

Unmasking.

Experimental Sonic Practices.

Concert Program & Notes

[Online]
from Limassol,
Cyprus University of Technology

March 11th, 2021

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Experimental Sonic Practices.

MediSouP

Founded in 2020, the MediSouP Community is a community in-development by researchers and artists, with an interest in the soundscapes of the Mediterranean areas and their political and cultural extensions and significations. The MediSouP Community also aspires to bring together research and/or artistic collective projects, which expose the importance, similarities and multiple regions across the Mediterranean Sea, and are situated but not limited to the wide aspects of the spatial politics of sound art, music and situated particularities.

Aim of the community is to create a conduit amongst regions and to develop cross-cultural collaborations between researchers and artists with a common interest in the medium of sound. MediSouP is oriented on the creation of a social horizontal network around (not exclusively) Mediterranean sound art/scapes, working communally without the conventions of strict institutional structures.

the Concert

Many countries have been experiencing severe lockdowns and curfew-like restrictions due to the COVID-19 pandemic that have affected the local, private and public soundscape and the sonic spatial politics of their respective natural or urban environments, creating a new obscured ecology or agency in the mapping of sonic space and materiality. Some places sound quieter and less active, and certain people have had no difficulty to adapt to the new reality, while others find it unnerving: empty streets, closed stores, regular mask-wearing and adhering to social distancing can suggest an uncanny reality and perception of space. Human and non-human interaction has changed, filtered through a mask, muffling dialogue and obscuring faces, which is making it harder to recognise people who were once familiar.

From a critical conceptual perspective, this strange, temporary era seems to form intensive affective and vibrant dynamics regarding subjective interpretations of our ever-changing world. How do we feel

during this period of such uncertainty? What is our relationship with society in these circumstances? How is our physical and sonic space now transformed, transgressed materially, and under what kind of affected conditions? And what does the present, or future now sound like?

Elaborating on the above, selected participants re-imagined the sound that they envision in this new on-going reality with audio works which ranged from acousmatic compositions to soundscape recordings and from spoken word to experimental noise works.

All selected audio works were hosted in the “Unmasking. Experimental Sonic Practices” concert, the very first of the MS Concerts series, held virtually on Thursday, March 11th, 2021. With the kind permission of the composers/artists, the sessions of the concert are available at the [MediSouP Community YouTube channel](#).



Curatorial & Organizing Team



Virgile Abela explores "the worlds of sound" through time and its material, in transdisciplinary dimensions. He composes numerous musics for performing arts (Centaure theater, Cie Soleil Vert), creates immersive sound devices (Jean-Michel Bruyère - LFKs collective -, Fictitious Places), and teaches experimental music in bachelor's and master's degrees for Musicology and Acoustics training at Aix-Marseille University. Virgile has also composed several electroacoustic pieces, for radio, concert and live performance, in Europe and Canada.



Raquel Castro is a Portuguese soundscape researcher, documentary director and sound art curator. Her work draws upon the relationship between sound, environment and urbanism, and has been presented in different formats. She is the founder and director of Lisboa Soa Sound Art Festival and the International Symposium Invisible Places. She holds a PhD in Communication and Arts and works as a post-doc Researcher at Cicant/ Universidade Lusófona under the project "Aural Experience, Territory and Community". As a director, she highlights her film Soundwalkers (2008) and SOA (2020).



Cedrik Fermont AKA C-drík, is a musician, activist, curator, DJ and author currently based in Berlin. He runs Syrphe, a recording label focusing on electronic and noise music from Asia and Africa, and establishing connections between different disciplines and media. C-drík is currently a writer for Norient magazine and his musical style ranges from electronica, dark ambient to industrial and field recordings, making evocative and psychedelic sound collages.



Yiannis Christidis has studied Cultural Technology and Communication at the University of the Aegean, holds an MSc in Sound Design from the University of Edinburgh, and a PhD in Social Anthropology of Sound from Cyprus University of Technology. His research focuses on the cultural aspect of sound, and its functionality in everyday life and the relationship between the listeners and their place.

He has designed sound and music for audiovisual and radio productions. He is an Assistant Professor at the Dept. of Fine Arts at Cyprus University of Technology, the coordinator of AuraLab, and a co-founder of the MediSouP community.

Juliana España Keller is a Canadian, Swiss, British sound performance and electronics artist presently living and working in Malaga, Spain. Juliana takes a lead in producing multi/trans/interdisciplinary works to a listening public addressing all bodies as forms of noise and disruption in the way in which language and communication is made noisy. Her 'Public Kitchen' works have been exhibited in site-specific spaces globally and contribute to histories of sound performance art with an objective lens on participatory practices in feminist materialist and posthuman theory. Juliana completed her practice-led PhD doctoral research at the Victorian College of the Arts, University of Melbourne, Melbourne, Australia. She currently teaches remotely in the Studio Arts Program of Concordia University, Montreal, Quebec, Canada.

Marinos Koutsomichalis is a media artist, scholar, and creative technologist. He has a PhD in Electronic Music and New Media. He is responsible for more than 25 academic publications in scientific journals and conference proceedings, for more than 15 music albums, and for a book. Marinos is a Lecturer in Multimedia Design for Arts at the Cyprus University of Technology (Limassol, CY) where he co-directs the Media Arts and Design Research Lab.

Brona Martin is an Irish Electroacoustic composer and sound artist based in Birmingham, UK. Brona's research interests include soundscape composition, spatial audio and virtual reality. Brona is currently working with VR and Gaming technologies to create virtual spaces which will explore her research interests in acoustic ecology and spatial audio. She is currently a Postdoctoral Researcher at the University of Kent working on the AHRC funded project, A Sonic Palimpsest: Revisiting Chatham's Historic Dockyards.





Silvia Rosani studied Composition at the conservatoire in Italy and at Mozarteum Universität in Austria, and further specialised through masterclasses with Klaus Huber, Brice Pauset, Beat Furrer and Salvatore Sciarrino. Silvia completed a PhD in Music (composition) at Goldsmiths, University of London, where she currently works as Associate Lecturer. Silvia was recently in residence at ZKM (Karlsruhe, Germany) through an EASTN-DC residency and in 2021 will be in residence at the Experimental studio of the SWR and at the Centre for New Media RIXC in Riga (Latvia) through EMAP/EMARE to work on a project with convolutional neural networks for emotion detection in voices. She is currently collaborating with hornist Deepa Goonetilleke (Ensemble Linea) to develop a new work for horn and live electronics thanks to a Virtual Partner Residency granted by the Goethe-Institute.



Dimitris Sava is a music composer and researcher. His doctoral research explored the concept of dramatized-performative narrative through the development of a compositional practice and method in electroacoustic music. He has won various competitions for his compositional work. Dimitris composed music for contemporary dance, theater and installation art and is also a live-electronics performer.



Michael Quinton is a Sound Researcher specialised in the fields of Sonification, Sound Design, Acoustic Ecology, Music Production, Sound Engineering and also as a Live Performer and Deejay. Has worked on numerous Sound and Music projects over the past 15 years. Michael has written music for short films, Documentaries, Theatre, Video and art installations and animations. Michael deejays and produces music under his own stage name 'The Rusty Cowboy'. He is a co-founder of the MediSouP community.

Technical & Design Team

Theodoros Kouros is a social anthropologist with extensive experience in managing funded projects, with a focus on vulnerable social groups across the EU. He holds a PhD from the University of Cyprus. He has published his work in peer reviewed journals and edited volumes. He has worked at the universities of Cyprus and Nicosia as a researcher and an instructor of Sociology and Social Anthropology.



Markos Souropetsis holds an M.Sc. in Cultural Informatics and Communication and a bachelor degree in Cultural Technology and Communication from the University of the Aegean. He is a PhD candidate at the Department of Communication and Internet Studies of the Cyprus University of Technology. Besides, to be a Research Associate, Teaching Assistant and Radio Program Coordinator at the **cut-radio**, he has taken part in the production of audiovisual and video-art projects.



