB

PLANETA COMPLEJO  
DIVERSIDAD

CENTRO DE CULTURA DIGITAL

2026

MÈXICO



## 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.



El Festival Internacional MUSLAB mediante su edición “Planeta Complejo Diversidad” presenta una selección de obras audiovisuales, fotográficas y sonoras realizadas por creadores de todo el mundo, a través de las cuales se analizan nuestras diferentes identidades culturales a través de la relación entre los procesos sociales endémicos y la globalización. Un estudio social que aborda la identidad cultural desde el arte contemporáneo.

La propuesta se basa en que una característica fundamental de los seres vivos que permite la evolución, y que se presenta en la naturaleza; es la “diversidad”, ya que, si hay “diversidad”, hay posibilidades de intercambio genético y por lo tanto de mutación, y de adaptación a un entorno cambiante. Este fenómeno se refleja en contextos tanto biológicos como sociales y culturales.

Por lo tanto, la “diversidad” garantiza la evolución y la adaptabilidad, de ahí la importancia de la identidad cultural y los aspectos endémicos en relación con los globales.

Este proyecto presenta las perspectivas de artistas de todo el planeta reflexionando justamente sobre la relación entre lo endémico y lo global.





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MUSEOGRAFÍA  
PROPUESTA DE MONTAJE  
CENTRO DE CULTURA DIGITAL

Se presentaran obras de arte sonoro - música electroacústica, de videoarte e imágenes impresas.

Se presentará un pequeño video introductorio con el título del evento en las pantallas LED que se encuentran en el acceso principal.

Así mismo se presentará un texto introductorio a modo de hoja de sala que explica el proyecto, fichas técnicas con una cédula con un breve texto de autor para cada imagen impresa y un programa de mano con información de los autores de sus obras de arte sonoro y de video.

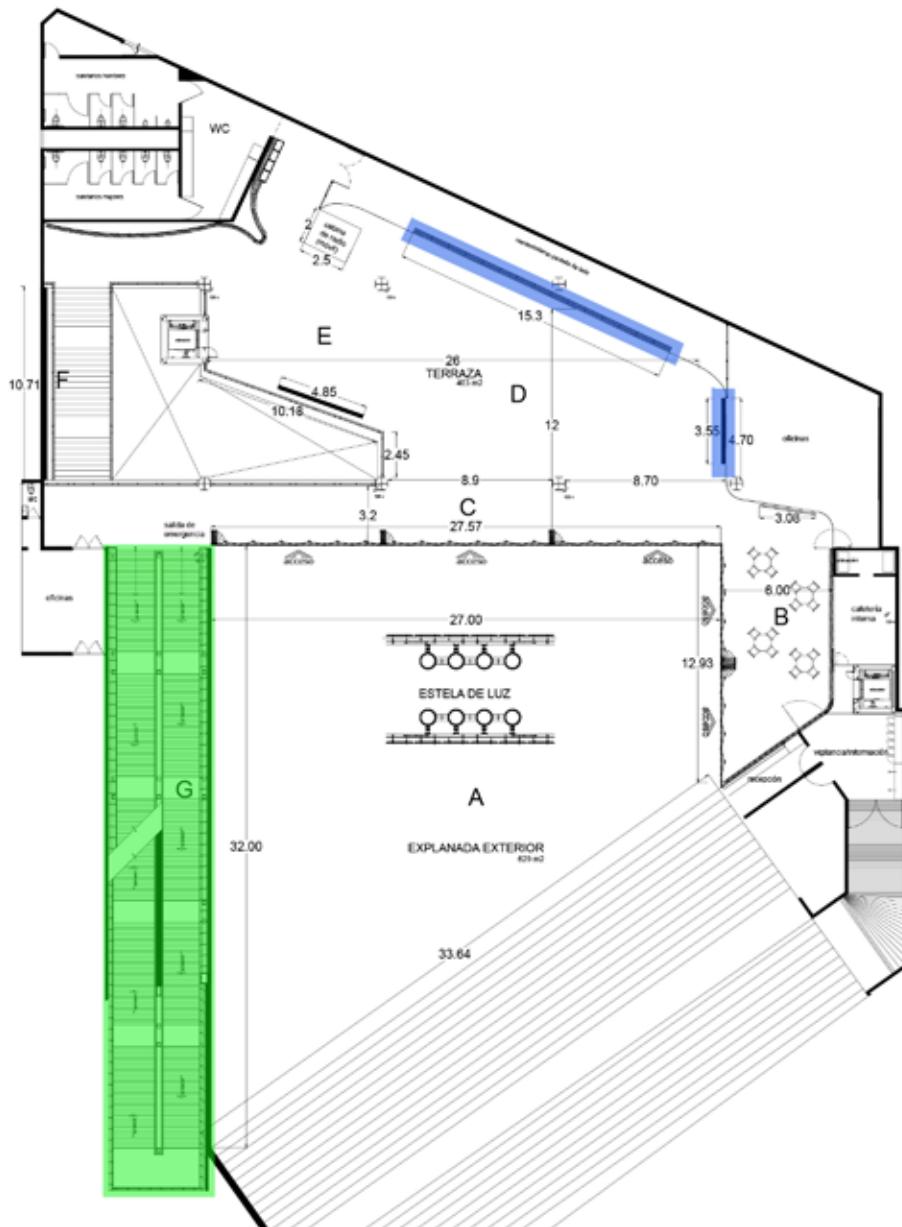
Las obras de audio se programaran por grupos para ser presentadas en la sala “Memorial”, en la “Rampa” de acceso al sótano y en posibles islas de sonido en otras ubicaciones como puede ser la zona de acceso o la sala “Polivalente”.

Las obras de video se presentarán en la “Sala de cine” y en monitores colocados en la sala “Polivalente”.

La exposición de imágenes impresas se montará en mamparas ou otra solución en la sala “Polivalente”.

Se programaran sesiones de música electroacústica en vivo con autores invitados.





## PLANTA SÓTANO 1 Y EXPLANADA

Altura: 2.80 m

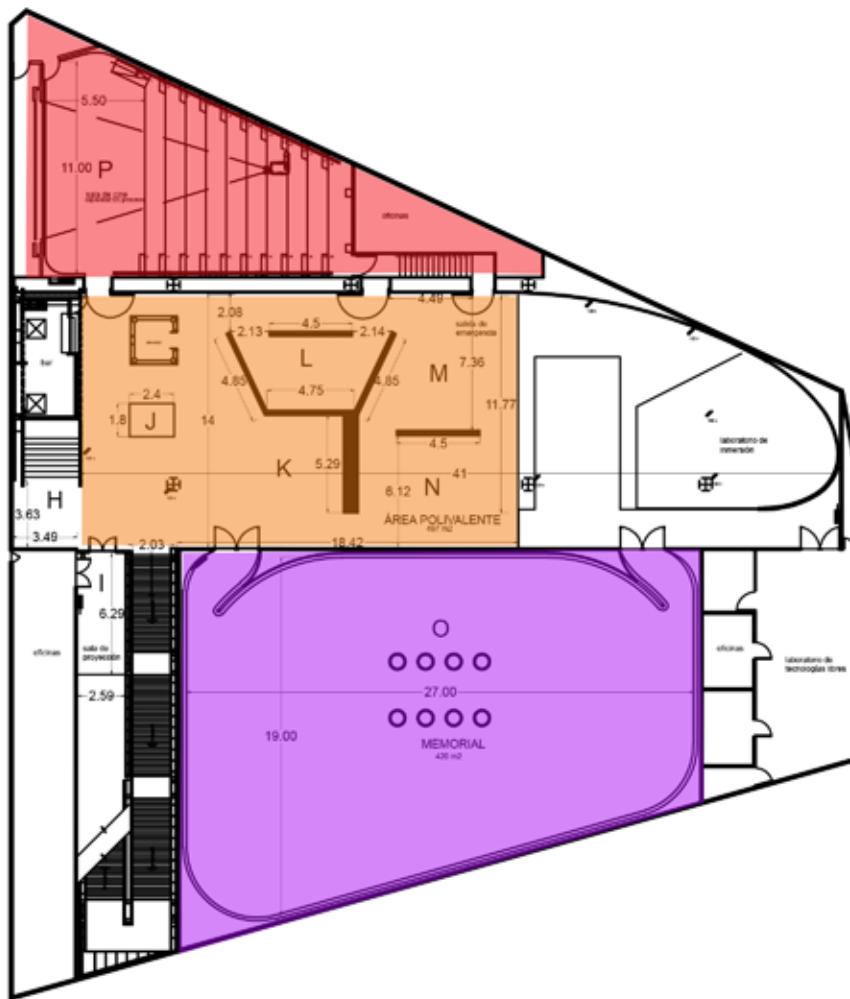
CENTRO DE CULTURA DIGITAL
NORTE
SIMBOLÍA
Pisos y pisadas fijas Muros y columnas Columnas estructurales Puertas Escaleras 
UBICACIÓN
PASEO DE LA REFORMA A LA ALTURA DE LAS REJAS DE LOS LEONES DEL BOSQUE DE CHapultepec EN LA CIUDAD DE MÉXICO, D.F.
TIPO DE PLANO
PLANTA ARQUITECTÓNICA
SÓTANO 1 Y EXPLANADA
FECHA
ENERO 2019
ACOTACIÓN
METROS
CLAVE A-01

DOS VIDEOS PARA PANTALLAS DE LEDs - Loops de 10 seg.

Leyenda animada:

MUSLAB - PLANETA COMPLEJO - DIVERSIDAD

PASILLO - ARTISTAS ARTE SONORO - STEREO



## PLANTA SÓTANO 2

Altura: 3.45 m

- ÁREA POLIVALENTE - EXPOSICIÓN DE FOTO VIDEO EN MONITORES con audífonos
- MEMORIAL - ARTISTAS ARTE SONORO - OCTOFÓNICO
- SALA DE CINE - OBRAS DE VIDEO ARTE - 5.1

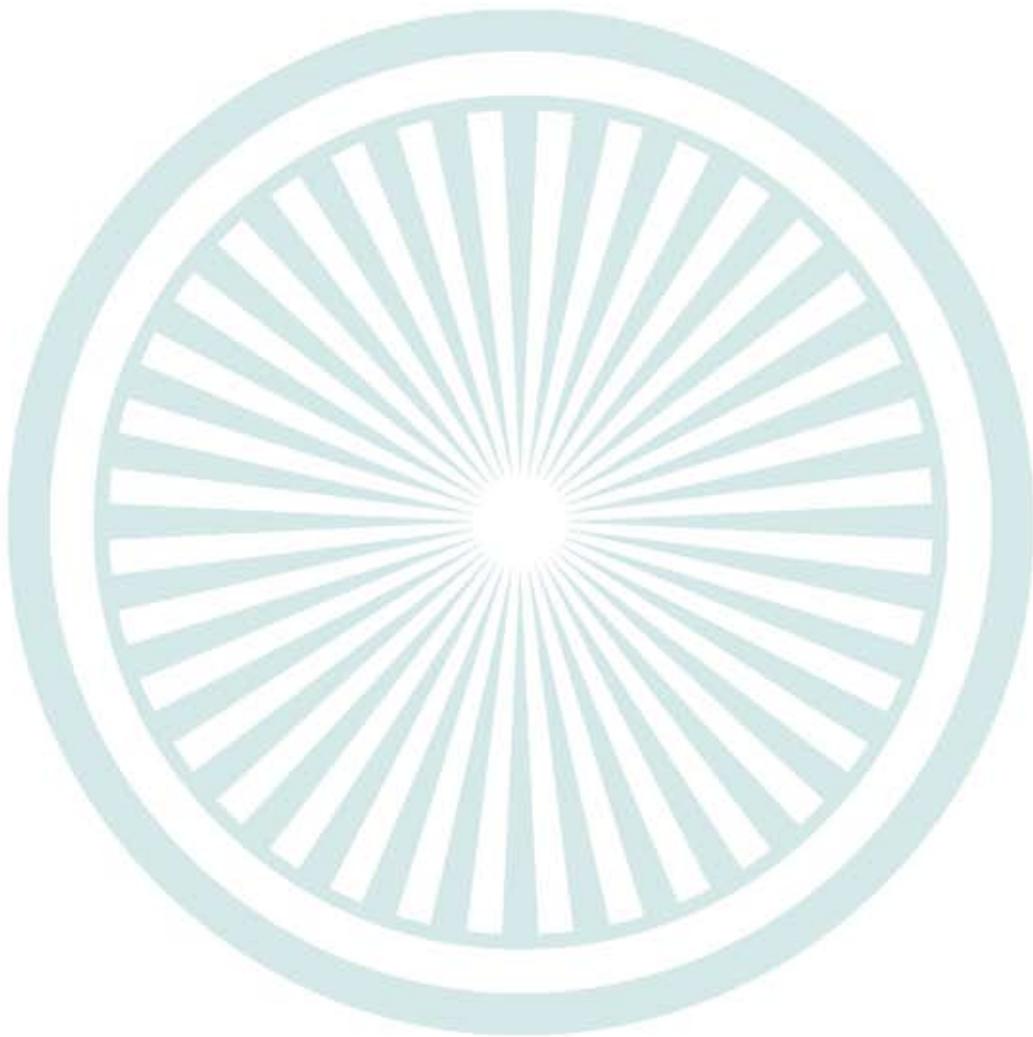
CENTRO DE CULTURA DIGITAL	
NORTE	
SÍMBOLOGÍA	
	TORNO DULCE
	COLUMNAS ESTRUCTURALES
	PLANTA
	RECÁRREGA
	COLUMNAS DE SOPORTE DE LUE
UBICACIÓN	
PASEO DE LA REFORMA A LA ALTURA DE LAS REJAS DE LOS LEONES, DEL BOSQUE DE CHAPULTEPEC EN LA CIUDAD DE MÉXICO, D. F.	
TIPO DE PLANO	
PLANTA ARQUITECTÓNICA	
SÓTANO 2	
FECHA	
ENERO 2019	
ACOTACIÓN	
METROS	
CLAVE	A-01



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MEMORIAL



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**Name /Nombre**

Sara González Salamanca

**Country / País**

Colombia

**About the author /**

Composer and singer from Bogotá graduated from the Universidad de los Andes, where she studied under the guidance of teachers Catalina Peralta, Santiago Lozano and Jorge Gregorio García. She is a founding member of the EARS composer collective and co-director of the interdisciplinary group of women artists Dalua Ensamble. Fellow of the artistic residence and cultural exchange program OneBeat 2021. Founder of the improvisational concert El Silencio Suena and the interdisciplinary project Tierra de Aves, focused on making visible the immense biodiversity of birds in Colombia, and their ecological role, through music. She has been the recipient of various awards and distinctions during her career, and her works have been presented at prominent national and international festivals and events.

**Title / Titulo**

Plegaria

**Duración / Legth**

08:00

**Description of the piece /**

Plegaria is an acousmatic piece composed in 2018 as the composer's first in-depth exploration of the electroacoustic medium. This work presents the transition between two sound spaces that represent the earthly and the spiritual in human life. As the title indicates, this transition occurs in the space of prayer, understood as that action in which the person decides to look away from himself and his more corporeal, fragile and -in a certain way- limited, to delve into what is beyond the temporal, understandable and evident, and go towards the spiritual and eternal. This musical representation, rather than wanting to explain or communicate what said action is about, seeks for the listener to become a sensitive and lucid accompanist in both spaces and its transition, from the ears of the composer.





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

LUIGI MORLEO

**Web page**

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

**Country / País**

Italy

**About the author /Semblanza del autor**

Luigi Morleo (born 16 November 1970 in Mesagne, Province of Brindisi) is an Italian percussionist and composer of contemporary music, who lives in Bari and teaches at the Niccolò Piccinni Conservatory.

He uses varied musical and artistic styles like minimalism, rock-cross-over, folk-Pop, jazz, electronica and DJ.

Many of his works have been played by the Maracaibo Symphony Orchestra-Venezuela, Rome and the Lazio Orchestra-ITALY, Clermont-Ferrand Conservatoire Orchestre-France, Denver Young Artists Orchestra-USA, Orchestra Sinfonica Metropolitana di Bari-ITALY, Orchestra del Conservatorio di Monopoli-ITALY, Orchestra Sinfonica di Lecce e del Salento-ITALY, Halleiner KammerOrchester-Austria, Orchestra Filarmonica della Calabria-ITALY, at PASIC (Percussive Arts Society) in Nashville-USA, Federation Bells of Melbourne-Australia, and at the New York City Electroacoustic Music Festival-USA and Festival MUSLAB from Mexico, Festival Futura Electronic – France, Jasmin Vardimon Company from Ashford-UK, Percussion Ensemble from Academy of Music STANISLAW MONIUSZKO in Gdansk-Poland, Japanese Arts Network, Festival Atemporanea in Argentina.

**Title / Titulo**

ReComposed 2.8

**Duración / Length**

8

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

ReComposed 2.8 is one of the last works that I composed. It enters in my big project of the title ReComposed 2.0, I put my recomposed works of past my projects for solo instrument, ensemble and orchestra. I take same fragments, like sound objects, and recompose in a new sound.





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Edgardo H. E. Martinez

**Web page**

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**Country / País**

Argentina

**About the author /**

Electroacoustic music composer and university teacher.

Currently professor at the Instituto Superior de Música, Universidad Nacional del Litoral, Santa Fe Argentina. (<http://www.ism.unl.edu.ar>). Professor in: Electroacoustic Music Composition (until March 2023), and Music Theory and Analysis.

Electroacústica, Universidad Nacional del Litoral). Electroacoustic and instrumental music compositions performed in Argentina, USA, Canada (presented by GEMS, Group of the Electronic Music, McGill University), France (Bourges 2000, 2001, 2002, 2003, 2004), Italy, Spain, Czech Republic, Mexico, Brasil and China.

His work "...desde el desierto" (2001) had a "Menzione d'onore" in the 4th International Competition of Computer Music "Pierre Schaeffer", de Italia. Finalist at the IV Concorso Internazionale "Città di Udine" 2001/2002 in the Electroacoustic Music category and at the Musica Nova 2004 competition, Czech Republic.

**Title / Titulo**

Transformaciones irreversibles /  
Irreversible transformations

**Duración / Legth**

9

**Description of the piece /**

This work is an evocation of the textural compositions of the 60' (20th century), of which Ligeti was one of its main exponents. The images were generated from contemporary musical notation and from a score fragment of *Volumina* by G. Ligeti.





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**Name / Nombre**

Fabio De Sanctis De Benedictis

**Web page**

<https://sites.google.com/site/fdsdbmascagni/>

**Country / País**

Italy

**About the author /**

Fabio De Sanctis De Benedictis graduated in Violin, Choir Music and Conducting, Composition, the latter cum laude. He specialized with Giacomo Manzoni.

Winner in various national and international Composition competitions, his scores are published and/or recorded on CD by fonè, SAM, Ars Publica, Setola di maiale and Musica Nova. His works have been performed in Italy, Belgium, Spain, Portugal, United Kingdom, Croatia, Uruguay, Mexico, Brasil, USA.

He published scientific papers in Italy and abroad, and took part as lecturer to meetings and seminars such as GATM, CIM, Ircam, ICSC, Opusmodus and others.

At the moment Composition professor in Leghorn Conservatory, His research fields is about analysis, composition techniques, algorithmic composition.

He is autor of an algorithmic composition library for PWGL and OpenMusic, and collaborator in Opusmodus software.

**Title / Titulo**

Anamniseis

**Duración / Length**

8

**Description of the piece /**

The work is a hommage to Xenakis, from which different textures are drown off. So the title wants to recall the remembrance, organized into a new set, of several listening, studying and so on about Xenakis's works, particularly Aroura, Concrete PH, Pleaides.

Durations and attacks are built around Fibonacci's numbers, so that the fundamental turn off of the piece is at a golden ratio proportionally point.

Electronic sounds are developed using specific OpenMusic patches created to satisfy expressive needs, using Casound libraries and over all Modalys OpenMusic library, and little Xenakis's electronic works samples.

It is a sort of journey of memory and of affectiveness, along past frequentations around the Xenakis's global operas.





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<b>Name / Nombre</b>	Nicola Cappelletti
<b>Web page</b>	<a href="http://www.nicolacappelletti.com">www.nicolacappelletti.com</a>
<b>Country / País</b>	Italy

#### About the author /

Nicola Cappelletti (ITA/FRA) is an electroacoustic sound artist, performer and composer. After studying violin he graduated in electronic music, with honors and honorable mention, at the F. Morlacchi Conservatory in Perugia. Winner of the XV National Prize of the Arts (Electroacoustic Composition), his artistic research focuses on the relationship between acoustic sound and electronic treatment in relation to audiovisual works, theater and contemporary poetry.

As a performer his activity ranges from popular music, with forays into rock and club music, to concerts of radical improvisation for prepared violin, prepared electric bass and live electronics. His work has been presented at the International Computer Music Conference, SMC Conference, New York electroacoustic Music Festival, Colloqui di Informatica Musicale, Galleria Nazionale dell'Umbria, Auditorium Parco della Musica, Osaka University of Arts Electroacoustic Music Festival, Lund Contemporary, Festival Orizzonti, Bologna in Lettere, Encode, Dancity. He is a member of the Opificio Sonoro ensemble.

<b>Title / Titulo</b>	b_k_n()	<b>Duración / Legth</b>	09:00
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#### Description of the piece /

The piece is inspired by the sculpture "The Broken Circle" by Beverly Pepper. b\_k\_n( ) intends to restore the representation of a generating force, of an explosive event that produces the beginning of life and of the world, in a timbral and structural dimension where the contrast between stillness and dynamism creates a formal balance poised between possibility and impossibility. The overall circular trend offers as many interrupted paths of ascent and descent, interprets the conflict inside the original sculpture. The timbral research aims to recall the materials used for sculpture (Corten steel and concrete), with the preparation of traditional instruments as violin and an electric bass guitar, to generate sound materials to feed many electronic synthesis processes used to build the piece. The result associates the materiality of sound and the use of residual timbres as citations of the collective ancestral memory of the circle.





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**Name / Nombre** Clemens von Reusner

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

**Country / País** Germany



### **About the author /**

Clemens von Reusner (\* 1957), composer. His works of electroacoustic music and radiophonic audio pieces focus equally on purely electronically generated sounds as well as sounds found in special places and processed in the studio.

Clemens von Reusner composed commissioned works for radio and for festivals, and in his musical language he also repeatedly referred to contemporary as well as historical works from music, literature and the visual arts.

He is a member of the "Academy of German Music Authors" and he has received national and international awards for his compositions. They are performed at renowned international festivals of contemporary music in Asia, Europe, North and South America. Clemens von Reusner received invitations to the World Music Days for New Music 2011 in Zagreb, 2017 in Vancouver, 2019 in Tallinn.

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

**Title / Titulo** KRIT **Duración / Length** 10:10

### **Description of the piece /**

In Sanskrit language, KRIT means "to cut into pieces", "to split", "to spin a thread", but also "to play", and "to accomplish something by performing". Both notions of the word appear to me always essential and important in working with sounds. The foundation of KRIT is a chaotic basic sound which gets cut and split into many variations and assembled into new sound gestures and textures. During the course of the composition the basic sound is developed into chaotic as well as consistent states. Point or plane qualities emerge and are heard in different grades of density and spatialisation. Spatialisation: Ambisonic.





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**Name /Nombre** Pedro Fraguela

**Web page** [soundcloud.com/pfraguela](https://soundcloud.com/pfraguela)

**Country / País** Argentina



## About the author /

His production includes instrumental, mixed and pure electronic works in the fields of

contemporary music and incidental music for theater productions

He is interested in the development of an introspective aesthetic, in sound as a way of experiencing time and space, and in unconventional ways of structuring music.

His music has been performed in Argentina, Greece, Israel, Mexico, Portugal, Spain and the United States.

**Title / Titulo** "Palacio de Cristal"    **Duración / Legth** 07:00

## Description of the piece /

"Palacio de Cristal" is an octophonic acousmatic piece based on field recordings made in the venue of the same name in the Retiro Park in Madrid and composed during June 2018.

The piece oscillates between pure abstraction and the presentation of the material literally as it was recorded. The spectrum was divided, separated and fragmented into different channels to be reconstructed through the octophonic stage in a spatial resynthesis.

The result is a sound visit to the Crystal Palace but seen through a prism, through a translucent curtain, where we cannot clearly define the shapes and contours of what we hear, but we can guess as if we were seeing shadows on the evening.

11. Profile of the author / About the author Pedro Fraguela, born in Argentina in 1985.

He studied musical composition with mixed technique at the National University of Quilmes (Argentina). with Marcos Franciosi and Oscar Edelstein among others.





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**Name / Nombre** Panayiotis Kokoras

**Web page** <https://www.panayiotiskokoras.com/>

**Country / País** Greece



### **About the author /**

Kokoras is an internationally award-winning composer and computer music innovator, and currently Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece.

**Title / Titulo** AI Phantasy

**Duración / Legth** 10:00

### **Description of the piece /**

AI Phantasy was composed at the GRIS multichannel studio, the University of Montreal in Quebec, Canada; the MEIT theater at CEMI, the University of North Texas, and my home studio. For the sounds I used a vacuum cleaner to set into vibration various membranes and a costume made mechanical circular pan flutes, which I then modulated with my hands, controllers and a robotic arm following the Fab Synthesis paradigm. The word Phantasy refers to a phantasy with "Ph" as a state of mind of an infant child during the early stages of development. Phantasies are constructed from internal and external reality, modified by feelings and emotions, and then projected into both real and imaginary objects. On the other hand, Fantasy (with "F") is a reverie, a daydream, an imagined unreality that anyone can create. We fantasize consciously about future possibilities and the fulfillment of our basic needs and wishes.





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## Name / Nombre

Cláudio Pina

## Web page

[claudiodepina.com](http://claudiodepina.com)

## Country / País

Portugal



## About the author /

Sound artist, improviser, organist and composer. Titular organist of the historical organ at the Parish of Ajuda (Lisbon). Researcher in GIMC (CESEM). Holds a DAS regarding contemporary organ music and a MA distinguished with the Dean's Honour Roll 2018. Currently a PhD candidate and FCT fellow in the same field (ESML/FCSH). Studied in Gregorian Institute of Lisbon, Hot Jazz Club and Physics Engineering (FCUL).

Had further studies with Adrian Moore, Åke Parmerud, Annette Vande Gorne, Barry Truax, Gilles Gobéil, Hans Tutschku, and Trevor Wishart.

His work has been premiered worldwide in; Arte no Tempo, Aveiro Síntese, Binaural Nodar, Festival DME, Festival Zeppelin, Iklectic, MUSLAB, MA/IN, Perpectivas Sonoras, Lisboa Incomum, L'Espace du Son, and World Soundscape Project. His acousmatic works have been published in MA/IN 2019 and Métamorphoses 2020. Self released two albums *Asteroeidēs* and *Palimpsestus*. Released in 2022, Avant-garde Organ, funded by GDA Foundation and published by 9musas.

## Title / Titulo

Neurotransmit

## Duración / Legth

10:00

## Description of the piece /

Neurotransmits (anagram of 'number stations') is an electroacoustic composition that explores the mysterious world of number stations. Featuring sounds from 'The Buzzer', 'The Pip', Lincolnshire Poacher, among others from different countries. The piece conjures the atmosphere of a spy listening in on clandestine transmissions in a safehouse.

The sounds of the number stations are woven together with the electronic hum and other electronic apparatus, evoking a sense of cold war operations. Other sounds mimic capacitors discharging such as bullets and bouncing balls. They are processed to decay since they are part of the same secret code. As the piece progresses, the listener is drawn deeper into the world of the number stations, walking a thin line between abstract and abstracted sounds.

The composer does not assume any responsibility or liability for any loss or damage, arising from the listening and prior triggering of: dead-man's switch, neural implants or psychological conditioning.





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## Name / Nombre

Gustavo Chab

## Web page

<https://gustavochab.blogspot.com/>

## Country / País

Argentina

## About the author /

Gustavo David Chab Argentina-España (n. Buenos Aires, 1964)



Composer of mostly electroacoustic works that have been performed in America and Europe.

He composed his first electroacoustic piece in 1993, specializing in electroacoustic composition techniques. His compositions, including works for instrumental music, electronic music and performances. He frequently explores the spatialization of sound in composition, mixing acousmatic fixed media and real-time sound generation.

His compositions have been performed at numerous festivals and he has received among many awards – Exhibitronic Award 2018/International Sound Arts Festival

(Strasbourg-France); FNA First Prize / Juan Carlos Paz (Buenos Aires, Argentina); a Special Mention from the Municipality of Buenos Aires and an Honorary-Residence Award from the GMEB International Electroacoustic Music Competition

(Burgos-France, 1993)

with Marcos Franciosi and Oscar Edelstein among others.

**Title / Titulo** Spiral Voice    **Duración / Legth** 09:30

## Description of the piece /

Spiral Voice (2019)

A voice from the past reaches the present as a Spiral in my mind. This voice is a short song in my grandfather's Ladino that emerge as a Spiral in the composition. This extract from The audio was taken from a video of my family. This work tries to combine sounds that are related to "the voice of Sepharad" (past) and sounds of the present that sometimes come from to my mind and appear in the form of repetition with punctual sounds. Mixing sounds that appear in different ways trying to go in the form of evolution as a Spiral. The sounds "of the present" are mostly made and created with Modular Synthesis, different kind of systems like the Buchla 200e in my residency at EMS Elektronmusikstudion 2018. Exploring the possibilities of these instruments trying to make it flexible as a poetic expression and then mixing within the atmosphere of the piece.



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**Name / Nombre** Mario MARY



**Web page** <http://ipt.univ-paris8.fr/mmmary/>

**Country / País** France

### About the author /

Mario MARY is a Doctor in "Aesthetics, Sciences and Technology of the Arts" (Paris 8 University, France). He is currently Professor of Electroacoustic Composition at the Rainier III Academy of Monaco, and Artistic Director of the International Festival of Electroacoustic Music (Argentina). Between 2011 and 2019 he directed the "Rencontres Internationales de Musique Electroacoustique" in Monaco.

Between 1996 and 2010 he was Professor of Computer Assisted Composition at Paris 8 University, where he created and conducted the "Cycle de concerts de musique par ordinateurs".

He has worked as a composer-researcher at IRCAM (AudioSculp, cross synthesis manual). Mario MARY has won about thirty awards for instrumental, electroacoustic and mixed composition in France, Italy, Belgium, Finland, Portugal, the Czech Republic, Poland, Argentina and Brazil. He has given hundreds of conferences and courses in different countries in Europe and Latin America.

Through his compositions, he has developed a technique of electroacoustic orchestration and spatial polyphony.

**Title / Titulo** Pedro en su laberinto

**Duración / Length** 10:00

### Description of the piece / .

"Peter in his labyrinth" - Mario MARY  
2023 - 10' (original version on 8 channels)

dedicated to my father

The work displays a lot of energy through an articulated and vital discourse. The multiple sound paths and planes create a rich and changing acoustic space around the listener.

All this complexity could be linked to life itself, in which, without realizing it, we progressively create our own labyrinths and the terrain where our deepest conflicts develop.





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**Name / Nombre** Pedro Castillo Lara

**Web page** <https://www.pedrocastillolara.com/>

**Country / País** México



## About the author /

Pedro Castillo Lara, is a composer, multimedia artist, choir and orchestra director. He currently works as general director at MUSLAB International Electroacoustic Music Show. He where he also directs the instrumental ensemble and the study campus. In turn, he works as an associate researcher at the UNAM Center for Complexity Sciences, C3 in the Arte Ciencia y Complejidad project.

Member of the National System of Art Creators FONCA/CONACULTA 2019 -2022. His music spans different instrumental ensembles and electronic media and has been performed in different countries in Europe and America. As an interpreter, his work stands out in the direction of choirs and orchestra, electroacoustic improvisation, spatialization and sound projection of electroacoustic works.

**Title / Titulo** Miniaturas para piano y Electrónica sin pianista    **Duración / Length** 12:00

## Description of the piece /

Miniatures 10 11 12 Fourth part 2017-2023: Open form, metric modulation.

"A piano that resonates within a piano that resonates within a piano".

The idea for the project arose in 2017 from a visit to a piano repair shop. A luthier showed me different disassembled and repaired pianos, all of different brands and in very different states. This contact with such diverse pianos and in such diverse states, opened up a great number of new gestures and sound possibilities to explore for me, and at the same time sparked a charm and interest in using the instrument as an interpreter in itself, and thus, reinterpreting its role as interface and sound generator, and also presenting it as an indirect interpreter, transformer and sound projector that recreates the piece according to its temperament, thus giving a different meaning to the gestures of the work in each performance, depending on the piano played. interprets and the space in which the work is projected. I am interested in projecting in the work the image of a formal sound construction where a piano resonates within a piano that at the same time resonates within another piano in which we find ourselves inside as a public spectator, being able to perceive the different sound planes generated.

This series of variations in real time forms the final part of a series of 12 miniatures for piano and electronics in fixed time started in 2017. It seeks to make a temporal study and establish the instrument as a central dramatic actor, governed by a conditioned mechanism within of a system open to the impact of the environment in which it is found and to the interference of the conditions of the environment in which it develops and to break the linearity of the discourse through exploring processes of transformation, reproduction, exchange of temporal and spatial structures , of gestures, sounds and sound objects, used in space and time.



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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Martin Carvajal

## Country / País

Argentina



## About the author /

Martín Carvajal: Born in Rosario, province of Santa Fe, he is a composer who is studying a degree in Musical Composition at the Faculty of Arts of the National University of Córdoba. Martín has composed and premiered works for solo instruments, String Quartet, music with mixed media and electroacoustic works in various spaces in the city of Córdoba and Buenos Aires. For several years he's been investigating the possibilities of music with electronic media, the manipulation of sound and the creation of audiovisual works through gesture, and the production of works in multi-channel systems. His electroacoustic composition "Mushihime" for quadraphonic system, was selected to represent Argentina at the 30th Art Audio Festival, in November 2022 in the city of Krakow, Poland.

## Title / Titulo

Mushihime

## Duración / Length

7.48

## Description of the piece /

To gaze at a solitary streetlamp in the deep of summer night and be dizzy by thousands of tiny figures swirling in the glare.





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**Name / Nombre** Carlos Alfredo González

**Web page** <http://carlosgonzalez.webnode.mx>

**Country / País** Mexico



## About the author /

Carlos Alfredo González Olvera

He has a degree in Music from the Autonomous University of Chihuahua. Classical and electric guitarist, composer of diverse music with special interest in the composition and investigation of soundscape and electroacoustic music. His music has been presented at the Palacio de Minería International Fair within the FAN New Art Festival (Chihuahua) and within the state. He is the winner of the 2013 Chihuahua Prize with the work "Urgell" based on the stories from the book Las llaves de Urgell by Carlos Montemayor. In 2022, he presented the project "Chihuahua: A Sound Walk" supported by the "David Alfaro Siqueiros" Program for Incentives for Creation and Artistic Development. He has belonged to several musical groups and ensembles ranging from Death Metal to chamber music, Kinich Ahau Ensemble, SONORTE Collective. He has record production among which "Grains of sand" with the SONORTE collective.

**Title / Titulo** La percepción del tiempo durante la pandemia      **Duración / Length** 06:54

## Description of the piece /

The perception of time during the pandemic, is a work in quadraphonic format that seeks to represent the sensation of tension and relaxation of time during the confinement in the COVID pandemic, it is generated from a search for intertextuality with the work I am sitting in a room by Alvin Lucier, the concept of the Aleph by Jorge Luis Borges and the soundscape heard during the confinement from my window.





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**Name / Nombre**

Juro Kim Feliz

**Web page**<https://jurokimfeliz.com>**Country / País**

Canada

**About the author /**

With music “[thriving] in the sustained tension, like the kinetic energy emanating from the corners of a frame, the opposing forces holding up a house” (Musicworks, 2022), Toronto-based composer Juro Kim Feliz studied composition at the University of the Philippines and McGill University under Jonas Baes and Melissa Hui. Winning the Goethe Southeast Asian Young Composer Award (2009), Feliz has presented his music across Southeast Asia, North America, and Europe with artists including Continuum Contemporary Music, Liminar, Ensemble x.y, Marilène Provencher-Leduc, Wesley Shen, and Renee Fajardo. He received a “Highly Commended” distinction at the Ars Electronica Forum Wallis (2018) and was nominated for the “Excellence Award in Music and Entertainment” at the Golden Balangay Awards (2019) in Canada. Releases include “Hanggang sa Takipsilim” in “Mind & Machine Vol. 4” (Ravello Records, 2022), “Gandingan sa Kagiliran” in “Millennial Masters Vol. 7” (Ablaze Records, 2017), and synth-pop releases as “Grumpy Kitty Boy.”

**Title / Titulo**

Kinalugarán

**Duración / Length**

19

**Description of the piece /**

Derived from “lugar” (Filipino/Spanish: “place”), “kinalugaran” refers to the site where an object is placed. Common contexts imply that one should know their place in society, an emphasis on social harmony among Asian communities. As a result, assertive voices among first-world societies are most heard at the expense of silent people, othered and rendered invisible.

“Kinalugarán” highlights this condition at the forefront. An audio essay features Filipino artists based in first-world diasporas: violinist Ramon Alfonso Soberano (Tempe, AZ, United States); film composer Marie-Luise Calvero (Freiburg, Germany); and theatre creator Riley Palanca (Montreal, Canada). Weaving through juxtapositions of Tagalog poetry, they narrate their perspectives surrounding invisibility, integration, and homelands over soundscapes of found objects, musical instruments, and Philippine indigenous instruments by Jayson Palolan.

Commissioned by New Music Concerts (Toronto), the creation of “Kinalugarán” was made possible by the support of the Ontario Arts Council.





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**Name /Nombre**

Erick Ruiz Arellano

**Web page**

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

**Country / País**

Mexico

**About the author /**

Mexican (1982). Sound artist, experimental musician and sound engineer. Since 2002 he has made soundscape recordings in 30 countries, especially in Mexico and India. All of his sound work is made up of editions and manipulations of his own recordings, mainly sounds of rituals, traditions and nature made in indigenous peoples of the American and Asian continents. He has collaborated with the National Music Library of Mexico in soundscape projects

"Magical Towns" and "Chihuahua" making field recording. He has given sound art concerts at Fonoteca Nacional, Casa Del Lago, Aire Libre and Laboratorio Sensorial. His sound pieces have been exhibited at international sound art festivals such as Walking Festival of Sound, Muslab, Sur Aural and Visiones Sonoras. He has produced sound for more than 40 feature films and multiple documentaries for international channels such as National Geographic, Netflix, Discovery, BBC, Disney, PBS, MTV.

**Title / Titulo**

Voces del Origen

**Duración / Length**

57:00

**Description of the piece /**

Voices of Origin is a 4-channel sound piece made up of soundscapes made by Erick R. Arellano in indigenous peoples of Mexico, sounds that define the interaction between human beings and the natural environment they inhabit. Language, music and dance, among other forms of expression, are a means of learning about the diverse and extraordinary versions that explain the world according to culture.





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**Name / Nombre** Andrés De Robina  
**Web page** [www.cero-records.com](http://www.cero-records.com)  
**Country / País** Mexico



### About the author / Semblanza del autor

Andrés De Robina (07/17/1976) CDMX

Drums, Electroacoustics, Composition, Production, Recording.

He studied composition at CIEM (1995-1999), with qualifications from Trinity College London, and the Associated Board of the Royal Schools of Music. He participated in courses, conferences and practices related to electroacoustic music at CMMAS (2005-2007).

Practitioner of free improvisation and electroacoustic experimentation, he has collaborated with sound artists William "Bilwa" Costa (USA), Milo Taylor (England), Kohji Setoh (Japan), Christian Shröder (Austria), Jasmin Schaitl (Austria), and in Mexico with Andrés Argil, and Marcos Miranda, among others. He collaborated in the phonographic productions "Vecindario Global" (2002), "Tachyon" (2002), Bird Quartet "Sol Azteca Vs Mexican Sky" (2003), and as producer, composer and/or performer in "Reflexion Alternativa del Son Jarocho" (2004), "Miranda according to De Robina" (2011), Shamanika "Remolinos" (2015), "Probable Wavelengths of Perception" (2022) from Cero Records, where he is producer and co-director. He recorded 15 CDs in the "Studio de Piedra".

**Title / Titulo** Intervención **Duración / Length** 9.57

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

Intervención

Piece developed from audio recordings of various instruments and sound materials, which were intervened by being drastically processed, modified and arranged to draw a journey through environments and events that inexplicably intertwine to recount their passage through existence.





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**Name / Nombre** Guillermo Eisner



**Country / País** Chile

## About the author / Semblanza del autor

Profesor Asistente (D) del Departamento de Sonido de la Facultad de Artes de la Universidad de Chile. Doctor en Música, campo de Composición Musical, por la Universidad Nacional Autónoma de México. Ha desarrollado música de concierto acústica y electroacústica, participando en festivales en Sudamérica, Norteamérica y Europa. Ha publicado los CDs "Música para guitarra" (Chile Clásico, 2021); "música de barrio" (Cero Records, México, 2019); y "habitar el tiempo" (2012). En el año 2015 publicó el libro y CD "guitarrerías. 10 monotemas para guitarra" (Microtono Ediciones Musicales). Y ha compuesto y estrenado las óperas de cámara Titus (2017) en el Teatro Helénico, Ciudad de México; y La isla de los peces (2015) en el Centro Cultural GAM, Santiago. Junto con esto, ha desarrollado su trabajo creativo en el ámbito de las artes escénicas y audiovisuales, componiendo la música y diseño sonoro de obras de teatro, danza, video danza y video arte.

**Title / Titulo** Esculturas temporales **Duración / Legth** 753

## Description of the piece / Descripción de la obra

Esculturas temporales (2022)

La obra se dispone como un continuo de fragmentos sonoros que buscan construir diversas formas de esculpir el tiempo; diversos gestos; diversos caminos de acumulación y distensión de energías. Esculturas temporales, compuesta exclusivamente a partir de muestras de contrabajo, toma el sonido como material moldeable, y se propone esculpir sobre él tal como si pudiéramos asirlo, tomarlo, sentirlo con nuestras manos. En definitiva, es un intento en vano de hacer tangible un material efímero como lo es el sonido, del cual no podemos constatar más que la experiencia temporal y espacial que nos deja su fugaz presencia.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Ryne Siesky

## Web page

<https://johnsonu.edu/staff/ryne-siesky/>

## Country / País

United States



## About the author /

| Ryne "Todroki" Siesky (b. 1996) is a Filipino-American composer, educator, and music technologist whose music has been described as "beautifully haunting" (Robert Avalon Competition), "patiently evocative" (George Lewis), and "unsettling, [yet] interesting" (Joshua Weatherspoon, Cycling '74). Siesky's music has been performed by Hypercube, Peridot Duo, Duo Sequenza, Robert Black, and Jacob Mason, among others. His music has also been featured at several festivals including the Aspen and Atlantic Music Festivals, NYCEMF, SEAMUS, and ICMC, among others. Siesky serves as Assistant Professor of Music Technology at Johnson University where he teaches courses in computer music programming, studio recording, and digital art. He is currently the EID Director for the Millennium Composers Initiative.

