

FAS|PR|2013

Feria de arte sonoro de Puerto Rico

Catálogo

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Introducción

La FAS es una exploración creativa del sonido a través de medios digitales, artes electrónicas, ciencias y tecnologías creativas. En su tercera edición, la FAS convocó a artistas sonoros con diferentes trayectorias artísticas, desde músicos y compositores, hasta artistas visuales destacados en vídeo, performance, fotografía, escultura y multimedia. El resultado de esta convocatoria se presenta de manera heterogénea mediante más de 20 piezas de arte sonoro en la exhibición, 10 presentaciones en vivo y la premier de un video que muestra 60 obras de 60 minutos cada una. La presente selección incluye tanto artistas locales como también procedentes de las Américas, Europa y Asia. Todos se nutren de conocimientos sobre música, sobre artes visuales, psicología, programación, ciencias de idioma y estudios sociológicos. La selección de piezas recoge disciplinas y medios de referencia tan experimentales y únicas como el código abierto, el arte digital, la gráfica, el vídeo y propuestas que incorporan recursos del internet y la biología.

La historia del arte sonoro – o del audio arte como lo llamaron en los 60 – comienza a principios del siglo XX. En esta época el compositor francés Erik Satie colabora con el artista y diseñador de escenarios Pablo Picasso. Entre los precursores figuran artistas conceptuales como Luigi Russolo o Marcel Duchamp y los compositores Pierre Schaeffer y Pierre Henry, además de los artistas asociados con o inspirados por el movimiento Fluxus, entre ellos John Cage, Yoko Ono, Joseph Beuys, Laurie Anderson, Francis Schwartz y Raphael Montañez Ortiz. Estos últimos dos, y junto con Schwartz también Cage, están directamente relacionados con la historia del arte sonoro en Puerto Rico, una historia que merece ser investigada a profundidad y con premura.

El arte sonoro tiene que ver con obras artísticas que utilizan el sonido como vehículo principal de expresión. La mayor parte de estas obras son de carácter inter o multimediales, es decir, que utilizan distintos lenguajes artísticos que se entrelazan, dándole una dimensión temporal a la experiencia plástica y a las obras visuales. Puesto que gran parte de los artistas que trabajan este medio son músicos o creadores no ligados a las artes plásticas, el arte sonoro se ha desarrollado principalmente, a nivel internacional, en festivales como Sónar, con sede en Barcelona (España). Desde la década de los 90, este tipo de festivales se han llevado a cabo también en América Latina, sobre todo en Argentina y México.

La FAS comenzó en 2008 y tuvo su segunda edición en 2010. La primera convocatoria tuvo como principal interés unir a músicos y artistas visuales que no estuvieran necesariamente relacionados con propuestas sonoras o que no hubieran presentado sus obras colectivamente en eventos relacionados con el arte contemporáneo, al menos no fuera de la escena alternativa. Parte de la preocupación que motivó a montar la FAS fue que los artistas sonoros no recibían el reconocimiento ni el apoyo del circuito de arte contemporáneo en la Isla, con la excepción de arte sonoro en formato de vídeo (Allora y Calzadilla et al.).

Luego de cinco años, con un mayor número de obras de arte sonoro exhibidas en instituciones de arte, la FAS, sin sacrificar el carácter alternativo que la ha distinguido desde sus inicios, se honra en presentarse en el campus académico de la Universidad del Sagrado Corazón. En esta ocasión, la FAS invita a explorar tanto los sonidos como los medios, métodos y ciencias relacionadas a las obras, junto con las biografías y declaraciones de cada artista. Al escuchar, asumimos la responsabilidad de entrar en un proceso activo y creativo que conlleva un intercambio en el que se desarrollan diferentes enfoques e ideas. La presente selección de la FAS ilustra esta diversidad. En cada pieza se reflejan complejos campos y matices. La exposición propone, en definitiva, que la forma en que escuchamos determina lo que oímos.

Artistas en la exhibición

“Alfabeto senza fine” (Endless Alphabet), 2010, video, 3 min. 30 sec.

“Alfabeto senza fine” refers to the same title of a painting by Emilio Scanavino (1922-1986), a master of Italian informal art. Massimo Avantaggiato’s aim was to re-establish electronically the images and feelings of paintings by Emilio Scanavino. The creation of sketches is casual but controlled by algorithms, just like the creation of music. The work was created by synchronizing Max/MSP and Csound to video sequences.

Massimo Avantaggiato, Italia

Massimo Avantaggiato holds a sound engineer diploma and is completing his last year’s classes in Sound Technology at “Giuseppe Verdi” Conservatory in Milan. Meanwhile, he is deepening his composition studies through the experimental composition course at the same conservatoire. He is interested in programming languages applied to audio and video. He has written music for films, short films and video installations. He’s been selected in some international composition and video festivals. Some of his articles were published by Università di Venezia/AIMI - and Cambridge University Press.

Avantaggiato has participated in CSound Music Conference 2011, Hannover, Germany; The Forum for Innovation in Music Production and Composition, Leeds, England; Di stanza, Catania, Italy, 2012-2013; “EMU International Festival”, Rome, Italy, 2010; Miden Festival , Greece, 2010; “Cronosfera Festival / Mondì Iridescenti”, Turin, Italy, 2010; “La terra fertile” (on behalf of “Giuseppe Verdi” Conservatory of Milan), Sassari, Italy, 2010; “Concerti del Chiostro”, “Giuseppe Verdi” Conservatory, Milan, Italy, 2010-2012; “Concerti al Politecnico”, Milan, Italy, 2010-2012 and “Transumanze Festival”, Potenza, Italy, 2011.

“Untitled Sound: Cero One”, 2013, site-specific interactive sound installation

Through conceptual explorations “Untitled Sound: Cero One” confronts the spectator with ideas of physical absence, the act of erasure, oblivion and transcendence. The temporal and the ephemeral gesture frame this artistic proposal. In the act of thinking sound as an image, the possible balance among them and how the spectator alters these equations lives the concept of this work: Sound that is visually harmonious, perfectly mute and continually recreated.

The installation consists of motion sensors, cellular monitors, electric cables, microphones, open source (Arduino), text to speech software, effect pedal and videos based on conceptual studies of the connections between light and sound will interact with each other when reacting to the spectator’s interactions with motion sensors.