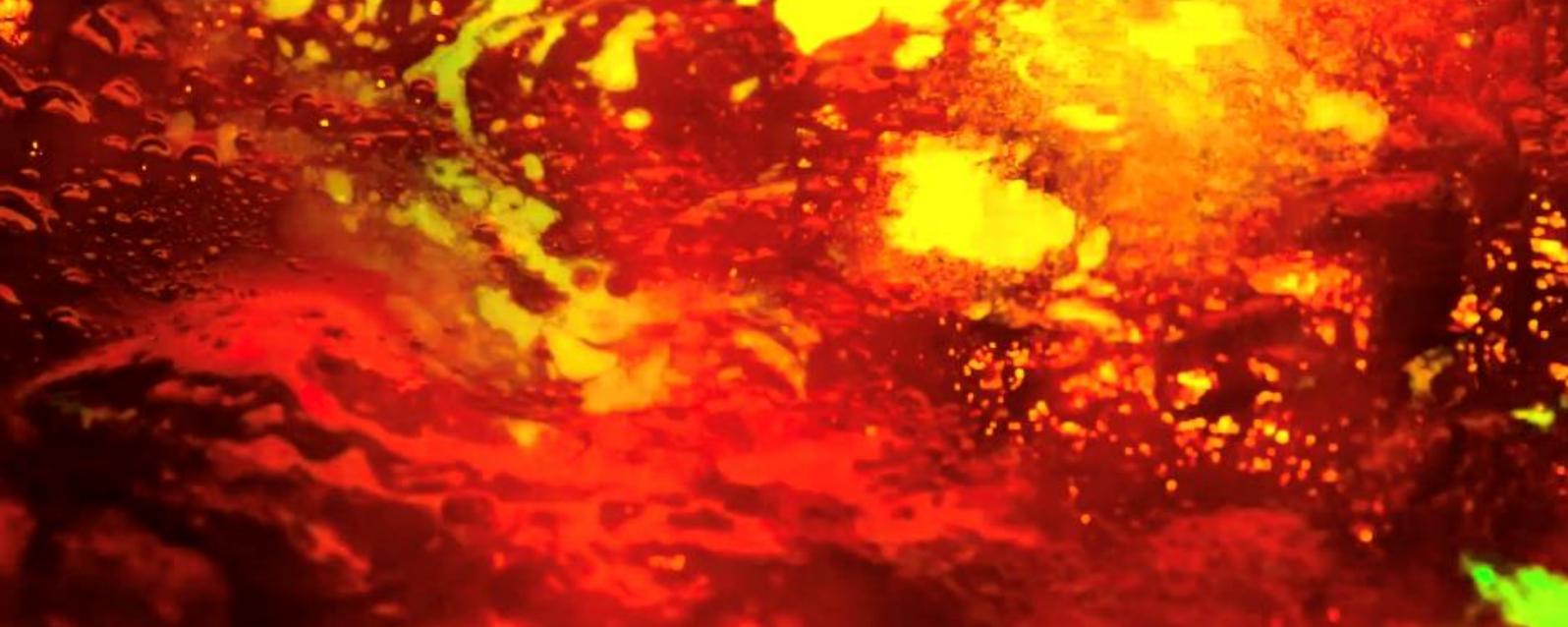
WORKS





Waking Up In A Lake Of Space ~ 45'

Electroacoustic properties of liquid hues, imaginary human elements, (in)direct references to the verbal culture and pragmatic contemplations of acoustic instruments are the main components of the session: "Waking Up In A Lake Of Space". The works bind conceptually together, to salute a new reality in the during- and post- quarantine era. Processed forms of actual and computerized life take their sonic action, establishing a dynamic soundfield in a peculiar sense of consciousness.



Statues of Salt Water [4:39]

Emin Gök | Istanbul / Turkey

'Statues of Salt Water' is an audio-visual experience born out of a collaboration between artists Emin Gök and Serçin Çabuk (aka Sercodelic). It is an acute representation of the mind's ability to wander and through this peculiar quality, write its own myths. It's dynamic, eclectic, compellingly brittle, and identifies itself to an act of creating sculptures out of water, in particular the salt water of the Mediterranean. This feeling of locality comes from the fact that Gök used a range of sounds he recorded on-the-go whilst visiting his hometown, Alexandretta, and mixed it with a somewhat melodic approach to its final form within the confines of the quarantine. The psychological energy and aspects of daydreaming on the other hand, are built out of Çabuk's creative strategy for the visuals: boiling a variety of paint in a saucepan, again on a regular quarantine day. The protagonist of the work, can be said to be an everyman, stuck with his mind. Yet through her ability to myth-make, which is reinforced by art without a doubt, finds some sort of freedom during these unusual times, although it is one as fragile as statues of salt water.

Emin Gök is an artist who aims to archive and reflect on the many facets of human condition, through mostly but not exclusively, sound. His work carries with it a sort of 'in-your-face' sensuality and a primitive, intuitive movement while at the same time being reflective on its traditions and identity.

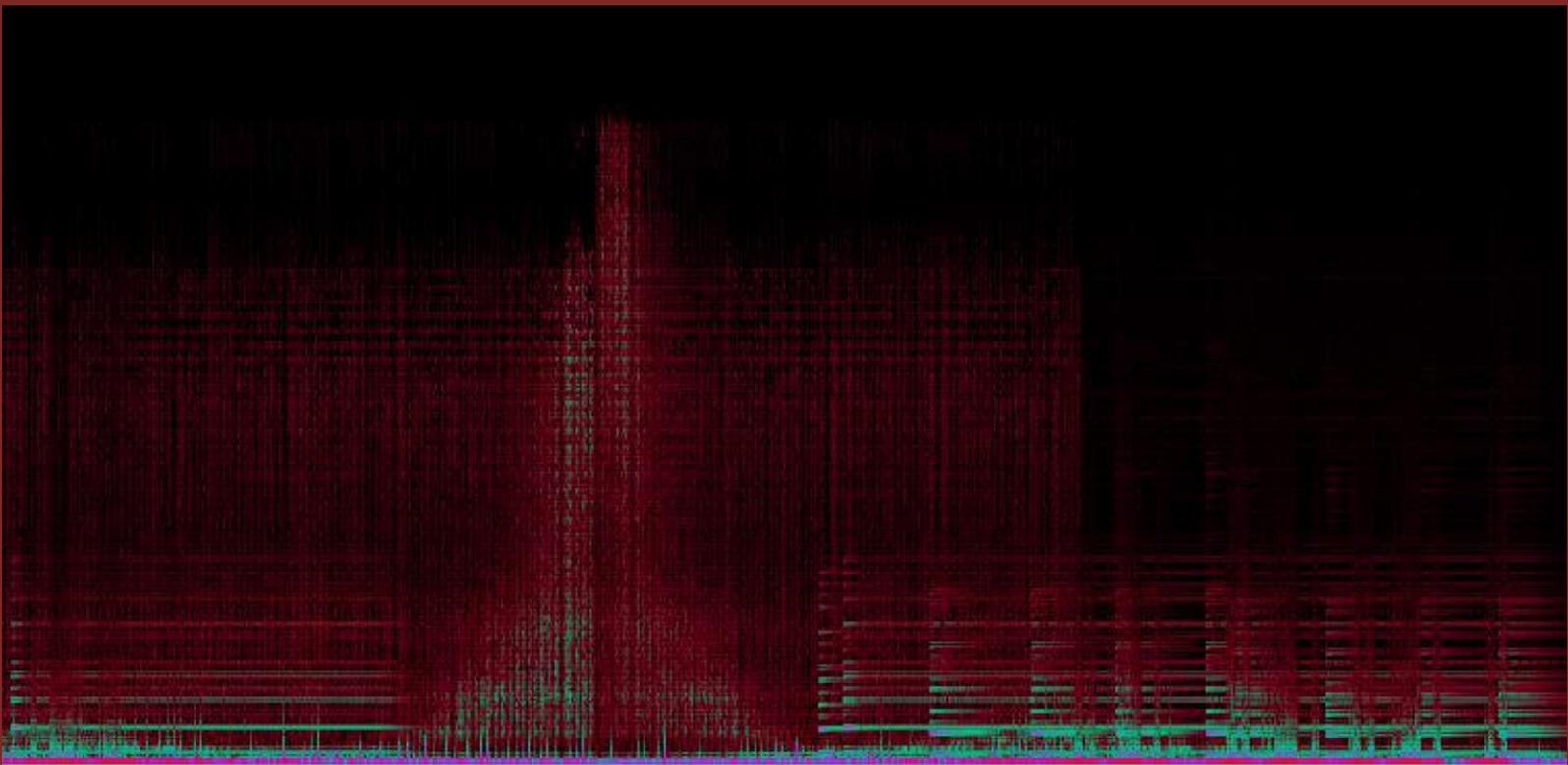
He is joined in this project by Serçin Çabuk (aka Sercodelic), a talented visual artist who has surrealist tendencies and an extraordinary ability to tell stories that aim to reflect the dark, mysterious sides of human consciousness in its most naked form.