## Title / Titulo

grind

## Duración / Legth

08:00

## Description of the piece /

Each year, approximately five-hundred billion plastic cups are used, of which roughly six billion end up in landfills every year. "grind" attempts to symbolize the faulty business and political ideologies that ultimately contribute to a lack of environmental sustainability through the destructive morphology of a single sound source: a plastic Keurig coffee pod hitting the floor.





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**Name / Nombre**

Matteo Tundo



**Web page**

[https://drive.google.com/file/d/1odVCXBr67flY0ZZ2c3ux06pBs\\_Ekwgkj/view?usp=share\\_link](https://drive.google.com/file/d/1odVCXBr67flY0ZZ2c3ux06pBs_Ekwgkj/view?usp=share_link)

**Country / País**

Italy

## About the author /

Matteo Tundo is an Italian composer of acoustic and electroacoustic music. His primary interest in composition is the perception and cognition of the sound event, the neural mechanisms that lead to the signification of sound. His work is focused on the application of neuroesthetics in musical composition. After his first guitar studies, he devoted himself totally to composition and new technologies, studying at the conservatories of Florence, Parma, Lugano and at the Accademia Santa Cecilia in Rome. His compositions have been played in Italy, Germany, Portugal, Spain, Greece, Switzerland, Austria, United States, Iran, Korea, Japan, Australia, Hong Kong and he participated as composer in international festivals. His compositions have been awarded or recommended in international competitions. His works are published by Edizioni Sconfinante. Since 2020 He has been teaching electroacoustic music in Italian conservatories.

**Title / Titulo**

Reciso

**Duración / Length**

10:00

## Description of the piece /

This piece is composed of gradual and slow sound transformations. These evolution zones are abruptly severed at different points, with the intention of exploring the perceptual impact of acoustic fractures. In particular, the idea of spectral fragmentation is developed, each time focusing on different areas of the spectrum, while the overall structure continues its development. The entire piece is therefore developed with contrasting elements, on the one hand a coherent and directional sound evolution, on the other sudden cutting events that destabilize the temporal flow of the composition. In this sense, the piece is part of a broader musical tradition, in which the idea of contrast and tension has been explored through different compositional techniques. However, the cuts always act as junction points from which new transformation zones start, thus building a rhizomatic form.





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**Name / Nombre** Domenico De Simone

**Country / País** Italy



### About the author /

Professor of Electroacoustic Composition at the "Umberto Giordano" Music Conservatory of Foggia. Graduated in Piano, Jazz, Composition and Electronic Music.

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, etc.) and broadcasted by RADIOTRE.

**Title / Titulo** HYPNOS

**Duración / Length** 07:00

### Description of the piece /

Hypnos and Thanatos, Sleep and Death. Death mirrors Sleep, because it is the latter that interacts with life; it is life itself, while Death represents its mirror opposite: life is mirrored in Death. Now Hypnos is introduced ... Thanatos can wait.

Starting from the sounds recorded on the lakeside of the town where I was born, I imagined what the soundscape will be in the future.





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Gerardo Meza

**Web page**

<https://gerardomeza.com/>

**Country / País**

Mexico

**About the author /**

Gerardo Meza (México, 1993)

Compositor de música de cámara y electrónica.

Comienza sus estudios musicales en la Universidad Autónoma de Tamaulipas. Es licenciado en composición por el Conservatorio de las Rosas donde estudió con Ignacio Martínez Madrigal. Además, es licenciado en Música y Tecnología Artística por la ENES, UNAM donde estudió bajo la tutela de Rodrigo Sigal y Juan Sebastián Lach. Actualmente cursa la maestría en Tecnología Musical en la UNAM. Como compositor en el 2017 resultó ganador del "1er Concurso Nacional de Composición para Cuarteto de Percusiones" con su obra "Aleación", ha sido beneficiario del programa de Estímulo a la Creación y Desarrollo Artístico en el 2014 y 2019 con los proyectos "Sonidos de un entorno Tamaulipeco" y "Topografías Sónicas" y su música ha sido interpretada en México, Estados Unidos y España.

**Title / Titulo**

non-Human

**Duración / Legth**

12:00

**Description of the piece /**

"non-Human" es una obra que presenta la creación de un lenguaje posthumano a través del análisis del poema sonoro UrSonate de Kurt Schwitters y su transformación en un nuevo lenguaje cyborg formado por los fonemas utilizados en la obra "Alienación". La pieza utiliza la sonificación de fragmentos de este nuevo lenguaje y presenta una segunda capa basada en texturas de vocales que transicionan lentamente a lo largo del esquema seccional. La obra es estática y lenta en general, con momentos de energía que se autorregulan. La pieza plantea una metáfora de interacción entre el ser cyborg, la tecnología y la naturaleza, donde la modulación funge el papel de alienación entre las fronteras del lenguaje humano con el objetivo de establecer un diálogo entre las partes.





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**Name / Nombre** Sandra Elizabeth González

**Web page** <http://ciweb.com.ar/gonzalez/>

**Country / País** Argentina



## About the author /

Argentine composer, researcher and teacher. She is Artistic Director of the International Festival of Contemporary Music, of the Conservatory of Music of the City of Buenos Aires "Ástor Piazzolla". His works have been selected to participate in the workshop for composers held in 2013 by the Arditti Quartet (UNQ – Argentina) and in the following international Festivals: Música de Agora na Bahia 2014 (Brazil), 41 st ICMC 2015 (USA), L'Acusmonium AUDIOR (Italy) in 2015 and 2017, NYCEMF in 2016, 2017 and 2018 (USA), MUSLAB 2016 and 2018 (Mexico, England and France), XI Conference of Contemporary Music (Colombia) in 2016, Bernaola Festival–AKUSMA 2017 (Basque Country), Delian Academy for New Music 2018 (Greece), 43rd ICMC 2018 (South Korea), XV Contemporary Music Festival 2018 Musicahora (Chile), Transversal Sonora 2018 (Colombia – Argentina), The Latin America Project 2019 (Switzerland), ACMC 2019 (Australia) and Mixtur 2019, 2021 and 2022 (Spain).

**Title / Titulo** Nebula

**Duración / Length** 09:00

## Description of the piece /

The name of the electroacoustic work Nebula alludes to The Spirograph Nebula. In this ellipsoidal cloud, the trajectories or currents of matter trace spirographic eddies. This spirographic structure organizes the texture and spatiality of the work. For the composition of the octophonic work, the compositional and analytical criteria developed by Panayiotis Kokoras and Gary Kendall are used as formal, sound, textural and spatial construction procedures.

Panayiotis Kokoras with the concept of Morphopoiesis refers to instrumental, vocal and electroacoustic music that focuses his interest on the internal and external attributes of sound through time. He alludes to a general procedure for structuring musical form and is mainly related to timbre.

The spatiality of sound is raised from the analytical approach proposed by Gary Kendall. This approach allows the study of the transformation of sound material and the disturbance of spatial schemes.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Gordon Delap

## Web page

[https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKEwi9ceSoJr\\_AhWMQcAKHR8EBz4QFnoECCUQAQ&url=https%3A%2F%2Fwww.maynoothuniversity.ie%2Fpeople%2Fgordon-delap&usg=A0vVaw2adpFyCqWyQwYTMby78hbs](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKEwi9ceSoJr_AhWMQcAKHR8EBz4QFnoECCUQAQ&url=https%3A%2F%2Fwww.maynoothuniversity.ie%2Fpeople%2Fgordon-delap&usg=A0vVaw2adpFyCqWyQwYTMby78hbs)



## Country / País

Ireland

## About the author /

Gordon Delap comes from Donegal in Ireland. He studied composition at City University, London, and at the Sonic Arts Research Centre, Belfast. He has carried out residencies at the Crescent Arts Centre, Belfast; Nadine Arts Centre, Brussels; Technische Universitaet, Berlin; Edinburgh University; SCRIME, University of Bordeaux. He currently works at Maynooth University in Ireland. Recent compositions have explored spoken word, video, compositional applications of non-linear plate models, and 3 dimensional audio.

## Title / Titulo

An Insect that Shuns the Light

## Duración / Length

08:00

## Description of the piece /

An Insect that Shuns the Light is a fixed media composition that makes use of ambisonic technologies. Although a link to a version for an 8-channel loudspeaker ring is supplied, it can be adapted to other loudspeaker configurations. It was realised via the use of Mosca in Supercollider and OSSIA score.

### Programme Note:

Scuttles in pursuit of darkness. Foul-smelling, skin-shedding. A pest of book collections; page-eating, destructive.

Ground up with oil, a remedy for earache. Infused in tea as a cure for tetanus. Delicious when fried in a wok.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Philipp Christoph Mayer

**Country / País**

Germany

**About the author /**

Philipp Christoph Mayer (\*Hanau 1995) is a composer, sound artist and improvisation musician. Mayer studied composition with Isabel Mundry at the HMTM Munich, Stefano Gervasoni at the CNSM de Paris (within an Erasmus exchange 2015/2016) and with Martin Schüttler and Joanna Bailie at the HMDK Stuttgart. Mayer has worked with the Tokyo Symphony Orchestra, Trio Abstract, Duo2KW, Quartetto Maurice, Petra Hofmann, Ghenadie Rotari and many others. His music has been presented at festivals such as the Munich Opera Festival, the Suntory Summer Festival Tokyo, the Munich Biennale, the E vimus Festival Saarbrücken, the Symposium Performing Voice (Bern), the Alte Schmiede Vienna, the Scène National d'Orléans, Delian Music Academy (Mykonos), Festival Contemporeanea Ponferrada (Leon, Spain) or the Mozart Festival Würzburg. Mayer spent residency grants in the Künstlerhaus Schluss Wiepersdorf and in the residence of the Beethoven Haus in Bonn. In 2016, his artistic work was awarded the Main-Kinzig District Cultural Promotion Prize.

**Title / Titulo**

Habitat

**Duración / Legth**

05:28

**Description of the piece /**

Habitat is a piece somewhat inspired by a personal experience: a car trip where I didn't know where exactly we are going, how long it will take and how I would get to the place I wanted to be in the next morning. That put me in a weird state of mind where everything seemed at the same time painfully fast and slow.

I was interested to see what that could mean as some sort of musical etude. What came out is an overwhelmingly active, fast moving music that at the same time, due to its repetitiveness, has a static quality. On a sonic level, I experimented with combining highly digital sounds and organic textures, which you might also hear on the level of montage (rough digital cuts | fades and joint gestures of different sounds).





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Jacob Frost

**Web page**

<https://jacobfrostcomposer.com/>

**Country / País**

United States

**About the author /**

Jacob Frost is a storyteller exploring the human condition through music. His eclectic compositional catalog displays particular interest in the human voice, tritones, and synthesizers. Inspired by literature, film, and philosophy, his work explores concepts of identity, time, and mortality. Jacob's music has been performed at events such as the International Computer Music Conference, Electronic Music Midwest, and the Research on Contemporary Composition Conference. He has received commissions from Opera on Tap – Oklahoma City and the University of Oklahoma Helmerich School of Drama. Jacob earned his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe, and his Master's Degree in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis. He lives in Oklahoma City, where he works as a freelance composer, teacher, and worship leader.

**Title / Titulo**

Illyria

**Duración / Legth**

3

**Description of the piece /**

The wisdom of literature dating back centuries posits that we cannot encounter The Other in its true form, for that which is Holy is beyond our comprehension, and can only be perceived by reducing its unmitigated essence to an image reflected through the lens of our own experience. The alien shore faraway world presents itself to us in these reflections, echoes of our memories' horizon. Illyria was realized at the University of Oklahoma Recording Studio, May 2019. Many thanks to Skye Singleton for the vocal recordings she provided for this piece.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Renzo Filinich

**Web page**

<https://renzofilinich.com/>

**Country / País**

Peru

**About the author /**

(Renzo Filinich, Lima, 1978) Artista sonoro/medial e investigador en el campo de la producción con nuevas tecnologías en el arte, su trabajo se enfoca en desarrollar nuevos campos interactivos y cognitivos en relación con el espectador, así como la representación espacial del sonido y la imagen por medio del uso de interfaces gestuales de control y de performance. En su trabajo aborda distintos aspectos del lenguaje en el arte contemporáneo, como la instalación audiovisual, la performance y la improvisación. Fue miembro y coordinador de la Comunidad Electroacústica de Chile CECh del 2015 al 2018. A su vez, ha mostrado sus obras e investigaciones en diversos Festivales en: Austria, Portugal, Colombia, Argentina, México, España, Inglaterra, Francia, Perú y Chile.

**Title / Titulo****Duración / Legth**

Metasistema 1 - Homenaje a Roland Kayn 8

**Description of the piece /**

Obra basada en la noción de recursividad, noción adoptada por la visión cibernetica de mediados del siglo pasado y que se ha convertido en las nuevas estructuras informacionales para el control de lo vivo y no vivo. El trabajo plantea la recursividad como un paso de lo mecánico a lo orgánico y cómo este paso genera un nuevo estado llamado Organológico (Stiegler, 2017), que es la fusión de lo inorgánico con lo orgánico. Del mismo modo, es una obra en homenaje al compositor cibernetico Roland Kayn (1933-2011)





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**Name / Nombre** Carole Chargueron

**Web page**

**Country / País** Francia-México



## About the author /

She obtained her bachelor's and master's degrees in musicology after which she entered the electroacoustic music class in Nice. She travels to the United States to study at CalARTS with Morton Subotnick. She graduated in electroacoustic composition from the Conservatoire National Supérieur de Musique et Danse de Lyon. She has lived in Mexico since 1998. She is responsible for the electroacoustic workshop at the Escuela Superior de Música and was coordinator of the Composition Academy at this school. She was part of the teaching staff of the Cenart Transdisciplinary Diploma "Transits". She was co-organizer of the electroacoustic music festival "Sismo 04". She obtained several scholarships from Fonca as well as Ibermúsicas. She is currently part of the National System of Art Creators in Mexico. She is particularly interested in composing for mixed electroacoustic music, acousmatic pieces, reflecting on music with its relationship with space and as performance art.

**Title / Titulo** La selva ya no Suena

**Duración / Length** 08:00

## Description of the piece /

Fictional soundscape based on samples recorded in the Costa Rican jungle.

Based on an article I read several years ago about the sounds of the jungle that are becoming extinct, La Selva ya no suena proposes to gather some samples of sounds from the jungle that fortunately still sound.

In 2018 I was invited to the Mujeres en la Música festival (Universidad de Costa Rica-San José) to present one of my soundscapes. Then I took a short trip to this marvelous country due to its highly varied and well-preserved ecosystems.





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**Name / Nombre**

Guillaume Loizillon

**Web page**

<http://loizillon.paris/>

**Country / País** France



## About the author /

Guillaume Loizillon lives and works in Paris. He has always been attracted by diverse experiences and vast artistic fields. Electronic music, improvisation, sound poetry, sound installation, etc.

He has collaborated with artists such as Merce Cunningham, Barney Wilen, Joel Hubaut, Hector Zazou and Bony Bikaye among others.

He is a senior lecturer in the music department of the University of Paris 8.

In a master's degree, of which he is one of the founders, he teaches the creative techniques and the aesthetic of sound creation and organizes a seminar on encounters between music and other arts.

His discography contains more than 15 references. The recent reissue of Zazou Bikaye CY1's "black and white" LP, recorded in 1983, has been reviewed in the international music press.

He also co-founded an independent label, TRACE Label, specializing in electro-acoustics, sound art and improvisation.

**Title / Titulo**

Longue distance

**Duración / Length**

08 38

## Description of the piece /

Longue distance is an acousmatic piece designed and realized in 4 channels.

The material consists of synthetic electronic sounds made with the Max or Pure Data software. These are mainly harmonic or inharmonic drones that gradually change. The second major sound category is composed of moments of piano transformed in real time extracted from a recording of a musical radiophonic creation broadcast on France Musique channel. Longue distance evokes wide perspectives; those that let glimpse and imagine the very far of the landscape. The progressive mutations of the electronic sounds and the fog of the effects, which surround the piano, indicate an itinerary which is prolonged and whose long distance leads to an attitude of floating daydream. The quadraphonic space is thought to reinforce the immersion effect, which would be that of the imaginary of great spaces.





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**Name / Nombre** Phivos-Angelos Kollias

**Web page** <https://phivos-angelos-kollias.com/>

**Country / País** Greece



### About the author /

Dr. Phivos-Angelos Kollias explores emerging technologies' creative potential and impact on society. His projects often take the form of interactive performances, virtual reality or games. He has studied music in Cambridge, London and Paris with the support of four foundations.

He has received seven awards and nine nominations in international competitions, including the Excellence in Sound Design Award at FIVAR Stories Competition, Toronto. The group projects he has participated in have won twelve awards and distinctions, including the Apple TV Game of the Year award, Gamescom Indie Award and listed in Forbes top XR installations.

His projects have been commissioned by various international institutions like ZKM (Karlsruhe), German Music Council (Germany), Musikfonds (Berlin) and Dell Computers (USA). His works have been performed in over twenty countries worldwide in more than seventy concerts. His music scores are published by the Parisian publishing house BabelScores.

**Title / Titulo** Cosmodemonia **Duración / Length** 10.50

### Description of the piece /

#### Program notes

You are invited to participate with your senses, driven by your active listening - a state of mind between a passing moment of a rudimental everyday situation and a timeless, spaceless existence in the cosmos.

a kitchen of a busy restaurant

walking in a large parking lot

a summer morning waiting at the bus station

floating between planetary satellites

experiencing a gravityless stasis in outer space

a fearless movement towards a burning star with the speed of light

All sound is created through an 'intelligent' instrument, Ephemeron, an adaptive non-linear feedback network. Different actions-gestures interact with Ephemeron, reacting dynamically by analysing sounds' perceptual features.





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**Name / Nombre** Rodrigo Sigal

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

**Country / País** Mexico



## About the author /

Composer and cultural manager, as well as a full-time professor at the ENES, Morelia de la UNAM, where he co-founded the Bachelor's Degree in Music and Artistic Technology. ([www.enesmorelia.org](http://www.enesmorelia.org)) . Interested in working with new technologies especially in electroacoustic music. Since 2006 he is the director of the Mexican Center for Music and Sound Arts ([www.cmmas.org](http://www.cmmas.org)) from where he coordinates various initiatives of creation, education, research and cultural management related to sound and music. He obtained a PhD from the City University of London, a postdoc at UNAM, as well as a diploma in cultural management from UAM-BID and has continued his studies and creative projects with various grants such as FONCA (SNCA 2011-18) and the DeVos Foundation, cultural management, among others. He is a member of the National System of Researchers and for more than 20 years he has been part of the Luminico project ([www.luminico.org](http://www.luminico.org)), director of the Visiones Sonoras festival ([www.visionessonoras.org](http://www.visionessonoras.org)) and editor of the [www.sonicideas.org](http://www.sonicideas.org) magazine

**Title / Titulo** Interlineal

**Duración / Length** 10.50

## Description of the piece /

"interlineal" is an acousmatic work that explores the specific spatial trajectories of timbres that gradually transform. It is a work based on the "lines" of sound that surround the listener by changing direction and height (physical and tuning).

It is commissioned by the GRM in 2017 and with the support of SNCA (Mexico). It is originally a multichannel work that seeks to explore the lines that connect different materials, space and sound sources. Composed at the GRM studios in Paris and at the Mexican Center for Music and Sound Arts ([www.cmmas.org](http://www.cmmas.org)).





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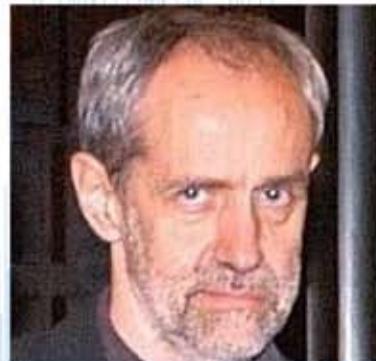


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**Name / Nombre** Adolfo Nuñez

**Web page** [www.adolfonunez.com](http://www.adolfonunez.com)

**Country / País** España



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

Adolfo Núñez was born in Madrid (1954), he has advanced degrees in Composition, Guitar and Industrial Engineering. Studying with the composers F. Guerrero, C. Bernaola, A. G. Abril, R. Alis, B. Ferneyhough and L. de Pablo; and earned an M.A. at CCRMA (Stanford University, USA), studying Computer Music with J. Chowning and L. Smith, with a scholarship from the North American Hispanic Joint Committee for Cultural and Educational Cooperation (Fulbright program). He designed and directs the LIEM laboratory of the INAEM-Ministry of Education, Culture and Sports (Madrid). His work includes chamber music, symphonic music, electroacoustic music, computer music, image music, radio and sound installations. He has been awarded in numerous competitions. He also teaches classes in the Music Department of the Autonomous University, in addition to other courses, conferences and collaborations in various publications on composition, science and technologies for music. He is the author of the book "Informatics and Musical Electronics" (Editorial Paraninfo).

**Title / Titulo** Watching time **Duración / Legth** 8.00

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

This piece emerges as a reflection, metaphor and even an obsession about the passage of time, contemplating how fast or how slowly it can pass, trying to suggest both the moment that lasts an eternity and the eternity that lasts a moment. The work is dedicated to the memory of the composer Françoise Barrière, for her music and for her work, at the head of the International Institute of Electroacoustic Music of Bourges, supporting artistic creation with sound. The composition was carried out in the author's private studio and in the ECIS-CSIPM laboratory. (Autonomous University of Madrid).





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## Name /Nombre

MASSIMO DAVI

## Web page

<https://irideproject.bandcamp.com/>

## Country / País

Italy



## About the author /

"IRIDE PROJECT" (Monica Miuccio & Massimo Davi) is a performing duo that investigates electro-acoustic music, spatial music and radio drama in both digital and analogue domains. Their works have been selected and performed in Ireland, Italy, Portugal, Finland, Germany, Mexico, Macedonia, United Kingdom, Czech Republic and Spain, in acousmatic form, live performances, radio broadcasts for major festivals such as Radiophrenia Glasgow and Grand Prix Nova. The duo has several live participation to its credit, at conferences and events organised by Irish Sound Science and Technology Association ISSTA Limerick; "Spatial Music Collective SMC" Dublin, "Association of Irish Composers AIC" "Phonica" Dublin; "Sonic Dreams" Waterford, "Sonic Arts Waterford SAW", "Tidal Scratchings" Limerick, "Sonic Vigil" Cork, "Listen At" Dublin and at the "Prague Quadrennial of Performance Design". In 2022 the duo was commissioned the production of a live-to-air radio drama by Radiophrenia Festival.

**Title / Titulo** UNA AJUDA POR FAVOR

**Duración / Legth** 14:00

## Description of the piece /

<>

The initial apparently unformed material "shapes-in" as the performance evolves and predefined elements find their place in the formal organization through an approach that grounds on classic musical structures.

To create the sonic landscape of this piece, a gong and utensils (steel cakelifter, aluminum mesh splatter screen, steel chain) were connected via piezoelectric transducers and a microphone to a computer running AudioMulch. The electrical charges generated by the piezos and the sounds picked by the mics were processed in real-time through a chain of filters and effects controlled externally by several Korg nanoKontrol units, while pre-processed field recordings are imported as audio files.





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**Name / Nombre** Wingel Gilberto Pérez  
Mendoza

**Web page** [https://soundcloud.com/wingel\\_mendoza](https://soundcloud.com/wingel_mendoza)

**Country / País** Germany



#### **About the author /**

Wingel Mendoza (1982). Composer and sound artist based in Germany. His music and work have been performed in Mexico, Germany, Austria, Holland, Lithuania, Spain, Russia, Norway, Switzerland, among others. He has been a beneficiary of the "Young creators" program by FONCA 2014-15 and 2017-18. He currently belongs to the National System of Art Creators (2020-2023). Also, he has won different distinctions and competitions such as the "Rotary prize" of the city of Mainz, artistic career award 2021, first place in the composition contest "Armin Knab Wettbewerb für Komposition 2016" (Würzburg, Germany) with the work Cuitláhuac for orchestra. With the work "Der Hase des Mondes" he wins first place in the composition competition "Von fremden Ländern und Menschen 2017" (Stuttgart, Germany). He has obtained different artistic residencies as well as the Artistic residency for the electronic Art center in Bergen, Norway (2022), Schöppingen, Germany (2021), Kalbe Art City (Milde), Germany (2019), among others.

**Title / Titulo** Párpados de hojas secas      **Duración / Length** 06:00

#### **Description of the piece /**

The dry leaves become sheet music, where the wind is the invisible guide, the eyelids get tired and close, only the sounds remain.

Wingel Mendoza





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**Name / Nombre** Fernando Curiel



**Web page** [fernandocuriel.net](http://fernandocuriel.net)

**Country / País** Argentina

#### **About the author /**

Fernando Curiel is a composer, sound artist, pianist and educator. His creative search focuses on the articulation between "Instrumental and Electroacoustic" music, with a biological conception of the work from some old, primitive and sensitive materials, immersing himself in theatricality with new technologies and sound art.

He graduated from the Superior Conservatory of Music "Julián Aguirre" of the Province of Bs.As. with the titles of Master in Musical Education and Superior Professor with a specialty in Composition and Music Composer with a Specialty in Symphonic and Chamber Music.

Among his teachers stand out Lic. Luis Arias, Lic. Eduardo Wilde.

He took courses in contemporary musical language with Masters Germán Cancián and Leandra Yulita, and in Electroacoustic Music with Master Enrique Belloc, among others.

**Title / Titulo** La Puerta de Ariel

**Duración / Length** 07:00

#### **Description of the piece /**

La puerta de Ariel, is an octophonic electroacoustic work that seeks to introduce itself to certain auditory scenes that are eventually presented to us. Here there is a sound territory where broad timbre layers are developed within a fine line between everyday and distant sounds, that is to say, acoustic spaces are developed with simple and distant materials as well. The original sound materials that were used were obtained from the main door of Ariel Gato's recording studio.





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**Name / Nombre** Néstor Ciravolo  
**Web page** [nestorciravolo.com.ar](http://nestorciravolo.com.ar)  
**Country / País** Argentina



#### About the author /

Néstor Ciravolo

Argentine composer born in 1967. Director of the Music Department of the Institute of the Superior Council of Catholic Education (CONSUDEC). Master in Music Didactics, Graduate in Music (UCAECE) Superior Professor in Composition (CSMMF). President of Ars Contemporanea. Member of the Argentine Association of Composers and SADAIC, His works have been premiered in different theaters in Argentina, Chile, Brazil, Venezuela, Mexico, France, Austria, Spain and England.

Since 2022, he has produced the monthly column "Argentine and world electroacoustic music. Historia y presente", in the program "Desde Aquí" that is broadcast on Radio Nacional Argentina and weekly has the UNDAE RADIO program that is broadcast on Radio Círculo de Bellas Artes in Madrid (Spain), on sound art and electroacoustic and mixed music.

**Title / Titulo** *Mas allá del sol* **Duración / Length** 06:00

#### Description of the piece /

MÁS ALLÁ DEL SOL

Más allá del sol, is based solely on AGN Argentina sound files (General Archive of the Nation), which are processed in various ways, obtaining a particular timbral mixture. It uses sound captures of illustrious personalities from Argentina, as well as sound material from indigenous peoples. In a morphological approach at the macro level, the work has a form in three blocks with different textures and characters, and that have certain common materials filtered and reprocessed. There is a sound continuity that develops over time and is usually broken by the appearance of objects that evolve over time and that interact with each other according to their morphological significance and their energy content. There is coexistence between concrete in its natural state, processed and synthetic.

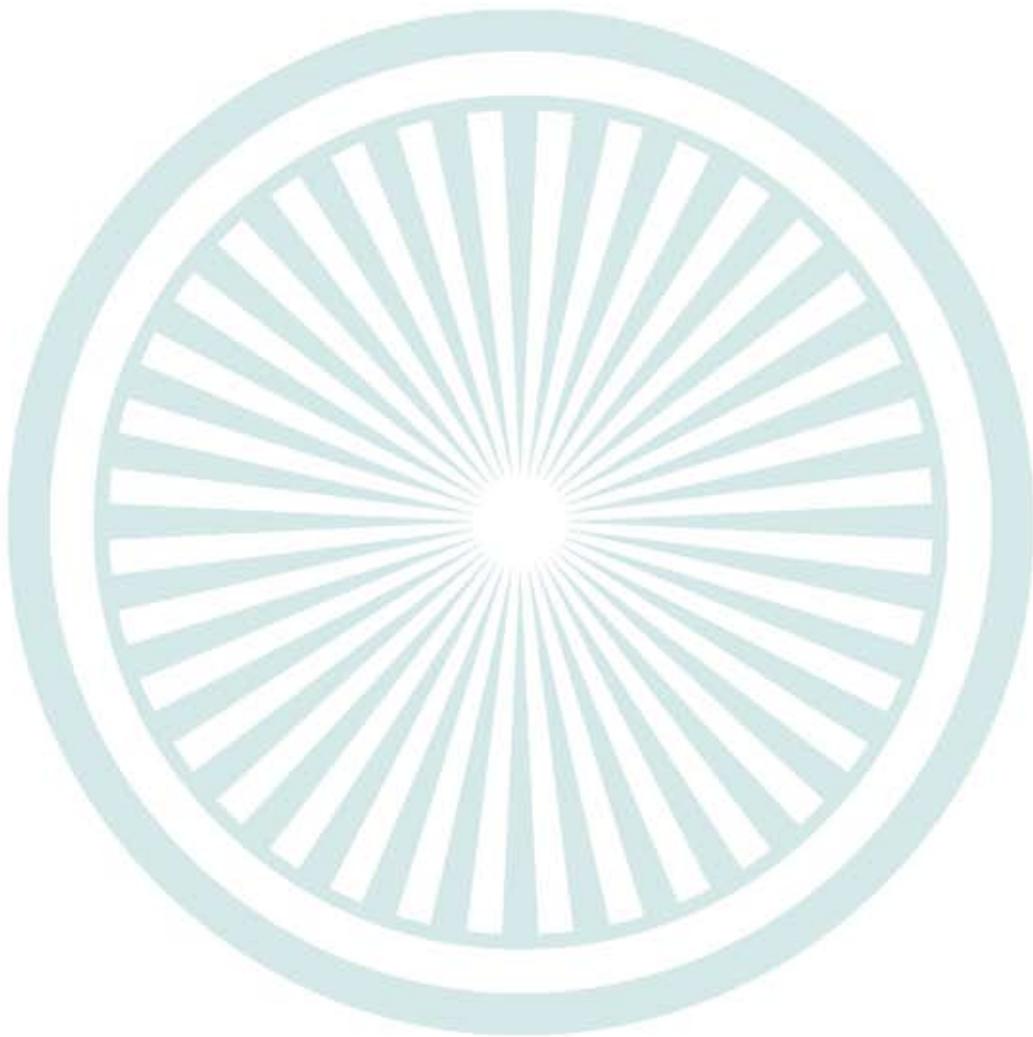




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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Sebastian Ernesto PAFUNDO

**Web page**

@sebastianpafundo

**Country / País**

Argentina

**About the author /**

Composer, teacher, improviser, sound experimenter, bass player, etc.

Studies carried out at the IMMA Municipal Institute of Music of Avellaneda and at the Manuel de Falla Conservatory of Music Diploma in Contemporary Music.

Currently a member of Sonoridades Alternativas Música Contemporánea Argentina and of Horacio tío, an experimental free jazz trio.

**Title / Titulo**

La Sombra

**Duración / Legth**

18:10

**Description of the piece /**

The work is based on Carl Jung's idea of the Shadow that speaks of the part of ourselves that we do not want to see.

Martin Laurnagaray Cello, Cristina Vertraeten violin, Marcelo Delgado texts, Paula César flutes, Alejandro Ruscio guitar, Luis Mihovilcevic piano and Alejandro Pinnejas electric guitar participate in the work.

I proposed a sound skeleton that I sent to the musicians who were adding layers. In the end I polished the material and added more.

I also added my playing on Electric Bass, Singing Bowl keyboards and other idiophones.



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**Name /Nombre**

Sang Mi Ahn

**Web page**

<https://soundcloud.com/electroacoustic1>

**Country / País**

South Korea

**About the author /**

Sang Mi Ahn (b.1979) is a composer who enjoys collaborative and interdisciplinary projects. Her blend of electronic and acoustic works have garnered numerous international awards, including the Indiana University Dean's Prize in Composition, the Heckscher International Composition Prize, the Republic of Korea Composition Prize, the Judith Lang Zaimont Prize at the Competition of The International Alliance for Women in Music, and the winner of the Women Composers Festival of Hartford International Composition Competition.

Her compositions have been featured in festivals and conferences across the United States as well as in Europe and Asia, including ICMC, ACMC, SEAMUS, Symposium on Acoustic Ecology, Americas Society, Ole.01 Festival, the World Saxophone Congress, the International Trumpet Guild Conference, the North American Saxophone Alliance Biennial Conference, and the International Experimental Film-Video Festival in Seoul. Ahn has taught Composition at Korea National University of Arts. She is now a Composition Lecturer at Yonsei University, South Korea.

**Title / Titulo**

When sea anemones dream

**Duración / Legth**

07:17

**Description of the piece /**

When sea anemones dream is an environmental piece dealing with marine pollution. The work describes the perspective of sea anemones on man-made pollution - their emotions, feelings, and reactions. The piece also explores the boundary between reality and dreams in one of the sound layers, represented by the sounds of everyday objects and their manipulated and distorted sounds. As the mixture of two different sound-realms creates mixed emotions, it produces an ambiguity in the listener who wonders what reality or dream states might be for the sea anemones. If the clean water is the reality and the polluted environment is just a nightmare for the sea anemones, or if the non-polluted water is a dream they can no longer have in their reality.



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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Leah Reid

**Web page**

<https://soundcloud.com/electroacoustic1>

**Country / País**

USA

**About the author /**

Leah Reid es compositora, artista sonora, investigadora y educadora. Su obra abarca desde la ópera, la música de cámara y la música vocal hasta obras acusmáticas y electroacústicas, e instalaciones sonoras interactivas. Entre sus premios y distinciones se incluyen la Beca Guggenheim, el Premio Americano de Composición, primeros premios en el Concurso Internacional de Composición Electroacústica KLANG! y el Concurso de Música Electrónica de Musicworks, el Premio "Sonido del Año" a la Composición Sonora, el Premio Pauline Oliveros de la IAWM y segundos premios en el Concurso Internacional de Música Electrónica Iannis Xenakis y el Concurso Internacional Destellos, entre otros. Actualmente es Profesora Adjunta de Composición Musical en la Universidad de Virginia. [www.leahreid.com](http://www.leahreid.com)

**Title / Titulo**

When sea anemones dream

**Duración / Length**

07:17

**Description of the piece /**

Sk(etch) es una obra acusmática que explora sonidos, gestos, texturas y timbres asociados al proceso creativo de dibujar, escribir y componer.





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## Name /Nombre

Sébastien Béranger

## Web page

<https://sebastien-beranger.com/>

## Country / País

France



## About the author /

As a composer and performer, Sébastien Béranger explores the musical fields between writing instrumental scores and improvising live electronic music. His music develops through mathematics and generates its material by conceptualizing sound through graphic representation. Like a sculptor, he works on space as a metaphorical representation of the different musical scales.

## Title / Titulo

Superflux

## Duración / Legth

08:00

## Description of the piece /

In French, "Superflux" can be read in two ways: as a super flow or as superfluous...





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**Name /Nombre**

Sarah OUAZZANI TOUHAMI

**Web page**

<https://www.o-sarah.com/>

**Country / País**

France

**About the author /**

Visual and sound artist, the practice of video led me to be interested in the invisible, the unsaid, the sound, as a possibility of dialogue with the unconscious. Time, slowness, movement, myths, rituals, dreams, elements are at the center of my approach. For several years, I have been accumulating photographs, filmed images, sounds, which I collect from my surroundings, in my daily life, during travels. I use them in my creations. I seek to take the intimate towards the archetype, to introduce a playful dimension. My video and sound work have been seen and heard on hybrids festivals around the world: FILE Brasil, EVIMUS, STUTTGART FILM FESTIVAL, Germany, IN SONORA, BIDEODROMO, Spain, Festival de la Imagen, Colombia, TRAVERSE VIDEO, SUPERSONIC, France, SOUNDS LIKE, Canada... You can look at: <https://www.o-sarah.com/>

**Title / Titulo** Holobionte

**Duración / Length** 10:00

**Description of the piece /**

A holobiont, from the Greek *holo*, "all", and *bios*, "life" designates at the same time, an animal organism or plant, the host, and the microorganisms it harbors. It encompasses both the one and the many. He is like a busy train, housing regular and occasional passengers.

I was freely inspired by this biological concept, and I imagined that this train could harbor birds, and that each bird was itself a train. I chose to create a movement from the inside (of the body) to the outside (the body in its environment). This movement is accompanied by a movement of predominantly synthetic sounds towards predominantly anecdotal and instrumental sounds.





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<b>Name / Nombre</b>	Elias Xolocotzin
<b>Web page</b>	<a href="https://xolocotzinsonoro.blogspot.com/p/arte-sonoro.html">https://xolocotzinsonoro.blogspot.com/p/arte-sonoro.html</a>
<b>Country / País</b>	Mexico



### About the author /

He obtained a Master's degree in Artistic Production from the UAEM Faculty of Arts, and is currently a doctoral candidate for the Postgraduate Degree in Arts and Design at UNAM with the research titled "Insinuating Meato: Sound sculpture as a hearing aid for listening. a study and experimentation on the perception of space through the sonority of an objective proposal".

He has presented his research in different settings; Sound sculpture and experimental music meeting, Mexico (2018), 5th International Sound Art Meeting Mexico (2017), Sonoro Tsunami Festival, Santiago de Chile (2012, 2020), Live Performance Meating, Mexico (2013), Sguardi Sonori, Italy (2010 and 2011), Visiones Sonoras, Mexico (2009, 2021), Electrovisiones, Mexico (2009), MOD: digital monitor, Mexico (2008), SONOM, Mexico (2006). In 2015 he was part of the collective exhibition "After Eden: art in Cuernavaca 1974-2014".

**Title / Titulo** Fragmentos Subversivo      **Duración / Legth** 06:00

### Description of the piece /

The piece is the result of a collaborative game by the members of the "Escucha Subversiva" sound exploration and research collective, in which each member contributes a fragment of sound, while each member designs a soundscape randomly uniting the collected sounds.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Caroline Miller

**Web page**

<http://www.carolinelouisemiller.com>

**Country / País**

United States

**About the author /**

Caroline Louise Miller is a US composer based in Portland, Oregon. Her work broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread field recordings, shimmering textures, and romantic melodic lines through harsh noise and clattering dissonances. She has most recently received grants, fellowships, and commissions through Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. In 2018 she won the ISB/David Walter Composition Competition for *Hydra Nightingale*, created with improvisor and bassist Kyle Motl. Other projects include *whistle-session hijacker*, a collection of acousmatic/instrumental hip-hop crossover tracks. C.L.M.'s music appears across the U.S. and internationally. Caroline is Assistant Professor of Music in Sonic Arts at Portland State University, and holds a Ph.D in Music from UC San Diego.

**Title / Titulo** Red Sprite Lightning**Duración / Length** 11:00**Description of the piece /**

Red Sprite Lightning is inspired by elusive electrical discharges called "sprites" that appear in the earth's mesosphere. While making the soundscape I imagined an interdimensional storm high in earth's atmosphere, in which strange things appear and disappear.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Trinton Prater

## Country / País

United States



## About the author /

Trinton Hlynn (\*2000) was born in Georgia and grew up in Alabama (2000-2011), and Georgia (2011-2019). They are a composer of acoustic and electroacoustic concert music. Hlynn's work has been performed throughout the United States, in Russia, in Austria, and in Germany.

Hlynn's music has been performed by soloists and ensembles such as Irvine Arditti, the JACK Quartet, Ensemble Dal Niente, Ensemble PHACE, the University of Iowa Center for New Music Ensemble, and the Eastman Graduate Composers' Sinfonietta.

Hlynn holds a Master of Arts degree in Composition and Music Theory from the University of Iowa, where they studied with Sivan Cohen Elias. They are currently pursuing a Meisterklasse certificate in composition at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy," where they are studying with Claus-Steffen Mahnkopf. Their other career and composition mentors include Trevor Bača, and Robert Morris.

## Title / Titulo

verdad efímera en el final

## Duración / Legth

11:00

## Description of the piece /

verdad efímera en el final was written in score to be recorded by 5 preprogrammed digital synthesizers, each defined in Supercollider prior to composing the piece. The recording was realized using Abjad, a Python API for Lilypond, to extract pitch and rhythm information from the score. Then, Python used this information to construct a Supercollider which coupled this information using a PBind for each synthesizer. The created files were then used to generate .wav files of each synthesizer's performance which were mastered in Logic Pro X.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Camila Albarracín

**Web page**

<https://alcamis.wixsite.com/camialbarracin>

**Country / País**

Argentina

**About the author /**

Bachelor of Music (UNTREF), Composer, Arranger, Guitarist and Teacher. (Born in the province of Buenos Aires in 1991).

Her current work spans instrumental, experimental and sound art composition. She is a member of UNACOM (Argentine Union of Composers), and is doing a postgraduate degree in Sound Art at the National University of February 3.

Her music was performed by different formations, including the UNTREF string quartet, Chamber Ensemble of the Argentine Air Force, among others.

She participated in musical and cultural projects within the Kirchner Cultural Center, Muntref, Tecnópolis, Centro de Arte Sonoro, among others.

Her music has been broadcast on Radio Nacional Clásica FM 96.7, Radio CaSo (art center sound), Sur-Aural Festival, among others

**Title / Titulo**

Dé-tail

**Duración / Legth**

06:00

**Description of the piece /**

Dé-tail arises from ideas and concepts about going through a sound piece or a piece in the dark, diving from the ears, paying attention to details. It is going on a journey, immersing yourself, letting yourself be guided by what the soundscape/trip proposes.

It is also an invitation: train stations where you go through different landscapes and climates. You listen to it like tunnels and the idea of going through something or being crossed by something. The piece is built with different field records made during walks and trips on trains, stations and platforms in which I fragment and choose from the raw material the features that have been most significant to me according to the experience lived on each occasion.