The installation is subject to the space provided.

Migdalia Luz Barens Vera, Puerto Rico

Migdalia Luz Barens Vera (b. 1976) is a multidisciplinary artist, born in Puerto Rico whose work combines installation, photography, video and performance art. Barens Vera has an MFA in New Media from Transart Institute (Berlin/New York) where she received an “Advance Standing” grant. Her solo shows include four multimedia installation exhibitions at Taller Boricua (New York), Museo de Arte Contemporáneo de Puerto Rico, El Antiguo Cuartel de Ballajá (PR) and METRO: Plataforma organizada (PR) – exhibited as well in the IX International Biennial of Cuenca (Ecuador) and the III Latin American Bronx Biennial (New York). She has extensively shown her artwork in different museums and art venues such as Trampolim, Galeria Homero Massena (Brazil), MMX Open Venue (Berlin), Museo del Barrio (NY), Institute of Puerto Rican Arts and Culture (Chicago), ÁREA (PR), Low Lives 2 (NY), Warwick Arts Festival (NY), International Caribbean Art Fair (NY) and Scope Art Fair (Miami) among others.

She has collaborated as a photographer, videographer, graphic designer, costume designer and actress with theater companies such as Quality Meats (NY), Caborca Theater (NY), Nueva Escena (NY/PR), NewWorks Lab Production (NY) and Teatro Iré (PR); working in various theaters and festivals like Chashama Theater (NY), Teatro Victoria Espinosa (PR), Centro de Bellas Artes (PR), Teatro Tapia (PR), the Latin American Theater Festival (El Salvador and Nicaragua), the IV Theater Festival (Dominican Republic), Festival de Artes Escénicas (PR), Festival Internacional de Cine (Cuba) among others. Her work has been reviewed nationally and internationally and forms part of public and private art collections.

www.migdaliaaluz.com

Three audio works in a loop:

“Gleeful Barbarians”, 2012, audio (stereo), 5 min. 42 sec.

“Gleeful Barbarians” is an audio postcard from the often joyful, sometimes exasperating, and always busy world of early parenthood. Featuring very silly noises, nearly-indecipherable toddler chitchat, and 27 different ways a two-year-old can say 'no'. Creative Commons music provided by Travis Morgan and Mortisville.

“All In Time”, 2011, audio (stereo and octophonic); 25 min.

The clock ticks; the moon waxes; the autumn leaves turn crimson. Time is as ubiquitous as it is elusive. Guided by science and science fiction, “All In Time” traverses the timeless mystery of time itself.

This 25-minute work won the 2011 Luc Ferrari International Broadcast Arts Competition, won a 2011 Gold World Medal for Best Sound at the New York Festivals Radio Programming Awards, and was shortlisted for the 2011 Phonurgia Nova Prize. “All In Time” was commissioned by La Muse En Circuit in Paris (Centre National de Création Musicale), with the support of Radio Suisse Romande, Deutschlandradio Kultur, RTBF Musiq 3, Groupe de Recherches Musicales, and Radio-France.

In 2011 “All In Time” was broadcast on Radio Suisse Romande in Switzerland, on Deutschlandradio Kultur in Germany, on Swedish Radio Channel 2, on TIK ArtRadio Days in Slovakia, on The Radius (New York), WKXR (New York), WMUA (Massachusetts), KUT (Texas), and KFAI (Minnesota) in the U.S.A. and on over 40 radio stations around the world, thanks to the Radiophonic Creation Day Festival and the Future Places Festival. This independent production was also published on two CDs – Deep Wireless VIII and Concours d'art radiophonique Luc Ferrari, Composer Le Réel – and was featured in several online publications, including Transom.org, Public Radio Remix Blog, Third Coast International Audio Festival, Syntone, InStereoPress, Girrlsound, and Infinity's Kitchen.

In 2011, “All In Time” was also presented in spatialized, octophonic format at the Archipel Contemporary Music Festival in Switzerland, at Festival Extension XI and the Prix Phonurgia Nova Concert in France, at Netaudio London in the U.K., at the Ohrenhoch Sound Art Gallery in Germany, at the Deep Wireless Festival (Toronto) and Canadian Electroacoustic Community Anniversary Concert (Vancouver) in Canada, and at the PNEM Festival in The Netherlands.

Written, recorded, edited and mixed by Sarah Boothroyd, special thanks are extended to physics maven Peter Watson, to antique clock collector Georges Royer, to Morgantj and Dokashiteru for providing Creative Commons samples, and to Himan and Melina Brown for permitting the use of CBS Radio Mystery Theatre clips.

“Power and Freedom”, 2013, audio (stereo), 5 min. 55 sec.

A round-the-world tour of protests in Canada, England, France, Spain, Ukraine, the United States, and beyond. This radiophonic work was inspired by contemporary composer Luigi Nono's use of fragmented and layered political texts, as well as his method of treating 'real world' artifacts as potential music. Additional credits: Creative Commons field recordings provided by Matthias Kispert and Arno Peeters.

Sarah Boothroyd, Canada

The audio work of Canadian Sarah Boothroyd has been featured by broadcasters, festivals and galleries in over 25 countries. She has won awards from Third Coast International Audio Festival, New York Festivals, the European Broadcasting Union, and La Muse En Circuit.

www.sarahboothroyd.com

“El Silenciamiento” (The Silencing), 2013, installation with sound

This installation looks at the historical and present-day uses of oral and written language as a means of justifying the colonial apparatus in Puerto Rico.

In “El Silenciamiento”, the sixteenth century text of Requirement, used by the Spanish colonizers upon encountering new land, is juxtaposed with a visualization of the U.S. metropolis and its ongoing doctrine of neoliberal interference on the island - here exemplified by the assassination of Filiberto Ojeda Ríos.

The installation consists of an FBI children's costume, a found photograph of Ojeda's house, sound and a toy rifle.

Ian Deleón, Cuba/Brasil

Ian Deleón (b. 1987 in Miami Beach, FL) holds a B.F.A. from the Studio for Interrelated Media Department at Massachusetts College of Art & Design in Boston, where he continues to live and work.