Ice (a short nightmare) [2:39]

Cantis | Rome / Italy

"Ice (a short nightmare)" came to life during the pandemic, thus it represents a journey into human unconscious when it is threatened by the unknown. We chose not to translate the poem as it would have distorted the actual materiality of Italian phonetics; in fact we believe that the spoken word should rather suggest perceptions than provide univocal meanings. Still, the storyline tells about a man wandering through ice lands and inner worlds, eventually realising he has become the same rain pouring on him.

Cantis is an Italian experimental duo from Rome formed by electroacoustic student at Conservatoire of Frosinone (RM) Francesca Fabrizi and Silvia Celani, poet and student of Philosophy at La Sapienza Università di Roma. Their interest focuses around new ways to merge together electronic manipulations of sounds and the spoken word. Doing so, they seek to create new territories in which word and sound mutually influence one another and eventually melt. Their nearest influences are glitch contexts of artistic production.



Et Symphoniæ Naturae [9:52]

Epa Fassianos | Athens / Greece

This work was inspired by the soundworlds of the National Garden of Athens throughout a walkaround which I realized during lockdown. During the recording process, field recordings as well as studio recordings were realized. The field recordings allowed me to generate a wide variety of water sounds, including rain sound textures, textures of rain water dropping on the top surface of a parasol, gentle water flowing soundworlds and underwater sound textures which were captured with the aid of a hydrophone. In addition, sounds emerging from fallen tree branches were captured. Studio work included the recording of traditional Greek instruments sounds (baglamas, santouri, floghera) as well as piano sounds, through various improvisations. The presence of transformed pitched soundworlds emerging from the traditional Greek instruments and the piano, symbolize a sense of nostalgia which has been developed as a result of the lockdown. For the creation of this work, I was inspired by Bernard Parmegiani's "De Natura Sonorum" (1974), Annette Vande Gorne's "Bois" (1986), David Berezan's "Lightvessels" (2014) and Jonty Harrison's "Undertow" (2007).

Performances to date:

1. Electroacoustic Music Days 2020, Athens, Greece (December, 2020)
2. TAMA Music and Arts Festival 2021, Tokyo, Japan (March, 2021)

Epa Fassianos is a Greek Composer of Electroacoustic and Ambient Music. He was born in Athens in 1982. His BA in Greece was in Informatics and Computer Technology. He has attended both the University of York (MA in Music Technology) and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition). He holds a PhD Degree in Electroacoustic Music Composition. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan and Professor Ricardo Climent. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology).

His work "Chromatocosmos" (2015) has been awarded the First Prize in Category A in MUSICA NOVA 2018 Competition of Electroacoustic Music in Prague, Czech Republic, as well as the Third Prize in MUSICWORKS 2018 Electroacoustic Music Competition in Toronto, Canada. Moreover, his work "ElectroSantouri" (2017) received an Honorary Mention in ARS ELECTRONICA FORUM WALLIS Swiss Contemporary Music Festival 2019 (Leuk, Switzerland).



Late Night Shopping 2 [8:00]

Abstract Household Warfare | Budapest / Hungary

I miss you late night shopping, I want to buy a death fish at 11pm. I'm not free.

Abstract Household Warfare is a collaboration between two prolific Hungarian sound artists. The industrial noise warlock Rova17 and the rhythmic hermit Xpldnglke. Together the duo creates soundscapes that exist somewhere between catatonic phantom noises and stimulating beats.

It's all an eternal struggle for the control over the mixer, or just infinite loops of the secular idleness at the first morning after lobotomy.





Nature Van Der Schaeffer [9:12]

Cristian Fierbinteanu | Brussels / Belgium

If Nature herself would decide to become an electroacoustic composition, how would that sound like? If all maritime habitats in the world would incarnate as an acousmatic work - an ode to a famous composer - how would that music feel like? Would that avatar wear a mask?

"Nature Van Der Schaeffer" is a possible answer, in a form of a sound work. It includes manipulated sounds of acoustic instruments, computer generated sounds, field recording, voices, synthesized material and subliminal sequences of no input mixing. It was created, recorded and edited in late 2020-early 2021 in Brussels, Belgium by Romanian independent artists Cristian and Gabriela Fierbinteanu.

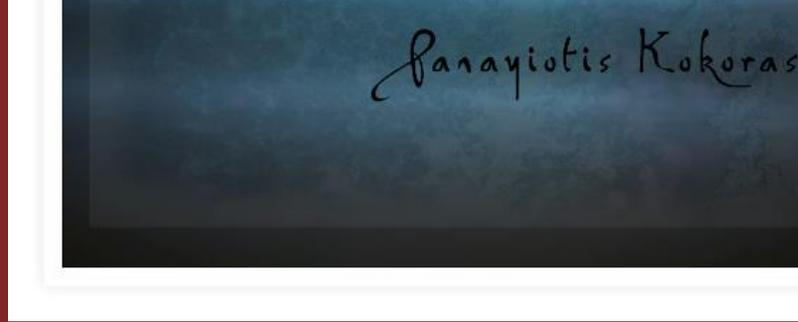
Fierbinteanu is a pop band with activities related to music, sound, radio and video art, contemporary choreography and theater. Gabriela and Cristian Fierbinteanu have performed live on European scenes, including Berlin Konzerthaus (Antonin Dvorak remastered), and released albums via independent labels. Their works have been presented and have received awards or special mentions, as of late 2020, in international festivals of contemporary art, performance, radio, music and film.

Qualia [9:40]

Panayiotis Kokoras | Texas / USA

Qualia was composed at CEMI studios – Center for Experimental Music and Intermedia at the University of North Texas in 2017. The composition explores the experience of music from perception to sensation; the physical process during which our sensory organs – those involved with sound, tactility, and vision in particular – respond to musically organized sound stimuli. Through this deep connection, sound, space, and audience are all engaged in a multidimensional experience. The motion and the meaning inherited in the sounds are not disconnected from the sounds and are not the reason for the sounds but are, in fact, the sound altogether. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it. Qualia are claimed to be individual instances of subjective, conscious experience. The way it feels to have mental states such as hearing frequencies at the lower threshold of human hearing or a piercing sound, hearing a Bb note from a ship horn, as well as the granularity of a recorded sound. It is an exploration of time and space, internal and universal. In Qualia, I do not experience musical memory as a sequence of instances but as a sensory wholeness that lasts the entire duration of the piece. The experience of sound itself is not sequential; it bypasses past or future; time becomes a single omnipresent unity. In this state of consciousness, time dissolves. The vibrating air molecules from the speakers, the reflections in the physical space, and the audience are the sound.

Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate 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. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness.





Where Will You Resonate Now? ~48'

Soundscape compositions which open up the relationship of listening to sonic phenomena as new and (re)imagined; extracted from Mediterranean soundscapes in a post-pandemic world, form a conceptual proposition. "Where Will You Resonate Now?" is a sonic question to be explored through listening to a different sense of the world, expanding the interior and exterior of the body and the potential of its dynamics. By exploring the way sonic material belongs together, the session proposes a complex new paradigm of occurrences in time, space and mattering: sonic material that entangles in a form of sonic agency, in a variation between rural and artificial soundscapes, public and private spaces, uncanny atmospheres and more-than human activity.

Zafferana, Malaga, Kos (Obscured) [6:25]

Daniel W J Mackenzie | Brighton / UK

This sound work is made from recordings captured in Zafferana, near Mt Etna on Sicily, Malaga, Spain and Kos, Greece. The recordings have been treated with numerous phase and shifting processes, obscuring them from their sources in varying extremes. The familiar, exciting sounds of waves, church bells and boat engines are obscured from their sources, creating a sonic experience that replaces romance and calm with creeping tension. The sound of cicadas, a common audible fixture all around the Mediterranean and apparently clear in the mix, is in fact a significantly up-shifted recording of a different subject altogether.

Creating this work illustrates the emotional and psychological challenges associated with being held at a distance, practically and conceptually, from places for which one feels a fondness. This is a sensation felt by many in the past year, locally and universally.