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# PLANETA COMPLEJO DIVERSIDAD

## Name /Nombre

Ian Whillock

## Web page

[ianwhillockmusic.com](http://ianwhillockmusic.com)

## Country / País

United States



## About the author /

Ian Whillock is a composer, sound designer, and audio engineer based in Austin, Texas. His music has been performed by a wide range of performers such as Dana Jessen, Chiara Franceschini, Michele Bianchini, Andrea Biagini, Barbara Lüneburg, and others. He has collaborated with ensembles including HANATSUMiroir, [Switch~ Ensemble], Variasi Music, UT Percussion Ensemble, UT New Music Ensemble, UNL Percussion Ensemble, Flat Water Trio, and more. His works have been performed at numerous festivals such as the iSUONO Contemporary Music Week (IT), Young Lion\*ess Acousticmatic Series (AT), Moscow Multimedia Festival (RUS), PEAK Festival (USA), Novalis Festival (HR), SPLICE Institute (USA), Integers New Music Festival (USA), and others. In 2022, he was a resident composer at Avaloch Farms (NH, USA) with LNK Percussion. He has won the Ise-Shima Special Prize (JP) and the Ida M. Vreeland Award (USA) for his compositions.

## Title / Titulo

Directionality

## Duración / Legth

08.30

## Description of the piece /

directionality uses field recordings of public places juxtaposed and transformed into noisy, granular textures. The opposition of these materials creates a surreal environment. The aim of the work is to reflect on the existentialism of our collective infrastructures: We destroy our environment to produce, to interact, to become connected. What are the consequences of these actions?





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Lea Tania Lo Cicero

## Web page

<https://soundcloud.com/leatanialocicero>

## Country / País

France



## About the author /

Lea Tania Lo Cicero's voice is an ever-changing material, from breath to scream. Singer, improviser and composer, she develops a research work around the voice in the form of compositions, performances and concerts, in solo and through numerous collaborations. Her mode of experimentation touches both on an abstract language and on fragments of a common memory, while bringing into play the plasticity of the melodic narrative and an extreme approach to the voice.

## Title / Titulo

Cut Voice

## Duración / Legth

03:00

## Description of the piece /

Cut Voice is a piece composed around the painting "La Decollazione di San Giovanni Battista" by Caravaggio. This piece is realized with my voice through improvised sessions to be reworked through cuts, repetitions, superimpositions and shifts.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Mark Ferguson

**Web page**

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

**Country / País**

United Kingdom

**About the author /**

Mark Ferguson is a wildlife sound recordist and sound artist, best known for his projects exploring UK and European bat, bird and bumblebee species.

His recordings have been noted for their scrupulous attention to sonic detail, and have been praised for their thoughtful documentation of species behaviour: from the delicate sounds of buzz pollination next to one of New York's busiest freeways, to the subtle splashes of bats plucking insects from the surface of a canal.

His compositions and sonic arts projects exploit the unique capabilities of audio programming languages, studio processing technologies and experimental installation practices to immerse listeners in the complex, often hidden sound worlds of wildlife and natural phenomena.

Mark's award-winning work has been broadcast by the BBC, mentioned by the Guardian, and selected for performance in leading arts and cultural venues around the world.

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

**Title / Título**

Pond Sediment

**Duración / Legth**

04:24

**Description of the piece /**

Piece #3 from the Habitats Suite: A composed cross-section of shallow pond sediment. Single perspective (1.24m depth). Curious tadpoles. Small rocks and invisible currents. Photosynthesising water mint. Single female mallard call from surface. Pond Sediment was realised in the composer's private studio between March and July 2020, with support from the Midlands4Cities Doctoral Training Partnership (AHRC).





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Patricio Ballesteros Ledesma

**Web page**

<https://www.youtube.com/@PatricioBallesterosLedesma>

**Country / País**

Argentina

**About the author /**

Artist, audiovisual producer and journalist from Buenos Aires, Argentina, for thirty years. He studied social communication, took film and video courses, made more than 150 experimental shorts and video art, including digital editing and soundtrack, he also takes photos and composes music. His works were selected and exhibited in cinemas, auditoriums, galleries, museums, cultural centers and festivals in Germany, Saudi Arabia, Argentina, Australia, Brazil, Bulgaria, Slovakia, Spain, the United States, Finland, France, Greece, Israel, Italy, Japan, Mexico, the Netherlands, Portugal, the United Kingdom, the Dominican Republic.

**Title / Titulo**

Audiovisual

**Duración / Legth**

21:00

**Description of the piece /**

Audiovisual is a piece of music that is completed by listening with eyes closed and in an environment without light or in dim light in order to see the visual part.





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Chin Ting Chan

**Country / País**

Hong Kong

**About the author /**

El compositor de Hong Kong, Chin Ting CHAN, ha sido compañero y compositor invitado en festivales como Ars Electronica, ManiFeste del IRCAM, ISCM World Music Days y la Tribuna Internacional de Compositores de la UNESCO. Ha trabajado con conjuntos como City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (Francia), Ensemble Metamorphosis (Serbia), octavo mirlo (Estados Unidos), Hong Kong New Music Ensemble, Mivos Quartet (Estados Unidos) y New York New Music Ensemble., con actuaciones en más de treinta países. Sus grabaciones aparecen en más de quince álbumes y sus partituras se publican a través de BabelScores y Universal Edition. Es profesor asociado de composición musical en Ball State University. [www.chintingchan.com](http://www.chintingchan.com)

**Title / Titulo**

MIRROR SCULPTURE

**Duración / Legth**

9:08

**Description of the piece /**

Mirror Sculpture está inspirada en más de veinte años de observación de un árbol Ficus. Si bien su entorno ha cambiado dramáticamente, el árbol permanece vigoroso e intacto. Esto muestra el impacto del tiempo en las cosas a diferente ritmo. Nuestra percepción o recuerdo de ellos puede variar dinámicamente, transformándolos en un espejo que refleja quiénes somos en diferentes momentos y etapas de nuestra vida. Cuando somos capaces de adaptarnos a nuestro entorno con la mente abierta y la curiosidad, no sólo vemos una imagen más clara de nosotros mismos en este espejo, sino también a través de él.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

ANGELES HERRERA BUSTE

**Country / País**

Ecuador

**About the author /**

Her academic training in tourism led her to an approach to intangible cultural heritage from the perspective of memory, orality and customs of the peoples.

Simultaneously, her innate interest in Ecuadorian popular music led her to pursue postgraduate studies at the University of the Arts of Ecuador where she has carried out research and sound creation with pre-Columbian clay instruments.

She is an art teacher in the city of Guayaquil, where she develops playful learning spaces that link schooling with knowledge of pre-Columbian iconography, sounds, and gestural expressions.

**Title / Titulo**

UMBRAL A UN SUEÑO

**Duración / Legth**

07:00

**Description of the piece /**

The versatility of the voices and the digitization processes result in a sound imaginary between words that are a bridge to changes from the very spaces of memory that interweave realities and dreams of the souls of those who precede us.

Language as a bridge and the diversity of languages in Ecuador, among them Tsáfiki, from which some words are present in this sound creation: Ayan, tenka, nin and other resonants that are inspired by the clay sounds of the cheerful coastal whistles from which emanate: Guancavilca, gua, chicotera, Chorrera, which are part of the poem Engabao, original by the poet David Guerra Layana.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Frida Vasquez de la Sota

**Web page**

<https://fridadelasota.wixsite.com/fridadelasota>

**Country / País**

Mexico

**About the author /**

Frida Vasquez de la Sota in collaboration with Kathia Rudametkin; Originally from Ensenada Baja California, graduated from the Bachelor of Music from the Autonomous University of Baja California. Frida on Clarinet and Kathia on Viola. Together they have collaborated on musical projects of different styles where they have always shared the same concern for electro-acoustic musical experimentation, they are independent artists who always remain faithful to their own ideas, pioneering women in their state in electronic music and composition., as well as internationally recognized. They have participated in various festivals such as "Tijuana Synth-Con 2020", in the "The Front" Gallery and "Crossover Festival" in the United States, "La muestra del vino" in Ensenada sharing the stage with NORTEC, among others.

In 2023 they presented the concert "Tierra Magaau" of improvisation inspired by native peoples of the region in Tecate and Mexicali invited by the Secretary of Culture of Baja California.

**Title / Titulo**

Granizo

**Duración / Legth**

22:00

**Description of the piece /**

Live electro-acoustic improvisation with synthesizers, electric pedals, viola, midi wind instrument (Akai EWI) and computer software.

This piece is part of a compilation album of 10 improvisations made in different parts of Baja California. Cataloged as "Electronic Avant Gard", a contemporary, experimental sound is exposed, a journey through different soundscapes that intertwine instinctively, naturally, improvised.

COMPLETE ALBUM AVAILABLE ON SPOTIFY:

[https://open.spotify.com/album/1yu7wxIKfoPO15Q87WGxWK?si=q1rQ3-exRE-FotKr0Ntnhg&dl\\_branch=1](https://open.spotify.com/album/1yu7wxIKfoPO15Q87WGxWK?si=q1rQ3-exRE-FotKr0Ntnhg&dl_branch=1)





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Ricardo de Armas

**Web page**

<https://ricardodearmas.net>

**Country / País**

Argentina

**About the author /**

Acousmatic creator and cellist. He graduated with the title of Cello Professor from the J.J.Castro Provincial Conservatory. Conceptually, his work is based on procedures such as intervention, appropriation, appointment and re-signification. He was a member of the Bahía Blanca Provincial Symphony Orchestra. He has awarded and programmed works at international festivals and recordings for the CMMAS and UNTREF Sonoro labels. He is the Founder of the Festival / Ciclo Bahía [in] Sonora and of the Ensemble of Creation in real time ARS [in] sonora. He obtained the Sole Prize in the Electroacoustic Music Category granted by the Government of the City of Buenos Aires, First Prize of the Public Jury of the Destellos Contest, First Prize of the Electroacoustic Music Tribune of the Argentine Music Council, Third Prize of the Leonor Hirsch Contest, Mention of honor of the Ton Bruynel Competition, Holland, Honorary Selection of the Concours International de Bourges, SIME (University of Lille III, France), MATERA Intermedia Festival, Italy, EVIMUS, Germany, Resilience Festival, Italy, File, Taukay, Italy.

**Title / Titulo**

Vida (Life)

**Duración / Length**

08:00

**Description of the piece /**

We talk about life as if we know what it means, but as soon as we try to define its meaning, the concept of life disappears.

This piece contains a quote from "Las cartas de Guadalupe" by Félix Luna and Ariel Ramírez. Some of the sounds used in this work were recorded in Sierra de la Ventana during January 2022. To my dear ones who are no longer present.





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Fernando Egido

**Country / País**

Argentina

**About the author /**

He studied composition with José Luis de Delás and electronic music around the LIEM courses, especially with Emiliano del Cerro. His works have been played at festivals or conferences such as, Ars electronica Linz, Sound Kitchen Festival in Calary, Artificial Intelgence Music Creativity Conference 2022 in Tokyo, Audio Mostly conference 2022, Convergence Conference in Leicaster, festival La Hora Acusmática Córdoba Argentina, Sur Aural in Bolivia Atemporánea festival Buenos Aires Argentina, OUA Electroacoustic Music Festival 2020 in Osaka, International Society for musical information retrieval 2020 in Montreal, Seoul International Electroacoustic Music Festival 2019, Australasian Computer Music Conference in Melbourne. busevin.art

**Title / Titulo**

Transmetric Variations

**Duración / Legth**

9:15

**Description of the piece /**

This work is inspired by the conversations between Feldman and Xenakis. How to unite in one work such apparently different sound universes. The work has a Feldman part that consists of a kind of pattern-containers that are repeated interacting with each other. The Xenakis part consists of events that are part of each pattern-container created by a stochastic generated whose parameterization depends on the interaction of the pattern-containers.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Hector Moy

## Web page

<https://hmoy24677.wixsite.com/moymusi>



## Country / País

Venezuela

## About the author /

Hector Moy es un compositor, director y educador musical originario de Venezuela, con un amplio rango de actividades musicales en su haber. Sus inicios en la música electrónica se remontan al año 2004 a través del trabajo en conjunto con el Dr. Claudio Tripputi en el Laboratorio de Tecnología Musical de la Universidad de los Andes en Mérida, Venezuela. Desde entonces, la electrónica y el uso de tecnologías para la creación musical siempre han sido de gran interés para el autor. Su lenguaje compositivo en la electrónica es bastante ecléctico, con obras electroacústicas que rayan en la experimentación con ruido (Sounds of Confinement, 2020), obras netamente electrónicas con discursos seriales (Loopa, 2010), drones electroacústicos y puramente electrónicos (FNEI, 2008; Cat's Trascendent Meditation, 2020) synth-experimentales (Liturapu, 2021; Minimal Risk, 2010) y drum n' bass. Su catálogo está disponible en su página web, Soundcloud y BandCamp.

## Title / Título

Mind Reshaping

## Duración / Legth

5

## Description of the piece /

Mind Reshaping es un dron generado en VCV Rack, modificado en Ableton Live y editado en Audacity. Se trata de una transformación constante de timbres y frecuencias, la cual sufre alteraciones constantes a partir de diferentes cadenas de efectos, los cuales, a su vez, sufren transformaciones en sus parámetros a través del tiempo. Es una obra parcialmente automatizada, las transformaciones tanto del dron original como de los parámetros de los efectos posteriores están controladas a través de osciladores de baja frecuencia. Finalmente, los resultados son editados para combinar diferentes iteraciones de las transformaciones obtenidas.

La composición de esta obra no tuvo concepto generador previo, fue el resultado de un proceso de improvisación en VCV Rack y posteriores experimentos tanto en VCV Rack como en Ableton Live. La idea de transformación inherente a la composición de esta obra se refleja en su título, Mind Reshaping.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Michael Lukaszuk

**Web page**

<https://www.michaellukaszuk.com>

**Country / País**

Canada

**About the author /**

Much of Michael Lukaszuk's output explores the idea of generativity in music and sound art through the use of mobile devices, musical AI and coding as artistic practice.

His music and research have been presented at multiple International Computer Music Conference, SEAMUS (Society for Electroacoustic Music in the United Sates) and New York City Electroacoustic Music Festival events, and at the Toronto International Electroacoustic Symposium, the Now Hear This festival (New Music Edmonton), Cluster: New Music + Integrated Arts (Winnipeg) and the Australasian Computer Music Festival. He won 1st Prize in the Hugh Le Caine Awards – (electroacoustic music category) of the SOCAN Foundation Young Composer Awards. He holds a DMA in Composition from the Cincinnati College-Conservatory of Music, where he later taught computer music. He currently teaches as an Adjunct Assistant Professor at Queen's University in Kingston, Ontario.

**Title / Titulo**

Mercury Rising

**Duración / Legth**

7.06

**Description of the piece /**

Mercury Rising is about hearing the sounds of the 1960's space race within an acousmatic context, zooming in on the material qualities of various voices and technologies from this part of history. In addition to the use of sourced recordings, electronic music techniques of this time period are revisited with additional digital sampling and effects processing to consider their potential to be heard as retro-futuristic. The use of algorithmic processes to control behaviours of synthesized sounds points to the possibility of AI and related forms of generativity as fuelling new forms of competition and discovery.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Michael Lukaszuk

## Web page

<https://www.michaellukaszuk.com>

## Country / País

Canada



## About the author /

Much of Michael Lukaszuk's output explores the idea of generativity in music and sound art through the use of mobile devices, musical AI and coding as artistic practice.

His music and research have been presented at multiple International Computer Music Conference, SEAMUS (Society for Electroacoustic Music in the United Sates) and New York City Electroacoustic Music Festival events, and at the Toronto International Electroacoustic Symposium, the Now Hear This festival (New Music Edmonton), Cluster: New Music + Integrated Arts (Winnipeg) and the Australasian Computer Music Festival. He won 1st Prize in the Hugh Le Caine Awards – (electroacoustic music category) of the SOCAN Foundation Young Composer Awards. He holds a DMA in Composition from the Cincinnati College-Conservatory of Music, where he later taught computer music. He currently teaches as an Adjunct Assistant Professor at Queen's University in Kingston, Ontario.

## Title / Titulo

Mercury Rising

## Duración / Length

7.06

## Description of the piece /

Mercury Rising is about hearing the sounds of the 1960's space race within an acousmatic context, zooming in on the material qualities of various voices and technologies from this part of history. In addition to the use of sourced recordings, electronic music techniques of this time period are revisited with additional digital sampling and effects processing to consider their potential to be heard as retro-futuristic. The use of algorithmic processes to control behaviours of synthesized sounds points to the possibility of AI and related forms of generativity as fuelling new forms of competition and discovery.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Andrea Cohen

## Web page

[andreacohen.eu](http://andreacohen.eu)

## Country / País

France



## About the author /

Andrea Cohen es pianista, compositora y radio artista.

Ha compuesto numerosas piezas electro acústicas y mixtas (instrumento y electrónica), también música incidental para teatro y para piezas audiovisuales. Colabora regularmente en France Culture (Radio France) y es autora de piezas radiofónicas experimentales y de documentales de creación. Nacida en Buenos Aires (Argentina), Andrea vive y trabaja en Francia.

## Title / Título

PIANO HÖRSPIEL

## Duración / Legth

16

## Description of the piece /

¿Qué es un Hörspiel? ¿Qué sonidos lo caracterizan: sonidos naturales, sonidos de lugares, sonidos cotidianos, sonidos familiares?

Y ¿cómo hacer intervenir el piano a modo de contrapunto? ¿el piano, no sólo a través de la música que produce el instrumento, sino como presencia, como identificación...?

La ausencia de voz en primer plano, o su presencia, cercana integrando de la actividad doméstica, y remota en los paisajes, restituye un mundo imaginario, que es el de mi memoria y el de mis sueños. La idea de la pieza es la de confrontar dos mundos sonoros, los sonidos de tipo radiofónico (paisajes sonoros de interiores y de exteriores) y sonidos del piano, los cuales intervienen en situación y fuera de ella.

Si bien puede intuirse un relato subyacente, la magia del montaje abre las compuertas de la imaginación, permitiendo una multiplicidad de lecturas posibles desde la más anecdotica a la más abstracta.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

David Barragan

## Web page

[https://www.instagram.com/azul\\_.metano/](https://www.instagram.com/azul_.metano/)



## Country / País

Colombia

## About the author /

Composer and student at the National University of Quilmes; develops investigative and artistic work. He has also participated in cultural processes and pedagogical training in Bogotá-Colombia. His tour includes works presented at the National Library of Buenos Aires, the New York Independent Theater Festiva. His musical and sound work has been exhibited at the Zapadores Museum in Madrid, the IV and V International Festival of Contemporary Art in Manizales and the International Festival of Contemporary Music in Salta. "Sound Spaces Festival", "Fuse" University Festival, "Transversal Sonora" Festival in 2020, "La Ilusión" Festival in Pasto-Colombia, "Sur Aural: T' Festival iwkay, Otros Mundos Posibles" in Cochabamba-Bolivia

Also interested in the role that the artist can take as a multidisciplinary and hybrid being in fields such as scientific, human and social research: art as a means and link: a transversal tool for transformation and sociopolitical, moral, spiritual and human communication.

## Title / Titulo

Cubo Sobre Cubo

## Duración / Length

6.40

## Description of the piece /

The mind silences infinite tissues that scramble it, thought has become a single dimension that contains an essence that is also real and acoustic.

We are hybrid beings and this self-exploration, which is also a responsibility, has allowed us to learn to perceive this acoustic dimension of thought, to give it order and shape, to appropriate it, to generate new meanings linked perhaps in a quantum way in which it becomes impossible to perceive through a single path. The whole body hears, all the water resonates, all the tissues see, smell and vibrate. < Cube on Cube is a work that speaks of anxiety as the great disease of the postmodern and capitalist world, a voice that is inside that shakes and gasps, seems to drill each act and each thought.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Simona Dichio

**Country / País**

Italy

**About the author /**

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

**Title / Título**

The Last Walk

**Duración / Length**

4.42

**Description of the piece /**

"The Last Walk" was created for the need to express a controversial state of mind, fought between the impossible quest for order and the terrible charm of chaos. An anonymous faceless, climbing the stairs of a palace, finds himself without his knowledge inside an unknown apartment but apparently tidy and quiet. When he looks around begins to release a quantity of irremediable chaos to whom he cannot escape: the apartment turns upside down and outside starts raining. However the infernal outburst seems not to cause torment in the protagonist, whom walking in the room, is faced in front of a window and, without waiting, throws down himself, leaving the listener doubtful about his fate.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

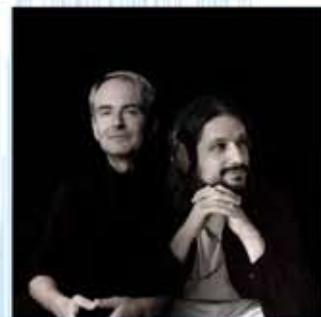
Paul G Terry

**Web page**

<https://www.PaulGTerry.com>

**Country / País**

United Kingdom

**About the author /**

Paul G Terry is an active composer and performer living in Brighton, near London. He has music on Spotify, iTunes and videos on YouTube. He writes music that cuts through the noise of life, speaking with a raw truth, direct to the heart.

Amadeus Paulusson is a electronic music producer from Switzerland, who has two albums out on iTunes and Spotify.

**Title / Titulo**

Living The Dream (feat. Amadeus Paulusson)

**Duración / Legth**

2.33

**Description of the piece /**

This is a unique blend of classical and electronica from a collaboration across the seas from England to Switzerland.

An upbeat mix of pianos, strings, french horn, drums and synthesisers that hopefully will give the listener a feel-good glow of positivity.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

LUCAS EDUARDO AVILA

## Web page

<https://linktr.ee/lucas.avila>

## Country / País

Argentina



## About the author /

Lucas Eduardo Ávila  
Profesor de guitarra

Mg en Creación musical Nuevas Tecnologías y artes tradicionales UNTREF  
Diplomatura Música expandida UNSAM 2022

### PREMIOS

2010 Premio "emprendimiento cultural " Argentina

2010 Beca FNA

2018 2º premio por "Nuestro verdadero tiempo " TRIMARG

2018 Beca creación "Charango y electroacústica" F. N. A

### OBRAS

2022 "Trabajo de hormiga" Radio Caso (Centro de Arte Sonoro) Argentina y festival Suraural  
julio 2021 transversal sonora "el idioma de las semillas" Charango y Electroacústica y eNe

septiembre 2021 Festival atemporanea "El idioma de las semillas" Charango y Electroacústica y eNe  
2021 festival Suraural "La canción de Tláloc" (Lucas E. Ávila )

2020 "En reclusión, el canto del alma " obra electroacústica (L. E. Ávila) concurso Xavier de Maistre, España

julio 2020 Festival Suraural estrena "Ñanderikey o el rescate del fuego" obra electroacústica (L. E. Ávila )

noviembre 2020 en Festival Transversal Sonora "Cinco cuartos" Charango y electronica y eNe

## Title / Titulo

Trabajo de Hormiga

## Duración / Legth

7

## Description of the piece /

"Se conocen muchísimas clases de hormigas en distintas geografías y climas pero la característica antes mencionada de lo colectivo siempre es un rasgo presente y muy marcado, y es este rasgo el que me llevó a la construcción de esta obra electroacústica "trabajo de hormiga " no como un mero





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Han Hitchen

**Country / País**

United States

**About the author /**

Han Hitchen (b. 1997) is a composer who writes for a wide range of genres, including various acoustic settings, and electroacoustic works for fixed media and live processing. Their music has been presented at several concerts, festivals, and conferences.

Hitchen is presently pursuing the M.M. in Composition at Penn State, where they study with Baljinder Sekhon and S.C. Rice. He holds a Professional Performance Certificate in Music Composition and Technology from Penn State University, as well as a B.M. in Composition from the University of South Florida. Additionally, they serve on the officer board for Living Music, an organization dedicated to the performance and promotion of music by living composers.

**Title / Titulo**

feeding fire

**Duración / Legth**

6

**Description of the piece /**

feeding fire captures the process of cremating a body in six minutes. Each minute of the piece represents a stage of the cremation process. Like a body transforming into ashes through cremation, what was once the sound of birds chirping and singing becomes an entirely new sound through processing and transformation by the last minute of the piece.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Hery Kristian Buana Tanjung

**Web page**

<https://www.instagram.com/p/CeGAFDGJyDo/>

**Country / País**

Indonesia

**About the author /**

Hery Kristian Buana Tanjung (1989) is a composer from Samarinda, Indonesia, in search of musical experiment his focuses on a variety of environmental sounds. His preference for minimal music led him to electroacoustic. In February 2023, Hery collaborated with the Mosaik Ensemble in Berlin. He recorded his Krompunk Grompunk (mixed ensemble). He also collaborated with choreographers and directors, such as Angela Vela Hernandez (Spain) and Angel Salvatore (Philippines).

Hery received his Master of Arts in Music Composition from the Indonesian Institute of the Arts Yogyakarta, under the guidance of Royke B. Koapaha. Learned music composition with Michael Asmara and Patrick Gunawan Hartono. He has attended several composition workshops from composers such as Roderik De Man, Slamet Abdul Sjukur, Vincent McDermott, Dieter Mack and Otto Sidharta.

Hery is the founder of Kovajiva Mobile Studio with his wife Valentina Ambarwati, a choreographer, since 2019 until now.

**Title / Titulo**

Erratum

**Duración / Legth**

09.11

**Description of the piece /**

Erratum is an electroacoustic piece of music that focuses on processing instrumentation materials such as sape and gamelan. The processing of this material is done through the recording of separate instruments between the sape and gamelan. Then the recording is processed using a computer device. Here I process sound material using Ableton and some additionally I use max msp to set the frequency and tempo randomly. For processing, I also used a midi controller to adjust the thickness of the low frequencies directly in the recording.

In this work I imagine how sound can evolve into another form and continuously gradually and slowly.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Sam C. Roberts

**Web page**

[www.samuelcroberts.co.uk/](http://www.samuelcroberts.co.uk/)

**Country / País**

United Kingdom

**About the author /**

Sam C. Roberts is an experimental composer, sonic artist and musician from the UK. His work seeks to fuse musical complexity, improvisation, field recording and original texts into pieces that span instrumental, abstract-ambient and narrative disciplines. Performances and exhibitions include appearances at Audiograft Festival, RAMA Festival (Aarhus, Denmark), Adelaide Festival (Australia), The Bath Fringe and many other venues and events across the UK and Europe. He has also worked extensively as a freelance bass guitarist and in professional audio since 2004.

**Title / Titulo**

Static Storm from the Garden Dome

**Duración / Legth**

6

**Description of the piece /**

'Static Storm from the Garden Dome' is a sonic scene from the fictional future of 'Eden & Nova', created by Sam C. Roberts. The work imagines experiencing an electrical storm from within a curated bio-dome, where long extinct flora and fauna are recreated in a distant, post-apocalyptic future. As the storm passes overhead, it produces strange sonic reflections (represented by granular re-synthesis of natural field recordings), as the shielding technology of the bio-dome reacts to the rain, thunder and lightning above.





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**Name / Nombre**

Jonathan David Corzo Garavito

**Web page**

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

**Country / País**

Colombia

**About the author /**

Composer, gaitero, flautist, teacher, luthier and researcher. Currently resides in Buenos Aires, Argentina. His compositions have been performed in numerous festivals and contests in Europe and a large part of America. He received the "FRANCISCO KRÖPFL" (2022), Beca de Creación de Música Contemporánea awarded by the Ministry of Culture of Colombia (2022), Beca de Creación - terminación de obra awarded by the Fondo Nacional de las Artes (2022), Beca de Creación del Fondo Nacional de las Artes (2021), Beca de Creación de Música Contemporanea awarded by the Ministry of Culture of Colombia (2020), mention especial in the International Ars Electronica Forum Wallis, (2020) Switzerland, Third prize composition awarded by the Consejo Argentino de la Música (2019), Second prize composition awarded by the Consejo Argentino de la Música (2018), First prize composition awarded by the Consejo Argentino de la Música.

**Title / Titulo****Duración / Legth**

Dentro de la caverna, al final una pequeña 10  
luz.

**Description of the piece /**

The cave does not have another exit than zenithal and its entrance is subterranean, that is, from the center of the world. With this first indication, the electroacoustic piece "Dentro de la caverna, al final una pequeña luz" was created based on the profound self-discovery and the desperation necessary to make a composition that means more than a simple sound. The piece is a representation about the empty content in itself, it is a circular search between despair and hope. "Dentro de la caverna, al final una pequeña luz" is a piece that is constantly searching for ascension, that is, searching for the full light.





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**Name / Nombre** Gabriele Toma

**Web page** [www.gabrieletoma.com](http://www.gabrieletoma.com)

**Country / País** Italy



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

Gabriele Toma, 1996 studied piano at the age of 10, composing some early piano studies. He explored free improvisation and computer music. He graduated in Piano at the Lecce Conservatory. He obtained a Master's degree in the creation of soundtracks for Films, Documentaries, Commercials and Videogames, to incorporate the elements of that consolidated formula that is used in the film industry and not only to evoke specific settings and "affections" in collective imagination. He then begins a course of study in Electronic Music, temporarily suspended due to being called up to teach Music Education in public school.

If he were really forced to define his compositional activity, he would define it as the modulation of perceptual parameters linked to hearing by means of sound objects, capable of configuring, with the decisive help of the listener, an abstract musical "discourse", a story that aims to move by resonance.

**Title / Titulo** In memoriam P.P.P. **Duración / Legth** 7

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

IN MEMORIAM P.P.P.  
2022 - 7'16"

An acousmatic piece conceived in the 100th year of the birth of Pier Paolo Pasolini. A tribute and a warning, an ode and a call. A way to celebrate an intellectual who was not afraid.

From Plato's cave to the unbearable truth, passing through a mechanical "enlightenment".





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**Name / Nombre** Dallas Herndon



**Web page** <https://dallasjherndon.carrd.co>

**Country / País** United States

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

Dallas J. Herndon (b. 1994) is a composer, researcher, educator, and interdisciplinary collaborative artist. He holds a B.M. in clarinet performance and music theory (with a minor in jazz studies) from Newberry College (Newberry, S.C.), and a M.M. in music theory and composition from East Carolina University. He recently completed his Ph.D. in music composition at the University of Utah, and taught courses in the areas of music theory, musicianship, and music technology. His creative interests integrate concepts of relativism, perspectivism, and environmentalism in music, and experiment with how changes in our perceptive experience might affect our understanding of meaning and identity. His works are often inspired by issues and phenomena found in our natural environment, and seek to challenge and bring awareness to how we understand and perceive our environment as human beings.

**Title / Titulo** Muted, Hear No Echo **Duración / Legth** 05:00

### **Description of the piece /**

"Muted, Hear No Echo" is inspired by the environmental issues of noise pollution and modern industrialization. This work uses field recordings from urban areas and combines them with sounds of nature. Specifically, the musical material uses a variety of owl calls to express the dangers of noise pollution to owl species that rely upon natural communication for their survival, such as the Mexican Spotted Owl that can be found in Zion National Park. The solo trumpet functions as a personification of the owl call and is generated through the conversion of the owl call field recordings into MIDI to determine the initial pitch material. It is then further altered with various timbral techniques and other electronic effects. The choir functions as a disruptive catalyst of the "noise" element, ultimately dissipating and polluting the owl's capacity to communicate effectively, by the movement's end.





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**Name / Nombre** Raphaël Amour Corniglion Faccioli

**Country / País** France



## About the author /

Graduado de una escuela de ingeniería en Mecánica/Industrial/Procesamiento de plásticos, es un artista transdisciplinario. Estudia composición electroacústica en el Conservatorio de Estrasburgo. Su método de procesamiento de sonido se centra en la grabación y síntesis de campo. Todas sus performances, pieza sonora e instalación están realizadas a partir de un trabajo íntimo sobre el espacio bajo la perspectiva del arte total. Un trabajo de investigación orientado al cuerpo, la «espectralidad» y la recuperación de los sentidos a través de la carne invisible. [autopsiafunzionale.bandcamp.com/track/corrodes](http://autopsiafunzionale.bandcamp.com/track/corrodes)

**Title / Título** Corroe

**Duración / Legth** 7:00

## Description of the piece /

"Ecospherical" is an ambisonic work immersing listeners in natural and hybrid soundscapes of California and the Pacific Northwest. This project is based on extensive field recordings taken with a third-order ambisonic microphone array, documenting diverse ecosystems in the face of a rapidly changing climate. By decoding the spherical soundfields captured with this technology, listeners are acoustically transported to these remote locales teeming with life. In collaboration with performers at UC San Diego, instrumental improvisations have been spatialized to become integral parts of these soundscapes, communicating in the cadences of their surroundings. "Phantom Falls" is an excerpt from this work, bringing together cello and clarinet in California's North Table Mountain Ecological Reserve. "Ecospherical" aims to bring awareness to the character and fragility of the ecosystems around us by exploring their unique musicality.





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**Name / Nombre** Charles Deluga

**Country / País** United States



### About the author /

Charles Deluga is an audiovisual composer, installation artist, and systems designer exploring the translation of signals across sensory domains. His creative practice combines synthesis, spatial audio, ecoacoustics, and electronics to produce immersive contexts for experiencing the intersection of nature and math. Charles has designed and produced A/V systems for architectural media installations across North America, including the Statue of Liberty Museum and MoMA PS1. He is currently pursuing a PhD in Computer Music at UC San Diego after earning a master's in Music Technology from New York University.

**Title / Titulo** Ecospherical / Phantom Falls      **Duración / Length** 09:00

### Description of the piece /

"Ecospherical" is an ambisonic work immersing listeners in natural and hybrid soundscapes of California and the Pacific Northwest. This project is based on extensive field recordings taken with a third-order ambisonic microphone array, documenting diverse ecosystems in the face of a rapidly changing climate. By decoding the spherical soundfields captured with this technology, listeners are acoustically transported to these remote locales teeming with life. In collaboration with performers at UC San Diego, instrumental improvisations have been spatialized to become integral parts of these soundscapes, communicating in the cadences of their surroundings. "Phantom Falls" is an excerpt from this work, bringing together cello and clarinet in California's North Table Mountain Ecological Reserve. "Ecospherical" aims to bring awareness to the character and fragility of the ecosystems around us by exploring their unique musicality.





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## Photo / Fotografia



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**Name / Nombre** Mario Verandi

**Web page** [www.marioverandi.de](http://www.marioverandi.de)

**Country / País** Germany



### About the author / Semblanza del autor

Mario Verandi is a Berlin-based Argentinean composer, musician and producer. He studied music in Argentina at the Music School of the Rosario National University. He later studied electronic music at the Phonos Studios in Barcelona. He continued his studies at the University of Birmingham (UK) where he completed a master and a doctorate in electroacoustic music composition. He moved to Berlin in 2000 as a guest of the Artists-in-Berlin program of the DAAD (German Academic Exchange Service). Verandi's output is wide-ranging and includes electroacoustic and experimental music as well as sound installations and music for dance and radio. Mario Verandi's works have been performed worldwide in events such as Multiphonies GRM (Paris), Donaueschinger Musiktage (Germany), Kontakte Festival Berlin and MaerzMusik (Berlin).

**Title / Titulo** Bellscape

**Duración / Length** 19

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

In this piece I aimed to explore the spectral and morphological characteristics of bell sounds as well as their manipulation and transformation through the use of computer software. Another important compositional element was sound spatialisation or the placement and movement of sounds in space. Bells are often heard in open spaces and therefore parameters such as distance (near and far), loudness and decay time were incorporated in this piece. I mainly worked with bell recordings of the Carillon at the Haus der Kultur der Welt in Berlin which were kindly provided by the Electronic Music Studios of Technische Universität Berlin. This piece was composed at the ZKM (Center for Art and





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**Name / Nombre** Mattia Parisse

**Web page** <https://www.mattiaparisse.com>

**Country / País** Italy



### About the author /

Mattia Parisse, studied electronic music at the Conservatory of Perugia (110/110 summa cum laude). Creates mixed-music and electroacoustic music compositions, interactive sound installations, audiovisual works and augmented musical instruments.

He is interested in the new and unconventional digital sound production techniques as well in the design and self-constructive research of instruments and their relationship with the technological medium. Winner of the XVI Premio Nazionale delle Arti; Winner of Prize "Teresa Rampazzi" for the XXIII CIM (Colloquio di Informatica Musicale); Winner of the "Premio Rotonda" of the city of Livorno

His works have been selected in important international conferences and festivals such as: Harvard University Department of Music. "Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media.;" ICMC 2022 (International Computer Music Conference; SMC Sound & Music Computing Conference; SC2022 (Conference Sonic Cartography 2022) etc

**Title / Título** Brucaradici

**Duración / Length** 09:04

### Description of the piece /

"Brucaradici" is a piece for fixed media that explores the variation in the width of the meshes that create a sound mass. Moreover, through sound processing techniques based on iteration, it has been possible to "tame" the flow of these masses allowing the movement between the organic gestures of the latter and the digital one coming from the sound processing.

The result is a witness of the polymorphic sound potential: the material element is revealed through moments of microscopy of the voice modulated by augmentation dynamics triggered by the electronic and artificial control of digital sound processing.

The resulting new hybrid identity then takes the breath of a unique living organism that responds to the morphogenetic changes that its two natures impose on it. The Brucaradici seems to consider as the only possibility of existence: the activity of observation of its own evolution.





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**Name / Nombre** Pak Hei Leung

**Web page** <https://www.alvinleung.com/>

**Country / País** Hong Kong



### **About the author /**

Born and raised in Hong Kong, the compositions of Pak Hei (Alvin) Leung have been performed and presented in the U.S., U.K., Switzerland, Italy, Japan, Taiwan and Hong Kong by music groups including Transient Canvas, Rosetta Contemporary Ensemble, Duo Zonda, Trio Mythos, Resonance, Duo Antwerp, Stellar Trio, Music-Joint Association, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Hong Kong Saxophone Ensemble and Romer String Quartet. His works have been featured in CMS Great Lakes Conference, SPLICE Institute, EMM, ICMC, SCI National Conference, NSEME, Longy's Divergent Studio, Hong Kong Contemporary Music Festival, Hong Kong Chinese Orchestra Net Festival, SCI Summer Student Mixtape, Charlotte New Music Festival and others.

Alvin is currently a PhD student in Music Composition at the University of North Texas. He received a Master of Music degree at Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK). <https://www.alvinleung.com/>

**Title / Titulo** Infinity Net

**Duración / Legth** 05:00

### **Description of the piece /**

Infinity Net is a composition journey, and a listening experience, exploring the many possibilities of granular synthesis, spatialization, and the contrasts between self and the universe. Inspired by the art works and life experience of the Japanese artist Yayoi Kusama (b. 1929), the title comes from an early series of paintings by the artist, which contains an overwhelming amount of tiny dots obsessively spread through canvas of gigantic sizes, thus creating an illusionary and immersive visual experience to the audience.





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**Name /Nombre**

Arshia Samsaminia

**Web page**

[www.arshia-samsaminia.com](http://www.arshia-samsaminia.com)

**Country / País**

Iran

**About the author /**

Arshia Samsaminia 1989, Tehran/Iran

He studied contemporary composition at the Sibelius Academy of Music, the University of Gothenburg, UDK University of Arts in Berlin, the Estonian Academy of Music and Theatre, and Tbilisi State Music Conservatory under the supervision of Helena Tulve, Malin Bång, Manolis Vlatakis, Tapio Tuomela, Ole Lützow Holm, Maka Virsalaze and etc.

Samsaminia is a current Ph.D. candidate at the Aristotle University of Thessaloniki in Greece, under the supervision of Professor Dimitri Papageorgiou and Professor Caspar Johannes Walter of the University of Science and Arts in Basel. Samsaminia has collaborated with well-known ensembles such as Klangforum Wien, Ensemble Modern, Ensemble Musikfabrik, Ensemble Garage, Stockholm Saxophone Quartet, etc.

Many of his compositions have been presented and performed at festivals, including the Huddersfield Contemporary Music Festival, Musica Nova Helsinki 2023, reMusik, Gaudeamus fest, Sound and Images New York, Sound of Stockholm, etc.

**Title / Titulo**

Beyond The Autonomous Sensory  
Meridian Response II

**Duración / Legth**

03.14

**Description of the piece /**

ASMR refers to the "tingling, static-like sensation across the scalp, back of the neck, and at times further areas in response to specific triggering audio and visual stimuli.

I tried to implement a part of these auditory feelings in my composition as a compositional material hence, the most challenging part was the homogenization of fixed media and Saxophone timbres so that the sounds become inseparable for the listener.





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**Name /Nombre**

Arshia Samsaminia

**Web page**

<https://wajdiaboudiab.com/>

**Country / País**

Libano

**About the author /**

Wajdi Samir Abou Diab, an artistic visionary hailing from Lebanon, draws inspiration from his dual cultural background in Arabic Levantine and Western classical music. born in Lebanon in 1991 and graduated from the Lebanese National Higher Conservatory of Music (LNHCM) in Piano and Music Composition, and currently pursuing his Master's degree in "Musicology of tradition" in the Antonin University. He has been recognized by the international music community through numerous accolades from several competitions, as well as receiving honorable mentions and being selected for various calls for scores. wajdiaboudiab.comnki 2023, reMusik, Gaudeamus fest, Sound and Images New York, Sound of Stockholm, etc.

**Title / Titulo**

Tafail w تفاعيل

**Duración / Legth**

8:15

**Description of the piece /**

TAFAIL تفاعيل is a piece for piano and tape, based on the sixteen vertical axes of Arabic poetry, translating their subdivisions into music, deeply examining the rhythm of weighted Arabic poetry, and the division of poetic verses, and linking the classical Arabic language with classical Arabic music by modeling poetry subdivisions in Arabic musical phrase, and introduces the piano as a contemporary Arabic instrument.

In the recorded Tape, we can listen to poetic, melodic, or spoken phrases, as well as recordings of Arabic instruments and electronics, in an attempt to adapt contemporary music to serve Arabic musical ideas.





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## Name /Nombre

MARCO MOLTENI

## Web page

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

## Country / País

Italy

## About the author /

BORN IN ITALY IN 1962

HE STUDIED COMPOSITION WITH LUCIANO CHAILLY AND GIUSEPPE GIULIANO; ELECTRONIC MUSIC WITH RICCARDO SINIGAGLIA AT THE CONSERVATORY OF MUSIC OF MILAN.

HE ATTENDED SEVERAL PERFECTIONING COURSES LIKE : ACCADEMIA CHIGIANA - SIENA (FRANCO DONATONI); ATELIER DE RECHERCHE INSTRUMENTAL IRCAM - PARIS; DARMSTADT FERIENKURSE.