Awarded with the Donis A. Dondis Travel Fellowship Deleón participated in two international residencies in 2012, at the Red Gate Gallery, Beijing, People's Republic of China and at Hammock, Vancouver, Canada. This year he has exhibited at the 5th International Video Art Festival in Camaguey, Cuba, the ARKIPEL Documentary and Experimental Film Festival in Jakarta, Indonesia, and inaugurated a solo exhibition “Cuba + Puerto Rico | Invitación a Volar” at La Galería @ Villa Victoria Center for the Arts in Boston, MA.

www.iandeleon.com

“Anaphora”, 2001, 20+ min.

Music (audio) and musical score by Michael Edward Egerton, USA

Performance by Almut Kühne, Berlin, Germany

Anaphora is a study of 56 separate classes of vocal multiphonics, lasting more than 20 minutes. The work explores dynamical (nonlinear) systems applied directly to sound production and network theory as applied to composition. Most rare are the instances of biphonation produced by the vocal folds - this is one of the few areas left unexplored by composed music. Particularly unique are the instances of the technique identified as a whistle produced through the vocal folds - or glottal whistle. This is significantly different than the whistle register as identified by those of the western classical tradition. During this glottal whistle, the folds are approximated in such a way as to produce whistle-like sonorities that often feature multiple tones and which are often transient in nature. These are fascinating beasts which are simply beautiful to hear that often resemble animals or electronically produced tones. One other type of sonority calls for a special type of biphonation featuring asymmetrical vocal fold oscillation in which the left fold vibrates at a different frequency than the right. This may result in the production of two clearly identified pitches, that if combined with a sufficient degree of proficiency, the performer will have the ability to simultaneously produce two different melodies within clearly identified scalar formations.

This type of control is absolutely rare, and to my knowledge only one case of a performer featuring independent control of the left and right folds has been reported. In an exceptional case study, it was reported that a teenage subject had the ability to produce true biphonation featuring two independent frequencies. This subject achieved such behaviors through complete independent control of the left and right vocal folds. Captured on high speed photography and cinefluorography, the subject demonstrated the capacity to produce parallel, similar, oblique and contrary pitch movement at will, otherwise having a completely normal voice (Ward, et al 1969). Further, she had the proficiency to produce such behaviors within different musical scales and not simply as contour relationships (Neubauer, Edgerton, Herzel 2001).

As might be expected, some of these special biphonic sonorities are heavily weighted upon the parameters of production, and as such necessarily emphasizes the process of setting and searching the neuro-muscular framework, so that far more than classical western traditions, this process will necessarily involve preparation, failure and achievement. Therefore, in Anaphora, it is wholly desired that ALL of these elements of the searching process become part of the sonic landscape and MUST be included in performance.

Added to production and gesture are findings that the parameter space of real-world phenomena overlap. When applied to voice production, small instabilities in parameter space lead to bifurcations. During excised larynge experiments, Berry, et al. in 1996 found that asymmetric vocal fold adduction can lead to a bifurcation from normal phonation to oscillation of a single fold, such as is seen with unilateral vocal fold paralysis. This gives important information for those performers who wish to voluntarily produce extra-complex sonorities by indicating that the slight increase of adduction to one fold might be the critical parameter to emphasize. Likewise, in this same study the researchers found that asymmetry of vocal fold elongation had a profound effect on the signal - although this was not visible.

This suggests that not only geometrical properties be examined, but also the elastic properties perform a crucial role in the maintenance of the appropriate glottal signal. In total, these bifurcations induce qualitative changes from one vibratory pattern to another, and thus a corresponding radiated signal. In Anaphora, these bifurcations of production are intended to result in biphonic and irregular, transient, deterministic chaotic regimes.

This performance of Anaphora by Almut Kühne received its Spanish premiere on Sunday, April 25 2010 in the Paranymp Hall of the Rectorate of the University of A Coruña during IC[CM] 2010.

Michael Edward Egerton, USA

Currently Associate Professor at the University of Malaya, Michael Egerton is a composer whose work elides the boundaries of complexity with practical applications of physical and perceptual models. Since the mid-90's he has been pioneering work with Multidimensionality and Nonlinear Phenomenon applied to sound production and composition.

Egerton's compositions have received prizes and/or recognition from: Kompositionspreis der Landeshauptstadt Stuttgart, 2007 (First Prize, Tempo Mental Rap, #72, 2005), Composition Contest of the Netherlands Radio Choir, 2007 (Semifinalist, Kalevi Matus, #58, 2000), 5th Dutilleux International Composition Compétition, 2003 (Sélection, 1 sonata, #70, 2004), 31st Festival Synthèse Bourges, 2001 (Sélection, The Elements of Risk in Creation, #59, 2001), MacDowell Club, 1996 (First prize, Unspoken Crime #09, 1988), Friends and Enemies of New Music, 1993 (Selection, Net/Byrith:Rec.Study I, #15, 1991), Midwest Composers Symposium, 1989 (Selection, A Penny for the Young Guy #3, 1986), National Federation of Music Clubs, 1987 (Third Prize, Ai #5, 1987), National Federation of Music Clubs, 1987 (Honorable Mention, Dwellers of the Southwest, #2, 1986), Michigan State Univ-Orchestral Composition Contest, 1986 (First prize, The Final Diary of a Branch, #1, 1985).

His music has been performed by AuditivVokal Dresden, Ekmeles Ensemble, Ensemble Ars Nova, Kairos String Quartet, Stockholm Saxophone Quartet, Quartet New Generation, Works-in-Progress Ensemble and soloists Almut Kühne, Andreas Fröhling, Angela Rademacher-Wingerath, Chatschatur Kanajan, Gary Verkade, Jan Heinke, Jeffrey Burns, Mats Möller, Matthias Bauer, Philippe Arnaudet, Rebekka Uhlig, Stefan Östersjö, Timo Kinnunen, among others.

Michael Egerton is engaged with research into voice, acoustics and perception. His work with the extra-normal voice is internationally known through performances, journal publications and a book, "The 21st Century Voice" published in the New Instrumentation Series (Scarecrow Press).

michaeledwardedgerton.wordpress.com

“impressions | expressions”, 2012, audio

“impressions | expressions” is a collaboratively composed piece by kite•string. The piece features sonifications of data collected by psychologist Matthew Lerner of the University of Virginia on recognition of facial expressions by people with and without Autism Spectrum Disorder.