With ancestral roots in Sicily and a particular fondness for the Greek islands, the artist feels a strong link to the Mediterranean. So, on a personal level, the work describes the frustration and sadness felt at being cut off from the area, not only by COVID restrictions, but by the UK's departure from the European Union.

Daniel W J Mackenzie is a composer and sound artist living in Brighton, England, producing works of noise, drone and conceptual composition. Certain aspects of his sound work have increasingly demonstrated an inspiration drawn from his passion for travel and movement, most notably in his sound collage installation work 'Displacement Records: Escapism' (2014).

His artistic studies of sound through installations and academically driven experiments have developed alongside released albums of composed work. He has appeared internationally, exhibiting sculpture, multi-channel tone work and sound collage, and explores various approaches to performance.

Daniel is increasingly influenced by the globalisation of sound and the role it plays in forging connections, sharing environments and transporting listeners. His activities and curation - which spans music, sound, sound art, visual art and film - reflect this approach.

No Electricity/Switchroom [4:51]

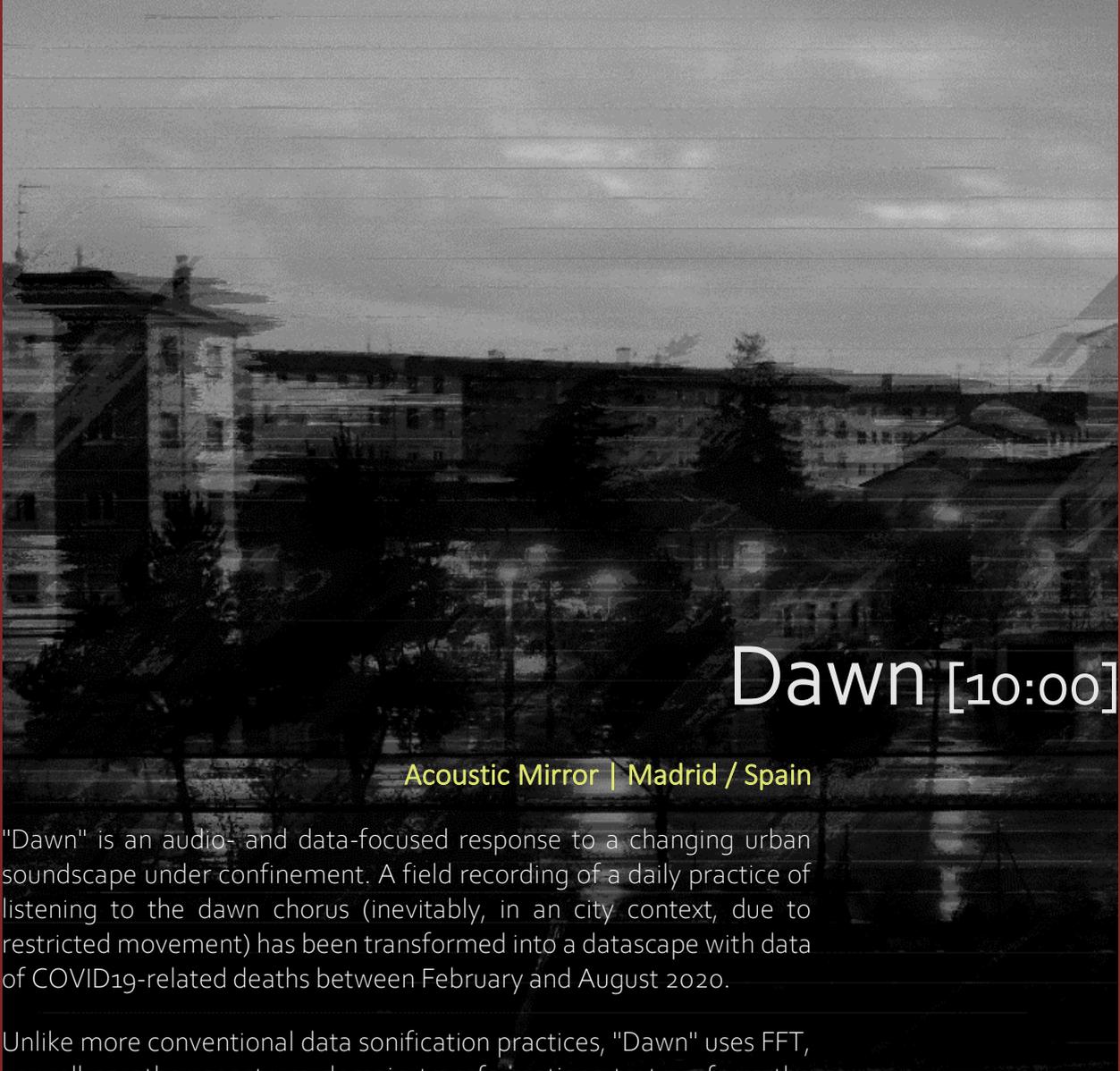
Omar Itani | Beirut / Lebanon

No Electricity/Switchroom is one of four tracks I made in July of 2020 in Beirut, five months after the country's first Covid-19 case and a couple of weeks before the blast at the port. It's a collage of field recordings and generated noise.

The soundscapes say a lot about the city on that month; pandemic, economic crisis, and twenty hours of power cuts a day. The dreadful economic crisis and the increasing rate of poverty left no room for a serious lockdown, making the virus uncontrollable. In addition to that happening in an extremely hot weather, thousands of private electrical generators were running simultaneously for power supply. Beirut was in a sonic cloud that was so dense, it felt like the city was in a pressure pot ready to blow up in any second.

Omar Itani, 24 years old, was born and raised in Beirut, Lebanon. Omar holds a bachelor degree in Communication Arts with emphasis in Radio and Television production. His work is mostly around sound design for film, using synthesizers and electronics as his primary tools for sound sculpting.





Dawn [10:00]

Acoustic Mirror | Madrid / Spain

"Dawn" is an audio- and data-focused response to a changing urban soundscape under confinement. A field recording of a daily practice of listening to the dawn chorus (inevitably, in an city context, due to restricted movement) has been transformed into a datascape with data of COVID19-related deaths between February and August 2020.

Unlike more conventional data sonification practices, "Dawn" uses FFT, as well as other spectrum-domain transformations to transform the original recording. That is, the data is not illustrated, glossed, or used as decoration: it becomes a central element of the data synthesis of the resulting sound work.

One of the purposes of Dawn is to convey the uncanny sense of something else, something different taking place amid the silenced city soundscape.

"Dawn" was selected for the broadcast schedule of last year's Radiophrenia 2020 Festival, where it was premiered in "static" form on October 16 2020. Since the whole composition is produced in Pure Data, "Dawn" can easily be presented live, and can allow for improvisation, etc.

Kamen Nedev is a sound artist, flâneur, fugueur, and independent cultural producer. Since 1986 he works and tries to live in Madrid, Spain. Since 2005, under the Acoustic Mirror moniker, he has been working on a line of research in phonography, sound art, and radio art, with an emphasis on the soundscape of urban space as well as social sound production, situated listening, and militant sound investigation.

Link [1](#), [2](#), [3](#)

Pandemic Lockdown: Soundcollage [9:39]

101



Laura Maria Julia Stoffel | Sachseln / Switzerland

Pausing most social, political, and economic life during Switzerland's first version of a pandemic lockdown in spring 2020, the country's soundscapes changed dramatically due to the reduction of human noise. Environmental echoes unfolded in places unheard for a long time and new sonic experiences appeared within public and private spaces. The ways in which these sounds were listened and perceived under the restraints of a national lockdown altered and transformed the hegemonic structure of everyday soundscapes.

For MediSouP, I have reedited a shortened version of a Pandemic Lockdown Soundcollage that is compiled on the basis of an ethnographic and acoustic Lockdown archive. Following an open call, distributed in spring 2020 within Switzerland and beyond, I have received more than 70 minutes Soundscapes of about 25 participants who have shared their individual sonic lockdown experiences.

The acousmatic moment of listening to these sounds within the present collage, enables a multi-layered and subjective listening experience, letting the audience to locate the heard into each one's lockdown experience and its aftermaths.