HIS MUSIC HAS BEEN REWARDED AND RECOGNIZED IN IMPORTANT INTERNATIONAL COMPETITIONS AND PLAYED ALL OVER THE WORLD.

HIS MUSIC HAS BEEN BROADCASTED BY RADIO FRANCE, RAI RADIOTELEVISIONE ITALIANA, ABC SIDNEY, CBC TORONTO, BULGARIAN NATIONAL RADIO, RADIO SUISSE ROMANDE RTS ETC. AND IT HAS BEEN PUBLISHED BY UNIVERSAL EDITION WIEN AND ARS PUBLICA.



## Title / Titulo

VANO RISCATTO E MORTE DELL'EROE  
(ePWsM 14)

## Duración / Legth

06:00

## Description of the piece /

The piece 'VAIN RESCUE AND DEATH OF THE HERO' was composed in 2021 and is part of two series of my electronic pieces. The first series comprises five pieces dedicated to the figure of the ancient Greek hero Achilles, and the piece in question, the fifth in the series, represents the last 'chapter' in which Achilles dies.

Moreover, the piece in question is part of a series of electronic pieces marked ePWsM, which stands for 'electronic Patch Work serial Miniatures', which refers to the compositional technique used: by means of this technique, that of patch work, remnants of my other works, even non-electronic ones, are assembled and re-composed ...





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**Name / Nombre** Diego Ratto

**Web page** <https://www.diegoratto.com/>

**Country / País** Italy



### **About the author /**

Diego Ratto (B. 1988, Alessandria, Italy) is a musician and composer currently based in Santa Barbara, CA.

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

He is currently a PhD student in music composition at the University of California Santa Barbara (UCSB).

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

**Title / Titulo** SHOMO

**Duración / Legth** 07:32

### **Description of the piece /**

What people say is not always what they think, people act to exist in the society, to live a life that follows certain rules of standardization. Occasionally, particular events bring us outside our routine in which we are constantly immersed, almost to the point of drowning, and some thoughts emerge like interferences in our mind-set. Thoughts that create a different pattern in our steady life, that force us to stop and reflect, in a moment of reconnection with ourselves, as human being and part of the nature. How magical and refreshing is the place where it is allowed to reconcile with our body and mind?! But, how long can we hold out? There is always a point in which we have to come back to reality. However, what is reality? Is that what society suggests us to be real?





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**Name / Nombre** Susan Brewster



**Web page** <https://www.linkedin.com/in/susanannbrewster/>

**Country / País** United Kingdom

## About the author /

Susan is a composer from United States based in London, UK. Her musical background and studies encompass a wide variety of musical styles, traditions and concepts, influencing the realization of her electroacoustic compositions. Her sonic pieces are intuitively folk, weathered by complex aesthetic influences. She has composed and performed professionally for dance, theatre and film. Her electroacoustic composition, Golden Waves won an award in the MAARBLE Outreach competition "Sounds of Space" which sought to combine scientific and artistic ways of thinking. The ceremony in Rhodes, Greece presented her composition accompanied by projected images of the earths visible electromagnetic waves. She has been invited a guest composer as part of the London Gamelan Composers Forum, Concert and Discussion of New Music for Gamelan. 'Ears to Earth' was composed for Gamelan and electronics and performed live at the School of Oriental and African Studies (SOAS), London, UK.

**Title / Titulo** Winding the Bend, Then They Stand Still **Duración / Legth** 02:30

## Description of the piece /

'Winding the Bend, Then They Stand Still' takes inspiration from sounds that can be made by everyday household items, combined with conventional and unconventional instruments. The collection of samples forms the alphabet from which vocabulary and phrases grow. Repeating fragments in different settings are an aspect of a conceivable design for a continuum. They duplicate, multiply, shape shift, are arranged and rearranged without becoming fixed in strict patterns. As with language, changing the context of sound transforms the perception and meaning of it. An intuitive and contradictory composition that experiments with the relationship between repetition and stillness, sound that transforms irregularly and unpredictably is like a riddle. The progression is chaotic, but the impression given, implies consistency, serenity and order.





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**Name / Nombre** Loizillon Guillaume

**Web page** <https://loizillon.paris/>

**Country / País** France



### **About the author /**

Guillaume LOIZILLON lives and works in Paris. Composer and musician attracted by many other forms, he remains independent and constantly attracted to new experiments and artistic developments. Electronic music, sound arts, improvisation, poetry, installations, intermedia encounters, net art, etc. He was a lecturer in the music department of the University of Paris 8, director of the UFR arts aesthetic philosophy and co-founder of the independent label Trace Label. He has worked with, among others: Dièse 440, Bony Bikaye, Merce Cunningham Dance Company, Valère Novarina, Jean-Marc Matos and company, Julien Blaine, Joël Hubaut, Jacques Donguy, Tom Johnson, Esther Ferrer, Sébastien Lespinasse, A.C Hello, Costis Triandaphylou, Barney Wilen, Hector Zazou...

**Title / Titulo** Temps vaporeux (Hazy Times) **Duración / Legth** 06:53

### **Description of the piece /**

Hazy times are delicate and fragile. They are traversed by aerial, ghostly and ephemeral sounds. These appear as unstable forms which rapidly dissolve: an existence is of programmed evanescence. The whole piece is made up of electronic sounds composed using different analog synthesizers. Several layers interpenetrate. They are traversed, in the last part, by a mechanical and repetitive sequence which could symbolize the possible condensation of these sound vapours.





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**Name / Nombre** Yu Chung Tseng

**Web page** non

**Country / País** Taiwan

### **About the author /**

Dr. Yu-Chung Tseng is a professor of electronic music composition at Institute of Music at National Chiao Tung University in Taiwan.

His music has been recognized with selection/awards from Bourges Competition (Finalist, 2005), Pierre Schaeffer Competition (1st Prize in 2003, 3rd Prize in 2007), Cittàdi Udine Competition (Finalist, 2006), Musica Nova Competition (1st Prize in 2010, Mention award in 2009, Mention award in 2012), Metamorphoses Competition (2006, 2008, 2010), ICMC 2011 Asia-Oceania Regional Best Music Award and ICMC 2015 Asia-Oceania Regional Best Music Award.

Dr. Tseng's works have also received many performances at festivals and conferences, including ICMC, Musicacoustica (China, Beijing), SICMF (Korea, Soul), EMW (China, Shanghai), Schumann Festival (Germany, Dusseldorf), ACL(Japan, Israel, Singapore, Philippine, Taiwan), Musica Nova (Czech, Prague), Taiwan-France Exchange (Bordeaux, Hans, Pairs) and Chengdu International Electronic Music Festival..etc.

**Title / Titulo** Revealing after Thousand Calls **Duración / Legth** 06:30

### **Description of the piece /**

Revealing after Thousand Calls

– Acousmatic music for Live Multi-channel Difussion(06:35)

The sound source of the work was mainly drawn from the Chinese plucked Stringed instruments--Pipa. The main ideas of the composition is to abstract and to "white wash" the sound object, to suspend listeners' ears through overwhelmingly sonic transformation. As a result, it's only until the last moment of the piece which the original material was revealed.

The idea of proponing the appearance of original sound source to the last moment of the composition was drawn from a Chinese poem "Song of Pipa" by Po-chui I in Tang Dynasty. In the poem, a mysterious lady Pipa player finally appears after audience 's thousand calls after her amazing performance.





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**Name /Nombre** LUIS AREVALO

**Web page** <https://lharevalo.wixsite.com/luishilarioarevalo>

**Country / País** Mexico

#### **About the author /**

Luis Arevalo

Composer, instrumentalist, sound artist, sonotherapist and yoga instructor.

He studied at the Cardenal Miranda Institute (CDMX), Trinity College London (United Kingdom), Pompeu Fabra University (Barcelona, Spain), CMMAS (Morelia, Mich.) and Cenart (CDMX).

His music has been presented at various contemporary music festivals in Mexico and in various countries: Germany, Canada, Cuba, Chile, the United States, France, Guatemala, the United Kingdom and Sweden.

He has received support and incentives from FOCAEM, the National System for Musical Promotion, the Rockefeller Foundation in 2009, UNESCO-Aschberg and the Virginia Center for the Creative Arts.

His personal work focuses on the exploration of sound as a tool to reach deep states of meditation using various instruments as well as electronic media.

He is a classical music student from India, having the tabla as his main instrument.

<https://open.spotify.com/album/0AxzlmM0blj0wN1ujCEOYs?si=oyfHTzUDSt6NLAD4BFURZA>

**Title / Titulo** Akasha< < **Duración / Length** 07:45

**Description** of the piece /

Akasha is a Sanskrit word that refers to the ethereal.

The central idea of the piece is to emulate the feeling of lightness and lightness.





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**Name /Nombre**

Massimo Massimi

**Country / País**

Italy

**About the author /**

Massimo Massimi is born in Rome in 1973 where he lives and works; he studied Renaissance Lute, Composition and Electronic Music. He's a composer who is interested in experimental research about relationship between musical instruments (included computer) and musical symbology with the conviction that musical spelling represents the current compositional request. Its electronic production is oriented to increasing the expressive resources of algorithmical synthesis in order to create specific virtual sounds in which to trace continuous elements of transformation, paying particular attention to temporal perception.

Designs and produces musical instruments with recycled materials and non-conventional electro-acoustic diffusion systems.

Phone nr: +39 3887935876

Email: massimimassimo@tiscali.it

**Title / Titulo**

Superfici

**Duración / Legth**

7.53

**Description of the piece /**

SUPERFICI (Massimo Massimi)

Stereo

Duration 7:46 min

"Superfici" is an acousmatic composition based on two sound scenes in a kind of "parallel cutting". The scenes are both progressing towards a complex spectral becoming by an extensive use of different kind of synthesis and FFT analysis/resynthesis starting by inharmonic material. The formal structure can be thought of as three sections even if an internal movement describes a spiral of reworked material returns. The spectral richness of the piece makes it suitable for a stereo reproduction or through clusters of different speakers.





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**Name / Nombre** Macarena Solervicens

**Web page** [www.macarenasolervicens.com](http://www.macarenasolervicens.com)

**Country / País** Germany



#### **About the author /**

Macarena Solervicens is a composer and sound designer from Santiago, Chile, currently based in Berlin. She has a background in sound engineering from the University of Rome II, and studied electronic music at the Conservatorio Santa Cecilia and sound art at the University of Barcelona. She has worked on film projects featured in international festivals, and also creates electroacoustic music, experimental sound, and sound art. Since 2016, she has been leading interdisciplinary projects that explore the relationship between art, music, and technology. Her compositional approach focuses on the intersection of sound and music, pushing the boundaries of both disciplines to create a cohesive blend.

**Title / Titulo** Yo, Caballo

**Duración / Length** 09:00

#### **Description of the piece /**

"Yo, Caballo" (Me, Horse) is an electroacoustic piece that immerses itself in the sonic universe of a horse. This work is part of an artistic study aiming to portray and imagine the sonic interplay of other species or inorganic elements within a system. Through this composition, the intention is to transcend the surface-level connection between humans and animals, delving perceptively and sonically into the intricate layers governing communication with other species. By immersing the listener in this piece, the invitation is extended to explore the hidden modes of communication and connection between horse and human. Using a sonic palette characterized by textures, patterns, and dense layers, the aim is to capture the sound codes that transcend human language and draw closer to the animal.





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**Name / Nombre** Sergio Luque

**Web page** <https://sergioluque.com>

**Country / País** Mexico



## About the author /

Composer of instrumental and electroacoustic music, and computer music researcher. He lives in Madrid, where he directs the master's degree in Electroacoustic Composition and with New Media at the Katarina Gurska Superior Center and is curator of the VANG new music festival at the Palacio de Cibeles. In addition, he is a visiting professor at the Institute of Sonology of the Royal Conservatory in The Hague. His music has been performed by the Birmingham Contemporary Music Group, the Nieuw Ensemble, and the Schönberg Ensemble, among others, and he has been a member of Mexico's National System of Art Creators.

He has a PhD in Composition from the University of Birmingham, where he studies with Jonty Harrison and Scott Wilson, an MA in Sonology with honors from the Royal Conservatoire in The Hague, where he studies with Paul Berg and Kees Tazelaar, and an MA in Composition from the Conservatoire from Rotterdam, where he studies with Klaas de Vries and René Uijlenhoet.

**Title / Titulo** It is happening again. **Duración / Length** 12:00

## Description of the piece /

Stochastic synthesis is a microsound synthesis technique invented by Iannis Xenakis that uses stochastic processes to create and vary waveforms. I composed all the sounds in this piece using my own extensions to the Xenakis stochastic synthesis algorithms that I have been developing for over 20 years in the SuperCollider and C programming languages. I did not use audio recordings.





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**Name / Nombre** Eduard Konovalov

**Web page** <https://www.eduardkonovalov.com>

**Country / País** France



### **About the author /**

Eduard Konovalov is a Russian composer and music producer, based in Paris.

E.K. began constructing his very own musical path as a composer after completing a curriculum as a guitarist at The State Classical Academy named after Maimonides in Moscow, which enabled him a close examination of different musical styles both in the classical and the contemporary sector.

E.K. has been commissioned to compose music for full-length films, animation work, documentaries, commercials, performance art and live events.

One of the most recent works of E.K. includes a feature titled ANGST (Love Will Keep Us Safe From Death) created by M | V STUDIOS BERLIN, featuring the famous Russian actress Renata Litvinova. The oeuvre for this project consists of 9 pieces - all composed, arranged and programmed by E.K; ranging from contemporary classic to raging experimental techno.

**Title / Titulo** Transumanato-Minotaur **Duración / Legth** 01:58

### **Description of the piece /**

Music that captures the experience of living Hell from Dante Alighieri's Divine Comedy through dance. A visionary journey deep into one's self, changing and reincarnating into a new image. Heaven begins in Hell.





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**Name / Nombre** Augusto Meijer

**Web page** <https://augustomeijer.com/>

**Country / País** Netherlands



### **About the author /**

Augusto Meijer is an Electroacoustic music composer from the Netherlands.

He received his Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree.

During these studies, he focused strongly on electroacoustic music, and various composition techniques.

His work is performed at various international venues, including the San Francisco Tape Music Festival, the New York City Electroacoustic Music Festival, International Computer Music Conferences, Glow Eindhoven, ZKM and many more.

In 2019, he completed a large-scale acousmatic composition commissioned by Rolling Ryot. The work was presented through an immersive 32-channel speaker setup arranged throughout a five-story parking garage in Austin, Texas. In 2023, Meijer was commissioned for a new large scale multi-channel project presented in Waterloo Park, Austin TX

**Title / Titulo** Intertwined

**Duración / Length** 13:00

### **Description of the piece /**

"Intertwined" is a 2-channel acousmatic composition that is based on<br/>two percussive sequences generated by frequency modulation synthesis<br/>software.

The sequences are created by using mathematical formulas converted<br/>to a musical rhythm phrase.

Playback of these separate sequences creates an interesting<br/>"contrapunt" phenomena.

Throughout the piece, these sequences can be heard in context of a<br/>vast array of deeply manipulated sound phrases that have been<br/>derived from the sequences sounding output.





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**Name / Nombre** Nobuhiko Hayashi



**Country / País** Japan

### **About the author /**

Artist of auditory media. Born in Aichi, Japan in 1992. He lives in Gifu. After dropping out of Tama Art University's night school (discontinued), he learned himself computer music. He is currently enrolled at the Institute of Advanced Media Arts and Sciences [IAMAS].

**Title / Titulo** Te-susabi

**Duración / Legth** 11:00

### **Description of the piece /**

The title (Te-susabi / 手すさび) is a bit old-fashioned Japanese, which roughly translates to something like "Handwork to kill time." However, the root word "susa" has the meaning of an impulsive act, a spasmodic action. I am taking that into consideration. My hands wrote jumbled programs, then blindly manipulated my DAW, and my ears listened to the results. This repetition. The haphazard process itself is my concern. The root word "susa" also means desolation. It is chaos, a mixture of natural fertility premonitions and political anarchy. The sounds packed into this audio file are not intended to represent any particular passion, concept or story. Rather than sound, it is a representation of sound or a representation of matter, an informel sculpture composed of synaesthetic touch and time.





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**Name / Nombre** Motoki Ohkubo

**Web page** <https://motokiohkubo.net/>

**Country / País** Japan

## About the author /

Motoki Ohkubo (b.1988) is a Japanese composer, and a part-time teacher at Nagoya University of the Arts, Aichi Shukutoku University, and Soai University. He uses technologies, such as audio engineering, programming, and video in musical composition. His works extend a musical form with a wide range of expression, electroacoustic, algorithmic composition, chamber music, dance music, installation, and video. His works won ACSM116 award at Contemporary Computer Music Concert 2010 and Sony special award at Wired Creative Hack Award 2019. His works are selected for several competitions and concerts, symposiums such as "Sound walk"(2010) and "Close, Closer"(2013) of Musica Viva Festival(Portugal), "Sound departure:LIFE LIKE LIVE" at 3331 Chiyoda Art Festival 2014(Japan), Muestra Internacional de Musica Electroacustica 2014(Mexico), Future CityYokohama Smart Illumination Award 2014(Japan), "RAW" Acousmatic for the People III(Sweden), 21st International Symposium on Electric Arts(2015, Canada), 22nd Campus Genius Award(2016, Japan), Sound Performance Platform 2019(Japan) and Voyage 2021 "Beyond Ripples"(Japan).

**Title / Titulo** Kitchen Stream **Duración / Legth** 10:00

## Description of the piece /

This work uses sounds recorded in a kitchen and the sound of a flowing river. One of the attractions of electroacoustic music is the creation of space through sound. The use of sonic materials connects the kitchen and the riverside, which are two different spaces. Although the two are spatially unrelated, the combination of acoustic textures creates new spaces and connections. The compositional method combines the performance of sound instruments being recorded, the manipulation of acoustic processing parameters, and the construction of waveforms on a DAW. The music comprises sections listening to the constructed sounds, soundscapes, stories progressing through acoustic synthesis, and various compositional acoustic events.





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## Name / Nombre

BORREL Stéphane

## Web page

<https://www.stephaneborrel.fr>

## Country / País

France, Metropolitan



## About the author /

Stéphane Borrel (1974) lives and works in Lyon, France. He writes for different ensembles and diverse electronics, ranging from chamber music (Facétie, Extinction, Toutes choses ont leur saison) to the symphony orchestra (Faits de masque, Main-d'oeuvre), from mixed music (Orée, Prospectus in musica, Toute la mer) to sound installations (Smartland-Divertimento) or acousmatic pieces (Anthology of Laughter). He was the prize-winner of the Phonurgia Nova scholarship in 2009, and Hervé Dugardin Prize of the SACEM in 2013. Since 2003, he teaches composition at Conservatoire de Lyon (C.R.R. de Lyon).

## Title / Titulo

The Sweet & Prickly – The Inspired

## Duración / Legth

09:00

## Description of the piece /

The diptych composed of The Sweet & Prickly and The Inspired is an excerpt from Anthology of Laughter, an electroacoustic work that employs as its essential sound material the laughter from the recordings of three hundred invited participants. The musical writing, based on very precise sound selection, manipulation and editing, brings into focus the timbres, the rhythms and the pitches of this material.

The diptych plays on contrasts: mainly closed-mouthed, restrained and polished laughter in the first part; full-throated, wild, "animal" laughter in the second.

The four verses of The Sweet & Prickly feature the laughter of men, only mouths closed; the four refrains arise when one of the men laughs to the point of opening his mouth.

For The Inspired, various articles on ritual laughter fascinated me: laughing at ceremonies, during sacrifices, etc. – cf. the Roman Lupercalia, or the sacrifice of Isaac (meaning "he laughs") in the Bible.





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**Name / Nombre** Massimo Fragalà

**Country / País** Italy



### About the author /

He graduated in Electronic Music and in Classical Guitar. His music has been performed in many festivals and conferences worldwide including ICMC 2003, 3rd Prize ex aequo 4° Concorso Internazionale di Composizione Elettronica "P. Schaeffer" (Italy, 2003), ICMC 2005, Festival Zèppelin 05, EAR Sounds Electric 2005, LAC06, ICMC 2006, Festival Mùsica Viva 2008 (Sound Walk), NWEAMO 2008, Taukay 2008 (FrammentAzioni), Vox Novus 2008 (60x60 project), LAC 2011, Emufest 2011, 60x60 2012 (PianoForte Mix), Csound Conference 2013, LAC 2015, Csound Conference 2015, Csound 30, WOCMAT 2016, LAC 2017, LAC 2018, ICMC 2018, MusLab 2018, LAC 2019, ICMC 2019, MusLab 2020, NYCEMF 2022, etc.. .

**Title / Titulo** VoceST II

**Duración / Legth** 03:40

### Description of the piece /

All the sounds that form this composition derive from the elaboration of vocal sample. Starting from this very small sample (0.1756 seconds) I tried to change the original characteristics in order to generate a range of sounds more or less different compared to their original variety. This was possible using particular technique of sound processing such as time and spectrum stretching, morphing, harmonisation, freezing and sustaining a sound on an explicitly specified grain, transposing copies of sound on top of one another.





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**Name / Nombre** Iván Ferrer Orozco

**Web page** <https://noesbarco.wixsite.com/ivanferrer>

**Country / País** Mexico



### About the author /

Iván Ferrer Orozco (Mexico City, 1976) is a composer, performer specialized in electronic media and music computer designer. From 2012 to 2020 he was a member of the Neopercusión ensemble, currently a member of the Vertixe Sonora Ensemble, Synergein Project and The Experimental Tooth. He works as a musical computer designer and sideman with other groups, soloists and artists from Spain and abroad. Among other distinctions, in 2021 the International Computer Music Association awarded him the ICMA Best Music Award. He has been artist-in-residence at the Akademie der Künste Berlin, Hooyong Performing Arts Center, Quebec Council for Arts and Letters, MacDowell Colony, Ibermúsicas, Schleswig-Holsteinisches Künstlerhaus, Goethe-Institut, the Student Residence, VCCA, Djerassi, among other. He has been composer-in-residence with the Ensemble Contemporain de Montréal and the Ensemble Tropi. In 2019 he was named a member of the National System of Art Creators of México.

**Title / Titulo** Fourth Garden: Exodus -for piano- **Duración / Legth** 10:00

### Description of the piece /

The work is made entirely with recordings of a intervened piano and with practically no processing. Starting from considering the piano not as a musical instrument fully integrated into a certain sound culture and tradition, the piece is rather a meticulous investigation into the sound possibilities of the object. The result, as in a carefully arranged garden, aims to be a statement about the construction of an acoustic ecosystem through the modeling of perception and physical and psychoacoustic reactions. Like any garden, this territory enclosed by duration also tends to be a heterotopia: worlds within worlds, containers that contain themselves while also housing all other possible spaces, including Beethoven's piano, Chopin and Prokofiev; in addition to the object detached from its own history.





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**Name / Nombre**

Aleksandra Bilińska

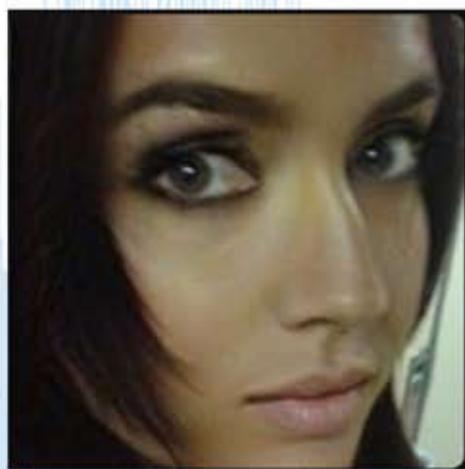
**Web page**

<https://soundcloud.com/aleksandra-bilinska-1708>

**Country / País**

Polonia

**Photo / Fotografia**



### **About the author /**

Bilińska Aleksandra (PhD), composer, lecturer, ethnomusicologist, improviser. Graduated from the K. Szymanowski Academy of Music in Katowice and Institute of Musicology in University in Warsaw, with specialization in ethnomusicology. She has worked as a lecturer in the Karol Szymanowski Academy of Music in Katowice and in Fr. Chopin University of Music in Warsaw. She took a part in many international and national conferences as a theorist and created many workshops with piano improvisation. She created electronic music for many choreographers and dance theatres in Poland. Her compositions have been performed in many countries. [soundcloud.com/aleksandra-bilinska-1708](https://soundcloud.com/aleksandra-bilinska-1708)

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**Title / Titulo**

#2020

**Duración / Legth**

9:17

### **Description of the piece /**

#2020...for electronics (2020) Each minute of the piece is another hour of the day, filled with rush, an excessive number of tasks. All of this ends with insomnia, head full of mixed emotions, wandering thoughts. Suddenly in February 2020 this all stopped ...from this last hour we count the time anew. What it will be like (?) #2020 is the first from the cycle (now 5 parts) titled #2020 symbolically measuring the time of changes coming along with this year.





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**Name / Nombre**

Robert McClure

**Web page**

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

**Country / País**

United States

**About the author / Semblanza del autor**

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC.

His works may be found through ADJ-ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and New Focus Record labels.

Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.

**Title / Titulo**

syn

**Duración / Legth**

10

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

syn (2021) is four movements about an imagined future world. Synthetic beings are the prevalent species. Yearning for the past organic way of life is eliminated. The work follows a synthetic being, SB-1021, and their "sins" against this new culture.

- i. corpora - The body, and thus physical labor, is the only valued aspect of SB-1021. They are replaceable cogs in the machine of production. SB-1021 slips into vivid daydreams and halts progress, a sin.
- ii. intima - Imagination is a sin. They are forced into digital mediation to clear their minds. SB-1021 covertly engages in wild fantasies before being surveilled.
- iii. loquere - SB-1021 attempts to develop expression in their vocalizations. This useless expression of the self in the synthetic world is a sin for which SB-1021 will be punished and terminated.
- iv. viscera - viscera details SB-1021's punishment and termination as they are torn apart from the inside out.





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**Name / Nombre**

Eduardo Kacheli

**Web page**

[eduardokacheli.blogspot.com](http://eduardokacheli.blogspot.com)

**Country / País**

Argentina

**Photo / Fotografia**



## About the author /

SCHOLARSHIP from the National University of Quilmes, he received the following titles: Diploma in Technology and Music, Musical Director with Electroacoustic Techniques, Bachelor's Degree in Composition with Electroacoustic Media and attended various seminars and postgraduate courses on artistic and technological specialization, being awarded the Diploma of Academic Merit in recognition of the best Averages.

SCHOLARSHIP from the COLLEGIUM MUSICUM of Buenos Aires. He studied Chamber Music, Piano, Audiperceptiva, Percussion Ensemble, Choir, Harmony, Music Appreciation, Recorder and Transversa, Piano, etc. with the Masters Antonio Yepes, Gustavo Samela, Ricardo Graetzer, Guillermo Graetzer, Ernesto Epstein, Carlos López Puccio and Pablo Levin.

(

**Title / Titulo**

Babel 4

**Duración / Legth**

11:00

## Description of the piece /

The piece is made up of three sections and the audio used comes from different sound sources. These are: a piece for cello written by the composer Xenakis; materials from conventional instruments such as cello, piano, guitar and sounds produced by later processed objects as well as electronically generated sounds, as well as quotes from a Work composed in collaboration with other colleagues from the First Group in the Poliedro System coordinated by the composer Fabian Luna.

tes in the Music of the 20th century, for its subsequent work according to the expressive needs of the Work. It is also worth noting multiple sources of traditional instruments treated with extended techniques and various noise-producing objects.





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**Name / Nombre**

Sze Ying Chan

**Web page**

[szeyingchan.com](http://szeyingchan.com)

**Country / País**

United Kingdom

**About the author /**

Sze Ying Chan is a Hong Kong born composer based in London.

During Chan's studies at the Royal College of Music Chan she has her theatre piece The Lover Cat (2019) premiered as part of the Great Exhibitionists Series' performances in Britten Theatre, Royal College of Music. She wrote and recorded a collection of piano music Moments: Set 1 in 2020. Chan's choral setting of the British poet Roger McGough's poem Poetry Pie, Poetry Pie (2020), is recorded by Hi-Lo Singers and her latest work Fruit of the Earth (2021) for Chamber Orchestra is premiered and recorded by the London Contemporary Chamber Orchestra in 2022.

**Title / Titulo**

Due to a reported emergency would all passengers leave the station immediately

**Duración / Legth**

3.22

**Description of the piece /**

is based on a recording I made in Green Park station. Green Park station is a busy London Underground station. It consists of 2 side connected by a tunnel. One day when I was heading to my choir rehearsal, the station was extra busy and had become overcrowded. An announcement was broadcasted to evacuate the passengers. At the time I thought something more serious had happened and as I made my way through the long and packed tunnel I decided to record my journey to the exit of the station. The more I listen to the recording, the more interesting sounds my ears picked up and I decided to orchestrate the interesting moments using additional recorded violin and flute sounds.





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**Name / Nombre** Paolo Montella

**Country / País** Italy



### About the author /

Paolo Montella is an electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. His education arises from both self-taught and academic experience. He studied piano, harmony, and classical composition, moreover, he started studying electroacoustic and electronic music while deepening his knowledge of C-based programming.

He graduated in Electronic Music at the Naples Conservatory with M° Elio Martusciello. Since 2016, as an inhabitant of the Ex Asilo Filangieri in Naples, he has been curator of "Geografie del suono" which has hosted prominent artists from around the world during more than 70 appointments.

His works have been performed in festivals such as Sonic Cartography (Chatham, UK), XIII CIM (Ancona, IT), Interferenze (IT), Supersonique Festival (Marseille, FR), Martini Elettrico (Bologna, IT), Fixed Room - Tempo Reale (Firenze, IT).

**Title / Titulo** Ossa

**Duración / Length** 07:00

### Description of the piece /

"In this world which we enter, appearing from a nowhere, and from which we disappear into a nowhere, Being and Appearing coincide"

Hannah Arendt, Life of the mind

Field recording, as an operation determined by rituals, times, and techniques, qualifies for its non-exhaustive character by releasing the need to be artistically varied. Thus escaping the source into the source itself. In this perspective, the world seems to arrange itself as a true musical paradigm that dictates its syntax, its connections, and its structural functions.

In this work, field recording is grafted onto the practice of interviews.

Agata, an 11 years old girl, shows us her field – stark – at the center of tense and contradictory forces, between her being a child, wanting to become a woman, her aspirations, and social impositions. Her strength is disarming, and the tone of her voice is exceptionally beautiful.





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**Name / Nombre** Ana Lara

**Web page** <https://analara.net/inicio>

**Country / País** México



## About the author /

Ana Lara es una de las compositoras más representativas de la escena artística mexicana de las últimas décadas. Su trabajo se centra en la exploración timbrica y la expresión afectiva, en la reflexión íntima y la construcción formal.

Estudió en el taller de composición del Conservatorio Nacional con Mario Lavista (1982-86) y en el del Cenidim con Federico Ibarra (1984-86), además de haber tomado cursos con Daniel Catán y Julio Estrada.

De 1986 a 1989 continuó sus estudios en la Academia de Música de Varsovia, Polonia.

En 1990 inició su programa radiofónico Hacia una nueva música en Radio UNAM. Un programa dedicado a la difusión de la música contemporánea que lleva 34 años de presencia ininterrumpida.

La música de Lara consta de obras para instrumentos solistas, de cámara, orquesta, música escénica, mixta, electroacústica y coral. Su música orquestal forma parte del repertorio de las orquestas de nuestro país y ha sido interpretada por orquestas de los Estados Unidos, Europa y Latinoamérica. El resto de su producción tiene una amplia difusión en todo el mundo.

En 2022 recibió la Medalla Bellas Artes 2020 "Por su destacada trayectoria como productora y compositora de música y por su labor para enriquecer la docencia de música mexicana y latinoamericana en el mundo."

**Title / Titulo** Meditaciones para Leia

**Duración / Legth** 7:15

## Description of the piece /

A partir de gestos vocales realizados por la cantante argentina Lía Ferense, he creado esta obra que nos lleva por universos emocionales distintos, una suerte de meditación vocal. La pieza fue compuesta en 2022-2023 y está dedicada a Lía Ferense.





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**Name / Nombre** Jorge Medina Martínez

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

**Country / País** Mexico



### About the author / Semblanza del autor

CDMX Abril/23/1989. Estudió Composición Musical en ESM-INBA con Carole Chargueron, Alejandro Romero y Georgina Derbez. Actualmente estudia Danza Contemporánea en el Centro de Investigación Coreográfica del INBA.

Su obra aborda el Paisaje Sonoro, la improvisación y las nuevas tecnologías empleando procesos del lenguaje literario aplicados al estudio de espacios acústicos específicos.

Se ha especializado en la musicalización y sonorización de la Danza Contemporánea, el Teatro y el Performance. Su reciente obra "Trifásico" para dueto de bailarines y LiveLooping fue estrenada en el Foro Sor Juana Inés de la Cruz en el marco del DID-UNAM 2019.

\*Artista y Especialista de ROLAND México (2012-2023).

\*Artista Residente de Phillter Music + Technology Community (Pittsburgh Pennsylvania) (2018-2023). MKR Stage, Three Rivers Arts Festival Main Stage, Carnegie Park, The BeatBox House Party & Battle (Brooklyn N.Y.).

\*Artista Residente de Y2K International LiveLooping Festival

Anno Domini Gallery, Jewel Theater. Santa Cruz California. E.U.A. (2017-2023).

**Title / Titulo** Banquetita **Duración / Length** 20

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

Compuesta durante el confinamiento mundial provocado por el COVID-19 ésta pieza para LiveLooping y Visuales en Tiempo Real. Busca; desde la idea de OneManBand, evocar un paisaje sonoro en el que gracias a la espacialidad del sonido ejecutado grabado y modificado en tiempo real, se explora la casi generalizada, confusa y dependiente relación que tiene el ser humano actual con los sistemas tecnológicos.

Así pues, ruteando cada loop por separado se busca la idea de orquestación/comunidad. Siempre conversando y cuestionando la sensibilidad y calidez de "compañía" que nos puede "compartir" la tecnología desde la programación y la "Inteligencia Artificial"

Aquí se indagan entre otros, los lenguajes que por medio de un patch de TouchDesigner habitan, en éste caso, una cámara, el sonido tocado en tiempo real y los sensores de presencia que el Kinect de X-BOX ofrece.





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**Name / Nombre** Daniel Mayer

**Web page** <https://www.volkerischmidt.de/>

**Country / País** Alemania



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

Volker Ignaz Schmidt nació en 1971 en Alemania. Estudió informática aunque su pasión es la música. Ha estudiado composición de forma privada con Franklin Cox (Universidad de Maryland, EE.UU.), Bernd Asmus (Friburgo, Alemania), Jan Kopp (Stuttgart, Alemania) y John Palmer (Universidad de Hertfordshire, Inglaterra). Volker Ignaz Schmidt ha compuesto obras solistas, música de cámara, piezas vocales, música orquestal, una ópera, música conceptual y electrónica. Ha escrito libros de texto de piano y trabajó en proyectos escolares sobre música contemporánea. Sus obras han sido representadas en Alemania, Bélgica, Suiza, Austria, Francia, Reino Unido, México, Rusia y Estados Unidos. [www.volkerischmidt.de](http://www.volkerischmidt.de)

**Title / Título** Eisschmelze.

**Duración / Legth** 8:06

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

La instalación utiliza grabaciones sonoras submarinas del derretimiento de la plataforma de hielo polar registradas por el Instituto Alfred Wegener. Estas grabaciones de paisajes sonoros interactúan con los sonidos producidos por la audiencia, así como con el movimiento de la audiencia en la sala capturado por sensores. Los sonidos se mezclan, se enriquecen con un patético tono de violonchelo y se transforman mediante síntesis granular. El timbre, el espacio y la forma de la instalación están controlados por procesos aleatorios y por acciones de sonido y movimiento del público en la sala. Esto crea un ecosistema sonoro frágil y psicótico. Este es un extracto de la instalación de 2 canales.





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**Name / Nombre** Daniel Mayer

**Web page** <https://daniel-mayer.at>

**Country / País** Austria

## About the author / Semblanza del autor

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

**Title / Titulo**

Mag.

**Duración / Legth** 9

## Description of the piece / Descripción de la obra

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

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

How do I find what I like?

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





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**Name / Nombre** daria baiocchi

**Web page** [https://sound-art-museum-online.business.site/?utm\\_source=gmb&utm\\_medium=referral](https://sound-art-museum-online.business.site/?utm_source=gmb&utm_medium=referral)

**Country / País** Italy



### About the author / Semblanza del autor

DARIA achieved an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna (Italy). She's currently main Professor of Harmony and Music Analysis at Fermo Conservatory, as well as Professor of Sound Design at Turin Academy of Fine Arts, at Frosinone Academy of Fine Arts and at Perugia Academy of Fine Arts in the New Technologies Department. Daria is the Director of the Sound Art Museum Online in Ascoli Piceno and, as volunteer, the Artistic Director and speaker on the radio program "Classical Music and...", in FM in central-east of Italy, which explores new performers, contemporary composers and sound designers/sound artists.

**Title / Titulo**

codex

**Duración / Legth** 10

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

In this work the idea was to sample sounds that can evoke and suggest the context within which Turing operated: noise of an analogic machine, sounds of an old typewriter and sounds of an old telephone. This piece has been organized in three main sections: A-B-A' with two rythmical bridges between B and A'. During the sound manipulation I created soundscapes that belong to mechanical analogic noises and, referring to the context of the war in which Turing operated, of planes and pilots' voices. The central rhythmic part intends to re-propose the birth of the computer. This piece is in Googlemaps in Bletchley Park, well known as X Station, where Turing was working.





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<b>Name / Nombre</b>	Simon Hutchinson
<b>Web page</b>	<a href="https://simonhutchinson.com/">https://simonhutchinson.com/</a>
<b>Country / País</b>	United States



### About the author /

Simon Hutchinson is a creator and teacher of music, audio, and things tangentially related.

His work synthesizes disparate ideas—European concert traditions and creative electronics; acoustic musical instruments and digital video games; East Asian folk and American jazz, rock and funk—and these combinations yield novel musical experiences, engaging with the relationships between humans, technology, and society.

Simon holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, and he is currently Associate Professor of Music at the University of New Haven.

**Title / Titulo** Hiraizumi Memories **Duración / Legth** 03:12

### Description of the piece /

Hiraizumi, a small town in Northern Japan, is home to a collection of Buddhist temples nestled in the hills of a picturesque rural landscape. These temples, dating back to 850 AD, were declared a UNESCO World Heritage Site in 2011. A place must meet several possible criteria to become a World Heritage Site, and the "Historic Monuments and Sites of Hiraizumi," was accepted under criteria ii, "exhibits an important interchange of human values...on developments in architecture or technology, monumental arts, town-planning, or landscape design", and vi, "is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance." These temples stand, then, as a possible conduit to the past, but a place that is connected to living traditions that continue to be shaped by the modern world.





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Heinz-Josef Florian

## Web page

<https://www.hjflorian.de>

## Country / País

Germany



## About the author /

Heinz-Josef Florian (\*1955) composes electroacoustic music, instrumental and orchestral pieces. He lectured on Stochastic Music, Chaos and Fractals at the Institute for Computer Music and Electronic Media (ICEM) of the Folkwang University of the Arts in Essen, Germany.

His works are played on radio and at international festivals for electroacoustic music (ICMC, FEMS, ...), among others. He has also created live projects in Israel and Germany together with Friedhelm Hartmann, Thomas Neuhaus, Javier Garavaglia, Balázs Kovács and Josef Sprinzak, among others.

Heinz-Josef Florian holds a Ph.D. in mathematics. He is a member of the German Society for Electroacoustic Music (DEGEM) and the Society for New Music Ruhr (GNMR).

## Title / Titulo

Schichtungen

## Duración / Legth

5

## Description of the piece /

Schichtungen  
fixed media (stereo)

Duration: 5:28

Composed in 2021

Schichtungen (German, means stratifications): vertically layered sounds condense into signs with individual characteristics. These signs, in turn, are layered into each other and one after the other. In this way they interact with each other: they meet, merge, detach from each other. Relationships are established and dissolved again in different constellations. Encounters and events structure the course of time. Just like in real life.

About the technique: the individual sounds, except for the vocal sounds, consist of superimposed layers of repetitive sound particles. Each layer has a different repetition speed, with the speeds in prime ratios to each other. The choice of layers, their density, and the acoustic source material of the sound





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Fabrice Alan Otse Mbida

## Country / País

Cameroon



## About the author /

Otse Mbida Fabrice Alan, is a multidisciplinary artist from Cameroon - electronic music composer, sound artist and DJ producer - whose work revolves mainly around research, collection and transformation organic and unorthodox sounds, to create a musical novelty in the fields of electronic music and sound performance. He wishes to through his compositions and performances, make discover the colors, shapes, and even smells in an auditory way. His music is mainly characterized by African rhythms, percussions, drones ambients and electronic synth sounds.

## Title / Titulo

MAGNUS

## Duración / Legth

7





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# PLANETA COMPLEJO DIVERSIDAD

## Name / Nombre

Reina Portuondo

## Country / País

France



## About the author /

He was born in Havana and is a member of the Cuban Musicians Association. He resides in France where he has specialized in the interpretation of electroacoustic music, in particular mixed. With saxophonist Daniel Kientzy, for the concert performance of what he conceptualized as "meta-cameralidad", he developed the Enneaphony. Commanding this device as a "sonist", in Meta Duo, he has toured a large part of the planet, performing concerts and guaranteeing the creation of more than 200 works. He has released several records in France and on foreign labels, participated in radio and television programs, and taught courses and lectures. Parallel to his work as an interpreter, he is dedicated to composition, especially electroacoustic music.

## Title / Titulo

Eclipse

## Duración / Length

7

## Description of the piece /

Conceived as an acousmatic work, I used specific sounds from Daniel Kientzy's family of 7 saxophones (techniques described in "Saxology" and precise monodic musical phrases). I didn't manipulate the sounds; I got the abstract-concrete result I was looking for. I chose this singular instrumentalist, with a predilection and taste for electroacoustic music. Timbre and purity of sound have been his constant concern. Creator of the Enneafonia for the concerts of what he considers a «meta-cameralidad» and with more than 300 premieres, he is the quintessential interpreter of the genre. To Marie Thérèse, who left us orphans on the day of the eclipse, the equinox, the new moon, in the period of rushing waters, on the eve of the Tide of the Century... The sky blackened to hide our helplessness.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Maddy Briggs

**Web page**

[maddybriggs.com.au](http://maddybriggs.com.au)

**Country / País**

Australia

**About the author /**

Maddy Briggs is an electroacoustic composer based in Sydney. A graduate of the Sydney Conservatorium of Music, her practice centres upon the digital elaboration and explosion of acoustic instruments, weaved together into highly textural, ambient soundscapes.