Each of the three sections is based on data related to the recognition of a different facial expression (sad, happy, angry), various streams of data control parameters including pitch, rhythm, and amplitude.

kite•string (Sarah O'Holloran, Irelandia & Margaret Anne Schedel, USA)

kite•string is a composing and performing duo that formed in 2009. The members, Margaret Schedel and Sarah O'Halloran, first met at a Deep Listening Retreat in 2007, and found a shared interest in collaborative composition, interactivity, video, and experimental music.

kite•string's work has been performed at the International Computer Music Conference, Atlantic Center for the Arts, Issue Project Room, the Harold Golen Gallery, Louisiana State University, University of Virginia, and Stony Brook University. Their most recent piece, “Salt Honey Grounds”, was premiered by the Princeton Laptop Orchestra with viola soloist Ariane Alexander.

Sarah O'Halloran: http://vccm.music.virginia.edu/?page_id=339

Margaret Schedel: www.schedel.net

“Cricket, Tree, Crow”, 2012, quadrophonic sound, 19 min.

“Cricket, Tree, Crow” is a quadraphonic sound piece in three movements that investigates the voices of the cricket, the crow, and the maple tree. All sonic material in the work is based on vocal mimicry of the sounds produced by members of the species themselves.

Part of a larger body of work, “Cittering”, the piece is driven by the desire to explore the boundaries between human and nonhuman subjectivities. In trying to mimic sounds that are not natural to the human vocal apparatus, I am interested in the friction, or encounter, between non-human voices and my own.

By studying recordings of crickets, crows and maple trees—in slowing them down, parsing their frequencies, and matching my voice to theirs as closely as I can—I hope to open myself to their respective worlds.

Stephanie Loveless, Canada

Stephanie Loveless is a Montréal-born artist who works with sound, video, film and voice. She makes soft-speakers out of paper cups, performance prescriptions for audience-identified ailments, and performance pieces that attempt to channel the voices of plants, animals and musical divas.

Loveless’ sound, video and performance work has been presented widely in festivals, galleries, museums and artist-run centers in North America, South America, Europe and the Middle East. She has received grants from the Canada Council for the Arts, the British Columbia Arts Council and el Universidad Nacional Autonoma de Mexico, awards from Kodak, the International Festival of Cinema and Technology, and the Malcolm S. Morse Foundation, and has completed residencies at el Centro Mexicano para la Musica y las Artes Sonoras (Morelia, Mexico), the Coleman Center for the Arts (York, Alabama), and Studio XX (Montréal, Québec). In early 2013 she completed her certification in Deep Listening with composer Pauline Oliveros.

She currently lives and works in both Montréal, QC, and Brooklyn, NY.

www.stephanieloveless.ca

“Structures”, 2012, audio, 17 min. 10 sec.

“Structures” is the result of a research composition project initiated by Augusto Meijer, during the Master of Music program at the Utrecht School of the Arts. Meijer’s focus: Exploring creations of complex structures into sounds, which are developed into a large number of varieties. The goal is to achieve an improvement in the process of sound creation for acousmatic works (http://en.wikipedia.org/wiki/Acousmatic_music).

“Structures” has been presented at various occasions around the globe, including the International Computer Music Conference and the Linux Audio conference.

Augusto Meijer, Países Bajos

Augusto Meijer is an electronic music composer from the Netherlands. He studied for a Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. In this study, he focused strongly on electro-acoustic music and composition techniques.

His compositions are presented at various occasions, including “Linux Audio Conference 2010” (LAC 2010), LAC 2012, “International Computer Music Conference” 2010 (ICMC2010), ICMC 2011, and many more.

He uses synthesizers and samplers to create his sound material. As a lover of analog/digital gear, he will never stop to expand and improve his beloved home studio setup. For composing and sound processing, he uses various popular software environments, and his work is strongly and inevitably based on personal experiences and fascinations.

www.augustomeijer.com

“The End of My Career”, audio, 4 min. 41 sec.

“The End of My Career” is an algorithmic piece generated by using the freesound.org API to search for and download sounds uploaded by freesound users. Using the FreeSound audio search capabilities, along with the Wordnik API to find related words, a graph of sounds related to the word 'orchestra' was assembled by custom software of Merz' own design. Then, this graph was traversed by swarm-intelligent agents. Their movements over the graph dictated how the sounds were collaged in time and space.

Evan X. Merz, USA

Evan X. Merz (b. 1981) is a composer, programmer and blogger based in San Jose, California. He obtained a Bachelor's Degree in computer science from the University of Rochester in 2004, and a Master's Degree in computer music from NIU in 2010. His music has been performed at Currents Santa Fe 2012, basic.fm, University of South Dakota 60/60 2012, April in Santa Cruz 2011, Phono Photo No. 6, Silence, Beauty and Horror 2009, musicBYTES 2009, New Music Hartford 2009, and IMMArts TechArt 2008.

Evan is the author of “Sonifying Processing: The Beads Tutorial”, which introduces sound art to Processing programmers. He also works heavily as a freelance composer, scoring for numerous videogames and television productions. He is the SEAMUS Webmaster and the blogger at computermusicblog.com. Currently, Evan is a DMA candidate in UCSC's algorithmic composition program.

<http://computermusicblog.com/blog/evan-x-merz/>

The following sounds from freesound.org may appear in “The End of My Career”:

145679 - LukeSharples - Space Orchestra A3.wav / 145686 - LukeSharples - Space Orchestra G3.wav / 145685 - LukeSharples - Space Orchestra E3.wav / 145676 - LukeSharples - Space Orchestra D3.wav / 145677 - LukeSharples - Space Orchestra C3.wav / 145684 - LukeSharples - Space Orchestra F3.wav / 145678 - LukeSharples - Space Orchestra B3.wav / 56646 - Zozzy - hold tight to what.mp3 / 106030 - NoiseCollector - freesoundguitar2chordist.wav / 19114 - Fratz - cough12.aiff / 58202 - THE_bizness - car horn.wav / 169263 - thecityrings - SonicSnaps_SPSB_Schoolbell.wav / 9674 - dobroide - car.horn.flac / 19587 - Freed - TBD01-L01-NoiseTones.mp3 / 170403 - lazr2012 - SYnth_NoisesAXz.flac / 136859 - mitchelk - industrial18g / 99975 - milton. - bonus dor.wav / 68038 - Robinhood76 - 00912 children shout taaak 2.wav / 32308 - Elektrophobia - LED_BackwardsSaxReverb.wav / 25501 - Raggaman - cym 03.wav / 153451 - Joheze - highhopes_bell.wav / 33666 - ERH - wah 4 42.WAV / 42374 - crescendo - 3850.wav / 63560 - Head-Phaze - Devil's Siren.wav / 146294 - jgeralyn - helloslowandcreepylike.aif / 6394 - Jovica - PPG 023 Sanatorium C4.wav / 7010 - Freed - L39-.mp3 / 15448 - NoiseCollector - ps9 blooper.wav / 138963 - Huggy13ear - bag catch.wav / 106031 - NoiseCollector - freesoundguitar2crushchor.wav / 44223 - rfhache - F1 BR 07 1lap.wav / 41042 - churkblip - yabbayabbayabbayabba.mp3 / 106032 - NoiseCollector - freesoundguitar2raw.wav / 158795 - stolingmediagroup - futuresoundfx-725.mp3 / 78490 - Robinhood76 - 01240 applause 52 screamy concert.wav / 9425 - thanvannispn - male_scream_Bram_OEAAH.aiff / 163728 - Corsica_S - yell 2.wav / 58795 - Syna-Max - distorto_screamo.wav / 76644 - digitopia - ta1_12.wav / 72572 - Corsica_S - zombie_news_slower.wav / 33465 - klangfabrik - convolvedpad02.wav / 40847 - mattew - wedding bells.wav / 165133 - Poliart - ariel.aif / 125520 - krissyeliot - car-horn.wav / 1885 - milo - Amour_CelloHarms.aif / 30275 - thanvannispn - scream_group_long.aif / 69185 - happyband - doorbells 5.aif / 2390 - Andrew Duke - AndrewDuke0045.wav / 103294 - Timbre - like a jet engine revving up.wav / 103297 - Timbre - like a jet aircraft landing.wav / 106993 - m_O_m - blender_mixer_kitchen_02.wav / 18986 - johnnypanic - C tone2.wav / 150341 - diesel33 - Funny dog / 76523 - digitopia - cdm2_016.wav / 64865 - casualsamples - sintetizadores_43.wav / 37197 - UncleSigmund - elecGvol2.wav / 76515 - digitopia - cdm1_005.wav / 100422 - Robinhood76 - 01851 cartoon fanfare.wav / 27881 - Stickinthemud - Bike Horn 2.wav / 70314 - ct9smart - hammering.wav / 19583 - Freed - TBD01-F08-NoiseTones.mp3 / 6869 - Freed - F27-.mp3 / 33069 - KatHakaku - Rambience 3.wav / 7005 - Freed - L35-12-.mp3 / 44189 - rfhache - F1 BR 07 VP Massa 96kh.wav / 165744 - peterhil - clothoid_1s_imag.wav / 154367 - semccab - door open.wav / 5239 - fonogeno - question02.mp3 / 4862 - Jovica - PPG 011 Dissonant Organ Chord C3.wav / 162395 - zut50 - yay.mp3 / 8147 - HcTrancer - trancelead02-c.wav / 69244 - dobroide - 20090314.crazy.horse.wav / 95975 - gunnbladez - 100 Dertill n Amp Synth 04.wav / 104298 - Robinhood76 - 02004 hawk.wav / 110954 - paubg_pou - Fira Nadal.wav / 62832 - benway - Sierra.wav / 39318 - THE_bizness - cable tie.wav / 44658 - DJ Chronos - zip extraction 2.wav / 7207 - LS - vocal3.wav / 150966 - unchaz - Crowd_Saying_Happy_Birthday_Phil / 56161 - manda_g - fx1.wav / 165614 - Erdie - angriff.wav / 125130 - thanvannispn - cell_scream5.aif / 41608 - NoiseCollector - 1977matchboxno60holdenpickup.wav / 55151 - NoiseCollector - chino3.wav / 68058 - Robinhood76 - 00916 children scream 1.wav / 76522 - digitopia - cdm2_015.wav / 152491 - thecityrings - mySound_JPPT5_ClassHello.wav / 104422 - miastodzwiekow - passing by train in Kiekrz050910.mp3 / 91483 - skynproduction - coin that turns on itself.wav / 89607 - MarleneAyni - chajchas2.wav / 164200 - evhudsons - Baranof.wav / 164149 - Timbre - remix #2 of 155835__corsica-s__oh-yeah-my-ears.flac / 18880 - zippi1 - sound-drum-echo1.wav / 61932 - NoiseCollector - grinder1.wav / 106923 - bubaproducer - 16.wav / 25502 - Raggaman - cym 04.wav / 106916 - bubaproducer - 09.wav / 106918 - bubaproducer - 11.wav / 53511 - bluesplayer59 - bonzo kick crash 3.wav

“White Noise”, video with audio (stereo), 9 min. 45 sec.

“White Noise” is a fast-paced work in which the flow of events is constantly disrupted. The title stems both from the use of noise as a means to generate the visual and musical elements, as well as to highlight the color palette in the central section of the piece. White Noise is characterized by constantly shifting perspectives and abrupt juxtaposition of elements.

The overall continuity of the work is governed by the formal design of the music, which was composed in its entirety before the images were created. The abrupt, shifting phrasing in the music guides the flow of events.

White Noise was created with Maxon’s Cinema 4D 3D modeling software using a variety of custom processes developed by this author. Among these is the use of parameters drawn from sequences of preexisting bitmap images to deform the geometry of basic primitive objects.

The musical score relies on wave shaping, often extreme, as the principal sound generating and processing method. Several custom Ensembles were created for this purpose using Native Instruments Reaktor software.

Dennis H. Miller, USA

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee.

His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at the SIGGRAPH 2001 in the Emerging Technologies gallery.

Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in “Sonic Graphics: Seeing Sound” (Rizzoli Books) and “Art of the Digital Age” (Thames and Hudson).

www.dennismiller.neu.edu

“Sparkling”, 2012, sonic illustration

Sparkling is one of several sonic illustrations investigating meanings primarily understood through the visuals of text and image. In this work, Margaret Noble wanted to hear “sparkling.”