Laura Maria Julia Stoffel is a Social anthropologist-to-be, currently finishing her Masters degree at the Institute of Social Anthropology in Bern, Switzerland. She comes with special interests in sensorial research methods and the use of audio and visual media, singled or combined. Her fields of interest mingle among an applied anthropological standpoint, more-than-human relationships and reflexions of the in-between of social, environmental and political lifeworlds. Interested in working collaboratively and on the interface of Anthropology and Arts, she accompanied a PHD-research in dance as a visual anthropologist in 2018 and is currently finishing her Master Thesis in an interdisciplinary art collaboration, reflecting with and through Soundscapes on prospects of the current 2020 pandemic situation.





Polyphonis [6:48]

Andreas Monopolis | Athens / Greece

The foundation of “Polyphonis” was laid during a trip to the Balkans. The contact –and the subsequent comparison- with the multicultural confusion is combined with the musical experience of the past and the present, leading to the audio capture and reform of a theme cluster which moves in varying space and time.

The different perceptions of natural, artificial and personal landscape contribute to the transcription of a subjective reality on which Polyphonis builds up.

Aside from the landscapes of natural and artificial sound, human voice and polyphonic singing play a key role to the track’s structure. Polyphonis wouldn’t be complete without the contribution of the group “Dioni” (vocals were recorded and played back in multichannel) and the bites of the Albanian polyphonic ensemble “I nei tou Argirokastrou”.

Andreas Monopolis was born in Corfu in 1976. His artistic impulse is expressed not only through music, but also through images and materials.

Link [1](#), [2](#)



Vistula [7:35]



Jarek Lustych | Warsaw / Poland

By employing the working principle of the aeolian harp I evoke the voice representing the hidden, creative / destructive power of the mass of flowing water. As far as I know this method is my own unique discovery. Collected river's melody isn't the familiar "splash" of the water or a hydrophonic recording of rather random phenomena. During pandemic times, with closed concert halls and galleries, it seemed appropriate to draw attention to the work of inhuman artists.

This is a mix of the voices of strings moved solely by the current of the Vistula River in the Warsaw area. Its dynamics / melodies are a function of the high fluctuation / variation in flow that characterizes this particular section.

So far, I have recorded the voices of dozens of rivers from **different parts of the world**. At all these sites, I acted as a curator for nonhuman entities, believing that, by having its own song, the river is a subject with rights, and that this awareness makes it difficult to use violence against it – hence towards nature in general.

Jarek Lustych is Polish visual artist (b.1961). He received his MFA degree from Warsaw Academy of Fine Arts; and since then he has been working as a freelance artist. After his fifteen-year career in the confined space of printmaking following his basic training, Lustych decided it was time for some change and enriched his practice with an extra dimension in an attempt to redefine the perception area of art. Since then, he has participated in international site-specific symposiums and artist-in-residency programmes making sculptures, installations and organizing street actions / interventions. Twice he received the Polish ministerial scholarships, but the most creative so far were his stays in VillaWaldberta AiR (Germany) & A4 AiR – Luxlakes A4 Art Museum, Chengdu, China.





Bottles [2:26]

Nera Klean | Italy

“Bottles” has been created by hitting several objects and chanting as in a shamanic ritual, in order to facilitate an ecstatic experience. It's part of The Golden Gate performance art piece, conceived as a path in 12 steps, in order to explore the depths of the psyche and the masks of the ego.

My artistic and philosophical research explores TRANSMUTATION.

I use and mix different elements, languages and media, mainly focusing on singing, writing music and creating performance art, with an eclectic approach.

We are made of energy and this energy is influenced by everything: the environment, relationships, contacts with other forms of energy.

The material is just the thicker side of the immaterial. Everything is connected. So we are able to channel the immaterial through what we do, attracting similar energies to our current mood. In this way, we can transform ourselves into anything, since everything is pervaded by spiritual energy.

Singing, dressing up, making-up and making sounds is a way of contacting the invisible energies that gather together by similarity.

Tuning In A Dark Synecdoche ~42'

Mixed and experimental soundscapes form an obscure synecdoche, directly addressing a blind and hysteric new reality. The symbolic use of radio waves challenges loosely representative tones of everyday, while concrete music elements attempt a minimal narration of a new world's narrative, filled with emptiness.

Radio Cyprus [8:00]

Dmitry Demchenko | Moscow / Russia



There is not a single note composed or played by a musician in this audio track. All sounds were generated by guitar pedals, guitar synthesizers and FX processors from the recordings of CyBC 2 (Cyprus Broadcasting Corporation – “PIK”) English news broadcasts about COVID-19. The initial waveform was transformed into 30+ audio files and then arranged into the set of music audios and then mixed. I call this method a generative electronic music production and I already released two albums using this way of sonic work.

“Words Of Revelation” was the first of them. All sounds in this album were derived electronically from human voice – biblical Book of Revelation (in Russian) read by a narrator. There were no other interventions except processed spoken words and sound design.

“Exiled” was the second one. Tracks from the album “Exiled” were generated with guitar pedals, FX processors and synthesizers from the original field tape recordings of Semeiskie folk songs. The Semeiskie are a community of Russian Christian orthodox Old Believers who have lived in the Transbaikalian region in Siberia since 17th century. Tracks of the album do not strictly follow the recordings but rather reflect the spirit of old songs of exiled people who maintained their faith.

I do believe that generating tonal music out of non-pitched sounds like speech or noise or harmonically different waveforms like amateur singing of folk songs preserves the spirit of these sounds and makes them comprehensible through other way of sonic presentation. I have visited Cyprus several times and I have friends there. I dedicated **one** of the tracks of my 2018 album to the Cypriots and I am deeply concerned how they live through these difficult times of COVID-19 pandemic.

My name is **Dmitry Demchenko** and I am a founder of Moscow (Russia) based experimental music **project CENSOR MAGNUS**. The style of **CENSOR MAGNUS** may be defined as a confluence of dark ambient, drone, noise and post-rock. Suggestive soundscapes alternate with rhythmic fragments, listening to which you want to push the gas pedal of your car to the floor. DIY sound generators processed through guitar pedals and effect units give **CENSOR MAGNUS** its individual **feel**. **CENSOR MAGNUS experiments** in generative electronic have a wide response in Moscow experimental music community. In 2019 Dmitry Demchenko (**CENSOR MAGNUS**) became a finalist of Film Music Contest in Slovakia with his music video “**Tunnel**”.





surdos mutuos

FILHO DUM MOCHO | GENERAL CADELA | NERO

#synthpoetry
#visualnoise
#psyglitch
#glossolalia
#distortion
#alieninterface
#improvisation

STFU_JOAO [7:33]

SurDOS Mútuos | Lisboa / Portugal

A catharsis, a reflection, a moment of personal hysteria: "Nothing makes sense. The more I speak and share my same ol' nonchalant personality type, I just get misunderstood every single time. It doesn't pay to be honest. It's a hypocrite world and we're all in it. This track represents a cyclical outburst of sadness and despair. It's sexy to be understood. I'm going home, again, to be alone, again, if I show interest, people run away, if I ignore them, they stalk me, what kind of contemporary pattern are we stuck in?"

SurDOS Mútuos are an experimental sound collective who mix synthesizers, electric guitar, spoken word and a live performance with visual effects, interacting in real time with a music, which is bound to struck a nerve.

They are Filho Dum Mocho, General Cadela and Nero from Lisbon, Portugal.

Walking in the dark [6:59]

**Franziska Windisch, Giulia Vismara | Brussels / Belgium &
L'Aquila / Italy**

Walking in the dark is a sound piece by CONFLUENCES, a project that is dedicated to hands-on research on sound in urban space. The corona pandemic forced us to develop new working methods in order to continue our research despite being at a distance of 1,516.6 km. Therefore we started to use writing (scores, assignments questions), mobile radio and the transfer of field recordings and spoken reflections as an ongoing artistic conversation. Walking in the dark is one example of this way of working, and it was created following several steps:

1. Person A chooses an architecture in a city (in this case L'Aquila, Italy), develops and records a sound intervention at this site that includes the diffusion of sound through a mobile loudspeaker, then sends the recording to person B without revealing anything about the space, adding a couple of questions on the listening experience.
2. Person B listens to the audio file and records the answers and related associations.
3. The two layers juxtapose into a sound composition.