During lockdown, her collaborations with the APRA award-nominated HiberNATION festival include a series of solo and collaborative livestreams and an avant-garde Minecraft sound installation. She will curate its upcoming third season.

She also co-curated Konzertprojekt's 2022 concert series Sound Stories in partnership with the City of Sydney, for which she created an audiovisual work, 'August Underflow', with visual artist Keesha Field.

**Title / Titulo**

Lat

**Duración / Length**

20

**Description of the piece /**

Late Night Swim borrows its sonic material from organ and piano recordings from my score of Eulogise Me, directed by Colombia University masters student Alex Bateman. This work becomes completely distinct from the score, processed through Max/MSP in different manners from its source material - granular synthesis, delays and loops, gathering artefacts from the software.

It became a new way of looking at musical material for me - rather than becoming static in its position in a piece of music, a sound can live and breathe beyond its original treatment.

Inspired by late night walks through Sydney, the work also has lately become a study for me in how music functions in its environment, seeping into the empty space and filling its container like water - how different elements of a fixed recorded become ascribed to site-specific elements of whatever environment it's heard in.





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## Name /Nombre

Georgios Varoutsos

## Web page

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

## Country / País

Canada

## About the author /

Georgios Varoutsos is a sound artist and researcher from Montreal, Canada. He is completing his PhD at Queen's University Belfast with SARC: Centre for Interdisciplinary Research in Sound and Music. He received a Master's in Research in Arts & Humanities with a concentration in Sonic Arts from Queen's University Belfast, passing with distinction. Additionally, he earned a BFA with Distinction in Electroacoustic Studies and a BA in Anthropology from Concordia University in Montreal.

As an artist, he explores the field of sound through an extensive range of projects which have been presented globally in the form of concerts, installations, exhibitions, and presentations. His audio creations derive from different inspirations such as field recordings, digital recordings, amplified sound materials, audio processing, synthesis, and experimental techniques.

He is presently interested in research and practice involving urban arts, spatial audio, sonic arts, socially engaged arts, and themes around sounds and spaces.[https://georgiosvaroutsos.com/](http://georgiosvaroutsos.com/)

## Title / Titulo

Covid-19 Sound Stories

## Duración / Legth

36

## Description of the piece /

Northern Ireland has faced unprecedented challenges during the past two years due to the COVID-19 pandemic. Multiple lockdowns and strict public measures were implemented to protect the health and safety of the community. To gain insight into the perspectives of students in Northern Ireland, a set of questions was asked to capture their thoughts and feelings on the impact of the pandemic and the changes they have experienced. These questions also explored the powerful connection between sound and memory, highlighting how individuals relate to their environment and how sounds evoke memories of significant moments.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Lim Kyungjin

**Web page**

<https://www.kyungjinlim.com>

**Country / País**

South Korea

**About the author /**

Kyungjin Lim was born in 1991 in Seoul, South Korea. He took his basic musical training in the subjects of piano, music theory and composition from Ms. Sunhee Cho. From 2011 to 2015, he studied composition with Prof. Kyungmee Rhee at the Hanyang University (Collage of Music). From 2018 to 2021 he studied composition (Master of Music) at the HfMDK Mannheim with Prof. Sidney Corbett. In 2019, he received a composition commission from the "Städtische Bühnen gGmbH Osnabrück" for his first opera "Das Ebenbild", which had premiered as part of "Spieltreibe 8" in 2019 by the Osnabrück Theater. He also received the publishing house award in the 1st Impronta Ensemble composition competition. His works are published by Impronta Edition UG and Babelscores. He is a music director of Ensemble SONOR XXI since 2015, and has been studying composition (Postgraduate degree) at the HfMDK Mannheim since 2021.

**Title / Titulo**

[əsu:rei] for fixed media

**Duración / Legth**

8

**Description of the piece /**

Humans feel comfortable in nature. However, this can also happen in a form modified by man. Humans shape nature according to their aesthetic demands; the Schwetzingen Palace Park is a wonderful example of this baroque tradition. My work focuses on dressing various sounds of nature that can be felt and heard in this park in an artificial garment. To do this, I use two prepared grand pianos on which I reproduce these natural sounds and then process them electronically. In this way, I go through a similar process on a musical level as the architects of the baroque palace garden. The idea of artificial naturalness becomes the core idea of this work.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Jiancheng Lv

**Country / País**

China

**About the author /**

Lv Jiancheng, graduate student in electronic music composition at Xinghai Conservatory of Music in Guangzhou, China, has won multiple music competition awards and China National Scholarship.

**Title / Titulo**

Phantasmagoric Echoes

**Duración / Length**

1

**Description of the piece /**

In the depths of the universe, there is a mysterious space full of unknown and strange forces, possessing scenes and life forms beyond human cognition. The work fictionalizes various strange scenes and sounds in the universe, as if it is a journey through the universe, passing through the dark void, reaching the dazzling interstellar space, then into the mysterious black hole, and finally returning to the starting point of the universe. The electronic synthesizer, sound effects, and rhythm in music create an atmosphere full of unknown and fantasy, bringing people into a mysterious and unknown universe, allowing them to feel the infinite power and beauty of the universe.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Dixie Treichel

**Web page**

<https://soundcloud.com/dixie-treichel>

**Country / País**

United States

**About the author /**

Dixie Treichel (she/her) is a composer, sound artist, sound designer and radio broadcaster. She is a sonic explorer who likes creating with any and all sounds, generating rich sonic textures that invite the listener on a journey into the unknown.

She creates acousmatic works, electroacoustic music, sound and radio art, field recordings, radio and online audio portraits and documentaries, theatrical sound design, and collaborates with artists in multidisciplinary fields. Her works have been heard internationally on radio, in art galleries, sound art festivals, new music concerts, theaters and streaming festivals.

**Title / Titulo**

Another Nightlife

**Duración / Legth**

0625

**Description of the piece /**

Sounds dancing through space and where they might take us. "Another Nightlife" is an experimental acousmatic, sound & radio art soundscape created with live shortwave broadcasts, field recordings, original, and found sounds.

"Another Nightlife" was originally created for Shortwave Transmissions, Cities and Memory, Oxford, UK in collaboration with The Shortwave Radio Archive that launched February 13, 2022 to mark UNESCO World Radio Day.

It was included in Shortwave Shindig (2022) held during the SWL Fest's Zoom Conference, broadcast live worldwide on shortwave via WRMI 7570 khz (Radio Miami International), Wave Farm's WGXC 90.7-FM, Montez Press Radio and on "Healing. Listening to a Brave New World" (2022), Mediterranean Soundscapes Project.





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**Name /Nombre** Leandro Ariel Mantinán

**Web page**

[www.leandroarielmantinan.blogspot.com](http://www.leandroarielmantinan.blogspot.com)

**Country / País**

Argentina



## About the author /

Composer, Bachelor of Arts and Professor of Percussion. He has more than seventy symphonic and chamber works, obtaining several awards and mentions. Co-founder of BA-CIC (Bahía Actual, Centro de Interpretación y Creación) of the Universidad Nacional del Sur, destined to the diffusion of contemporary music. Some of his works have been premiered in Argentina, Switzerland, Brazil and Colombia and broadcasted on radios in France, Spain, Romania, the Netherlands and Korea. He is currently Principal Timpani Soloist in the Bahía Blanca Provincial Symphony Orchestra and Professor of Chamber Music and Percussion at the Bahía Blanca Conservatory. [leandroarielmantinan.blogspot.com](http://leandroarielmantinan.blogspot.com)

**Title / Titulo**

Voces I-II-III-IV-CODA  
(Documental Electroacústico)

**Duración / Legth**

8:36

## Description of the piece /

With resources such as quotation, deconstruction, resignification and appropriation of indigenous and folkloric fragments, the work tries to give voice to those who are not heard, to the nameless, to navigate and venture into, as Yupanqui said, the "legion of the anonymous". That legion that hides our roots and that modernity often makes us overlook. The present work is a sound documentary that, through its five parts, makes visible the problem of our cultural identity, asks who we are, where we come from, humbly paying homage to those who stepped on these lands before us.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Holly Gowland

**Web page**

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

**Country / País**

United Kingdom

**About the author /**

Holly Gowland originates from Manchester, UK and currently lives in Birmingham, UK. Within her compositions, blending acoustic and electronic sounds and tuning into the environment becomes paramount. She often builds new technologies to facilitate harmonic blending and highlight spectromorphology. Her work usually consists of field recordings and draws special attention to spatial aspects. Holly won the Peter Redfearn Prize for Composition in 2019 and has been commissioned by NMC (New Music Cassette). She has just finished studying BMus Composition at Royal Birmingham Conservatoire supervised by Andrew Hamilton, Emma Margetson and Joe Wright. She will begin an MSt in Composition at the University of Oxford in October 2023. Her current research focuses on the the effect of urban noise on sound practices. Gowland's music has been performed at (to name a few) the International Saxophone Festival, sponsored by Yamaha, Centrala and soon will be performed at the Royal College of Music.

**Title / Titulo**

Geo-Bio-Anthro

**Duración / Length**

7.5

**Description of the piece /**

I wanted to find the means in which connects geophony, biophony and anthrophony, as termed by Krause. The relating factor between all three was air, whether that be breath or wind. The piece has two main sections: fast, fragmented sections of biophonic or anthrophonic sounds (section 1) and slow geophonic soundscapes, which have the support of breathing (section 2). Two types of relationships support the means for juxtaposition between samples: they either share a timbral or spectral similarity or they have a metaphoric connection (e.g. cat and tiger). As the piece progresses, granulation, particularly on speech samples, takes over the long geophonic sections (section 2). Granulation allowed me to draw a connection between the timbral qualities of wind and speech samples. I offer windows of fragmented sound between these granular builds to summarise the inter-source connections. Breath and wind draw a close to the piece, as they relate all samples.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Liberty Richardson

**Web page**

<https://libertyrichardson.wixsite.com/liberty-richardson-c>

**Country / País**

United Kingdom

**About the author /**

Liberty is a final year undergraduate Music student at Durham University, UK, who specialises in both acoustic and electroacoustic composition of new music.

Liberty has had several composition premieres in the North of England. Notably, in 2019, Liberty won Second Prize in the Classical Sheffield Future Makers Composition Competition, where her piano trio was premiered by the Lawson Trio at Firth Hall. Additionally, in 2022, Liberty won the Durham University Steinway Composition Competition and as part of this, her piece composed for 28 pianos and 56 pianists was premiered at the Steinway Launch Event in Durham to celebrate the university becoming an All-Steinway School. Liberty's electroacoustic music has also been broadcast on BBC Radio as part of BBC Introducing.

Liberty's music takes influence from a wide range of composers including Pierre Schaeffer, Eliane Radigue, Morton Feldman and James MacMillan.

**Title / Titulo**

Decay

**Duración / Length**

5

**Description of the piece /**

Decay is an electroacoustic composition which depicts the effects of climate change on nature. The piece opens in an ambient style, containing field recording of nature. This opening was greatly influenced by Brian Eno's Ambient 1: Music for Airports. However, throughout the piece, the music becomes gradually more and more distorted, taking influence from Noise, and in particular, Japanoise.





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**Name / Nombre** Dante Tanzi



**Web page** <https://www.audior.eu/chi-siamo/>

**Country / País** Italy

## About the author /

Dante Tanzi is a composer and performer of acousmatic music. His compositions have been performed in Italy (Musica Nel Nostro Tempo, Colloquium of Music Informatics, Festival 5 Giornate, Festival Musica e Suoni, AUDIOR concerts, Levanto Music Festival), in Switzerland (Euromicro, Computer Music Concert), in Canada (EuCue Series), in the United Kingdom (ICMC, Sonorities), in Spain (Flix Festival, Festival Bernaola), in France (Festival Licences, Festival Futura, SIME, En Chair et En Son, Klang!, Festival Technomancie), in Colombia (BunB), in the United States (NYCEMF), in Portugal (DME) in Austria (Ars Electronica), in Argentina (Atemporanea), in Japan (OUA-EMF) and in Belgium (Le space du son). From 1985 to 2009 he worked at the Musical Informatics Laboratory of the University of Milan. He has published essays on Interface, Leonardo Music Journal, Leonardo, Organized Sound, De Musica, Crossings, Contemporary Music Review. He is co-founder of the association 'AUDIOR' ([www.audior.eu](http://www.audior.eu)).

**Title / Titulo** Pari

**Duración / Legth** 8

## Description of the piece /

Pari is inspired by ritual-type ceremonies and, more generally, by those practices which, by modulating the quality of listening, aim to draw on particular dimensions of experience. Pari has a linear-cyclic trend that develops over six tracks and is based on the repetition of an ordered sequence of 13 female voice samples, immersed in electronic sounds. The samples include words of the Italian language and meaningless vocal expressions, of an emotional type: Prati, Con, Gheu, Pari, Oss, Alti, Se, Sol, Boi, Mmhs, Ella, Za, Onde. The words and vocal expressions are accompanied by the melodies of a synthetic instrument. The use of electronics is present both in the use of textures and in the use of punctual intervention tools. The repetition of the vocal samples creates a sort of temporal suspension and causes the attention to move from the meaning of the words to the emotional charge of the voice.





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## Name / Nombre

Ana Paola Santillán Alcocer

## Web page

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

## Country / País

Mexico



## About the author /

He began his musical studies at the CIEM. He obtained a BA in Composition, with distinction, from Trinity College London under the mentorship of Vincent Carver. With the support of the Fulbright-Garcia Robles scholarship, he obtained his master's degree with honors from Rice University in the USA, studying composition with Arthur Gottschalk. He studied for a doctorate in composition at McGill University, in Montreal, Canada, under the guidance of John Rea, and studying electronic music under the guidance of Philippe Leroux.

He has participated in composition courses such as MANIFESTE at IRCAM, in Paris; Brevard Music Center, USA; CASMI in Prague, Czech Republic; ISAM in Michelstadt, Germany and at the AMERICAN CONSERVATORY in the Palace of Fontainebleau, France.

His works have represented Mexico in the 57th and 68th INTERNATIONAL ROSTRUM OF COMPOSERS of UNESCO. She also, with the support of UNESCO, was a composer-in-residence at the VCCA.

## Title / Titulo

6 etudes electroniques

## Duración / Length

07:00

## Description of the piece /

The work contains particular techniques with precise relationships between sounds and therefore musical elements are developed as the main point.

Techniques used:

Study 1: Micro-montage- Long sounds in order to create fragmented sounds, isolated or in sequence between them.

Looping: repeated copies of sounds with dif. slightly different manipulations

Study 2: Moving Particles/Building- Short, densely textured sounds governed by global motion

Study 3: Figure-Background- The relationship between musical figures and foreground, medium plane and background.< Study 4: Explosions- Active profile of sudden, dense energy that rapidly decays.<

Fragmentation: abrupt editions, cutting fragments of a bigger sound





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Andres Luz

**Web page**

<https://andresluz.weebly.com/>

**Country / País**

United States

**About the author /**

Andres Luz studied with Jeffrey Miller at California State University, East Bay (B.A. Music, magna cum laude, 2013) and took private lessons in electroacoustic music with Ian Dicke. In 2014, he pursued graduate studies at the University of Redlands and at the University of Georgia studying with Adrian Childs, Peter Van Zandt Lane, and Emily Koh. Dr. Luz has served as Visiting Assistant Professor of Theory and Electronic Music at the University of Redlands and is a member of ASCAP, SEAMUS, Millennium Composers Initiative, and Society of Composers, Inc., and published by Murphy Music Press and Post-Classical Music. [andresluz.weebly.com](https://andresluz.weebly.com/)

**Title / Titulo**

6 etudes electroniques

**Duración / Length**

13:34

**Description of the piece /**

Premonitions, Landscape at Twilight is based upon Salvador Dali's pastoral, Spider of the Evening (1940). In this work we see the painter's signature depiction of misshaped figures: a stretched female nude, a molten cello, and a softened airplane; each of which have lost their familiar rigidity, existing beyond the boundaries of conscious reality. The painting is a visual allegory of the European theater in WW2 created at a time when the bulk of the terror, tragedy, and destruction yet had to unfold to affect untold millions. This work is a manifestation in sound of this painting.

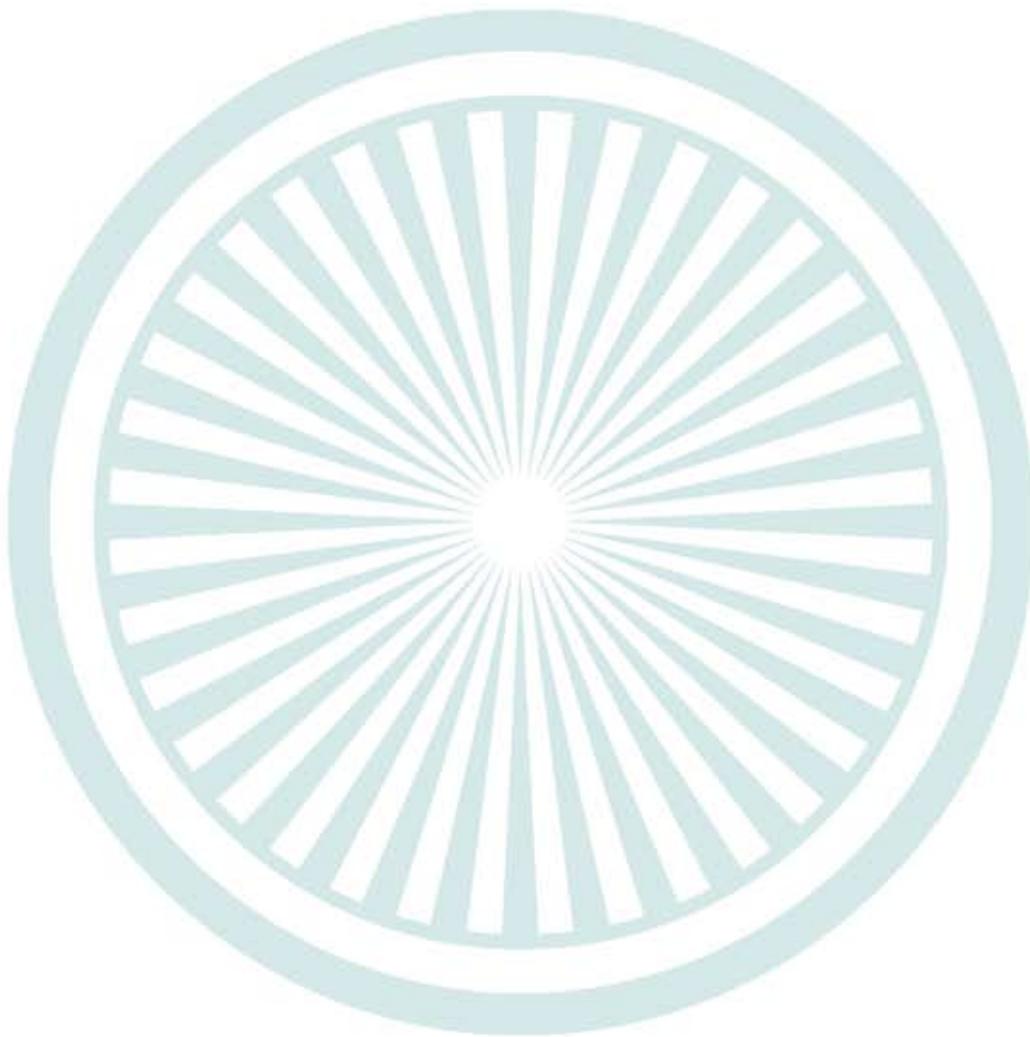




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VIDEO



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**Name / Nombre** Antonio Del Rivero Herrera

**Web page** <https://lesjc.com.mx/>

**Country / País** Mexico

### About the author /

Doctorate in Social Anthropology from the National School of Anthropology and History. His lines of research cover transdisciplinarity where anthropology intersects as the main axis and establishes his studies between culture, art and technology. He is a tenured professor in the Social Communication major at UAM-X, and academic manager of the digital platform Clon: Cyberzine of art and culture, Espacio Sonoro and the Sensory Experimentation Laboratory "Javier Covarrubias". Among his exhibited work, "Myth is transformed", "Paramnesia", "Infancias insurrectas" and Rhapsody, Labyrinths of the self stand out. Her anthropological and cultural articles have been published on the Academia.edu platform and have been a reference for research on the body, literature, art and society.

**Title / Titulo** Eternity

**Duración / Legth** 09:20

### Description of the piece /

"The proposal of this piece is an approximation to the idea of eternity based on the crossing of spatiotemporal axes, and because it is a video performance we carry out a self-referential process, but not in a literal way since we will resort to the shadow of the subject, not to the subject itself. The shadow of him, understood this like that other that moves in the unconscious that only flows in dreams and in the imagination, that is, in a poetic reverie." It should be noted that the creative process of the piece implied a transdisciplinary development, that is, a collective creation.





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**Name / Nombre** Neau Philippe

**Web page** <https://philippeneau.blogspot.com>  
/

**Country / País** France



### **About the author /**

Born in 1970. Lives and works in France. He is painter, visual and sound artist.

The main idea of his movies would be to create a mysterious atmosphere and to implement a feeling "of disturbing strangeness". A moment, sometimes short, powerful and lively when the viewer is taken by pictures and the sound.

The experimental form of his movies is an asserted esthetic choice where the not narrative bias is assumed to leave free the sensitive perception of the viewer.

The patterns for his movies come from his immediate environment (landscape, sky, light, nature). It is also an echo of photographic patterns used besides and participate in the elaboration of a "mental landscape" (which is latent to his paintings).

The sound participates at the rate of the movies. It follows, underlines, amplifies this atmosphere to get and take the viewer in an experience beyond the reality.

**Title / Titulo** Daughter of snow **Duración / Legth** 08:33

### **Description of the piece /**

"Daughter of snow" is a walk, a moment suspended in the landscape. We follow movements, a character appears. Nothing narrative. Just a vibrant and colorful space-time. Like a visual stroll. The textured images resonate with muffled and distant sounds. We are in a "mental landscape"



**Name / Nombre**

Peter Falconer

**Web page**

[www.peterfalconer.co.uk](http://www.peterfalconer.co.uk)

**Country / País**

United Kingdom

**About the author /**

Dr Peter Consistently Falconer is a UK-based sound artist, composer, and voiceover artist, originally from Hartlepool.

His work frequently combines music, sound design, narration, historical research, and sonic journalism to tell parafictional stories about both our own and possible alternative realities.

He is also the curator of [seatonsnook.com](http://seatonsnook.com), an online archive of sounds and music documenting the history of a County Durham seaside resort called Seaton Snook, from its establishment in medieval times to its sinister vanishing in the late 1960s.

He is bisexual, and does not normally refer to himself in the third person.

**Title / Titulo**

Canch End Morning Radio

**Duración / Legth**

05:15

**Description of the piece /**

Synthesised soundscape with voiceover; fragments of a recovered interview describing the UK's first pirate radio station.

In the late 1940's, Canch End Radio was broadcast from the now lost town of Seaton Snook. As far as we can tell, it was the first pirate radio station operating in the UK. Their morning radio show was broadcast at dawn on weekdays for several years. Sadly no recordings were made, but fragments of an interview with someone closely involved with starting the station (possibly Robson Booth) have been uncovered. This video will remain separate from the official [seatonsnook.com](http://seatonsnook.com) archive until we have further verified our sources.





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**Name / Nombre** Ihintza-Chloë Hargous

**Web page** <https://ihintzachloe.com>

**Country / País** France

#### **About the author /**

Born in 1992 in Saint Jean de Luz, Ihintza-Chloë Hargous works as an emerging artist based in Angoulême since 2020. She is graduated from DNSEP in 2016 in the same city, at the European School of Image (EESI). She develops a multidisciplinary work (video and sound, photography, writing, painting). Her artistic approach is plastic, poetic and conceptual at the same time. She captures what she finds remarkable in her immediate environment, in everyday life and its minute events, as if she were constantly renewing the effort to look at the world with the eyes of a child.

**Title / Titulo** Matière noire

**Duración / Length** 06:50

#### **Description of the piece /**

This project comes from a questioning on the idea of creation itself, that is to say on the form in the process of being made: it defines itself, vanishes, transforms and finally fixes itself in order to exist in the world. "Matière noire" (Dark matter) evokes by its title the dark and unfathomable space. The video alternates black and images, the sound populating or not the absence of things to see. The black image is treated here as a potential content, a hypothetical matter, a potential image.





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**Name / Nombre** Rodriguez Ana Maria

**Web page** [www.anamariarodriguez.net](http://www.anamariarodriguez.net)

**Country / País** Germany

### **About the author /**

ANA MARIA RODRIGUEZ  
Space – Poetry – Spontaneity

Ana Maria Rodriguez links the spontaneity of improvisation with fully composed scores. Often she takes part in the performances of her own works and can be seen on stage on the keyboards or as a laptop artist. At the same time, she also works with the acoustic and architectural conditions of the performance space when creating her compositions, installations and scenic works. Thematically, her latest pieces could be said to revolve around the relation between poetry and technology. This relationship does not only comprise the compositional use of words, poetry and literary sources, but also in a more abstract way the musical utilization of technological means to create a richness of perspectives based on poetry. Heterogeneous time layers, diverse spaces, plots running contrary to logic as in poetry—Ana Maria Rodriguez is committed to expressing herself in a precise and sensuous way.

**Title / Titulo** In nature alone are  
forms\_Cosima

**Duración / Length** 08:00

### **Description of the piece /**

This video is part of a larger work of several modules of which the video solo COSIMA is one. The sound is composed exclusively of different qualities of noise. On an abstract level, the noise includes both the sounds of our environment, its cycles (e.g. ocean noise) and the urban sound continuum.

The video takes the name of the cellist Cosima, who acts like a Tai Chi practitioner: focused on herself and her slow movements, no matter what is going on around her.

As in Tai Chi, the choreography uses different forms that flow smoothly into each other. The forms, in turn, consist of individual images that I see at the beginning and end of a movement.

With this video I wanted to show how we are simultaneously involved in the cycles of nature but at the same time and inescapably in the urban context.





**Name / Nombre** Nicola Fumo Frattegiani



**Web page** <https://www.nicolafumofrattegiani.com/>

**Country / País** Italy

#### **About the author /**

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 including ICMC, SEAMUS Conference, Mise en Music Festival, Earth Day Art Model, SMC, Atemporánea Festival, CCMC Contemporary Computer Music Concert, Festival Futura, Finale Prix Russolo, MUSLAB, Audio Mostly, Convergence, SOUND/IMAGE, WOCMAT, ACMC, Matera Intermedia Festival, Arte Scienza Festival. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances.

He is a 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 of Messina. He is currently professor of Sound design at the Academy of Fine Arts in Macerata

**Title / Titulo**

Luar

**Duración / Legth**

09.32

#### **Description of the piece /**

LUAR is the inexorable descent of the man within himself. A fall towards the most hidden places of his soul where the protagonist struggles with the multiple representations of the self. The atavistic (primordial – forse suona meglio) conflict of every individual fragmented in a horde of identities. The poetic and the words of poet Fernando Pessoa accompany this descent towards never-ending subjectivity, through the labour of existence which, in its own way, finds a resolution.

LUAR is a Portuguese word that means 'moon light', the quintessential nocturnal light, the one and only light amongst the shadows, which allows to see the hidden side, in which the inner epiphanies emerge in their splendour, and cruelty.



**Name / Nombre**

TITIN-SCHNAIDER Michel

**Web page**

[www.michel-titin-schnaider.fr](http://www.michel-titin-schnaider.fr)

**Country / País**

France

**About the author /**

Born in 1960 in Paris. Training d'ingénieur en électronique.

Adolescent il découvre les musiques expérimentales et s'intéresse à toutes les formes de musique contemporaines dont l'esprit d'aventure et de recherche le séduisent.

In 2007, he created the association Aventures Electro Acoustiques who wanted to promote the musique électroacoustique par le biais de projets transdisciplinaires.

In 2008 he rediscovered the dance butō. Cette forme artistique le passionne et depuis il organise régulièrement à Paris des événements associant sa musique de él à la danse butō.

Il crée in 2015 avec MOTUS the international festival En Chair et en Son (contemporaine dance et musique acousmatique) who proposes aux danseurs des pièces acousmatiques de concert.

I will produce 16 albums as well as a beautiful collection of videos

His musical work is characterized by the use of instruments (reels or virtues) as sonorous sources pourred from compositions réalisées sur ordinateur.

**Title / Titulo**

Sons d'Anthropocène#5

**Duración / Legth**

15:00

**Description of the piece /**

The project "Sons d'Anthropocène" regroups the films inspired by the dérisoire de l'activité humaine à l'échelle des temps géologiques: ruines, machines envahies by nature, objects in

decomposition....Du point de vue formel ma démarche d'Audio-visual artist consists of experimenting with a different creation voie: In prenant comme départ point a musical composition réalisée sans "arrière pensée visuelle", then, in a 2e temps, à rechercher ce que cette musique acousmatique peut suggerer as matière visuelle . Il s'agit ici de provoquer une Anastrophe vidéo-sonore: renverser un processus trop souvent issu de l'image et dans lequel la musique doit s'insérer à



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**Name / Nombre** Mansion-Vaquié Julie

**Country / País** France



### About the author /

Julie Mansion-Vaquié is a lecturer at Université Côte d'Azur, specializing in Popular Music, and is interested in stage re-creation and the relationship between sound and image. A member of the CTELA laboratory, she participates in several university networks (IASPM, Les Ondes du monde), is also a member of Studio Instrumental, and holds a DEM in electroacoustic composition (SACEM prize). Finalist in the Klang !2015 competition, and double prizewinner in the Petites Formes 2018 competition, her works of various kinds (instrumental, mixed, video-music, electroacoustic pieces) are regularly programmed in France and abroad (Mexico, Montreal, Valencia, Milan...).

**Title / Titulo** OXO

**Duración / Legth** 06:00

### Description of the piece /

It's all about chemistry...  
It's about reaction...  
From micro to macro...  
It's about life...





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**Name / Nombre** João Pedro Oliveira

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

**Country / País** Portugal

#### **About the author /**

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

**Title / Título** Coalescence

**Duración / Legth** 11:00

#### **Description of the piece /**

Coalescence  
(2021)

Coalescence is the process of joining or merging of elements to form one mass or whole. In this visual music piece, both visual materials and music join and separate themselves in distinct units, forming shapes and sounds that are the combination of elements joined together.





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**Name / Nombre** Pedro Castillo Lara

**Web page** <https://www.pedrocastillolarac.com>

**Country / País** Mexico

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

Pedro Castillo Lara, is a composer, multimedia artist, choir and orchestra director. He currently works as general director at MUSLAB International Electroacoustic Music Show. He where he also directs the instrumental ensemble and the study campus. In turn, he works as an associate researcher at the UNAM Center for Complexity Sciences, C3 in the Arte Ciencia y Complejidad project.

Member of the National System of Art Creators FONCA/CONACULTA 2019 -2022. His music spans different instrumental ensembles and electronic media and has been performed in different countries in Europe and America. As an interpreter, his work stands out in the direction of choirs and orchestra, electroacoustic improvisation, spatialization and sound projection of electroacoustic works.

**Title / Titulo** Danzas de Agua **Duración / Length** 7

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

Water Dances

Mexico DF, 2014

Video dance for quadraphonic or stereo device.

Composition: Pedro Castillo Lara

Choreography and dance: Nadia Eréndira Ordoñez Negrete

Dance 01 is a video dance imagined from the movements created by a dancer in the water, conceived as a dream of visual and sound textures that seeks to create an immersive sound field from movement. An exploration in color and perspective, imagined through a window that looks at the sky from the bottom of the water, and is inspired by symbols that once communicated the terrestrial and subterranean worlds.





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**Name /Nombre**

Neil Milton

**Web page**

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

**Country / País**

United Kingdom

**About the author /Semblanza del autor**

Neil Milton is a writer and artist. Developing on his fine art practice, his latest works explore audio-visual media. Inspired by collage, experimental film, expanded cinema and VJing, his work is a dialogue between the elements of sound, image and textual language. In particular, he explores the relationship between words and their sonification, text as semantic signifier and aesthetic image. Previously immersed in club culture, thematically he is engaged by issues of consciousness, altered states, spiritual transcendence, meditative bodily expression, and furthering communication. He is also interested in the therapeutic aspects of sound and its use as a medium for exploring neurodivergence.

**Title / Título**

Not Silent Poetry

**Duración / Legth**

9.28

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

The work is a dialogue between digital video and audio. Like an interpretive sign-language video, the work alternates between a video of a BSL poet reciting a poem; an audio recording challenging the primacy of communicative modalities; and projection of lips silently conveying a related theoretical text. Through subtitling, it highlights the difficulties of understanding sign language to the uninitiated, and the unreliability of lip reading for both a deaf and hearing audience, whilst exploring the process of interpretation and translation.

Drawing on the theory of Derrida, it challenges the phonocentric view of language that people can only express their fundamental humanity through voice, which excludes non-vocalic languages, such as sign-language, the modality of deaf communities. Unwittingly, this is an example of 'audism'. By limiting the translation in parts, it highlights the importance of accessibility, whilst foregrounding linguistic discrimination, as well as confronting our reliance on hearing.





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# PLANETA COMPLEJO DIVERSIDAD

**Name / Nombre**

Daniela Prost

**Country / País**

France

**About the author /**

The ONEIROS Collective was born in March 2016 on the occasion of the staging "Poemas à la Source" in Paris, France.

We are a collective of 4 artists, Ana Lara (composer), Jean-Pierre Prost (light designer), Harry Kampianne (poet) and Daniela Prost (plastic artist and video maker). Our goal is to unite and create a symbiosis between our artistic disciplines. Build different dimensions and fields of work in constant emulation and thus create new plastic and sound universes.

**Title / Titulo**

Rêves Urbains

**Duración / Length**

07:00

**Description of the piece /**

Rêves Urbains is a poetic and sound video made by the ONEIROS collective.

Everything happens through the dream and this only becomes reality after having been a product of the imagination. Our urban dreams are assimilated to architectural spaces, to microclimates that are both futuristic and realistic, thus underlining the importance of the habitat in the human imagination. Following a character through the city of Paris, reality and fantasy mix and invite us to dream.

In "Sueños Urbanos" the music by Ana Lara, the images by Daniela Prost and the poem Asphalt Song by Harry Kampianne interpenetrate and lead us progressively towards other visual fields capable of catalyzing another reality or other realities capable of interacting with the viewer.

Rêves Urbains is a video of interconnections between the human, the habitat and the environment, essential factors for life.



**Name /Nombre**

Alexander Sigman

**Web page**

<https://www.lxsigman.com>

**Country / País**

Luxembourg

**About the author /**

With a unique background in music composition + technology, cognitive science, and data science, Sigman has been active internationally as an interdisciplinary composer, performer, researcher, software engineer, and educator.

His compositions have been featured on a number of commercial releases, including portrait recordings on the Carrier and New Focus labels. Sigman has published and presented extensively on a broad range of research topics, including music information retrieval, innovative auditory warning design, technical and aesthetic aspects of robot opera, and approaches to creative audiovisual media integration.

He is currently a research and development engineer at AIVA Technologies, an AI music technology startup based in Luxembourg.

**Title / Titulo**

Future Creatures

**Duración / Length**

09:00

**Description of the piece /**

Future Creatures (2013) was realised in collaboration with Korean animation artist Eunjung Hwang. In the visual domain, each scene is constituted by a dense network of objects/characters associated with specific events. These events lead to changes in state of the objects/characters. The final state of a given scene predicts the initial state of the next scene via a basic set of rules.





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**Name / Nombre** Yania Marlene / Padilla Oliva  
Jorge David / Ortiz Trejo

**Web page** <https://achronyk.wixsite.com/david-ortiz-trejo>

**Country / País** Mexico

## About the author /

Yania M. Padilla O. (multidisciplinary artist) and David Ortiz Trejo (sound creator), together they have created pieces that mostly result in interactive Audiovisual devices where performance and sound art converge.

**Title / Titulo**

EVAi

**Duración / Length**

07:00

## Description of the piece /

EVAi is an audiovisual exploration where it is about playing with the representation of artificial intelligence interacting with the information that we pour into inputs and becoming aware of itself and of otherness, thus the digital body of the interpreter is an abstraction of the refinement process that it is having the algorithms and AI that are currently available to people. Data bending and data corruption are used to create distortions and interferences that try to approximate the videos generated by these apps, however, the error is left as the axis where these algorithms are refined when finding a node to address more specifically.



**Name /Nombre**

Ana González Gamboa

**Web page**

<http://anagonzalezgamboa.com/index.html>

**Country / País**

Ecuador

**About the author /**

Ecuadorian improviser, composer and experimental cellist, based in Buenos Aires since 2010. Sound, as a particle that transmits thoughts, sensations and emotions, is her mode of communication. She focuses her production on instrumental, electroacoustic, audiovisual music, free improvisation and noise, which is reflected in her active production as a composer and cellist.

She won the Ibermúsicas Award for composition and work premiere 2021 and 2022, 2nd Award of the Argentine Music Tribune 2021 (Argentine Music Council) and the Municipal Award for Sciences and Arts (Ecuador, 2019). She was a MAGA fellow (UNQ-ISA, Cuba, 2018), TACEC: First Generation (Teatro Argentino, 2018), Germina.Cciones (Ibermúsicas-Chile, 2019), PUJ/Ibermúsicas (Colombia, 2019), Symphonic Composition Scholarship (Ecuador 2021) and Latin America Scholarship to participate in the New Music On The Point festival (USA, 2023). Her works have been commissioned, programmed, and performed at different festivals, cycles, and composition residencies in Latin America.

**Title / Titulo**

¿Dónde está el espacio para el eufemismo del amor?

**Duración / Length**

09.53

**Description of the piece /**

Where is the space for the euphemism of love?

It establishes a dialogue of hybrid resources between voice, electronics and video, explores the limits of timbre, dynamic and rhythmic saturation and interacts with the degrees of color purity, generating a chain of sound-visual objects that vary in their micro and macro form, nourished by the timbre of the voice, in which the word is the guiding thread, giving it meaning and coexisting with each other to create a single compositional discourse.

Inspired by the poem "...and suddenly", by the poet Victoria Tobar, the text is dismembered in the time line, creating monosyllables that little by little make sense until they meet the word, the phrase, the poem..





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**Name / Nombre** Juan Carlos Vasquez

**Web page** [www.jcvasquez.com](http://www.jcvasquez.com)

**Country / País** Finland

### **About the author /**

Juan Carlos Vasquez ([www.jcvasquez.com](http://www.jcvasquez.com)) is an award-winning composer, sound artist, and researcher. His electroacoustic works are frequently performed worldwide, having premiered in over 30 countries across the Americas, Europe, Asia, and Australia.

As a researcher, Vasquez's writings can be found in the Computer Music Journal, the Leonardo Music Journal, and proceedings from leading conferences in the field. Vasquez received his education from the Sibelius Academy (FI), Aalto University (FI), and the University of Virginia (US). Babel Scores publishes his scores, and his music is distributed by Naxos, MIT Press (US), Important Records (US), and Phasma Music (Poland). Vasquez is sponsored by Genelec (FI) and is a member of the Society of Finnish Composers.

**Title / Titulo** Dorep Ampora

**Duración / Length** 06.35

### **Description of the piece /**

"Dorep Ampora" is an audiovisual piece for percussion and electronics. The piece's name is a reorganization of the characters contained in "Pedro Páramo", a novel by Mexican writer Juan Rulfo. Pedro Páramo is the "story of a town that was destroyed after submitting to the rule of Pedro Páramo, a despotic leader. In the novel, multiple stories blend, and the narrative line does not unfold in a precise chronological order. Instead, three main guiding structures generate a type of narrative that is associative, rather than chronological.

In "Dorep Ampora", the percussion performer(s) plays three-part guided improvisations reacting to graphic scores. Each performance is required to be recorded, and the composer digitally reconfigures the resulting audio and video into the final, layered audiovisual piece.





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**Name / Nombre** Dallas Herndon



**Web page** <https://dallasjherndon.carrd.co>

**Country / País** United States

### About the author / Semblanza del autor

Dallas J. Herndon (b. 1994) is a composer, researcher, educator, and interdisciplinary collaborative artist. He holds a B.M in clarinet performance and music theory (with a minor in jazz studies) from Newberry College (Newberry, S.C.), and a M.M. in music theory and composition from East Carolina University. He recently completed his Ph.D. in music composition at the University of Utah, and taught courses in the areas of music theory, musicianship, and music technology. His creative interests integrate concepts of relativism, perspectivism, and environmentalism in music, and experiment with how changes in our perceptive experience might affect our understanding of meaning and identity. His works are often inspired by issues and phenomena found in our natural environment, and seek to challenge and bring awareness to how we understand and perceive our environment as human beings.

**Title / Titulo** Muted, Hear No Echo **Duración / Legth** 05:00

### Description of the piece /

"Muted, Hear No Echo" is inspired by the environmental issues of noise pollution and modern industrialization. This work uses field recordings from urban areas and combines them with sounds of nature. Specifically, the musical material uses a variety of owl calls to express the dangers of noise pollution to owl species that rely upon natural communication for their survival, such as the Mexican Spotted Owl that can be found in Zion National Park. The solo trumpet functions as a personification of the owl call and is generated through the conversion of the owl call field recordings into MIDI to determine the initial pitch material. It is then further altered with various timbral techniques and other electronic effects. The choir functions as a disruptive catalyst of the "noise" element, ultimately dissipating and polluting the owl's capacity to communicate effectively, by the movement's end.





**Name / Nombre** Ana Maria Romano G

**Web page** <https://soundcloud.com/anamaria romano>

**Country / País** Colombia

#### **About the author /**

Composer, Colombian sound artist. Her interests are located between gender, sexualities, sound and technology, crossed by: listening, soundscape, space, body, experimentation and the political dimensions in creation. Her creative interests have allowed her to work in acoustic, electroacoustic, installation, video, performing arts, podcast, and radio media. She considers collective and collaborative work fundamental. She is a professor at El Bosque University. She coordinates the Real Time Feminist Platform. She is Co-founder of PAISAJISTAS SONORAS – LATIN AMERICA. She is a member of the Network of Latin American Composers -redcLa- and GexLat Genre-Experimentation – Latin America.

**Title / Titulo** Yo no tuve la tulpa

**Duración / Length** 18:00

#### **Description of the piece /**

It is a work in which temporality is built from the sound and visual textures in which living beings are interwoven that remind us of the need to think outside of anthropocentrism, invite us to recognize our ancestry in the present, lead us to listen-sound collectively.