In the process, she combined recordings that she made of glass particles in a metal bowl, a shell wind chime and a dangling glass chandelier piece. Noble converted the wave files of these audio recordings into midi notes and then augmented the field recording composition with synthesizer voicings.

Margaret Noble, USA

Born in Texas and raised in San Diego, Margaret Noble’s artwork has been exhibited across the United States and abroad in Europe and Australia. Margaret Noble’s work is influenced by the beat-driven dance culture of southern California during the 1980s. This inspiration led her to perform as an electronic music DJ in the underground club community of Chicago for several years during the late nineties.

In 2004, Noble branched out from the dance floor into more experimental interests and created a monthly arts showcase called Spectacle in Chicago; during this period, she performed and produced experimental works with a variety of cutting edge new-media artists.

Her interdisciplinary work resides at the intersection of sound, performance art, video and installation. Fascinated by the power of sound and media to affect an audience’s experience viscerally, Noble weaves together processed abstract sounds and voices with visual forms and motion.

www.margaretnoble.net

"Bloomy Girls", video, 2005, 6 min.

Music by João Pedro Oliveira, video by Takagi Masakatsu

The soundtrack for the video "Bloomy Girls" tries to establish a dialog between the music and the image, in both technical and artistic ways. Technically, the type of image synthesis and transformations used in the video suggest the use of synthetic sounds (most of them created through the use of granular synthesis techniques, as well as other computer generated sounds). These synthetic sounds are used together with recorded and subsequently transformed female voice sounds, that specifically relate to the suggestions of the images of girls, in the video. The music of "Bloomy Girls" received the 1st Prize at the Roma Soundtrack Competition.

"Artistically, I tried to understand each of the colors and images in the video, and apply to them a unique character in the audio part. I try to relate video and audio in some way that they blend into each other, and each one of them adds more artistic information to the other. The formal aspects imbedded in the video suggest a progressive crescendo towards the final climax. The music tries to follow the same path. The audio part was composed in my personal studio." – João Pedro Oliveira

João Pedro Oliveira, Portugal

João Pedro Oliveira is one of the most prominent Portuguese composers of his generation. He began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he moved to the US as a Fulbright student, with a fellowship from Gulbenkian Foundations, where he completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, three string quartets, chamber music, solo instrumental music and electroacoustic music. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds, and most of his recent works use both media. Oliveira has won more than 20 prestigious prizes, among them the International Music Prize for Excellence in Composition (USA/Greece, 2010), the 1st Prize in Franco Evangelisti/Nuova Consonanza Composition Competition (Italy, 2010), the 1st Prize in Concurso Internacional Francisco Guerrero (Spain, 2010), the International Computer Music Association Prize for Best European Work (USA, 2010), the Civitella Ranieri Fellowship Award (USA/Italy, 2009) and the Magisterium Prize in Bourges Electroacoustic Music Competition (France, 2008).

He is a Senior Professor at Aveiro University (Portugal) and at the Federal University of Minas Gerais (Brazil) where he teaches composition, electroacoustic music and analysis. He contributed to the development of a new generation of Portuguese composers, and many of his students already received national and international awards. He published several articles in journals, and has written a book about analysis and 20th century music theory.

www.jpoliveira.com

Takagi Masakatsu, Japón

Takagi Masakatsu (b. 1979) lives and works in Kyoto, Japan as a visual artist and musician (pianist) whose work knows no aesthetic borders. He has presented video installations and performed live at art spaces around the world. He has toured with musician and remix artist David Sylvian. In 2006, "Bloomy Girls," a visual book with his video arts collection, was released. He has also produced many collaborative works for musicians, dancers, scientists, commercials and films. Res magazine named him one of the 2006 RES 10, an annual selection of emerging artists who will influence the worlds of film, video, design, advertising, music, and media art in the upcoming year and beyond.

www.takagimasakatsu.com

“Cortando Caña”, 2013

Installation with Pepper’s Ghost hologram and taped performance

Text in preparation.

Roxana Pérez Méndez, Puerto Rico

Roxana Pérez Méndez (b. 1976) is a video performance and installation artist who creates work about the arbitrary nature of contemporary identity through the lens of her own experience as a Puerto Rican woman.

Pérez-Méndez is based in Philadelphia and has exhibited widely including but not limited to the Times Museum (Guangzhou, China), the North Carolina Museum of Art (Raleigh, NC), the Morris Gallery at the Pennsylvania Academy of Fine Arts (Philadelphia), the Elizabeth Foundation of the Arts (NY, NY), the Arlington Arts Center (Arlington, VA), the Fleisher-Ollman Gallery (Philadelphia). She participated in Aljira EMERGE 10 and in performances with her collaborator Gabriel Martinez at Socrates Part, NY, Skowhegan, ME and at the X-Initiative, No Soul for Sale, Festival of Independents in Chelsea. She was a finalist for both the Joan Mitchell Award and the Pew Fellowship in the Arts in 2006. As a Philadelphia based artist, Roxana is an artist/member of the collective Vox Populi Gallery in Philadelphia.

Pérez-Méndez received her BFA from The Ohio State University, MFA from the Tyler School of Art, attended the Skowhegan School of Painting and Sculpture in 2003 and is currently an Assistant Professor of Art at the University of North Carolina at Chapel Hill.

FAS|PR|2013 is proud to host Pérez Méndez’ first participation in an art exhibition in Puerto Rico.

www.roxanaperez-mendez.com

“Todo Tiene su Final”, 2009

Pepper’s Ghost Hologram, record player, found table, flower arrangement, record, DV performance and components, 44” x 60” x 30”

“Todo Tiene su Final” presents Roxana Pérez Méndez dancing seemingly endlessly on a record to the iconic Hector Lavoe song. As a multi-media/performance and installation artist who works closely on the fragility of history and identity, Pérez Méndez presents works that refer to an immigrant experience through the lens of her own experience as a Puerto Rican woman. Using humble, ephemeral processes, ready-mades and materials that layer and hide digitally manipulated imagery, she tests the fixed notion of identity and its ability to polarize one as the Other. To this end, she uses the Pepper’s Ghost hologram as a recurrent form in her work.