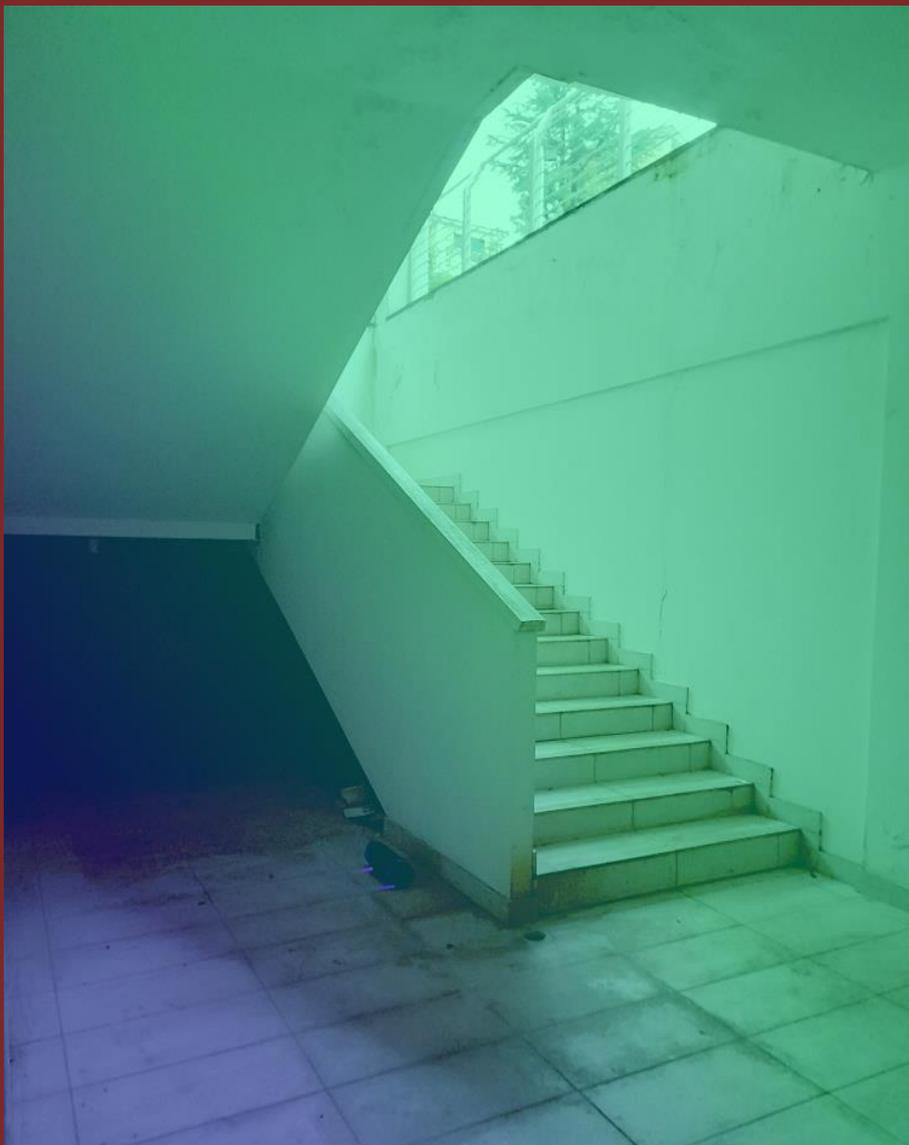
Through the combination of these elements we want to transfer the experience of focused listening, perception of space, but also to open up possibilities of thinking and working together under the changed circumstances.

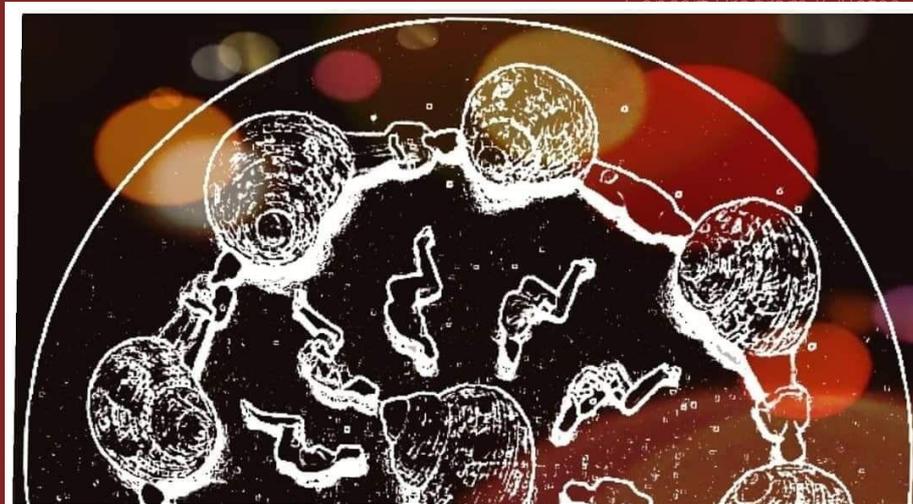
CONFLUENCES is a research project by Giulia Vismara and Franziska Windisch that seeks to look for new correspondences between sound, (urban) space and bodies.

Born in Venice, and living in Brussels, **Giulia Vismara** is an electroacoustic composer and researcher.

Her main concern is the organic nature of sound and the development of textures which combine concrete and synthetic elements. Space is the key to her work, the matrix that shapes the music as well as the sounds she composes. Through her research she explores "space" as a concept in various contexts, such as architecture, urban space, technology and composition, and how we can perceive it through sound. For this reason, she uses different methods of spatialization and 3D audio diffusion approaches.

Franziska Windisch lives and works in Brussels. Her work moves between performance, text, composition and installation. She composes scores for performative acts which interrogate notions of trace, medium, sound and listening and which she then incorporates in linguistic, sculptural and installative arrangements. Situations that illustrate transformative processes and have unforeseen or irreversible results are key to her artistic practice.





FeedRadio [10:00]

Nir Jacob Younessi | Tel Aviv / Israel

The track talks about two dimensions of time:

Present: when something happens live and we can see, hear and feel it; the present is not something we can predict and anything can happen, and it happens now.

Individual time: time that is in our minds, analysing and thinking about something. Individual time exists because of something happening in the present. Individual time is the mind's interpretation and analysing process to the present.

In the track I gave characters to each demotion of time, using the following structure:

- Melody - Introducing actual present
- Loop melody - Introducing Individual time
- Radio - Introducing actual present
- Looping on radio - introducing Individual time
- Art By: Luna Levana Rabinoviz
- Feedback microphone - actual present (?)
- Computer Feedback - Individual time (?)

The last two parts of the piece are open for interpretation. As the mic creates a feedback that builds a new melody, it enables a detention of present (both a new and unpredictable and a randomly created loop). The computer's feedback is a loop, that creates something new. The instruments I use are five M4L patches, two of them controlled by USB Arcade steering wheel. At every place, the radio sounds different, and it captures the moment with randomness that I enjoy.

Nir Jacob Younessi, is a multidisciplinary artist who works in the fields of sound and digital art in many platforms, makes sound installations and art pieces, works as a composer and live musician in theatre, circus and art events, and as event producer and director of performances In Tel Aviv.

His art is conceptual, he works with ideas and creates his interpretation to them. He always finds the way to speak with different art platform through his art. He loves the subject of time and place, sound is all about it.

"The recent times made me think a lot about who I am and what are my strengths, I discovered that the best thing I do is to "connect between dots". I can see a big abstract image of dots floating in the air and start to connect between them to create something else, I can combine lots of information and make connections between its points. I started noticing that I use this ability not only in my art, but also in every aspect of my life.