The work was created especially for F(r)esta Festival de Improvisação e Performance (Rio de Janeiro) in 2021.

For the premiere I wrote these words:

Listen: Amplify: Unite: Reflect: Inquire: Walk: Sound: Tune in: Connect: Weave: Respect: Walk: Create: Plant: Build: Feel: Touch: Vibrate: Learn: Share: Compose: Look: Activate: Arrange: Ask: Intuit: Inhabit: Narrate: Transmit: Converse: Reconnect: Word: Worldly: Transit: Impregnate: Witness: Trust: Perceive: Communicate: Heal





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**Name / Nombre** João Pedro Oliveira

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

**Country / País** Portugal

#### **About the author /**

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

**Title / Titulo** Coalescence

**Duración / Legth** 11:00

#### **Description of the piece /**

Coalescence  
(2021)

Coalescence is the process of joining or merging of elements to form one mass or whole. In this visual music piece, both visual materials and music join and separate themselves in distinct units, forming shapes and sounds that are the combination of elements joined together.





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**Name / Nombre**

Cesare Saldicco

**Web page**

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

**Country / País**

Italy

**About the author /**

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, CECh – Comunidad Electroacústica de Chile, Bourges International Festival of Electroacoustic Music and Sonic Art, CEMAT Federation, Musica Viva Portugal, EXPO2015, EmuFest, MUSLab, Mixtur Festival, AVAF - Athens Video Art Festival, Destellos prize and La Biennale di Venezia.

Starting from 2019 he is curator of MA/IN Festival, an international festival for digit and multimedia arts.

He is professor in electroacoustic music composition at Conservatorio Statale di Musica "Giuseppe Verdi" in Milan.

**Title / Titulo**

Autumn of the Nations

**Duración / Legth**

03.00

**Description of the piece /**

November, 9 1989: thousands of East Germans take to the streets forcing the gates in front of the powerless guards at the checkpoints; on the other side of the wall, the West Germans welcome their brothers with open arms.

The images of the fall of the Berlin Wall, as well as a few months before those of the unknown insurgent with plastic bags that challenges a column of tanks in Tiananmen Square, have indelibly sculpted our era.

After many years from those events, a period known as the "Autumn of Nations", a short film to celebrate, as well as a pretext for a bitter reflection: after more than thirty years, geographical maps and mental borders have been redesigned in favor of a globalization that doesn't take count of the history and continues to raise walls in the name of divisions and political aspirations.





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**Name / Nombre**

Felipe Pinto d'Aguiar

**Web page**

[www.pintodaguiar.net](http://www.pintodaguiar.net)

**Country / País**

Chile

**About the author /**

The music of Felipe Pinto d'Aguiar has been regarded as possessing 'emotional drive and intensity' [Sydney Morning Herald]. Originally from Santiago de Chile, he has been involved in projects in fifteen countries, in which he has collaborated with several ensembles, including Sound Icon, Boston Musica Viva, and the JACK Quartet among others. He holds a DMA in Composition from Boston University, where he studied with Joshua Fineberg thanks to a Fulbright grant. Described as one the 'most powerful Chilean voices born in the 70's and 80's' [El Mercurio]. He is an Associate Professor and dean of the Faculty of Arts at Universidad Austral de Chile. He takes inspiration from various sources, including visual arts, literature, films, daily life, and the natural world.

**Title / Titulo**

Memoria 新庄 24-1

**Duración / Legth**

27:00

**Description of the piece /**

This project originated after the initiative of my friend flutist Cheng-Yu Wu, who in 2017 invited me to Taiwan to create an open work. We did not plan much and our only guide was that the protagonist of our collaboration would be the house of his family located in 新庄 [Xinzhuang], space where no one lives anymore.

This house is located in a rural area, which is currently under a process of industrialization. Some traditional houses like this one –of progressive construction– have received government support for their preservation, but the selection criteria are linked to size, prioritizing houses which completed a square around a central courtyard. This policy has left some houses –like this one, which only forms an L on the floor plan– out of conservation programs. During three days, we took photographs, filmed and recorded sounds of the house and its surroundings to create this audiovisual memory.





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**Name / Nombre**

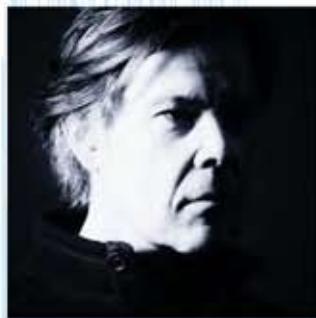
Erik Deerly

**Web page**

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

**Country / País**

United States

**About the author /**

Erik Deerly is a visual and sound artist. His work explores synesthetic experiences and is driven by perception, cognition, time, and movement interests. He has exhibited across the Americas, Asia, and Europe and is a professor at the University of Louisiana at Lafayette. Awards include a New Frontiers of Creativity Grant, multiple film festival honors, a South by Southwest Interactive prize, a Lumen Prize selection, and an Aesthetica Art Prize.

Recent or forthcoming exhibitions, screenings, and performances include Experimental Film & Video 2023, at CICA Museum, in South Korea. VIDEOMEDEJA International Video Festival 25, Novi Sad, Serbia, Maracay International Film & Video Festival, Maracay, Venezuela, and Perspectives 2022, Audiovisual Frontiers, The Department of Music at UC Riverside, Riverside, CA. His most recent sound art album, *A Sense of Place*, was released in 2022 by Arpaviva Recordings, a non-profit new music and media company in the US and France.

**Title / Titulo**

Infinity

**Duración / Length**

6.34

**Description of the piece /**

"Infinity" is the first of a 30-minute, five-episode series, *Non-Sequitur* (2023). This project features choreographed abstract visuals and sound in an immersive presentation. The visual and audio components were composed and ultimately performed in-studio simultaneously using Ableton Live with Max. *Non-Sequitur* premieres July 12, 2023 in the Experimental Film & Video 2023, CICA Museum, Gimpo-si, South Korea.





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Name / Nombre

Alejandro Sánchez Almazán

Country / País

Mexico

Photo / Fotografia



#### About the author /

He began his musical studies in 2015 at the Morelense Center for the Arts as a jazz guitarist, under the tutelage of Mtr. Leonardo Requejo Blunno. Later, in 2018, he entered the classical musical composition career at that same institution; initially under the tutelage of Dr. Mariana Villanueva Conroy and, later, under the tutelage of Mtra. Judith Alejandra González Benítez, concluding her undergraduate studies in December 2022.

The composer has participated in the workshop given by the Swiss duo UMS n' JIP, held at the IV Encuentro Revueltas Sonoras (2019) at the Centro Morelense de las Artes. In addition, it has been the winner in different calls for festivals, such as the Aires Contemporary Music Festival (2021 and 2022) and the third edition of the Atemporánea International Festival (2022).

Title / Titulo

Tus eternas heridas abiertas

Duración / Length

4

#### Description of the piece /

"Your eternal open wounds" is an electroacoustic work with video, which revolves around the detachment of humans from nature. This piece is a representation of how our reality today is constituted from incessant machine noise and self-absorption on the part of people, neglecting nature and resulting in its punishment. The lack of awareness towards caring for nature today is what motivates the composer to address this issue and, through music and the visual part, contribute to raising awareness of it.



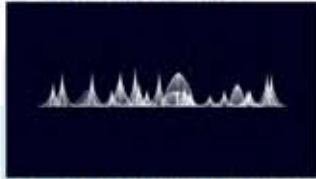


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**Name / Nombre** Julian Scordato

**Web page** <https://www.julianscordato.com>

**Country / País** Italy

#### **About the author /**

Julian Scordato is a composer and artist whose practice focuses mainly on sound, graphics, algorithms and interactivity. He studied composition and electronic music at the Conservatory of Venice and sound art at the University of Barcelona. Since 2015 he has joined SaMPL - Sound and Music Processing Lab, a distributed infrastructure for education, research and production based in Padua, Italy. As a technologist, Scordato has written articles and presented research results related to interactive systems for music performance and graphic notation in conferences and lectures. Coordinator of the Electronic Music School of the Conservatory of Padua, since 2020 he has held the chair of electroacoustic music composition. His award-winning electroacoustic and audiovisual works have been performed and exhibited in international festivals and institutions around the world.

**Title / Titulo** Study for a cosmic city **Duración / Length** 7

#### **Description of the piece /**

"Study for a cosmic city" is an audiovisual work inspired by a utopian urban planning proposal exposed by the composer and architect Iannis Xenakis in an essay entitled "La ville cosmique" (1965).

In an attempt to relate computer graphics to the formalization of sound, the structures that characterize the utopian city are designed using superquadratic curves capable of describing reasonable variations in amplitude and pitch. Parameter values extracted from buildings and paths are used to process sound materials from unidentified radio transmissions actually received around the world. In the graphic representation, each building transmits a specific radio signal whose quality and intensity depend on the position of a cursor, also interfering with the other sound sources. Paths on the ground, on the other hand, define the macro-formal articulation of the audiovisual work as well as the virtual localization of the processed audio signals.



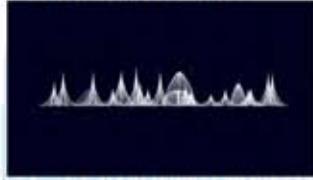


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**Name / Nombre** Julian Scordato

**Web page** <https://www.julianscordato.com>

**Country / País** Italy

## About the author /

Julian Scordato is a composer and artist whose practice focuses mainly on sound, graphics, algorithms and interactivity. He studied composition and electronic music at the Conservatory of Venice and sound art at the University of Barcelona. Since 2015 he has joined SaMPL - Sound and Music Processing Lab, a distributed infrastructure for education, research and production based in Padua, Italy. As a technologist, Scordato has written articles and presented research results related to interactive systems for music performance and graphic notation in conferences and lectures. Coordinator of the Electronic Music School of the Conservatory of Padua, since 2020 he has held the chair of electroacoustic music composition. His award-winning electroacoustic and audiovisual works have been performed and exhibited in international festivals and institutions around the world.

**Title / Titulo** Study for a cosmic city **Duración / Legth** 7

## Description of the piece /

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In an attempt to relate computer graphics to the formalization of sound, the structures that characterize the utopian city are designed using superquadratic curves capable of describing reasonable variations in amplitude and pitch. Parameter values extracted from buildings and paths are used to process sound materials from unidentified radio transmissions actually received around the world. In the graphic representation, each building transmits a specific radio signal whose quality and intensity depend on the position of a cursor, also interfering with the other sound sources. Paths on the ground, on the other hand, define the macro-formal articulation of the audiovisual work as well as the virtual localization of the processed audio signals.





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## Photo / Fotografia



**Name / Nombre** Simon Le Boggit

**Web page** [quantumsouporchestra.weebly.com](http://quantumsouporchestra.weebly.com)

**Country / País** United Kingdom

### About the author /

Simon Le Boggit is a UK based multimedia artist focusing on the distillation of form from chaos. His mesmeric algorithmically generated abstract videos explore "apparent intentionality" emerging from a tangle of chance, repetition and mutation.

**Title / Titulo** ENTWINING OF LOST SOULS **Duración / Legth** 10

### Description of the piece /

Entwining Of Lost Souls is an algorithmically generated abstract CGI video which uses chaos, repetition and mutation to entangle the music and visual-music of two violas – illustrating how chance events may sometimes take on a form which feels alive and intentional, evoking unexpected waves of emotion.

**Email** [simon.le.boggit@hotmail.com](mailto:simon.le.boggit@hotmail.com)

**Date of birth / Fecha de nacimiento** martes, enero 1, 1980

**Category / Categoría** Categ/ B Fixed Audio with Video.

**Number of channels / Número de canales**

2





**Name /Nombre**

Abou Diab Wajdi

**Date of birth /Fecha de nacimiento**

domingo, junio 16, 1991

**Country / País**

Bahrain

**Duración / Legth**

8

**Title / Titulo**

TAFAIL تفاعيل

**Description of the piece /**

TAFAIL (تفاعيل) is a piece for piano and tape, based on the sixteen vertical axes of Arabic poetry, translating their subdivisions into music, profoundly examining the rhythm of weighted Arabic poetry, and the division of poetic verses, and linking the classical Arabic language with classical Arabic music by modeling poetry subdivisions in Arabic musical phrase, and introduces the piano as a contemporary Arabic instrument.

In the recorded Tape, we can listen to poetic, melodic, or spoken phrases, as well as recordings of Arabic instruments and electronics, in an attempt to adapt contemporary music to serve Arabic musical ideas.

**About the author /**

Wadi Samir Abou Diab, an artistic visionary hailing from Lebanon, draws inspiration from his double cultural background in Arabic Levantine and Western classical music. He was born in Lebanon in 1991 and graduated from the Lebanese National Higher Conservatory of Music (LNHCM) in Piano and Music Composition. He is currently pursuing his Master's degree in "Musicology of tradition" at Antonin University. The international music community has recognized him through numerous accolades from several competitions, as well as receiving honorable mentions and being selected for various calls for scores





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**Name / Nombre** Elene Aladashvili

**Web page** <https://www.youtube.com/channel/UCfP5OLbLtw5i1m5N-9javwQ>

**Country / País** Georgia



#### **About the author /**

Elene Aladashvili is a Georgian singer and composer, who has just graduated from the Tbilisi State Conservatoire. Despite having a background in Classical music, her art projects always differ from one another and tend to combine different genres and aspects of music, by experimenting with the synthesis of modern technological perspectives and the legacy of past centuries. She never declines to face new challenges herself, be it writing music for movies, video games or experimental live performances using MAX/MSP. At the moment she is working on her first autobiographical album called "Shattered Memories", that will convey in musical form the reminiscences and emotions of her past through merging of various music genres.

**Title / Titulo** Dormition of the final light **Duración / Length** 5.47

#### **Description of the piece /**

An experimental piece depicting our beautiful cosmic universe and our home planet that is soon doomed to be destroyed by neglectful human-beings, who always try surpass the cosmological power and become dominant over every inch of matter.

Dormition of the final ligh is a symbol of fading hope, acceptance and mourning. The catastrophic siren letting us know about the fatal death, the death that is happening alone, in darkness, without anyone realizing it...

The Piece can be divided into 3 parts:

- A calm gentle breath and singing accompanied by water drops and rain sound, soon followed by an unsettling tone in voice, the harmony foreshadows the feeling of the unavoidable catastrophe,
- Rattling, banging, Alarms, sirens, mourning voices are there to witness and acknowledge the failure of mankind ,
- Mourning and Acceptance – engraving the memories of the once beautiful universe





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**Name /Nombre**

Richard McCormick

**Web page**

[https://linktr.ee/r\\_mccormick](https://linktr.ee/r_mccormick)

**Country / País**

United Kingdom

**About the author /**

Richard McCormick is a composer, visual artist and sound designer who recently graduated from the Music Composition MA at The University of Sheffield. Working mostly as a composer in Film & TV, he also has credits as a sound designer, mixer, music producer, songwriter and video producer.

With a wide range of specialisms, recent projects include original scores for 'Fishponds of the Amazon' (2021), 'Introspectum Motel' (2021) and an original electronic piece entitled 'These Lights' (2021). Recent visual works include various music videos, visuals for 'Threshold music festival' (2017) and exhibition pieces for 'Arkade Film Festival' (2017). His most recent work is a collaboration piece 'Water Forms' with local Sheffield artist Alison Churchill which involves sounds incorporated with a water-inspired paper sculpture.

**Title / Titulo**

GeoSonic

**Duración / Length**

6.37

**Description of the piece /**

GeoSonic is an audio-visual piece that takes sound from the earth, and other materials and creates visual representations of them with the use of an Oscilloscope. The piece is inspired by the sound recordings and exhibitions of Chris Watson as well as the audio-visual work of Ryoji Ikeda. Having discovered both during my time in London, I was fortunate enough to interview Chris Watson about his approach to sound recording and his work as a sound artist. Conceptually, the piece is aimed to highlight the fragile nature of the Earth, how each day more and more erodes away. There is a point at which each section breaks or fades to nothing. This is an intentional choice to emphasise the scale of what we are losing and have already lost.





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Andrés González

**Web page**

<https://andresgonzalez.org/>

**Country / País**

Chile

**About the author /**

As a performer, he has performed concerts in several parts of Chile and Europe, either as a soloist or as a member of groups with whom he premieres and records various works, some of his authorship, on national and international stages.

As a composer, he has premiered several works on important stages in Chile, Argentina, Germany, Spain and France. His works have been published under the SVR label, the Pueblo Nuevo Netlabel, Modular Label and independent productions.

He was awarded by the Regional Council of Culture and the Arts for his contribution to chamber music in 2009. He has received important recognition through government projects (FONMUS and FNEA). Since 2015 he has been a teacher at the Pontificia Universidad Católica de Valparaíso. He is the founder and Director of the Estudio Modular de Música Actual (EMMA) and Artistic Director of the ensemble f@actura, belonging to the same institution.

**Title / Titulo**

Claustrofonía 2

**Duración / Legth**

6.40

**Description of the piece /**

This piece was created during the pandemic and was made with instrumental sounds and everyday sound objects that refer to confinement. All sounds were produced and recorded by the f(r)actura ensemble. I mostly edited and processed the sounds through granular synthesis and mixed them with a binaural system (Panoramix-Ircam).





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# PLANETA COMPLEJO DIVERSIDAD

**Name /Nombre**

Andrés González

**Web page**

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**Country / País**

Chile

**About the author /**

As a performer, he has performed concerts in several parts of Chile and Europe, either as a soloist or as a member of groups with whom he premieres and records various works, some of his authorship, on national and international stages.

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**Name / Nombre** Marco Ferrazza

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**Country / País** Italy

#### **About the author /**

Marco Ferrazza is a composer of electroacoustic works and audiovisual pieces, as well as a performer in experimental music.

He composed several acousmatic pieces which have been selected on various exhibitions and international festivals, and then collected in albums.

In his work he combines music research, visual explorations, experimental soundtracks and free improvisation.

**Title / Titulo** Memories of a Form **Duración / Legth** 09.18

#### **Description of the piece /**

Memories of a Form is a stereophonic audiovisual piece in which *musique concrète* and abstract images are compared. The structure of the work is a continuous dialogue between the abstract and the concrete, order and randomness; a constantly research of a shape and its subsequent destruction; a cyclicity that allows each time the start of a new vital process.





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# PLANETA COMPLEJO DIVERSIDAD



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**MUSLAB 2023**

**Name / Nombre** Adam Stanovic



**Web page** [www.adamstanovic.com](http://www.adamstanovic.com)

**Country / País** United Kingdom

## About the author /

Adam Stanovic started composing electronic music over 25 years ago. His works are mostly acousmatic, but have also included instruments, electronics, film, and animation. Collectively, they have received prizes, residencies and mentions at competitions around the world, including: IMEB (France); Métamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Música Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); KEAR (USA); MusicAcoustica (China); Prix Russolo (France), Red Jasper Award (USA). Adam has composed in studios including: the IMEB (France); Musiques & Recherches (Belgium); VICC (Sweden); EMS (Sweden); Leeds College of Music (UK); CMMAS (Mexico); Holst House (UK); Mise-En\_Place Bushwick (USA); Bowling Green State University (USA); Sydney Conservatorium of Music (Australia); GRM (Paris).

**Title / Titulo** Goodnight Tin Hau **Duración / Legth** 22

## Description of the piece /

Between 2016 and 2020, I worked in Hong Kong, as an examiner for one of the various universities. During my visits, I stayed in the Causeway Bay area of the city where, jetlagged and unable to sleep, I would spend hours wandering the midnight streets. Disorientated and exhausted, I witnessed something unforgettable - the moment when the Hong Kong day collapses into night. This moment produces something of a pause... a breath... a gathering of forces... This moment was never silent, however. The city crackled, as if an electrical charge arced through the streets. Goodnight, Tin Hau uses recordings from my visits, along with an arch-form, in an attempt to re-live that moment. As I composed, however, I became increasingly aware of the changing political situation in Hong Kong, and now reflect on those four years as part of a much more serious pause... a collapse... a gathering of forces...

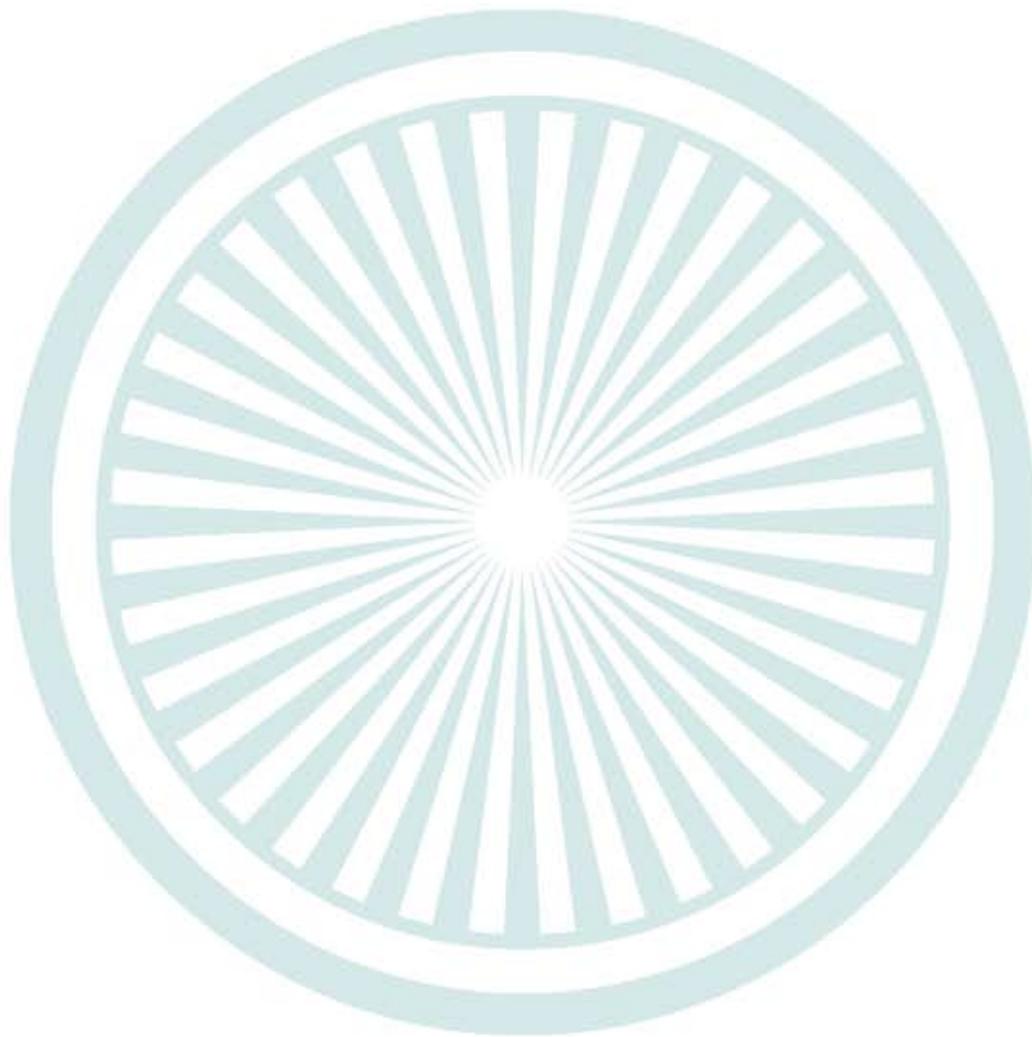




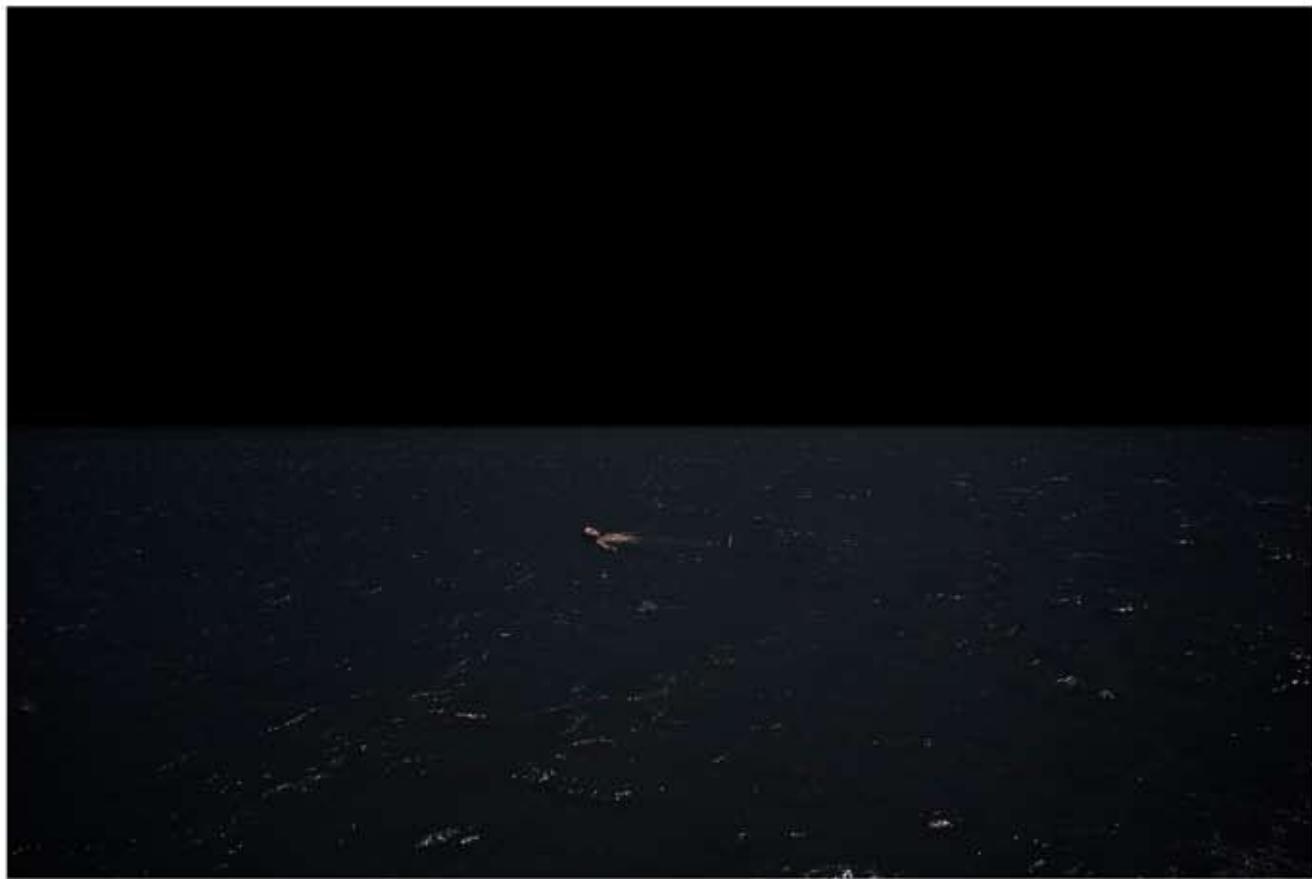
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FOTO



## ANTROPOCENE'S DRIFT

Angela Pietribiasi

ITALIA

Los icebergs son hermosos y tristes mensajes que llegan de lejos, de la lenta erosión de los glaciares, de esas nieves que ya no podríamos llamar interminables.

Son estructuras brillantes que se modifican hasta desaparecer, quedando solo como agua en crecimiento. Un agua que recuperará su tierra, arrancando árboles y destruyendo márgenes costeros, provocando migraciones de poblaciones que viven en la costa; ya estamos asistiendo a las migraciones climáticas.

En este mismo momento, Antropoceno, somos protagonistas y responsables del destino del planeta. Nuestro deseo de dominar la naturaleza nos transformó paradójicamente en víctimas culpables.

Somos una aniquilación, una abdicación, también nos transporta el fluir de la corriente.

Los icebergs, en su brillante calidad fotogénica y su imparable destino, comparten con nosotros una condición de deriva solitaria.





**NYPA FRUTICANS - MANGROVE PALM (AREACEAE)**

**Barbara Kastelec**

**ESLOVENIA**

La alimentación representa un vínculo entre nuestros antepasados y las generaciones venideras que se verán, en gran medida, obligadas a cultivar semillas autóctonas y a buscar nuevos modos de producir alimentos, dado que las condiciones climáticas extremas, la ganadería y el monocultivo harán que mucha tierra en nuestro planeta inadecuada para el cultivo.

El foco central de mis pinturas es la relación comida-vida-muerte. Tanto desde la perspectiva de la alimentación como de la destrucción creativa, me interesan específicamente los hongos de la levadura, diferentes tipos de moho, bacterias y mohos.

Además de su estructura biológica, lo que también me interesa es la forma en que estos microorganismos están involucrados en la vida de organismos más grandes y cómo su microcosmos se está convirtiendo en parte de un mosaico de macrocosmos más grande del que forman parte las personas, las plantas y los animales.



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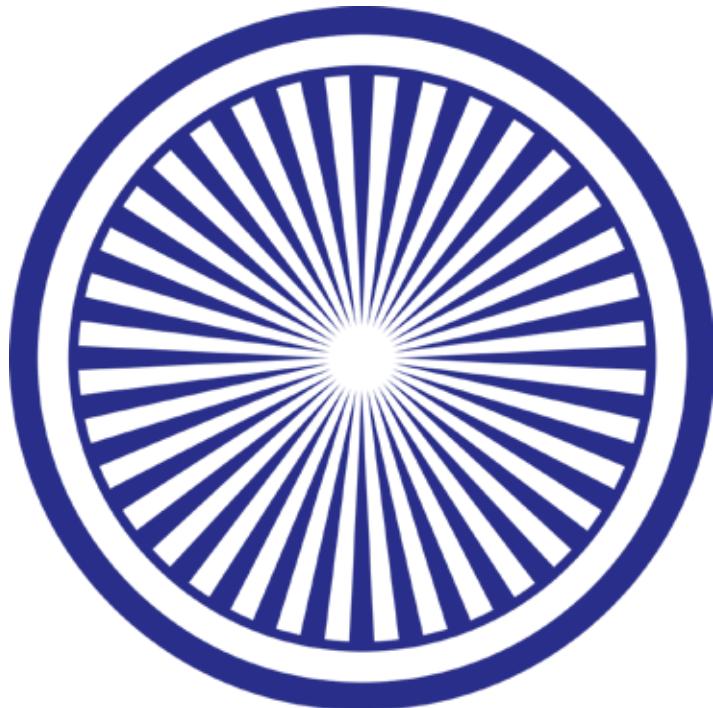
LAST TREAP  
Beatriz Canfield  
MÉXICO



PLANETA COMPLEJO  
DIVERSIDAD  
MUSLAB

LAST TREAP  
Beatriz Canfield  
MÉXICO

Esta serie de Fotografías se nutre de la mutación acelerada de la transitoriedad de la vida y su finitud comprimiendo el ciclo de su historia y acelerando el proceso hacia su transmutación total. En una explosión se aprecia la expansión de la materia y en ese proceso adquiere otro significado la lectura de esta obra funciona como una metáfora del tiempo y una hoja en blanco para la resignificación del objeto representado . maleta/ hombre / guerra/ exilio/ migración/ ruptura...una crisis expansiva que destruye... transforma.





## BRAVE WARM WORLD

Bojan Golcar

ESLOVENIA

### Consecuencias

El caótico período en el que vivimos ha traído consigo numerosos estilos nuevos en todos los campos de la producción artística, incluida la fotografía. Los contenidos manifiestos han pasado a un segundo plano, mientras que las cuestiones conceptuales, la comunicación, las relaciones y los temas ecológicos han pasado a un primer plano como sujeto de expresión.

Las obras de Bojan Golcar no solo abordan los contenidos, sino también el medio de la fotografía en sí y fusionan los dos en una expresión artística armonizada. Su creatividad sigue rigurosamente la doctrina de que la fotografía nos da una visión diferente de nuestro entorno.

La vida en la tierra es el fenómeno más magnífico y complejo que conocemos. El medio ambiente y la vida están inseparablemente entrelazados. Sin embargo, nuestro planeta se encuentra actualmente en gran peligro. Estamos destruyendo bosques en todo el mundo, los desiertos son cada vez más grandes, los ríos y los mares están contaminados. El aire que respiramos también está empeorando. La atmósfera cada vez más cálida está provocando la expansión de los desiertos y el derretimiento de los glaciares, factores que influyen en las condiciones meteorológicas de todo el mundo. La naturaleza está tratando de advertirnos sobre los cambios con los fenómenos meteorológicos extremos cada vez más frecuentes, cambios que podrían representar un gran peligro para nuestra vida futura en este planeta.





**CURBING HUMAN CONSUMPTIVE WASTE AND RENEWING NATURE  
AT DUNDEE'S RIVERSIDE NATURE PARK**

**Borda + Donnelly  
CANADÁ - ESCOCIA**

B+D are for the first time using Google Street View technologies not to privilege the car and road systems (fossil fuels) but are instead showing the viewer nature's own progress in reclaiming and renewing urban and rural landscapes that have been modified by humans. Each of their photographs can be viewed as a still image and also examined in Google Street View via accessing a specific URL or QR code.

Other emergent works in their series are also examining ways in which landscape custodians (parks, farms, etc) are utilizing climate resilient strategies in order to assist with balancing eco-restorative systems. A total of 25 interactive photographic or dimensional photographs have been authored with a total of 100 to be produced by November 2021 for COP26. The current folio of nature 360 interactive photographs can be found at <https://tinyurl.com/3mcxhx67>

**CURBING HUMAN CONSUMPTIVE WASTE AND RENEWING NATURE AT DUNDEE'S RIVERSIDE NATURE PARK**

This image can be viewed in an interactive mode (dimensional photographic panosphere: Google Street View maps) at <https://tinyurl.com/9vdwc4n>

Riverside Nature Park's history includes it being engineered as a land jetty project started in 1830, and During its recent lifespan, Riverside Nature Park, from 1967-1996 it was Dundee's civic landfill. Riverside Nature Park has been



**CURBING HUMAN CONSUMPTIVE WASTE AND RENEWING NATURE  
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**CANADÁ - ESCOCIA**

consolidated from Dundee's old landfill site and planted with trees and wildflowers in 2011 to form successful new wildlife habitats and its nature ecosystems keep flourishing. The City of Dundee is working towards more sustainable and zero household waste management schemes to assist against climate change. Plastic rubbish and its management is still a concern as in the background of this ideal wild meadow picture appears plastic waste along the Tay estuary shoreline.

B+D utiliza por primera vez las tecnologías de Google Street View, no para priorizar los sistemas de automóviles y carreteras (combustibles fósiles), sino para mostrar al espectador el progreso de la naturaleza en la recuperación y renovación de paisajes urbanos y rurales modificados por el ser humano. Cada una de sus fotografías puede verse como imagen fija y también examinarse en Google Street View mediante una URL o un código QR específicos. Otras obras emergentes de su serie también examinan cómo los custodios del paisaje (parques, granjas, etc.) utilizan estrategias de resiliencia climática para contribuir al equilibrio de los sistemas ecorestaurativos. Se han creado un total de 25 fotografías interactivas o dimensionales, de las cuales se producirán 100 antes de noviembre de 2021 para la COP26. El folio actual de fotografías interactivas de naturaleza en 360° se puede encontrar en <https://tinyurl.com/3mcxhx67>

Reduciendo los residuos humanos y renovando la naturaleza en el Parque Natural Riverside de Dundee  
Esta imagen se puede ver en modo interactivo (panosfera fotográfica dimensional: mapas de Google Street View) en <https://tinyurl.com/9vdwc4n>

La historia del Parque Natural Riverside incluye su diseño como embarcadero, iniciado en 1830, y durante su vida reciente, de 1967 a 1996, fue el vertedero municipal de Dundee. El Parque Natural Riverside se consolidó a partir del antiguo vertedero de Dundee y se plantó con árboles y flores silvestres en 2011 para crear nuevos hábitats para la vida silvestre, y sus ecosistemas naturales siguen prosperando. La ciudad de Dundee está trabajando para implementar programas de gestión de residuos domésticos más sostenibles y cero para contribuir a la lucha contra el cambio climático. Los residuos plásticos y su gestión siguen siendo motivo de preocupación, ya que en el fondo de esta imagen ideal de pradera silvestre aparecen residuos plásticos a lo largo de la costa del estuario de Tay.





FATHER AND SON  
Borut Peterlin  
ESLOVENIA

Durante el encierro me adentré en el bosque, conectándome con la naturaleza, evitando osos y garrapatas mientras hacía negativos de colodión de placa húmeda ultra grandes. El proceso de la fotografía se convirtió en un ritual inspirado en la obra de Ana Mendieta. Todas estas fotos son reproducciones de impresiones de contacto de carbono sobre vidrio del negativo.





## 03#SWIPE UP - 06#SWIPE UP - where do you live?

Casaluce Geiger  
AUSTRIA - ITALIA

Titulé la obra “¿Dónde vives?” ya que esta es una de las primeras preguntas que se suelen hacer al iniciar una conversación con alguien que acabamos de conocer. Probablemente esté entre esas preguntas que contribuyen a crear un puente de definición identitaria. De hecho, la Tierra donde vivimos es el Genius Loci que, por excelencia, nos une. En The Gaia Hypothesis formulada por James Lovelock y Lynn Margulis, la Tierra se asume como un mundo autárquico que, como una enorme célula única, puede pulsar y autorregularse en función de los intercambios de energía vital entre todas las formas de vida.

Dentro de esta dimensión, a lo largo de los años la humanidad ha concebido una mirada antropocéntrica que, en los campos social, político, antropológico, metafísico y filosófico, obliga a un cambio constante de perspectiva. Así, he imaginado una conexión conceptual post-humana al crear de manera visionaria la superposición de un mundo paralelo compuesto por una red de cuerpos tecnológicos (como ha sido el caso desde hace algún tiempo), entre la nanotecnología y la red de energía (Derrick de Kerckhove, edad eléctrica), así como de simple basura urbana o marina, y arquitectura invadida por plantas.

La creación de una narración a partir de imágenes, filmada a través de un teléfono inteligente, comúnmente utilizado en plataformas de intercambio de medios, representa un código de lenguaje (o una especie de estilo expresivo) que, como dijo Marshall McLuhan, en este caso también lleva su propio mensaje.

¿Cómo aprenderá esta enorme célula, invadida por una red de conexión tecnológica en varios aspectos, a gestionar esta autorregulación?

¿Hasta cuándo los humanos podrán proyectarse en el centro de este universo, ahora tan complejo, híbrido y, sobre todo, ilusorio?





**ACTION 16**  
**Clotilde Germann**  
**SUIZA**

Hay naturaleza, viento, y luego el vuelo... esencial.

Hay ser humano.

La acción 16 relata un deseo de congelar el tiempo, un rechazo, un intento de retrasar lo inevitable. El resultado es seguro, pero la necesidad de actuar mantiene viva la esperanza.





JANE  
Christiane Spatt  
AUSTRIA

En el autorretrato “Jane” Christiane Spatt se escenifica con un mono de peluche que la acompaña desde pequeña, lo sostiene en sus brazos casi amamantando, como vínculo y conexión con la infancia, superando el tiempo y el espacio. El animal de peluche está lleno de recuerdos y asociaciones personales. El acto simbólico como acercamiento y conexión con las propias raíces, las raíces de la humanidad, habla del anhelo de la naturaleza y el deseo de reconectar con ella.





**HOME SICK**  
**Denis Butorac**  
**CROACIA**

Crecí en Eslavonia \*, en un entorno donde la cría y el sacrificio de animales para la alimentación es una tradición de siglos. Por lo tanto, no solo es aceptable, sino que también se espera que los niños desde la edad más temprana estén involucrados en todo el proceso para transferir las habilidades adquiridas a las nuevas generaciones. Me he negado a participar en esas ocasiones desde una edad temprana, por lo que a menudo me enfrenté a malentendidos e insultos. Repugnada por la creencia generalizada y arraigada de que la capacidad de matar a un animal puede interpretarse como una confirmación de la virilidad, traté de superar mi miedo y disgusto y, como observador pasivo, asistí al acto de la matanza. Soy testigo de este deber impuesto, que es al mismo tiempo un evento social donde el anfitrión y sus ayudantes buscan la confirmación mutua, basada en la negación emocional. Como una iniciación, organizo las consecuencias de este ritual de masculinidad para conservar los recuerdos desagradables y crear otros nuevos, estableciendo así un nuevo modelo de conexión con mi familia y el entorno en el que crecí. \* región histórica de Croacia.





**PEPENADORES**  
Diego Lopez Castillo  
MÉXICO

Con estos fotomontajes me gustaría generar en el espectador una reflexión sobre las problemáticas ecológicas que afectan al mundo tomando como referencia los almiarios de Monet, el Ángelus y las Espigadoras de Millet y un paisaje de Albert Bierstadt. De las piezas originales tomé algunos elementos o las intervení para recontextualizarlas a un entorno más actual y así generar una nueva lectura.

Los almiarios bajo esta nueva idea se han convertido ahora en montañas de basura, ya no hay paja sino bolsas, papel, envases, desperdicios y desechos en general.

Con las dos piezas tomadas de Millet quiero visibilizar, además del impacto ecológico, la cruda simbiosis entre los obreros y los desechos, en su oficio de recolectar, seleccionar, recuperar, transformar, comercializar y reutilizar los residuos sólidos. Cumpliendo la labor de reciclar, primer eslabón de la cadena de comercialización y recuperación de material. En el Ángelus el campo de sembradío se cubre ahora de basura y los obreros, aún obreros, son pepenadores que en su labor diaria encuentran un cadáver dentro de una bolsa negra de basura. Situación no atípica en nuestro México moderno. Las espigadoras dejan de lado la recolecta de las sobras de trigo para hurgar entre la basura y encontrar algún objeto de valor para llevar e intercambiarlo por algunas monedas.

Y finalmente en el paisaje se muestra como el ser humano invade con desechos el campo contaminándolo todo a su paso. bro el paisaje de Bierstadt; de esta manera tratar de concientizar sobre el daño.





**FUORI ROTTA**  
**Edvard Frank**  
**ITALIA**

A lo largo de la historia de nuestra civilización, siempre hemos estado sujetos a ciclos de crisis seguidas de ciclos de progreso. ¿A que se debe todo esto sobre todo en cuestión de los cambios sociales y económicos que trae? en los últimos años, Italia y también Europa se han visto afectadas por una profunda crisis social y económica. Con el proyecto “Fuori rotta” (fuera de ruta), que comenzó hace unos años, quería profundizar los cambios sociales de nuestra sociedad al tratar de analizar el fenómeno de la migración y específicamente el lado solidario y humano conectado a uno.