Originally developed in 1860s and used for creating illusions, known as “ghosts” in theatrical performances and theme parks, it is a two-way glass mirror positioned at an angle to the audience. The Pepper’s Ghost screen acts as both a mirror and reflecting medium, simultaneously producing reality and illusion.

“In viewing my work as a whole, the reflections, performances and installations allow us the potential to reinvent ourselves in the eyes of others. The work gives us the liberty to vicariously experience each others current condition, even if through a glimmering reflection.” – Roxana Pérez Méndez

Roxana Pérez Méndez, Puerto Rico

Roxana Pérez Méndez (b. 1976) is a video performance and installation artist who creates work about the arbitrary nature of contemporary identity through the lens of her own experience as a Puerto Rican woman. Pérez-Méndez is based in Philadelphia and has exhibited widely including but not limited to the Times Museum (Guangzhou, China), the North Carolina Museum of Art (Raleigh, NC), the Morris Gallery at the Pennsylvania Academy of Fine Arts (Philadelphia), the Elizabeth Foundation of the Arts (NY, NY), the Arlington Arts Center (Arlington, VA), the Fleisher-Ollman Gallery (Philadelphia). She participated in Aljira EMERGE 10 and in performances with her collaborator Gabriel Martinez at Socrates Part, NY, Skowhegan, ME and at the X-Initiative, No Soul for Sale, Festival of Independents in Chelsea. She was a finalist for both the Joan Mitchell Award and the Pew Fellowship in the Arts in 2006. As a Philadelphia based artist, Roxana is an artist/member of the collective Vox Populi Gallery in Philadelphia.

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FAS|PR|2013 is proud to host Pérez Méndez’ first participation in an art exhibition in Puerto Rico.

www.roxanaperez-mendez.com

FAS|PR|2013 – www.el-status.com/fas

“Shahida”, 2009, audio (loop)

“Shahida” (Arabic for "she who witnesses") is made from three types of acoustic sound sources: unprocessed vocals by Kala Pierson’s collaborator Sukato; minimally processed shimmering sounds made from her own voice saying "shhh"; and minimally processed metallic sounds and changing-harmonics the artist recorded using a piano's strings, keys, and metal frame.

Kala Pierson, USA

Kala Pierson (b. 1977) is an American composer and sound artist, currently based in Philadelphia. She is a 2013-2014 Composer in Residence with San Francisco Choral Artists, and her works have been performed and installed in more than 25 countries on six continents. She studied at Eastman School of Music and Bard College at Simon's Rock.

Kala greatly values hearing audience responses/feedback.

www.kalapierson.com

"Chicharra Armónica" (Harmonic Cicada), 2012, multi-channel soundscape, 14 min.

"Chicharra Armónica" is a soundscape based on the singing of the insect cicada, (Cicadae family), and on sound simulation by the artist. The singing and sounds made by the author are mixed with those from the "natural" environment and with the singing of other cicadas in a relation net built with sound language and different harmonic sounds.

These harmonic sounds come from specific technical positions of the throat and abdomen which belong to diverse ritual aspects from different cultures. The harmonic sounds are related with the physical and sound characteristics produced by the cicada with its abdomen and wings.

In the soundscape the harmonic singing of the cicada represents the death and life states associated to different audible manifestations during the cicada's movement, settling, metamorphosis and habitat. "Chicharra Armónica" engages the analogy between transformation and life in the trajectory through the territory of the cicada with the purpose of making a tattoo of realities of the landscape from the sound language concepts.

Mauricio Rivera Henao, Colombia

Mauricio Rivera Henao was born in Pereira Colombia, in 1980. He has a Master in Design and Interactive Creation at Caldas University and a Bachelor of Fine Arts from the University of Pereira, Colombia.

He has won several research creation-grants and has published articles and books in his country and abroad. His work has been featured in various events in America and Europe, such as IN-SONORA VII Madrid, Spain, La Tabacalera, Spain, 8 Paris Sorbonne University, France, Oodaaq Festival, France, Global Composition, Germany, XV Scientific Conference of Arts and Culture of the ISA, Havana, Cuba, XV Iberoamerican Congress of Digital Graphics SIGRADI, Argentina. Close Up Vallarta, Mexico, International Festival of Video Art, Camagüey, Cuba, International Festival of Video Art FIVA, Argentina, 7th Biennial SIART, Bolivia, GeoParadise Festival, Costa Rica, Festival VII - VIII Asim'tria, Peru, Atelie Sau Paulo, Brazil, International Meeting translocations / Knowledge Hybrids, Mexico, 6.7 Streaming Festival, Italy, Netherlands, Sala Luis Angel Arango Bogota, Colombia, 49th International Film Festival of Cartagena, Colombia, Modern Art Museum of Medellin, Colombia, Museum of Art Pereira, Colombia.

Currently, he is a professor at the Andean University Foundation Pereira.

www.mauriciorivera.com

“Atropos”, 2009, sound art/generative art, 4 min. to infinite

“Atropos” wants to evoke images of an apparently dystopian environment. Electronic sounds (samples, additive and FM synthesis, noises) are generated by a stochastic process that takes its cue from genetics (frame shift mutations, base substitution, sequence inversion) and its implementation is semi-improvised thanks to random generated variables (sequence, pitch, duration, dynamics): in its unpredictability, the result can be only routed within a range of values. The formal structure is made of molecules designed as containers, part of an out-of-time category.

Technical requirements: computer, audio interface, 2 / 4 / 8 channel audio system

Julian Scordato, Italia/USA

Julian Scordato graduated in Composition and New Technologies with Corrado Pasquotti and Alvise Vidolin at the Conservatory of Music in Venice. His chamber and electroacoustic music works have been performed in Europe and America (Biennale di Venezia, Festival 5 Giornate, Milan, Electronic Arts and Music Festival, Miami, EMUfest, Rome, Re-New Digital Arts Festival, Copenhagen, Gaudeamus Music Week, Utrecht, Siren Festival, Gothenburg, Deep Wireless Festival, Montreal, Punto de Encuentro, Valencia, Sonorities Festival, Belfast and elsewhere), selected in international competitions (Roma Soundtrack Competition, Flores D'Arcais Composition Prize, Conlon Music Prize and others) and broadcasted (RAI Radio3, NAISA Webcast, RadioCemat).