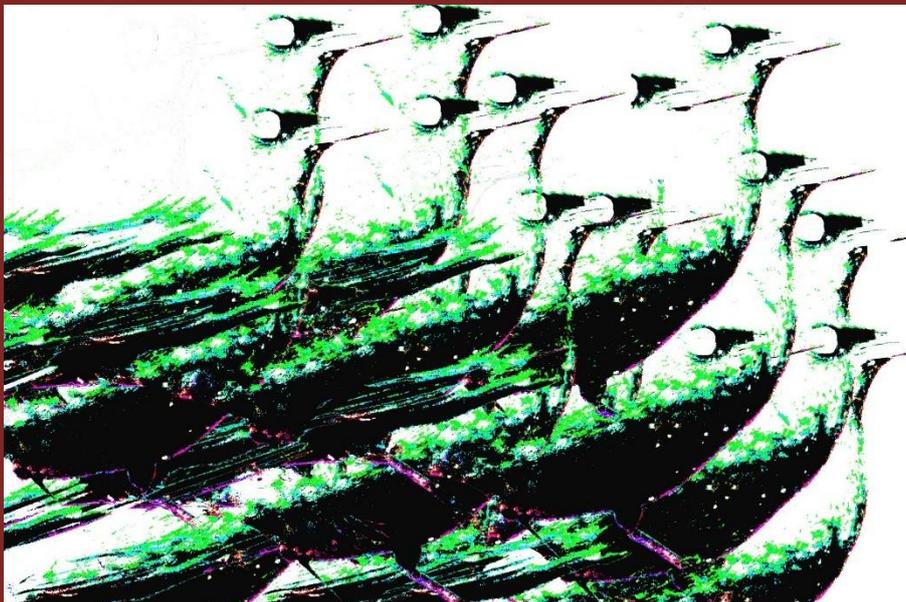


Bird in Quarantine I' [9:01]

Farah Azrak | Beirut / Lebanon

Bird in Quarantine I' is part of Birds of the Underground series that I have started two years ago here in Beirut, Lebanon. The track is an assemblage of audio recordings taken during the full lockdown in January 2021. I used my own vocals and atmospheres of my surrounding to make up the sounds which mark a journey into the underworld of pure utterance. Birds have always fascinated me with their presence and territorial musicality- always in dialogue about their inhabited place, region of flight and survival. Utterance of voice is crucial to our existence, merely by crying out our presence in this world, and to our own day-to-day survival. Without the voices and its landscapes of origin in the body, we have no relation to the world; our territories of inhabitation and protection are constantly challenged and pushed to the boundaries, our voices silenced and contained, our sounds diminishing to those of a computer screen and our own quarantined selves.

Farah Azrak, born in Damascus, Syria 1986, is a collagist, experimental vocalist, sound artist and Somatic Movement practitioner currently living in Beirut, Lebanon. Her work involves direct research into the body through movement and voice uttering its variegated relationships to self, other and innate interconnections to environments. She uses collage to capture the subconscious and video portraits to study somatic voice and movement. Her journey with sound began with the fascination of the voice as the beginning of all presence and hearing, sound became the very structures of life, she began recording birds, cities and their landscapes, buildings and their echoes, body memories, and many noises that make up our sonic world. Her works were exhibited in London, Paris, Milan, Yerevan, and Beirut.



A Sonnet Made Of Absence ~43'

The human's affection with technology, an uncanny patriotic operation of control and chaos, and confessional sonic components are organized into a sonnet, in an effort to depict a world which seems empty and vast, but may sonically overflow and create new, concrete structures.

DUM [6:12]

Giovanni Cristino - Giuseppe Pascucci | Mola di Bari / Italy

DUM is a digital re-composition of the Italian national anthem, made between December 2019 and June 2020. The climate of nationalist promotion during the pandemic was embodied in the high-volume reproduction of the anthem from the homes of the Italians, becoming our main source of inspiration. Through operations of cutting, degradation and fragmentation, we individually synthesised several tracks, including the one we are presenting. This track, for us, is an emblematic fusion, "sifted" through the different compositions we made.

Lo stavamo già facendo veloce, We were making it fast

poi con la quarantena. Then lockdown came.

Forse abbiamo sbagliato Maybe we are wrong

se non vi offende. if this does not hurt you.

Non è per lucro No business

Ma per fame. Just hunger

Il dramma non è mai stato così iconico. The most iconic drama

E la felicità mai così amara. The bitterest happiness

We are all in the same shit Siamo tutti nella stessa merda

Italian's Brotherssss. Fratelli d'Italiaaa

I am

You are

;)She He It is

You are

They aren't

We Are.

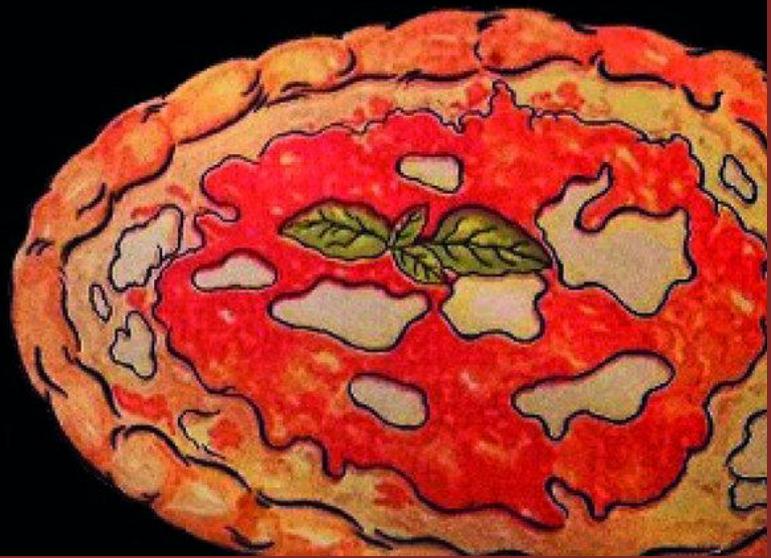
Distanti Uniti Ma.

Unmasking. Experimental Sonic Practices.

DDM is a multimedia, experimental duo. We both graduated at the Monopoli Conservatory of Music with Maestro G. Lenoci, where we consolidated our collaboration as performers of musical improvisation. During artistic residencies, we explored the possibility of expressing ourselves through the image or through audio-visual installation. We also organize workshops and events of collective, improvised, classical music and we play together in the Free Walking Trio Quartet group, a project based on the practices of jazz, with contemporary drifts.

D D M d u o

D U M



VIRO-MANIFESTAL [8:21]

Neval Tarım | Istanbul / Turkey

VIRO-MANIFESTAL consists of a manifest text-sound composition and video that emerged to investigate the historical background of pandemics, the reasons for their global destructiveness, and repetition behavior. It emphasizes their use by various chaos and control mechanisms, reminding us of the way-outs, such as the possibility to lead lives that are more sustainable both physically and mentally. For these reasons, I used human voices as the main material from various times and languages. First, I created a manifest text outline conveying my thoughts in the simplest form. My need to construct this text outline, which also forms the backbone of the study, was to simplify my mind, which was exposed to all the complex and intense flow of information, to classify the information, and to establish healthy relationships with each other. Second, I collected speeches (interviews, radio programs, news, documentaries, operas, TV series) that could convey the messages of the outline. Not only the content of the speeches but also the variety of languages and the sound manipulations also provided that. All these voices, speeches, and fiction are based on a research process and documentation in academic language.

After completing my architectural education at Istanbul Technical University (ITU) in 2015, I have experienced my professional practices in an architectural office for 2 years. In 2018, I started my Master's studies in the Sonic Arts program at Istanbul Technical University (ITU) Center for Advanced Studies in Music (MIAM). In parallel with my master's education period, I had the experience of being involved in sound-oriented architectural design studio processes at various universities as a lecturer. In my works, I use combinations of sound, space, graphics, and text, sometimes as a design tool and sometimes as a representation tool. Recently, my work was exhibited at the MamutArt Project 2020. I'm in the process of working on my thesis about the effects of sound, physical space, and mind interactions on spatial perception.





You are losing it [9:44]

Domagoj Obadić | Rottweil / Germany

“You are losing it” is an audio dream from “Morpheus Sain” project. Audio dreams are made from field recordings. Yet, these familiar soundscapes we are all surrounded by are being transformed to evoke delirious states of our sleep. Past year felt like a collective dream (and it still does) that reshaped reality and our perception of it. This audio dream reflects on two aspects - unbothered nature and confused human mind. It brings you Mediterranean waves, calm and lonesome in the peak of tourist season, as well as, elusive memories of “the time before”, disoriented thoughts of the present and shimmering hope of better tomorrow. “You are losing it” isn’t a memorable piece, it is not trying to be neither comfortable nor disturbing. Rather, it represents some kind of liminal point in space and time and calling you to “calm down”. It is important, not to forget to relax and breathe, to dream the world we wish to create. And just as this piece is ending abruptly, without closure, I believe that we too will wake from this nightmare.