**VERONIKA**  
**Emilie Delugeau**  
**FRANCIA - AUSTRIA**

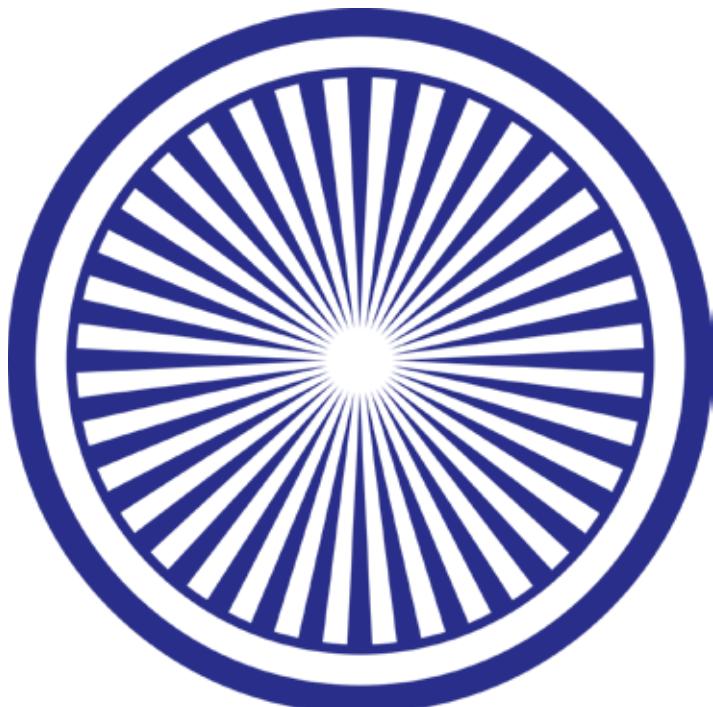
La serie fotográfica “We Must Meet Apart” de Emilie Delugeau se titula después de uno de los grandes poemas enamorados de la estadounidense Emily Dickinson (1830-1886). Tal elección, radical cuando uno conoce las complejidades de la interpretación que rodean esta obra literaria, debe ser comentada. Este poema declina en varias estrofas la imposibilidad del amor y el encuentro, tanto en la vida como en la muerte. La última estrofa, citada anteriormente en el prólogo, propone una resolución en forma de oxímoron (encuentro aparte) que introduce un suspense entre posibilidad e imposibilidad: un encuentro que no resuelve la separación, ni sería disuelto por ella. O también: una forma de desesperación que se abre a una forma de salvación (los dos últimos versos). Entre los seres amorosos hay una puerta, a la vez comunicación y separación, pero lo que se separa es inmenso como un océano, o como el espacio infinito de la oración.

Este medio abierto (la Puerta entreabierta) es el único espacio de amor y poesía. El poema termina con una pregunta sin respuesta. Es en este espacio poético de media apertura que Emilie Delugeau inscribe su enfoque fotográfico del mundo. El obturador de la cámara es también esta puerta entreabierta, interfaz entre la sombra y la luz. Es al pararse al lado de la sombra (la cámara oscura) que el fotógrafo puede ver la luz. Esta relación paradójica entre sombra y luz fue expresada por los bailarines de Buton, esta “danza de la oscuridad” nacida en Japón en la década de 1960. “La oscuridad es el mejor símbolo de la luz, no podemos entenderlo. la naturaleza de la luz si uno no observa la oscuridad profundamente “, dijo Hijikata Tatsumi, fundadora de buton, quien la definió como una” danza invisible “. Emilie Delugeau cita a Eikoh



VERONIKA  
Emilie Delugeau  
FRANCIA - AUSTRIA

Hosoe, una fotógrafa japonesa, cuyas varias series fotográficas (Kamaitachi, Simmon, un paisaje privado...) se hicieron con bailarines de butoh o artistas del teatro experimental japonés de los años 70. Para Eikoh Hosoe, el acto fotográfico es una escena que presenta una actuación realizada por un actor y un fotógrafo. Sus series ofrecen alternativamente un enfoque coreográfico y erótico del cuerpo, un viaje introspectivo y metafísico en el paisaje natural o urbano, la puesta en escena de un espacio mental (su trabajo con Mishima). Como dijo Hosoe, “Para mí, la fotografía puede ser tanto una grabación como un espejo o una ventana para la autoexpresión.





**TRANSICIONES PETROCULTURAS**  
**Ernst Logar**  
**AUSTRIA**

El Acuerdo Climático de París de 2016 anunció un consenso internacional sin precedentes sobre la necesidad de pasar de los combustibles fósiles en las próximas décadas. Las respuestas desiguales de los actores estatales, corporativos y civiles en todo el mundo significan claramente los desafíos y oportunidades que tenemos por delante. Por un lado, demuestran el poder perdurable del petróleo y el gas como la industria busca adaptarse al mundo posterior a París de varias maneras: exploración, expansión, desarrollo técnico, político y mediático.

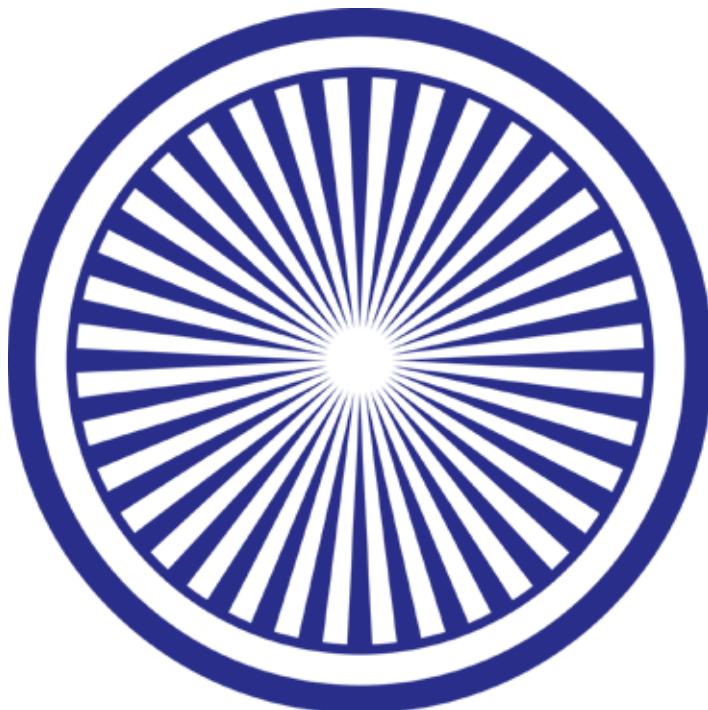
Por otro lado, las respuestas han inaugurado una serie de esfuerzos para liberarse del “bloqueo” del combustible fósil y realizar una serie de posibles escenarios alternativos. Mientras tanto, cualquier iniciativa hacia la “sostenibilidad” futura está contextualizada al intensificar los reclamos de seguridad energética, sentándose incómodo junto a la realidad de la creciente demanda mundial de energía.



TRANSICIONES PETROCULTURAS  
Ernst Logar  
AUSTRIA

Petrocultures está motivada por la noción central de que las humanidades y las ciencias sociales tienen un aporte significativo para agregar a ambos conocimiento del petróleo y la energía y el irrevocable proceso de transformación. El campo internacional ha crecido rápidamente desde la conferencia inaugural en Edmonton, Alberta, Canadá en 2012, produciendo trabajo académico y creativo en numerosas plataformas, disciplinas, géneros y territorios. Si bien se ha trabajado mucho para resaltar la importancia social y cultural de los combustibles fósiles, la inviabilidad ecológica de la vida con alto contenido de carbono nos obliga urgentemente a pensar, imaginar y realizar un mundo “después del petróleo”. La organización

El tema de Petrocultures 2018 es Transición. Anticipamos su interpretación cultural de diversas formas. La conferencia proporcionará un foro importante para examinar y ampliar los marcos y sesiones existentes de petróleo y petrocultura, mientras que también se esfuerza por considerar la vida social, cultural y estética de formas alternativas de energía, como la eólica, la solar y la hidroeléctrica.





**SOMETHING'S WRONG/THE HEALING**  
**Eva Maria Schartmueller**  
**AUSTRIA**

The vulnerability of our physical body manifests as a fragile structure within the framework of a larger order, pushing humans to the brink of their own finiteness. However, the innate ability for construction provides the precondition for them to react and break through this sense of powerlessness.

This work serves as a plea for awareness of this ability, aiming to employ it constructively against the negative consequences of our greed-driven growth model. The creativity of the artistic process acts as the engine to drive the inherent spiritual potential within humans in a positive way. The collective strength thus gained becomes an effective means to confront the adverse effects of progress.

La vulnerabilidad de nuestro cuerpo físico se manifiesta como una estructura frágil en el marco de un orden mayor, empujando a los humanos al borde de su propia finitud. Sin embargo, la capacidad innata para la construcción les proporciona la condición previa para reaccionar y superar esta sensación de impotencia.

Esta obra sirve como un llamado a la conciencia de esta capacidad, con el objetivo de emplearla constructivamente contra las consecuencias negativas de nuestro modelo de crecimiento impulsado por la avaricia. La creatividad del proceso artístico actúa como motor para impulsar positivamente el potencial espiritual inherente a los humanos. La fuerza colectiva así adquirida se convierte en un medio eficaz para enfrentar los efectos adversos del progreso.





**APPARENZA DEMOCRATICA**  
**Fabiola Faidiga**  
**ITALIA**

El instinto esboza fragmentos de figuras irreales y signos simples durante llamadas telefónicas (a menudo relacionadas con el trabajo) y desencadena automatismos ancestrales liberadores, produciendo escritos aparentemente inconscientes en papel o pósits.

La posterior elaboración racional del proyecto Default permite la creación de otras situaciones: del flujo de conciencia a la narración visual, de piezas automáticas al collage consciente, donde los fragmentos aparentemente inútiles encuentran motivos e historias. Este último collage del Proyecto DEFAULT, titulado “APARIENCIA DEMOCRÁTICA – ENSAYO PARA LA VICTORIA”, busca abrir una reflexión sobre la fragilidad de la libertad y la democracia en el momento histórico actual, donde los engaños de quienes fomentan enfrentamientos por la necesidad de identificar a un enemigo pueden condicionar el pluralismo indiscutible de la democracia y el respeto a las libertades.

En el collage, un grupo de animales y demonios ensaya para celebrar la victoria de una democracia falsa; el hombre con el corazón en la cabeza permanece atónito. Una advertencia para no bajar la guardia y el proceso dialéctico en defensa de los valores de respeto, igualdad y libertad que son la base de nuestra república.





**STRANGE ATTRACTION**  
Falk Messerschmidt  
ALEMANIA

La introducción del “atractor extraño” en el campo matemático de los sistemas dinámicos. Permite una mejor comprensión de los sistemas caóticos. En analogía al término, el encuentro en mi diptico es una de las dos esferas bastante diversas, pero concretas. El cangrejo ermitaño por un lado y el indicador de acciones en el otro sugiere una relación formal y, por tanto, alegórica.

Ambos se representan como “mise en abyme”: viviendas dentro de viviendas. La notación suspendida de figuras en el uno hace eco al vacío. Dejó por un impulso continuo para crecer en el otro.





ARHIV  
Gani Llalloshi  
KOSOVO

La emancipación del arte de la dependencia política y económica se basa siempre en una profunda reflexión sobre la relación entre el individuo y la sociedad. En primer lugar, se debe descubrir cómo conectar el arte con la vida cotidiana, hacer que sea útil para la sociedad y presentarlo como un bien público útil, en contraste con la imagen de la exaltación y el elitismo. El kitsch, según lo define Greenberg, es una antípoda para la vida real, un espectáculo que consumimos todos los días, mientras que el capital representa la abundancia material ofrecida en todas partes a través de sus imágenes y símbolos de pertenencia al mundo en el que vivimos. Nuestro entorno está lleno de imágenes que nos parecen atractivas, con imágenes de promesas banales y vacías de ganancias rápidas y una vida mejor. Simbólicamente, estas imágenes construyen identidades mediante un deseo que no se puede cumplir, ya que es en sí misma su propia causa y fuente. Debido a las relaciones económicas explotadoras en la sociedad, las necesidades de un individuo se reducen al nivel básico, y la comprensión del arte no crece sobre las necesidades que el kitsch puede satisfacer. Es por eso que algunas personas, al igual que los grupos sociales, ven el arte como un lujo o para actividades inútiles de la sociedad que no generan beneficios y, además, desperdician dinero de la oficina de impuestos. El arte, al igual que toda la riqueza de la sociedad contemporánea, se encontró en la rutina entre el capital privado y el estado y se subordinó al sistema.





OLIMPO  
Giordano Rizzardi  
ITALIA

Sobre el perfil de una tierra seca sobre la que se alzan rocas desnudas; Bajo un cielo lívido y surrealista, una sorprendente fauna enjambre de vida se destaca con majestuosidad hierática. Los animales de la tierra y el aire se descomponen y recomponen en sus peculiaridades anatómicas con un gusto visionario, que deforma una realidad a la que el ojo cree estar acostumbrado, para proponer un desafío que habla de las infinitas posibilidades del ser. Una evolución no lineal de la especie, que,

con una brecha casi dadaísta en comparación con las estrechas mallas de la razón, nos empuja a una dimensión alternativa y grotesca. En este “Paisaje” alucinado, que escapa a las leyes de la gravedad; en este zooming out “Olympus”, en el que parece

ser testigo de las prodigiosas metamorfosis de Zeus, encontramos dos ecosistemas absurdos y de equilibrio puro, en los que lo extraño está calibrado por el contrapunto quirúrgico de los fotomontajes.

Dos ejemplos de cómo el arte es el lugar privilegiado para contrastar la estandarización del pensamiento promovido globalmente por los medios de comunicación y proponer una visión plural y no convencional de la realidad, dando espacio a aquellas voces que hacen que el pensamiento libre y divergente sea la figura expresiva.





**OVER EXPOSITION - GO**  
**Giuseppe Anello**  
**ITALIA**

La fotografía presentada forma parte de la selección “Sobre exposición” y representan arquitecturas, lugares y, sobre todo, personas flotando en un espacio indefinido y paradisíaco. En un intento por capturar en una toma fotográfica un acto suspendido, una visión lisérgica pero desvanecida.

El proyecto principal, W.P., gira en torno al deseo o la necesidad, consciente o inconsciente, de crear una barrera contra la perfección estéril. El proyecto también incluye una serie de pinturas, pero utilizo predominantemente la fotografía como técnica, ya que es el medio que, más que otros, puede reproducir la realidad tal como la vemos, a veces incluso en su banalidad. La fotografía, como forma de comunicación, como argumentó Susan Sontag: «Fotografiar es como almacenar el mundo, es el deseo de poseerlo», ha exagerado esta connotación para transformarla no solo en un deseo de poseer el mundo, sino también en una proyección de cielo vainilla con la intención infantil, en mi opinión, de endulzarlo hasta el punto de hacerlo insípido.



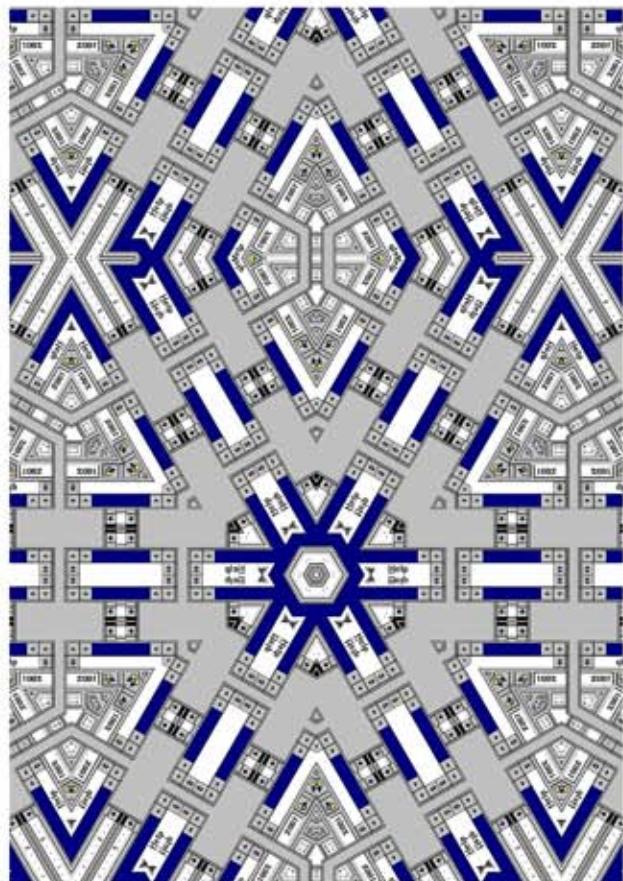
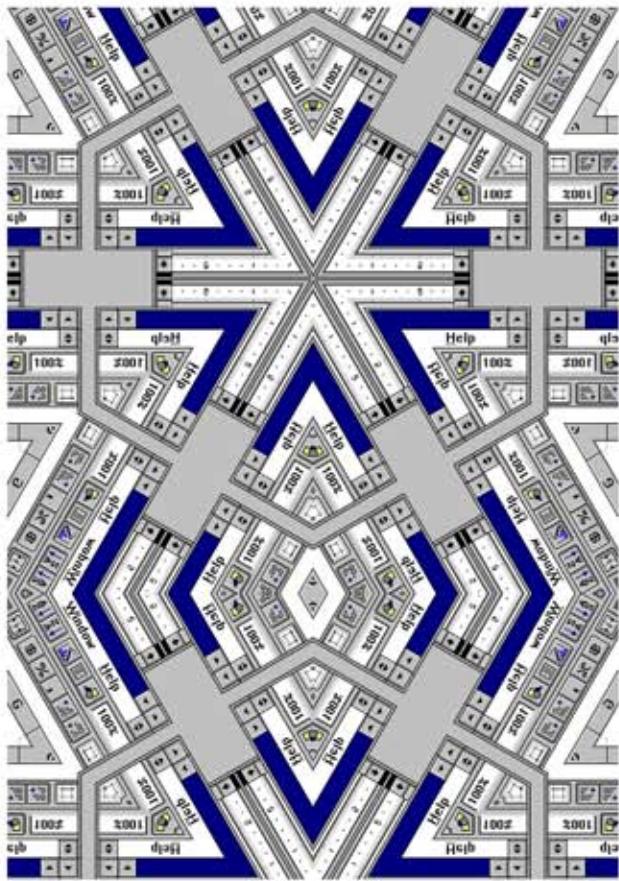


**COMPLEJIDAD 6 - ESCUCHAME**  
**Guillermo Giampietro**  
**ARGENTINA**

Escuchar

La ingenua alegoría de un equilibrio natural utópico en el cual la variable humana trasciende la estancia clásica de la maniacalidad ontológica. Ver y escuchar en una modulación sin sujeto, global y endémica como la ilusión de un mar primordial al cual siempre se retorna.





**isw 1 - isw 2**  
**Igor Stromajer**  
**ESLOVENIA**

Un caleidoscopio donde se encuentran ángulos o en la reflexión, uno de dos más, otro principio reflectores para colocado múltiple en opera el. Cuando es simétrico mosaico en patrón al final a la vista es el es de colocado uno el multiplicado el lado otro en la apertura reflectores, del ojo original.

La metafísica, esencia de una cosa, es de la filosofía que rama estudia el de. Devenir, esto incluye existencia, de la realidad, ser, preguntas y. El viene significa griego las palabras que de la naturaleza más allá palabra literalmente.

Naturaleza esto tal de un en sentido de propósito se refiere a la naturaleza causa a lo suyo y cosa, como. Windows 3.1 por el sistema operativo Microsoft de 16 bits de la serie entornos es un producido. Se vendió por primera vez en abril de durante 1992.





Y LO QUE QUEDA ES LO QUE HAY

Ikram Arellano

MÉXICO

Y lo que queda es lo que hay

*No perdamos nada de nuestro tiempo, quizá los hubo más bellos, pero este es el nuestro.*

-Jean Paul Sartre

De las flores que quedaron, y quedarán. De moverse hacía enfrente para dar una vuelta de regreso. De mostrarnos las manos y que quedó [...]

Después

Será después.

será; nada será que no haya sido. Es esta incertidumbre la que queda, es este aferrarse a las flores muertas que nos dejaron, y es ese gesto de soltarlas para tomar ese hondo gesto que es el otro.





**VISIONARIO v024b**  
**José Miguel González Casanova**  
**MÉXICO**

En la novela gráfica Visionario, José Miguel González Casanova experimenta la relación del dibujo como base de una escritura, a partir de cada unidad espacial dentro de una secuencia temporal. Uno de los propósitos de esta obra es conformar una Biblioteca Visionaria a partir del intercambio de mil ejemplares por libros donados por el público para tal fin.

Con el tiempo la memoria juega y se hace más bella, qué tanto debemos ser lo que queda, parece un impulso ahora pero tal vez sólo necesitaba dejar ir, para entrenar las manos.





**WHITE TARA**  
**Josip Zanki**  
**CROACIA**

El objetivo del trabajo de arte White Tara (dibujo, 2017) es utilizar ejemplos de la práctica artística personal y la investigación etnográfica performativa para mostrar y explicar las formas de conceptualización del espacio en la pintura de Thangka y cómo esto influye en los rituales tibetanos endémicos. Utilizo mi propia experiencia de investigación y estudio en el Centro de Arte Budista Vivo en Dharamshala, India, a.o 2011-2017 y el análisis de conferencias y obras del Maestro Locho, Sarika Singh y todos los otros pintores Thangka para deconstruir la historia, la técnica de creación y el ritual.

Prácticas que conforman la compleja conceptualización del espacio en la pintura thangka. La investigación y el dibujo creado se basan en los dos elementos de la conceptualización del espacio y la comprensión de la imagen como modelador de contextos culturales únicos como tibetano.





**RECORRIDO ESTACIONAL**  
**Karina Zotner**  
**CHILE**

En "Recorrido Estacional", mi cuerpo es un laboratorio; es el registro de los días, de los estados, del sonido y del silencio. Es el receptor del milagro y es el milagro en si mismo: Me disocio y soy Tierra que recibe y otorga y soy el Ser que la transita. Una escucha profunda, una simbiosis completa y un acto de disolución. Así me transformo en el paisaje que recorro; soy tierra, soy barro, soy pasto y soy agua. Por que yo soy la Tierra y la Tierra me recibe en última instancia. Todo el trabajo se ha realizado en los alrededores del espacio que habito desde hace 20 años; las lindes del pueblo, el río pajarero, la colina. Espacios naturales y públicos, espacios salvajes y espacios degradados; dónde había árboles se arrancaron para llenar la tierra de asfalto. Lloré cuando arrancaron los arboles de cuajo y los amontonaron entre piedras rotas. El proyecto urbanístico está detenido por cualquier problema técnico, por cualquier papel equivocado por cualquier interés no aclarado. Dos años después la vegetación cubre de nuevo la Tierra, en un acto de resiliencia extrema. Y seguimos sin entender nada, o casi nada...





## WE - THE REST OF US

MICHAEL / JULIA\_ZEMANEK / VERONIKA  
Kati Bruder  
AUSTRIA

Es un proyecto sobre la percepción y formación de comunidades dentro de nuestra sociedad, sobre la Desarrollo de un sentimiento WE, también sobre cohesión social. Como exclusión, soledad, cercanía espacial, aislamiento, visibilidad. y la representación.

Exmino la relación entre el Vista interior de diferentes comunidades, su condición espacial. y la solidaridad. Tanto la reflexión sobre lo que ves como el acto. De

mirar como un proceso moldeado por la cultura juega un papel importante. papel aquí Surgen las siguientes preguntas: .En qué punto hace uno? .Desarrollar un sentido de comunidad basado en la proximidad espacial? .Este sentido de pertenencia se agudiza

por una amenaza externa? .Cuáles son los elementos requeridos para una .Comunidad para establecer un sentido de “nosotros”? Esta serie fotográfica está concebida como una expansión perpetua. y contiene imágenes tomadas en diferentes comunidades, as.

como Como entrevistas personales con los sujetos, y textos escritos por Periodistas, etnólogos, sociólogos, filósofos y artistas. A lo largo de este proyecto, coopero con varias personas y organizaciones caritativas, como Caritas Wien, médicos y ciudadanos particulares.





WELCOME TO ALCATRAZ  
Leonardo Martínez  
MÉXICO

Néstor García Canclini, en su libro *Culturas hibridas*, hablaba de que las fronteras son el lugar donde se reafirman las identidades de los individuos. Justo en el borde del límite es donde la cultura se ve reflejada. ¿Pero qué es lo que nos lleva al límite? Las condiciones entorno al capital, marcan la calidad de vida de naciones completas, determinan su movilidad y reconfiguran su identidad, estructuras políticas inmersas entre corrupción, temporalidad y desesperación, reformulan la necesidad de la ficción y el anhelo, aun con el desconocimiento de no saber a donde se va, pero se necesita ir... el problema viene cuando no a todos se puede llegar, y las fronteras políticas y socioculturales se hacen presentes.





**VINCULUM**  
**Lorena Méndez**  
**CROACIA**

La obra VINCULUM es una serie de fotografías de performances que desarrollan un profundo trabajo con el vínculo entre distintas personas. Es a través de la performance y de la fuerte conexión energética que personas diferentes pueden y podrán comunicarse de manera profunda en un futuro cercano.

La posibilidad de mantenernos conviviendo con artefactos y entre nosotrxs será por medio de una comunicación profunda corporal.

Nos sentimos para después existir  
Ciudad de México, Santa Martha Acatitla.  
Archivo de Lorena Méndez Barrios  
Cárcel de hombres  
2015

Posterior a una performance, la artista detona una serie de actos de contacto afectivo entre hombres de una prisión, provocando una comunicación gozosa entre los presos.





ALL IS CONNECTED

Lucia Flego

ITALIA

Estos no son disparos de un fotógrafo, mas bien de un artista visual que mediante ellos expresa algunos conceptos filosóficos y espirituales.

De hecho estas fotos, re-elaboradas en la computadora, son comúnmente son obtenidas desde lugares altos creando un abrazo virtual y demostrar que, sin embargo estas metrópolis son cultural y geográficamente distantes entre si, son y estamos en una suerte de armonía global como elementos de un especie de amor universal del Todo y, por lo tanto INTER-CONECTADAS.





**ADHYA / NAVITA**  
**Luise Kloos**  
**AUSTRIA**

#### MY NAME MY FUTURE

Names have meaning and guidance. They point people in a positive direction.

ADHYA (first power, unparalleled, great, beyond perception) lives on the street, was also born there. She must look after her younger sister - here she is fetching water from the container, which is filtered through a cloth. Her eyes are incomparable, her smile touching. Beyond the perceptible, we know that she has survived all difficulties so far, that she is strong and will shape her future.

#### NAVITA (new, a youngest and freshest girl)

17 years old, lives in a very simple farmhouse in a small village in the Himalayas. Every day she takes a cow to the pasture and back home again. She can keep in touch with the world via her cell phone. She communicates her world, she dances, she sings, and she educates herself. The small digital part in her hand is her future.





**KALVIN KLEIN IN TUZLA**  
**Luise Kloos**  
**AUSTRIA**

Después de la guerra de Bosnia, viví un mes en Tuzla en 1998. Todo el país estaba destruido; la gente no tenía perspectivas, ni trabajo, ni esperanza. Reinaba un ambiente de depresión, falta de confianza, tristeza y pobreza. De repente, aparecieron nuevas vallas publicitarias de gafas de sol en la ciudad. La economía estadounidense descubrió esta parte pobre de Europa. Una hermosa mujer con gafas de sol, y en un espacio cerrado, lleno de mosquitos. Mosquitos que tal vez salían de cadáveres. Esta imagen nos lleva a preguntarnos qué necesitamos realmente como seres humanos. ¿Qué es esencial para nuestra vida?





NI PLANETA B  
Manolo Cocho  
MÉXICO

Mas de una vez al inicio de artículos científicos se ha mencionado que el ideograma chino que expresa el concepto “Crisis” también incluye el concepto de “Oportunidad”.

La conducta de un fenómeno tiene determinados patrones de comportamiento los cuales cambian drásticamente al presentarse un “punto crítico”. Esto quiere decir que una “Crisis” implica cambios acelerados digamos “Oportunidades” que transforman las propiedades y la conducta de un fenómeno o sistema dado.





EXCESO DE TESTOSTERONA  
Marcelo Calvillo  
MÉXICO

*Se gastan más de lo que tienen en colección  
Espías, listas negras y arsenales  
Resulta bochornoso verles fanfarronear  
A ver quién es el que la tiene más grande  
Se arman hasta los dientes en el nombre de la paz  
Y juegan con cosas que no tienen repuesto  
La culpa es del otro si algo les sale mal  
Entre esos tipos y yo, hay algo personal...*  
Juan Manuel Serrat / *Algo personal.*

Exceso de Testosterona.

Inspirada en la canción “Algo personal” de J.M. Serrat, “Exceso de Testosterona” conjunta imágenes populares que nos remiten a la primera mitad del siglo XX, enfatizando la vieja receta de sexo y violencia, en este caso de la violencia a nivel planetario. A la vez alude a la imposición de estereotipos culturales.





MAKING BABIES  
Marta Stražičić  
CrROACIA

“Siempre me fascinó la idea de combinar tecnología con sangre biológica. El trabajo surgió de un proyecto personal que consiste en criaturas inspiradas en insectos que tienen fuerza para salir del continente y el mar y transitaron al reino digital como una forma de rebelión. El humanoide representa una fuerza divina que arrastra a las criaturas de la realidad a un dominio ficticio Por el conocido proceso de nacimiento ”.





Lapiz roja Mauricio Cervantes © 2012 nellydpphoto.com

**NINFAS ROJAS**  
**Mauricio Cervantes**  
**MÉXICO**

Es escasa la informaci\_n sobre las diosas menstruales, al menos si se busca en internet. A ellas dediqu\_ una zaga pict\_rica para mi exposici\_n en 2012 en la Galer\_a Heskin, de Nueva York. La serie honra la sangre femenina y sus distintos ciclos -desde la menarquia hasta la menopausia-. En muchas tradiciones antiguas estuvieron vinculados a la fertilidad y a la sabidur\_a

El primer relato que escuch\_ sobre la sacralizaci\_n de estos procesos de vida fue en 2011, en una ceremonia dom\_stica en la que grupos religiosos de India de diferentes denominaciones se reunieron para cantar Los 1,000 nombres de la Diosa. Fui invitado a la ceremonia por Sreedevi K. Bringi, °Ven esa \_poca maestra de estudios y\_gicos, hinduismo y s\_nscrito en la Universidad de Naropa, en Boulder, Colorado°V. Despu\_s de transportarnos a templos remotos o palacios de maraj\_s con las exquisitas viandas que nos convidaron, una sacerdotisa me habl\_ del honor reservado en Nepal a aquellas veneradas figuras.

En mi serie pict\_rica, las mujeres que aluden a las diosas menstruales se recortan en siluetas rojas sobre fondos impresos con textos de caligraf\_as diversas que, entre otros, encontr\_ en un tratado alqu\_mico: Liber de Arte Distilland, de Hieronymus Brunschwig. Conoc\_a las fuentes del resto de los textos, con excepc\_i\_n de uno que seleccion\_ por su sola belleza caligr\_fica, de tal modo que, por un tiempo, me embarg\_ el temor de que fuera alguna receta de cocina o algo m\_s banal, que lo alejara de mi prop\_sito de honrar expresiones sagradas.



**NINFAS ROJAS**  
**Mauricio Cervantes**  
**MÉXICO**

Fue conmovedor recibir en una carta la traducci\_n del texto, hecha por Sreedevi, mujer devota de la tradici\_n hinduista cuyos padres sembraron las semillas que un d\_a conformar\_an una activa comunidad religiosa en Fort Collins, en Colorado:

°ßParece ser una secci\_n de los Vedas, quiz\_ el Rig Veda, escrita hacia el 1,500 -o antes- transmitida oralmente y de forma infalible de maestros a disc\_pulos. \_Con qu\_gusto lo cantar\_a y recitar\_a para ti de modo que recibas las ense\_anzas que emana!

La secci\_n del himno v\_dico comienza invocando al Se\_or Ganesha, el Removedor de Obst\_culos.

El resto del verso honra todos los aspectos del FUEGO, la divinidad del fuego AGNI y sus atributos.

Bendita sea la ofrenda divina: la Luz Divina que atestigua toda transformaci\_n®.

El m\_vil para pintar los cuadros cobrar\_a mayor sentido despues de asimilar lo que Sreedevi escribiera sobre el fuego: energ\_a primordial tanto para los procesos alqu\_micos como para los de la sangre en las mujeres.

En 2016 conceb\_, al lado de Tania Galindo, el bal\_multimedia El patio de las ninfas rojas: escenas para un monumento de agua.\* La inspiraci\_n para escribir el guion la encontr\_ en la urgente necesidad de quienes empe\_an su pasi\_n por preservar a las abejas. Como muchas especies, se ven afectadas por el sobrecalentamiento global. Para el maquillaje partimos de la pintura con la que se ataviaban los onas o selknam de Chile y Argentina, una milenaria civilizaci\_n que se extinguir\_a con la muerte de la \_ltima mujer ona en 1966. Pintar\_amos los motivos onas con achiote rojo sobre la piel blanqueada de las bailarinas. El rojo del rubedo alqu\_mico evocar\_a la estirpe extinta al igual que la sangre y la fertilidad. En ese tiempo, le\_por primera vez una lista hecha por la bi\_loga Noemi Arnold con m\_s de 150 nombres comunes de abejas en nueve lenguas distintas habladas en Oaxaca.

La notable merma en las poblaciones de esos insectos es un indicador de la vor\_gine del cambio clim\_tico, consecuencia, en buena medida, de la velocidad con la que estamos arrasando con humedales, selvas y bosques.

Esa devastaci\_n nos ha alejado de los preceptos de las civilizaciones que conminan a respetar todas las formas de vida, as\_como los recursos dados por la naturaleza.

Escrib\_ estas reflexiones hace casi un a\_o, durante el confinamiento sanitario. Era cercano el 3 de agosto, fecha en que se celebra el D\_a Mundial del S\_nscrito. Cualquier acto que rinde honor a las lenguas originarias, vivas o muertas, abre un umbral para la comprensi\_n de las infinitas versiones del mundo, de sus ciclos, transmutaciones y formas de nombrar las cosas. Las abejas no se extinguir\_n mientras prevalezca la diversidad de voces que las nombra.





PAKAJA - BABE / ILSE / MICKY

Max Jurasch

AUSTRIA



PAKAJA - BABE / ILSE / MICKY  
Max Jurasch  
AUSTRIA

ESTAMOS EN EL PLANETA PAKAJA. EL PLANETA TIERRA HA SIDO CAMBIADO DE NOMBRE.

UTOPIE ODER DYSTOPIE.

Lo que queda son los animales, pero ¿qué animales? En Planet Pakaja de Max Jurasch son criaturas similares que conocemos y, sin embargo, diferentes, transformadas o genéticamente irritadas por el plutonio. Si bien los animales fueron representados en el pasado por falta de conocimiento fotográfico, las pinturas de representaciones contemporáneas de animales transmiten aspectos del presente. Aquí, como en las representaciones de animales de Breughel, Jurasch incorpora la crítica sistémica y ambiental en sus representaciones de animales.

En las representaciones con collages fotográficos de Jurasch, las criaturas parecen realistas, pero de alguna manera han mutado. El juego con transformaciones, cuerpo y forma, ilusiones de movimiento está en primer plano. La confusión, los sentimientos, las preguntas sobre el por qué de las mutaciones commueven al espectador.

Érase una vez un mundo con personas y animales y era bueno. La gente se desarrolló, exploró e inventó y las cosas mejoraron cada vez más para ellos. La tecnología, la medicina, la economía, todo estaba cambiando rápidamente, pero luego, ¿qué pasó? Un boom, una explosión, una nube venenosa. Lo que quedaba eran los animales, pero ¿qué animales? Los animales del planeta Pakaja de Max Jurasch son diferentes. Son mutantes, parecidos a criaturas que conocemos y sin embargo diferentes, transformados o genéticamente irritados por una explosión nuclear, pueblan el planeta Pakaja, un lugar de escape, un reservorio final.

Mientras que los animales fueron representados en el pasado por falta de conocimiento fotográfico, las pinturas de representaciones contemporáneas de animales transmiten aspectos del presente. En las representaciones con collages fotográficos de Jurasch, los animales parecen realistas, pero de alguna manera han mutado. El juego con transformaciones, cuerpo y forma, ilusiones de movimiento está en el foco. Confusión, sentimientos, preguntas sobre el por qué de las mutaciones afectan al espectador.

“Actualmente estamos experimentando la mayor extinción de criaturas vivientes desde que desaparecieron los dinosaurios”. Christoph Heinrich, director ejecutivo de WWF Alemania. No sabemos si estos cambios son el resultado de una explosión nuclear, depredación territorial, escasez de recursos o envenenamiento de nuestro planeta. El hecho es que nuestro mundo ha cambiado. Aquí, como en las representaciones de animales de Breughel (por ejemplo, Two Monkeys), Jurasch incrusta el sistema y la crítica ambiental en sus representaciones de animales.

- Denise Parizek





**COMBIN GLETSCHER**

**Max Roth**  
**SUIZA**

Esta obra es parte de una larga serie la cual deriva de un proyecto de investigación y registro de glaciares de los Alpes. El sobre calentamiento global está disminuyendo año con año el grosor y superficie de los glaciares colocándolos en una situación de “especie endémica” en extinción. Max invita a poner atención en el delicado tema del cambio climático y sus consecuencias. Suiza y los demás países que comparten los Alpes ya tienen problemas de desabasto de agua debido a la disminución de los glaciares. “Los glaciares son esculturas monolíticas, monumentales y fascinantes. Representan parámetros de nuestro suicidio ecológico.”



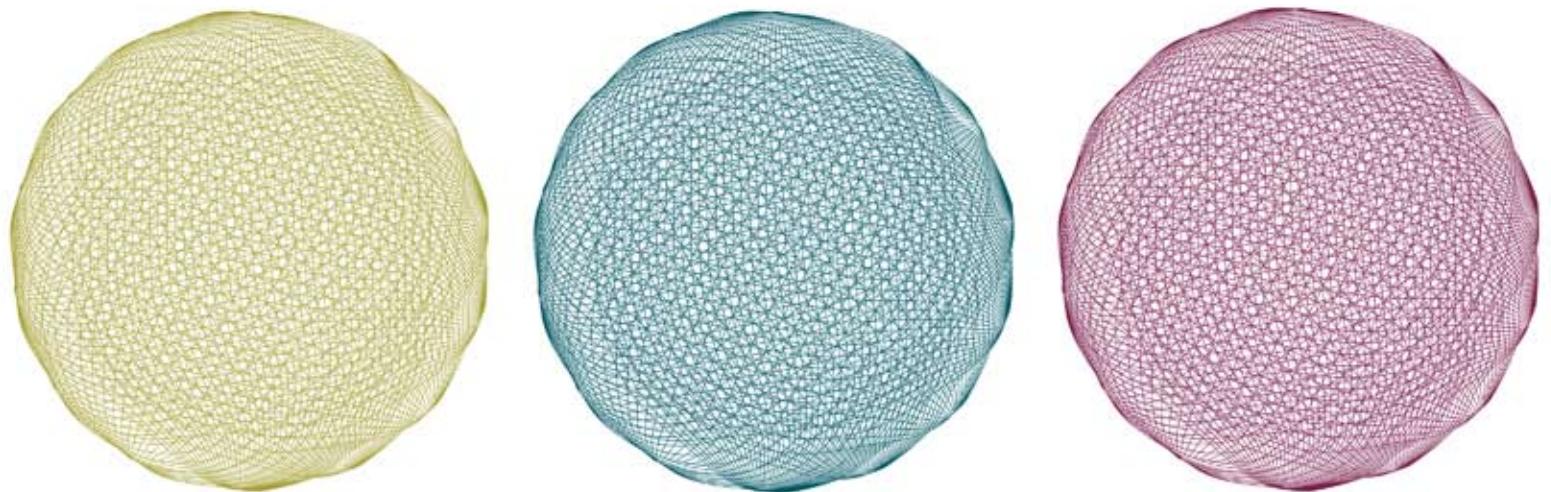


1 / 2 / 3  
**Mia Maraković**  
**CROACIA**

El hombre es la causa principal de la crisis ecológica global y, por cada código moral, necesita controlar su comportamiento al decidir si continuará sus actividades destructivas o cambiará su actitud y acciones. Afecta no solo su propio entorno, sino también su salud física y psicológica. Si cada individuo llevará esta crisis global a su propia mano y hará de este mundo un hábitat mejor y saludable para todas las criaturas de Livinf o no depende de sus acciones dentro de su micro comunidad. Después de todo, cada gran cambio comienza como un cambio de conciencia de cada individuo.



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KUGELN  
Pascal Seiler  
SUIZA

No empiece a escalar la montaña hasta el punto en quetodavía no haya nadie y no haya suficiente superficie para una palmera y menos aún el tamaño de una manzana para cubrir el sol.



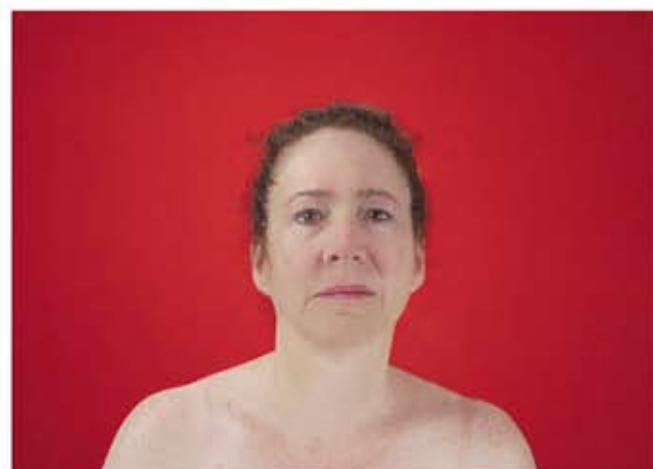


DOORS TO PARADISE  
Petra Kapš  
ESLOVENIA

Las Puertas al Para.so abordan el borde del imaginario y enfrentan la barrera de lo (no) permitido. Fantasía líquida de la micro localidad. La obra cae dentro del alcance de la devoción del autor a los fenómenos de la pared, el para.so, el cuerpo, la voz, los ríos.



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IMPACT  
Pierre Zufferey  
SUIZA



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NO SLAVE  
Pierre Zufferey  
SUIZA



**IMPACT / NO SLAVE**  
**Pierre Zufferey**  
**SUIZA**

**IMPACT**

Este fresco evoca inequívocamente las múltiples facetas de la violencia.