As a speaker and performer he participated in scientific events including the 17th and 19th Colloquium on Music Informatics and the 8th Sound and Music Computing Conference, presenting interactive performance systems.

He is a member of Arazzi Laptop Ensemble, group of electroacoustic music performers and composers. Ars Publica and Taukay Edizioni Musicali publish his compositions.

www.julianscordato.com

Decomposition, 2011
Landscape, 2011
System, 2009
Eclissi, 2009
Light & Night, 2008

Graphic artworks, 21 x 29 cm

“I am a young musician who had since 2008 the artistic need to create abstract images with musical symbols and with a geometric and physical interpretation of the sound space (music to see). My pictures are very simple, because I have not received the training and education of a visual artist, and through them I try to capture and to express an immediate and direct idea or concept, without complications and outside of the modern stylistic movements, in total free expression.” – Aurelio Scotto

Aurelio Scotto, Italia

Native of the Giglio Island (Tuscany, Italy), the artist Aurelio Scotto (b. 1983) currently lives and works in Florence. He is mainly active as pianist and composer, but he has already obtained important international acknowledgments with his graphic works. The originality of his visual production is the use of musical materials and symbols, decontextualized and edited.

His musical graphic works are exhibited at the Art Academy of Cincinnati, USA, Teatro Nuovo of Udine, Italy, Amart Louise Gallery of Brussels, Belgium, Cité International des Arts de Paris, France, Triennale de Paris, Louvre Museum of Paris, Triennale of Rome, Italy, Ada Art Gallery of Barcelona, Spain, Gallery Quirinus of Koeping, Stockholm, Sweden, Hotel de Paris de Montecarlo, Monaco.

In 2011 he was awarded the International Prize City of Tokyo for the high stylistic value of his works; he also won the Oscar Award for Visual Arts (Montecarlo, Monaco) for having stood out in the artistic international environment. His musical works are published by Edizioni Musicali Wicky, Taukay Edizioni Musicali, Ars Publica, Contemporary Music Center Milan, Valle Giovanni Edizioni Musicali, Master Symphony, Universal Music Publishing Edizioni Ricordi, and are played in Italy, USA, Russia, Malta, United Kingdom, Japan, Switzerland and Brazil, in concerts and festivals. In 2005 he won the International Prize in Piano Composition Città della Disfida, in 2007 he was awarded the International Prize in Composition “Nino Rota”, and with the one act tragedy "Mito" in 2010 he wins the International Prize in Composition Temi Antichi – Opere Nuove, promoted by the Foundation Arena di Verona. He collaborated with Verdi Theatre in Pisa, Teatro Comunale of Bologna, Scuola dell Opera Italiana di Bologna, Foundation Pergolesi - Spontini of Jesi, Maggio Musicale Fiorentino Theatre, Maggio Musicale Academy, Festival della Valle d Itria in Martina Franca, Teatro Solis in Montevideo, Uruguay, Opéra de Montecarlo Monaco.

www.aurelioscotto.it

“Contrapture”, video with 5.1 surround audio/stereo, 6 min. 10 sec.

“Contrapture” (2009 rev 2012), video and electroacoustic music designed for 5.1 surround, draws inspiration from a variety of noisy devices or machines: airplanes, typewriters, printing presses, and others.

“The title originates with a verbal mishap that I heard once; I’m still not sure if the intended word was contraption or capture. In either case, this work resonates with both words due to the sounds sources, various processes used in its creation, and the imagery of the video.” – Daniel Swilley

“Contrapture” was composed with Grace (an algorithmic composition environment by Taube), Csound, AudioSculpt, and Protools. Max/MSP, After Effects, and Premiere were used for the processing and arranging of video material. This work was realized in the Experimental Music Studios at the University of Illinois Urbana-Champaign.

Daniel Swilley, German-American

Daniel Swilley (b. 1980) is a German-American composer of acoustic and electroacoustic music based in Champaign, IL. He is a graduate of Valdosta State University (BM) and Georgia State University (MM), and is currently a Doctoral Candidate (ABD) in Music Composition at the University of Illinois Urbana-Champaign. While at UIUC (2007-2011), Swilley served as the Operations Assistant for the Experimental Music Studios.

Since 2011, he has taught courses in composition, electroacoustic music, and music theory as an Adjunct Instructor of Music at Illinois Wesleyan University. Swilley’s composition teachers have included Tayloe Harding, Mei-Fang Lin, Heinrich Taube, Stephen Taylor, Sever Tipei, Robert Scott Thompson, and Scott Wyatt.

www.danielswilley.com

“After Auster”, 2010, audio (loop)

“After Auster” was composed in 2010 as Kevin Zhang’s response to reading Paul Auster’s perplexing 2007 novella “Travels in the Scriptorium”. The novella depicts a man's search for meaning in the everyday and inanimate objects that surround him, objects which hint at identity but prove elusive. It was this strange kind of curiosity that Zhang wanted to generate and mirror.

“After Auster” was composed via synthesized source material created in the programming environment Max/MSP and exported to two-channel acousmatic sound. The piece has been performed three times previously, either in a concert-version playback, or an installation-version loop.

“Memory is the space in which a thing happens for a second time.” - Paul Auster

Kevin Zhang, USA

Chinese-American composer and sound artist Kevin Zhang (b.1988) has written for the Contemporary Consort, Ensemble Spaziomusica, the Generous Ensemble, the Musicians from soundSCAPE, the Negative Zed Ensemble, the NEC Sax Quartet, Nodes Performing Arts, the Now Hear Ensemble, the Ossian Ensemble, the Red Note Ensemble, and members of the London Sinfonietta, red fish blue fish, Rochester Philharmonic, and UCI Opera.

Recent notable performances include ones at the Cyprus Electronic Music Festival in Nicosia, the Westfield New Music Festival, Make Music New York, Wagner New Play Festival, and at other venues in San Diego, Boston, Glasgow, as well as a premiere of a fully staged opera at the UC Irvine Opera. He currently lives in California.

www.kzaudio.com

Artistas en vivo / charlas

Información pronto en la red: www.el-status.com/fas