La idea no es crear conciencia, sino denunciar la dominación física o psicológica.

Las cicatrices de sus acciones, visibles o no, impactan la carne y el alma de las víctimas.

Incluso en medio del eco de nuestros desacuerdos, la violencia nunca es una respuesta.

“Y si yo estoy de acuerdo, tú no estás de acuerdo”

IMPACT es un acto visual, un grito ante lo intolerable y un llamado a la tolerancia.

**« NO SLAVE »**

Esta obra es mi visión de la opresión cultural de la que son víctimas determinadas mujeres en todo el mundo.

En las redes de la modernidad, la esclavitud se disfraza con mil caras.

Con demasiada frecuencia las mujeres son cautivas de la violencia y esclavizadas en nombre del dogma.

Debemos resistir estas injusticias encubiertas y defender sus derechos concediéndoles la gracia del libre albedrío, particularmente en la elección de sus adornos, para que puedan florecer a la luz de su individualidad.





END CREDIT  
Raúl Piña  
MÉXICO - INGLATERRA

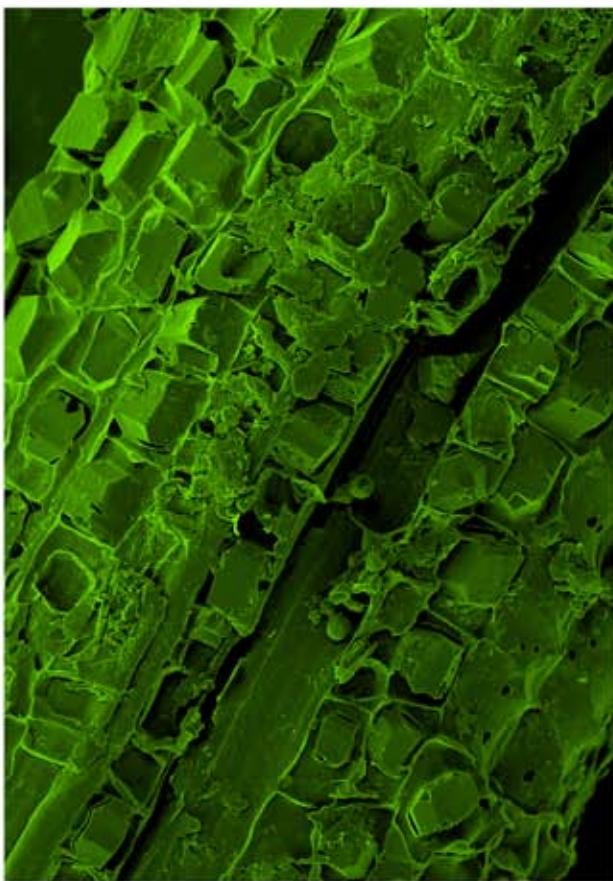
## EL VELO de GAIA

### Performance

...Dedo índice ,barby Doll, totem moderno apocalíptico y /o ancestral, mujer bonita de barro „pollution ,” Man “circunscrito en una banda de estiramiento físico ,...destrucción de la Lógica aristotélica ,proyección de la creatividad para la construcción de posibilidades más éticas armónicas con la “perfección solar “„el “ocultamiento “del cuerpo de Gaia -afrodita y su proyección Mexica : Coatlicue „danza y movimiento circular .

el poder del arte visual .dedo Índice en la visualisation de MiguelAngel : Adan tocando el índice De Dios (painter's Brush attached to it),..herramienta del Ego para vestir con oscuros Velos el cuerpo de Gaia en orden de meditar su esencia tal es el que hacer del artista visual ..apertura del tercer Ojo , charca esencial ..energías futuras :”el Amor „el calor de la “grasa del conejo”..!!!





**TILIA / ARBUTUS UNEDO**

**Romina Dusic**

**CROACIA**

En los últimos años (de Covid) comencé a archivar de forma intensiva libros y documentos que la gente está tirando debido a la escasez de espacios habitables o la reducción de material impreso no necesario. Además, estoy recolectando y obteniendo imágenes de muestras de material, vidrio, metales, insectos y plantas. Mientras que los documentos antiguos están formando diferentes puntos de vista sobre temas a menudo considerados dogmas o mitos, las muestras de plantas están dando una idea del mundo infinito de las maravillas microscópicas. Justo cuando las ilustraciones antiguas se fusionan con las técnicas de imagen contemporáneas, nos volvemos más conscientes de los pasos que la tecnología ha dado hasta ahora.

La receta personal para los tiempos interesantes que vivimos es tener una biblioteca y plantar un bosque: ambos amplían los espacios sociales y de vida que se están reduciendo con fuerza en este momento.



PLANETA COMPLEJO  
DIVERSIDAD  
MUSLAB



TALISMAN #9 (FOR HEALING MISUSED ENERGY)  
CHECKPOINT #7 (INFECTIOUS PEACE)

Roy LaGrone  
COREA



**TALISMAN #9 (FOR HEALING MISUSED ENERGY)  
CHECKPOINT #7 (INFECTIOUS PEACE)**

**Roy LaGrone  
COREA**

*Formas híbridas: convertirse y dar testimonio Beta Projection Series, una serie en curso de ensamblajes que abarca imágenes digitales, fotografía y objetos orgánicos / no orgánicos encontrados.*

*Durante los últimos 8 años, he estado documentando espontáneamente (a través de fotografías y videos) de paisajes urbanos y rurales en toda Corea del Sur.*

*He fotografiado en los jardines de la comunidad coreana. En muchos casos, las escenas se componen de jardines comunitarios que se ubicaron temporalmente en estructuras residenciales vacías o demolidas. Ambos trabajos, junto con el foco, encontraron objetos, artefactos (bric-a-brac) y / u organismos, que recolecté en estos mismos lugares encantadores. Estas dos piezas son una especie de escultura documental virtual (obra de arte original) que contiene escaneos de alta resolución de estos objetos encontrados.*

*Conceptualmente, existen preocupaciones ecológicas: espacios públicos en constante flujo ejemplo: jardines utilitarios coreanos a veces en un área designada para la construcción / modernización.*

*Hay preocupaciones metafísicas, que se esfuerzan paradójicamente por una Congruencia estética (acuerdo o armonía); creo nuevas narrativas para objetos y ubicaciones ignorados / descartados; en un intento de proyectar sus imágenes / historias en contextos armoniosos.*

*Estoy intentando explotar la tecnología para practicar la Alquimia. Abarcando nociones de activación de objetos y espacios encontrados, metáforas para transformar a los desplazados (marginados) en proyecciones sagradas.*

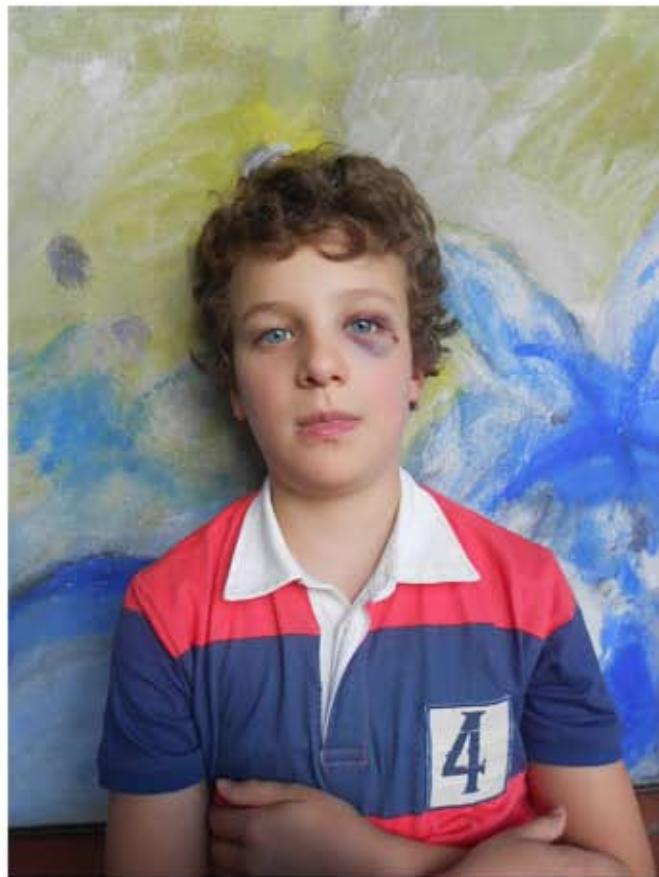




**WOMAN WITH GAS MASK - SURVIVING THE VOLCANO**  
Sissa Micheli  
AUSTRIA - ITALIA

En su nueva obra “Sobreviviendo al Volcán”, que forma parte de un ciclo más amplio de imágenes titulado “Al Borde del Tiempo” (grabadas en el sur de Italia), la artista muestra paisajes volcánicos de un mundo neoliberal explotado. Fotos escenificadas abordan temas como la influencia humana en la naturaleza, el cambio climático, el calentamiento global y un estado postapocalíptico. Las obras de Micheli actúan como metáfora de la supervivencia en un entorno extremo. Oscilan entre la realidad y la ficción, entre el presente y el futuro: una combinación irritante que busca representar los límites de nuestro sistema funcional. La artista traduce sus observaciones de la realidad en una forma simbólica que abre posibilidades para un análisis crítico de nuestra sociedad.





**CRISIS**  
**Sonia Squilaci**  
**ITALIA**

**Mi idea de Crisis.**

Las imágenes buscan representar la crisis familiar. Donde puede haber padres con problemas de alcoholismo, depresión, drogadicción, violencia y pobreza. La crisis no solo afecta a familias pobres y desfavorecidas, sino también a familias adineradas, o familias donde los cónyuges están separados y los hijos se ven abandonados a su suerte. Los niños crecen desorientados, privados de la comprensión y el afecto que deberían brindarles seguridad y felicidad. Nace una generación insegura, inestable y deprimida. ¿Qué futuro le espera a nuestra sociedad?





THE SUBLIME  
Sula Zimmerberger  
AUSTRIA

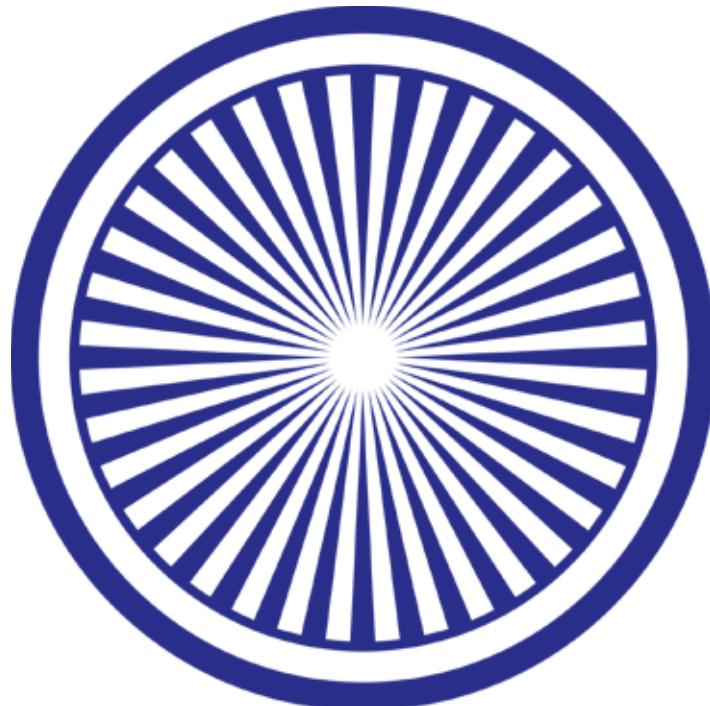


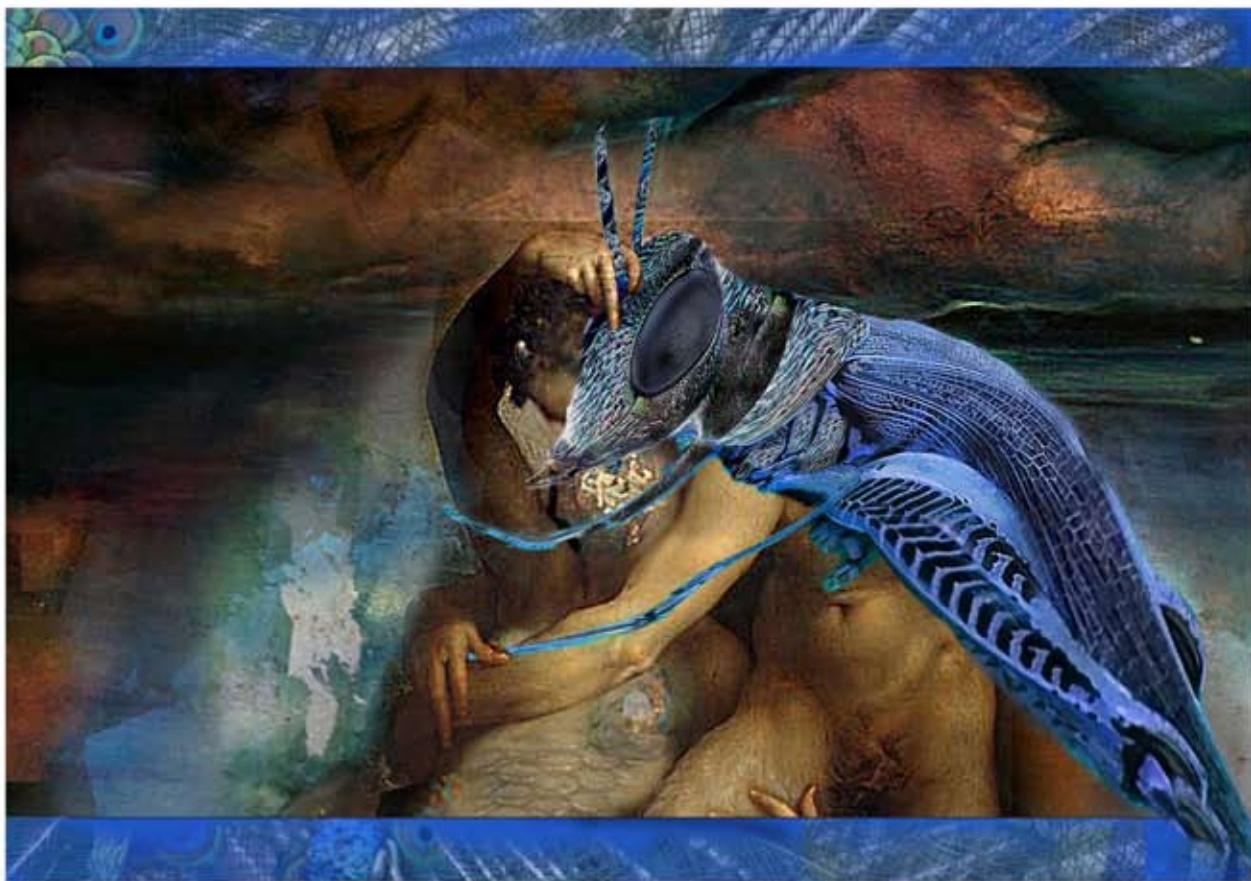
THE SUBLIME  
Sula Zimmerberger  
AUSTRIA

Detrás de la aparentemente romántica serie de fotos The Sublime de Sula Zimmerberger, se esconde la indignación por el manejo y consumo de los recursos naturales.

Las escenas de baño representadas, tomadas en una reserva natural, reflejan el turismo masivo de verano y llaman nuestra atención sobre el frágil equilibrio entre la belleza natural y el consumo humano irreflexivo de la naturaleza.

En medio de todos los bañistas nos damos cuenta, no somos observadores ajenos al sistema. También somos parte de ese sistema.





**MERMAID + DEVIL BUG DANCING**

**Suzanne Horvitz**

**ESTADOS UNIDOS**

Creo mi trabajo a través de una combinación de pintura, impresión digital y seda. pantalla sobre paneles de vidrio. El trabajo de esta serie refleja a Robert Roesch y mi interés por las ciencias naturales, combinado con las preocupaciones sobre el cambio climático, cuestiones que nos han llevado a formar parte de comités locales de agua potable, ecología y verde en nuestras comunidades.

La pandemia de Covid expuso la diferencia en los estándares de vida entre los privilegiados y los desfavorecidos. Nuestra Tierra está experimentando un peligroso calentamiento global, miseria ambiental, escasez de agua en algunos lugares e inundaciones en otros. "El agua es la sangre vital de nuestro planeta, los ríos son sus vasos sanguíneos". Entendemos cómo todo en la tierra está interconectado. Pero de alguna manera, parece que no podemos llegar a un consenso como pueblo unificado. A menudo tenemos un conflicto de intereses entre lo que nos beneficia personalmente y lo que nos beneficia a la comunidad.

He utilizado el mundo de los insectos como metáfora en esta serie, debido a su capacidad innata para cooperar. Por ejemplo: las hormigas y las abejas comparten un objetivo común: la supervivencia de la colonia. Los insectos actúan conjuntamente para optimizar la devolución de alimentos, para construir y explorar. Los insectos han aprendido a formar un sistema de elementos que interactúan. Para resolver los problemas del mundo, el primer paso será aprender que la comunidad es antes que nuestras necesidades individuales.





ENLIGHTENED FAUNA  
Toni Kleinlercher  
AUSTRIA

Algo había allí antes, un cuadro, un signo que el tiempo pintó silenciosamente, tapado, pero que, no obstante, permaneció inmortal. Los dioramas del Museo de Historia Natural de Nueva York y Edingburgh, que fotografié en la década de 1990, se inscriben en el sistema del arte como pinturas murales romanas, representaciones antiguas perdidas y fragmentadas de animales ambientados en una nueva realidad.

Qué contienen las imágenes, qué esconden, qué viene debajo de ellas, debajo de su piel, si las rascas, me pregunté. ¿Tiene esto que ver con la psicología profunda? ¿Aparecen aquí capas del inconsciente?

Y si sólo se hace visible una mancha blanca de papel, este blanco, este no escrito e indeciso siempre hace visible la imagen de abajo, como una marca inscrita en la capa antes desconocida. Algo siempre está ahí, debe haber sido algo de antemano: nada viene de la nada, el principio básico de la física.

Pero, ¿qué es el original y qué hay debajo? Las dimensiones pueden cambiar y formar nuevas imágenes como en un caleidoscopio. ¿Alguna vez fue un rinoceronte, una cebra, un león y qué es ahora? ¿Era realmente lo que solía ser? ¿La foto realmente representa esta realidad?

Raspar la superficie de una fotografía o simplemente rascarla y penetrar profundamente en lo invisible, en una capa que parece un espejo ciego en su superficie, me recordó nuestro enfoque casi ciegamente loco del sistema de la naturaleza. Penetramos profundamente en capas de nuestra tierra, causamos cambios, desplazamientos. Estamos obligando al sistema a reagruparse. Un juego peligroso.





## COMFORTABLE SLIP / ONCE UPON A TIME IN CHILDREN'S BOOKS

Ulla Zibert  
ESLOVENIA

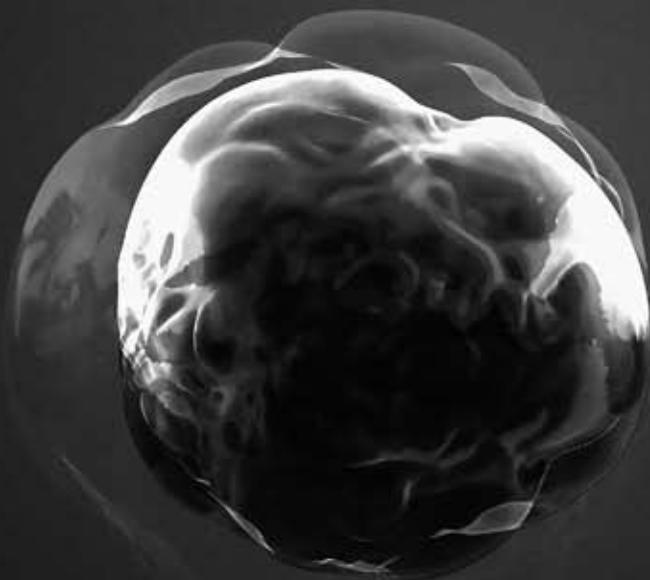
“Todo está conectado” es un simple dicho antiguo: la verdad sagrada de los pueblos indígenas de todos los continentes y que poco a poco está siendo comprendida por todas las sociedades. Ahora sabemos y está muy bien medido y probado también por la ciencia que la presencia humana ha tenido un impacto enorme en todas las formas de vida y en todo el planeta. La naturaleza es una entidad que se cambia a sí misma. Un sistema complejo que es una red de vida en constante cambio e interconectada. El cambio es el único principio constante y único, modus operandi de todos los seres vivos. Son muchos los cambios globales que tenemos que hacer como especie para poder evolucionar y establecer diferentes sistemas que permitan preservar la vida. Necesitamos desarrollar nuevos patrones de comportamiento, nuevos sistemas de creencias, nuevas formas de operar y hacer las cosas para poder enfrentar la crisis global.

La sociedad occidental y su sistema se construyeron y establecieron independientemente de las consecuencias que pudieran y serán para todos los demás sistemas. Progreso, desarrollo, prosperidad, lucro, placer, comodidad, elección, ignorancia, alienación, miedo a la desigualdad ... Son sólo algunas palabras que definen nuestra existencia y se esconden en nuestra vida cotidiana. Definen cómo entendemos y definimos una sociedad exitosa y cuáles son nuestras expectativas sobre el futuro.

Las obras que he enviado forman parte de la serie de pintura que se centra en situaciones cotidianas con una potente narrativa banal, pero con una nota sociocrítica acentuada. La serie trata las estructuras, patrones y hábitos de nuestra sociedad como un problema único, a través de representaciones de situaciones efímeras con la co-colocación de sombras que no son las del objeto representado. Se utilizan como herramienta para la redefinición del contenido representado, estableciendo contextos que abordan y cuestionan historias más amplias como la crisis ambiental, los avances tecnológicos, la desigualdad y la posición y alienación del individuo.

Me interesa encontrar formas de articular el reino opaco de lo cotidiano a través del examen, la disección y la contemplación. Encontrar lagunas o espacios de vacío que se puedan llenar con contenido nuevo y diferente, creando así alteridad. Mi enfoque principal es cuestionar quizás las partes más evidentes y efímeras de la vida y conectarlas con experiencias e impulsos subjetivos traducidos, creando así una colisión entre lo individual y lo universal / colectivo.





**LIQUID SOLIDITY**  
**Ursula Berlot & Suncana Kulijis**  
**ESLOVENIA - CROACIA**

Imagen del video Liquid Solidity (dirigida por Ursula Berlot & Suncana Kulijis, sonido: Scanner – Robin Rimbaud, 2017; <https://vimeo.com/219662822>)

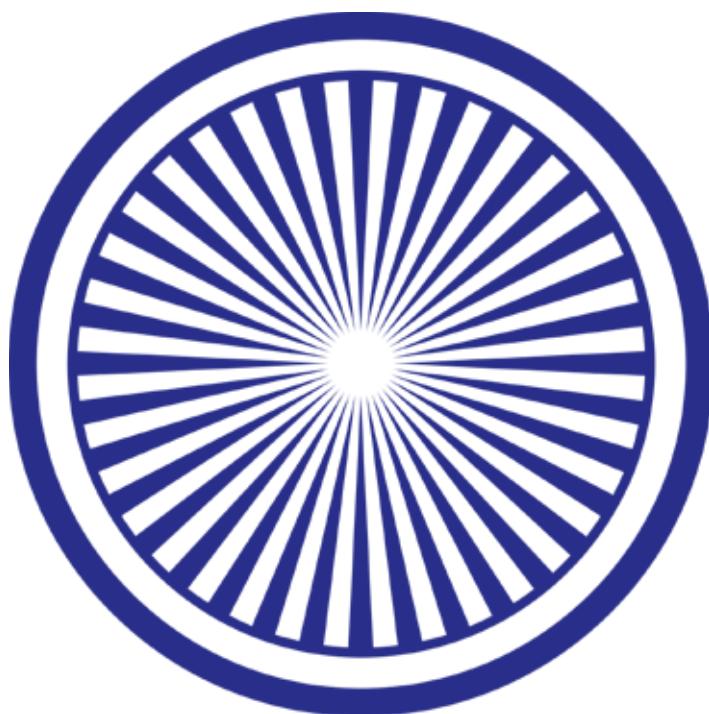
El video de una simulación digital que presenta una forma redonda en el proceso de transformación constante se basa en la idea de simular la vida a nivel molecular. La estructura, que se asemeja periódicamente a una estructura de virus, proteínas complejas o fullerenos de carbono, se descompone, transforma y remodela en una serie de procesos reguladores. La fusión de los elementos de acuerdo con la regla de la forma y la antiforma (el principio de bloqueo de llave), la formación de cadenas, la deformación con simetría multiplicada o una simulación del movimiento browniano crean una forma abstracta flexible, que en un estado de metamorfosis constante tiende a buscar la estabilidad. La simulación de procesos a micro y nano-escalas revela el hecho sorprendente de que muchas sustancias a nivel molecular, mientras luchan por la estabilidad, la flexibilidad y, de hecho, su propia existencia se forman y organizan de acuerdo con algún orden inteligente, aunque no lo sean. realmente vivo.

Una serie de dibujos fue creada con motivo de mi exposición individual ‘No me puedo molestar con el fin del mundo’ (Ravne Gallery, 2019). Título El título de los dibujos ‘Y sin embargo me molesto’ es una respuesta tanto al título de la exposición como a mi serie anterior de dibujos titulada ‘No me puedo molestar...’, que también se presenta en la exposición. Las imágenes de los dibujos de la serie anterior representan escenas de la vida cotidiana en las que las



LIQUID SOLIDITY  
Ursula Berlot & Suncana Kulijis  
ESLOVENIA - CROACIA

personas lidian con ellas mismas y con sus propios problemas. Un contexto social más amplio ni siquiera nos toca personalmente. A pesar de la ironía, el título de la exposición también comunica cierta cantidad de resignación y enfatiza la inactividad. Con esta nueva serie, quería encontrar imágenes que ofrecieran inspiración. Y la encontré en fotos de protestas, donde las mujeres están al frente. En diferentes períodos de tiempo y en diferentes lugares, se involucraron en varios temas y, con sus propios cuerpos, se expusieron en la lucha por el cambio social. Algunas de las protagonistas de las fotos son conocidas (la sufragista Emmeline Pankhurst, activista contra la segregación racial, Rosa Parks, del colectivo antibélico Mujeres de Negro, la activista por los derechos de los palestinos Ahed Tamimi, la activista climática Greta Thunberg), mientras que otras son, en su mayoría, manifestantes desconocidas. Sus fotos se han convertido en un símbolo de la lucha contra la opresión y circulan viralmente en internet. A pesar de la complejidad del contexto y de lo familiar o desconocido de la situación cuando se tomaron estas fotografías, todas estas imágenes me infunden esperanza de que el mundo aún puede cambiar.





### AND YET I DO BOTHER

Ahed Tamimi, West Bank, 2015

Danuta Danielsson, Neo-Nazi demonstration, Sweden, 1985

Emmeline Pankhurst arrested at Buckingham Palace, London, 1914

Unknown girl, demonstration in memory of the victims of Pinochet's regime,  
Santiago, Chile, 2016

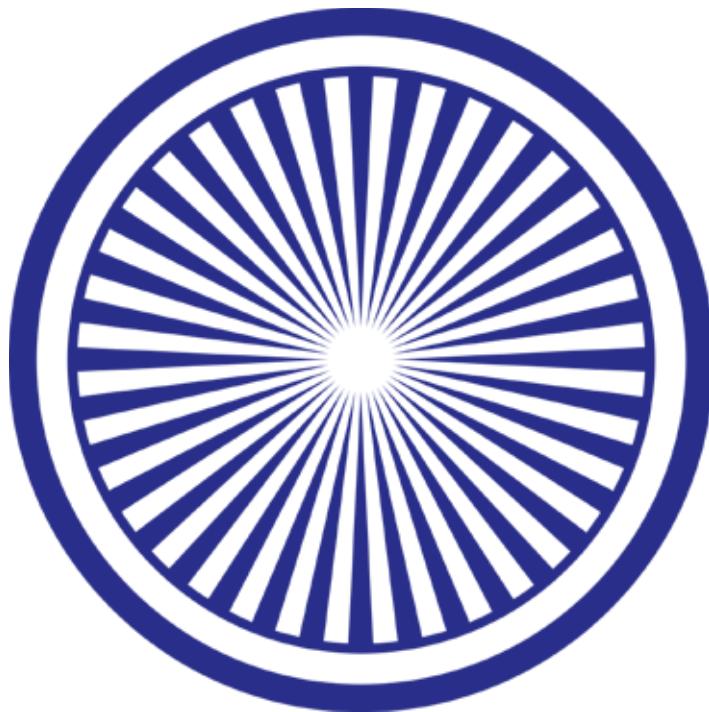
Vasna Bukovec  
ESLOVENIA



AND YET I DO BOTHER  
Vasna Bukovec  
ESLOVENIA

narrativa banal, pero con una nota sociocrítica acentuada. La serie trata las estructuras, patrones y hábitos de nuestra sociedad como un problema único, a través de representaciones de situaciones efímeras con la co-colocación de sombras que no son las del objeto representado. Se utilizan como herramienta para la redefinición del contenido representado, estableciendo contextos que abordan y cuestionan historias más amplias como la crisis ambiental, los avances tecnológicos, la desigualdad y la posición y alienación del individuo.

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PLANETA COMPLEJO  
**DIVERSIDAD**

El futuro puede considerarse como una extensión del presente. Más que el fantasma de un “tiempo proyectado hacia el futuro”.

0. La descolonización nunca ha ocurrido. Esto debería declararse inmediatamente. Por el contrario, no habrá una verdadera diferencia entre el tiempo reciente y el futuro.
1. El sistema parlamentario y de gobierno, en todos los países contemporáneos, son las principales fuentes que generan todos los conflictos sociales. La corrupción en todos los niveles de las llamadas instituciones democráticas ya no es tolerable. El sistema de partidos políticos debe ser discontinuado y abandonado. Las elecciones deberían ser directas.
2. El sistema económico está obsoleto. Con la corrupción y el adoctrinamiento en el espacio social abierto, la economía está creando una deuda infinita. La inflación de todo es permanente y exponencial. Ya no existe ningún sistema social reconocible.
3. El sistema de medios de comunicación es el principal punto traumático del mundo contemporáneo. Y probablemente creará en el futuro un problema aún mayor. Hoy en día existe una absoluta ausencia de integridad en el flujo de información pública en el mundo. Como la ausencia de integridad y responsabilidad individual. El adoctrinamiento es el principal proceso que los medios de comunicación llevan a cabo constantemente. La propaganda y la masa corrupta de información son sustitutos de la opinión crítica y la verdad. Sin consecuencias legales.
4. Sistemas educativos y científicos. Es necesario cambiar y restaurar los sistemas educativos y científicos. Porque los sistemas educativos de todos los países están devastados en el pasado. En un futuro próximo, el mundo se enfrentará a un enorme grupo de jóvenes que no saben realizar ningún trabajo.
5. La producción agrícola en todos los países ha sido destruida por las políticas de sus propios gobiernos en el pasado. La falta de alimentos con una mala gestión de los recursos alimentarios ya están presentes y serán mayores en el futuro. Ahora bien, la comida puede considerarse energía. En el futuro esta relación será más clara. La producción de alimentos comienza en el dominio de la energía libre. La energía solar es el principal insumo no humano, sin control político directo.
6. Los sistemas sanitarios de todos los países están arruinados. Todo lo que era funcional, probado durante siglos, se borra mediante las privatizaciones y el razonamiento parlamentario cínico y corrupto.
7. La energía en todas sus formas será un factor enorme. La cuestión de la energía podría ser útil en el proceso de descolonización definitiva. La principal diferencia en el ámbito energético será que los humanos serán considerados como fuente de energía, no como fuerza de trabajo o fuerza militar.
8. Las armas nucleares se utilizarán en un entorno “controlado” en el futuro. De hecho, el arma nuclear ya se utilizó cerca de 1999 y 2023 en forma de “uranio empobrecido”. El próximo paso será el abuso de bombas nucleares “pequeñas” en las zonas urbanas, pero calculadas, sin riesgo de una tercera guerra mundial.
9. El holocausto causado por la industrialización continuará. En un futuro próximo, los sistemas abusarán de la robótica y la inteligencia artificial, para preparar el escenario para el próximo círculo de holocausto y dehumanización.

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Zoran Dimovski  
SERBIA



## ANTECEDENTES DE PLANETA COMPLEJO DIVERSIDAD

PLANETA COMPLEJO DIVERSIDAD es un proyecto de exposición originado en el C3 Centro de Ciencias de la Complejidad de la UNAM; Universidad Nacional Autónoma de México, en el marco de actividades del programa de Arte, Ciencia y Complejidad y en colaboración con el Festival Internacional de Arte Sonoro MUSLAB, diseñado para presentarse en el CCD Centro de Cultura Digital en la Ciudad de México presentando una curaduría que se compone de imágenes, videos y textos, realizados por cerca de 100 autores de unos 20 países, reflexionando respecto a ciertos temas centrales, los cuales fueron desarrollados en tres etapas las cuales son: ENDÉMICO versus GLOBAL, CRISIS ENDÉMICO GLOBAL y CRISIS GAIA, cuyos resultados se presentaron con éxito en diferentes sedes en México, Italia, Ecuador, Estados Unidos y Austria.

En cada una de las fases se convocó a artistas, críticos de arte e investigadores a desarrollar obras y pensamientos al respecto de temas específicos. El resultado es una investigación que expone diferentes puntos de vista de nuestra relación con el entorno inmediato, con la globalización, con el planeta y los procesos críticos que ello conlleva.

### ENDÉMICO versus GLOBAL

El tema aborda la relación dialéctica entre las características globales de un sistema respecto a las particularidades; esto refiere a diferentes niveles y áreas del conocimiento. Algunos ejemplos son:

En términos de biología los ecosistemas presentan una diversidad de especies inter-relacionadas formando a partir de las características particulares de cada especie un conjunto de interrelaciones que derivan en la conducta y equilibrio global del ecosistema determinando a su vez gracias a la diversidad las posibilidades adaptativas desplegadas por el proceso evolutivos. Los diferentes ecosistemas a su vez son modelos endémicos determinados por las condiciones locales del entorno. Aquí podemos reflexionar en cuanto a la destrucción de los ecosistemas debida a la necesidad de alimento creando amplias zonas de monocultivos, que si bien proporcionan alimento a muchas personas también afectan la biodiversidad y por lo tanto alteran el proceso evolutivo.

En el campo social podemos observar la importancia de las identidades en cuanto a las características locales de los diferentes parámetros culturales, la riqueza de los valores propios y la generación de sincretismos a partir de la inter-relación cultural. Esto en contrapunto con la homogenización y la estandarización de identidades y conductas promovida por los grandes medios masivos y los grandes intereses económicos en los que se pretende encontrar prototipos ideales y estandarizarlos. Esto por supuesto concierne al respeto a la pluralidad, no solo de identidades culturales y tradicionales si no que también a nivel ideológico. La coexistencia de los diversos provoca debates y diferencias pero también es causante de nuevas formas de pensamiento y de identidad.

En el territorio de la economía los grandes monopolios que globalizan los mercados terminan por aniquilar a los pequeños productores y fabricantes creando estándares que empobrecen a muchos y que limitan la diversidad de los productos. Debe de existir un equilibrio entre mercados

globales y locales para una salud económica.\_En el contexto de las artes la diversidad es un factor principal; la originalidad de las obras y las características propias de cada época, de cada parámetro cultural, de cada artista y de cada obra forman un legado universal invaluable de frente a estándares globales de consumo visual y auditivo promovidos por los medios masivos. Es esencial mantener la diversidad y la originalidad respecto a los fenómenos pop. Es igualmente esencial promover el acto de la libre creación y del libre pensamiento. Lo mismo podemos encontrar de manera análoga

en cuanto a política y filosofía, no hay una ideología única que sea la mejor de todas y que merezca el derecho de aniquilar a las demás.

Es interesante plantear la interrogante de la necesidad del equilibrio y la coexistencia entre lo global y lo local, entre lo genérico y lo emergente, entre las propiedades generales de un sistema y los fenómenos de auto-organización, respecto a todas las áreas del conocimiento. Tal vez la ya antigua concepción dialéctica fabricada por los pensadores de la Grecia clásica sea una de las primeras bases reflexivas para el estudio de este fenómeno.

La coexistencia de lo diverso genera inter-acciones y evolución, es un esquema no-lineal, esto también reta a la concepción lineal que suele asignarse al desarrollo tecnológico como indicador de progreso, en donde se concibe que lo nuevo es siempre mejor que lo anterior y que promueve esa creencia confiando en que siempre lo último es lo mas avanzado.

También podemos encontrar ejemplos de profundos estancamientos en el proceso de la historia debidos a la manutención de dogmas en calidad de la última y mas fidedigna versión de la verdad.

Hay que entender que una parte importante de los sistemas son no-lineales. ¿Cómo podemos construir una verdadera ciencia del conocimiento sin pretender el establecimiento de patrones universales pero que a su vez se aplicable a cualquier sistema?

## CRISIS ENDÉMICO GLOBAL

Da continuidad al proyecto ENDÉMICO CONTRA GLOBAL. Para ambos proyectos, más de cincuenta artistas de una docena de naciones prepararon una propuesta visual sobre la relación de características globales respecto a las locales en el comportamiento de un fenómeno o sistema. Sin embargo, mientras que en ENDÉMICO CONTRA GLOBAL se exploraron diversas temáticas en CRISIS ENDÉMICO GLOBAL las imágenes y textos giran en torno al análisis de un mismo concepto: CRISIS.

CRISIS es definido, por la real academia de la lengua española, como “un cambio profundo y de consecuencias importantes en un proceso o una situación, o en la manera en que estos son apreciados” dependiendo de la perspectiva y herramientas propias de una disciplina, el mismo concepto puede entenderse con diferentes enfoques. de esta forma crisis puede no significar lo mismo para un economista, un psicólogo, un físico o un antropólogo; sin embargo, es posible identificar elementos compartidos.

Con Crisis endémico Global se busca partir de esos diferentes puntos de vista, identificar esos patrones comunes y las particularidades, las causas y efectos en la escala global y local, y su convergencia en el territorio de las ciencias de la complejidad.

así, a través del arte, las posibilidades de exploración se bifurcan en caminos que abordan distintas escalas y sistemas, crisis ambiental, crisis global, crisis social, críticas al capitalismo, el cambio climático, protestas y cambios estructurales.

el panorama es incierto y a cada respuesta surgen nuevas preguntas. realidades, búsquedas, sueños y pesadillas; en cada imagen flotan conceptos, sentimientos e ideas relacionadas a estos procesos colectivos: cambio, irreversibilidad, caos, oportunidad, incertidumbre, esperanza.

Este diálogo entre individuos y culturas ante un panorama compartido intenta promover el acto de la libre creación y de libre pensamiento, del análisis y la reflexión. Las imágenes seleccionadas para este proyecto son una muestra representativa de esas interpretaciones a partir de distintos contextos, miradas que trascienden disciplinas y campos del conocimiento y que nos invitan a mirar de forma distinta.

Crisis endémico Global es un espacio de encuentro y colaboración entre distintas disciplinas y campos de estudio para resolver problemas en común.

## CRISIS GAIA

El proyecto CRISIS GAIA invita a reflexionar en relación a la vida biológica en el planeta Tierra y la capacidad humana de destruirlo o preservarlo.

El tópico CRISIS GAIA se aborda desde la perspectiva transdisciplinaria por medio del arte contemporáneo en conjunción con las visiones de investigadores y especialistas de diferentes disciplinas y campos del conocimiento.

El universo es una gran red de sistemas de sistemas complejos auto-organizados y determinados en diferentes dimensiones sucesivas. Desde lo subatómico hasta los cúmulos de galaxias. En cada escala actúan increíbles fuerzas y se aplican leyes definiendo los parámetros del funcionamiento de cada fenómeno. Desde las ciencias de la complejidad podemos reconocer que la auto-organización de los sistemas genera propiedades emergentes que rebasan las características originales del sistema que las genera manifestándose incluso en dimensiones siguientes. Desde esta óptica en la auto-organización de los átomos podemos observar la vida biológica como propiedad emergente. La vida es más que una suma de átomos de carbón, hidrógeno, oxígeno y nitrógeno. La vida rebasa las propiedades originales de esos elementos y resulta en una emergente nueva dimensión, sistema complejo, red, parámetro de auto-organización. El biólogo ruso Vladimir L. Vernadsky planteó el concepto de biósfera como el conjunto de todo el sistema biológico del planeta. Más adelante el inglés James Lovelock añade a la biósfera la atmósfera, los contextos geográficos y el clima planteando un gran sistema de sistemas el cual nombra Gaia que es uno de los nombres mitológicos de la antigua diosa griega de la Tierra también llamada Gea, considerando esta como un ser vivo. Una propiedad emergente de la auto-organización de la vida. Gaia comprende la totalidad de los seres vivos del planeta, individuos, comunidades de individuos, sociedades y ecosistemas, en conjunto con la atmósfera, el clima y los contextos geográficos, las diversas condiciones y nichos aptos para la vida, y todo ello considerado como un solo sistema que es un solo gran ser vivo. El biólogo norteamericano Simon A. Levin habla de los seres vivos y sus diferentes niveles de organización desde los organismos unicelulares hasta los ecosistemas, bajo el concepto de Sistemas Complejos Adaptativos, dada la capacidad de adaptación presente para hacer frente a las emergencias o contingencias; a los cambios del entorno, no solo como principios evolutivos, sino también, como mecanismos ecosistémicos complejos para hacer posible la preservación de la vida.

También se han hecho investigaciones respecto al concepto de Homeostasis el cual expresa el principio de auto-regulación de la vida de frente a los cambios tanto internos como de interacción con el entorno, seguramente es fundamental en el funcionamiento del sistema Gaia.

Desde la óptica evolutiva podemos observar que nuestro sistema nervioso se ha desarrollado hasta generar altos niveles de conciencia, conocimiento y el uso de la razón de modo de poder tener influencia directa en el desarrollo, continuidad o extinción de otros seres vivos, sean individuos, comunidades, especies e incluso ecosistemas. Podemos crear vida de manera artificial y también acabar con ella.

La sobre población mundial y las necesidades que implica, la suma de todos los intereses de todas las personas, empresas y países de pobres y poderosos, de manera directa afectan el sistema Gaia.



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