Domagoj Obadić is an audio-visual artist born in rural Croatia. He grew up surrounded by nature and it’s sounds which always fascinated him and pushed him in the artistic realm. Connection with sound flourished through music, sound design, audio engineering and such. He was studying Theater and radio directing when lockdown struck. That provided him with sufficient time for meditation and reconsideration and eventually inspired him to leave his studies and travel, searching for sounds and developing new projects. Currently, he is working on the Morpheus Sain project, exploring domains of dreams and subconscious. His works are mostly connected with an intuitive approach to life and creation.

Cheiro da Guita [9:04]

Joao Meirinhos | Lisbon / Portugal

As above, so below. Quarantine made me depressed when I realised that the whole world was stressing due to being forced to stay home looking at their phones or computers. That was depressing for me for the opposite reasons. Since being home alone and online has already been my lifestyle for the past 5 years. It means my life is depressing, to most people, and fake news, social media frenzy and viral nonsense sometimes just drives me out of my mind.

Surdos Mútuos are an experimental sound collective who mix synthesizers, electric guitar, spoken word and a live performance with visual effects, interacting in real time with a music, which is bound to struck a nerve.

They are General Cadela, Mocho and Nero and are based in Lisbon, Portugal.



An Ode to the Most Basic Conditions [8:17]

Alexandra Genzini | Rome / Italy

This work was made in April 2020 during the first lockdown - a moment that compellingly forced us to engage a substantial reflection on isolation: How important was our relationship with the surrounding space changing? What new implications were there to add to the concept of a living space? What to do and how to deal with time when it feels empty? And, most importantly, how and to what extent is the perception of Self linked to the perception of the Other? These are some of the matters that have been sounded out through our journal notes, by my own voice from my Roman lockdown and its surrounding soundscape and by Bristol based art illustrator Jennifer Lewis, who has lent her voice, her writings, her Bristolian domestic soundscape and her illustration to the cause. This voice piece crosses over two young women's intimate reflections together with some quotes from Samuel Beckett's play, *Happy Days* - a literature masterpiece that most thoroughly represents the essence of a lockdown and its existential strain.

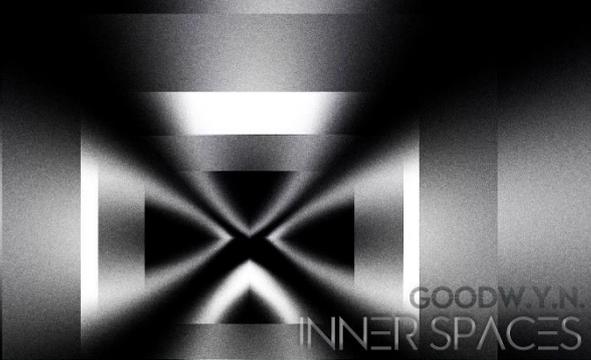
I am a young sound artist and literature student based in Rome, with a bilingual Italian-English heritage. My work is deeply nurtured by my lifelong literary education: I graduated in Literature with a research study on the implications and the importance of the concept of "voice" in late XXth century literature. This is what has sparked my interest in spoken word and sound poetry works ever since: voice and the virtual attempts of its representation have, in my belief, marked the path of literature and poetry in human art history. In the present, I work as a freelance podcaster in Rome, Italy, whilst completing my studies in Humanities.



From Ireland With Love*

~65'

A sonic aura is travelling over the whole world, disproving closed borders, lockdowns and whatever seems to be produced by a new order. Its trace salutes the geographical and conceptual Mediterranean within the world, signifying the need for solidarity against solitude.



Inner Spaces: Live from Quarantine [3:46]

GOODW.Y.N./Nicole Goodwin | New York / USA

Inner Spaces: Live from Quarantine is an experimental/poetic broadcast of hope to the people on planet Earth, experiencing the distress, and suffering caused by COVID-19 spreading and saturating the world. Each episode or "transmission" discusses deep, thought-provoking topics, while conjuring poetry that speaks to the layman and their everyday battle to embrace the "new normal" rather than relive the lies of old.

In these strange times of massive uprising and unrest, Inner Spaces: Live from Quarantine dives into the minds and hearts of the people, not just creating a dialogue, but a community out of and for the voices of the disenfranchised and confused, by way of innovative sound art.

Topics such as the existence of the Black body, to historical references that have shaped an innovated the lives of many will be explored in depth, and with an artistic eye; all this will be done to encourage a spark of resistance in the heart's of all who listen against the powers that are holding them down, back and away from living out their dreams.

Live from Quarantine is an experimental/poetic broadcast of hope to the people on planet Earth, experiencing the distress, and suffering caused by COVID-19 spreading and saturating the world. Each episode or "transmission" discusses deep, thought-provoking topics, while conjuring poetry that speaks to the layman and their everyday battle to embrace the "new normal."

Nicole Goodwin aka GOODW.Y.N. is the author of Warcries, as well as the 2020 Pushcart Nominee, 2018-2019 Franklin Furnace Fund Recipient, the 2018 Ragdale Alice Judson Hayes Fellowship Recipient, 2017 EMERGENYC Hemispheric Institute Fellow as well as the 2013-2014 Queer Art Mentorship Queer Art Literary Fellow. She published the articles "Talking with My Daughter..." and "Why is this Happening in Your Life..." in the New York Times' parentblog Motherlode. Additionally, her work "'Desert Flowers" was shortlisted and selected for performance by the Women's Playwriting International Conference in Cape Town, South Africa in 2015.

Mumble - Acción+Aislamiento

[6:30]

Sarmen Almond | Mexico City / Mexico

Creatures that mumble. Whispers that belong to us and open doors to introspection.

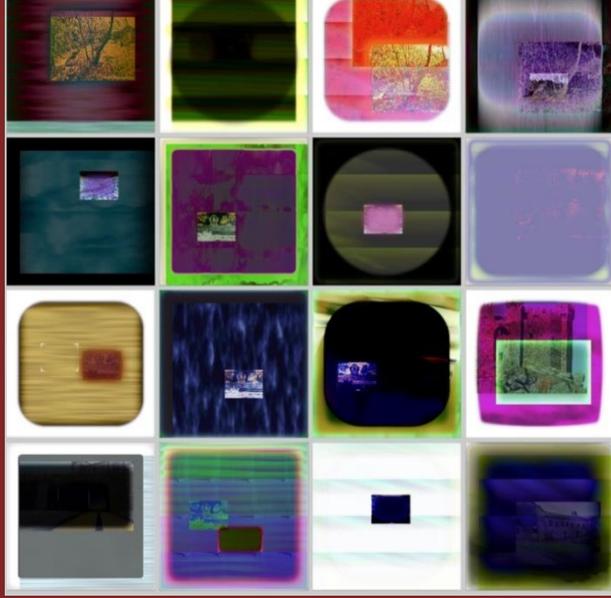
Blind walks in declines. Lapses. Intervals. Foreigners.

Fuzzy messages from outside.

Voyeurism that alleviates confinement. The fantasy that helps us to escape from the tangible.

Mexican musician and voice performer. Intermedial artist and voice teacher specialized on the Roy Hart tradition. Master of Sound Arts (Queen's University Belfast) and current PhD candidate in the Arts program at the INBA.

Sarmen uses the voice and its relationship with new technologies to create compositions and decomposition of the personality on stage. She's constantly chasing a quest of the infinite vocal possibilities that the human body utters as instrument as well as the reflection of these sounds in physical and imaginary spaces.



Portrait V [10:00]

Nikos Stavropoulos | Leeds / UK

Portrait V is a sound portrait of the rural district of Viseu using the soundscape recordings collected during the Rural Viseu 2.0 project. The work moves through real, surreal and abstract representations of the aural landscape using keynote sounds to provide the context of each section and soundmarks to articulate the structural framework of the work. The three sections of the composition are developed around the ideas of biophony (section 1) - the sounds of vocalizing non-human animals, geophony (section 2) - the naturally occurring non-biological sounds and anthropophony (section 3) - all sounds produced by human agents. Although the sections are inspired by this soundscape taxonomy, the soundscape sound materials are framed by abstract sound objects which are used to direct the action and introduce references beyond the restrictions suggested by this structural idea. The piece aims to communicate a strong sense of place and is a tribute to the landscape and the people inhabiting it.

Nikos Stavropoulos (Athens, Greece, 1975) is a composer of predominantly acousmatic and mixed music. He read music at the University of Wales (Bangor, Wales, UK), where he studied composition with Andrew Lewis and completed a doctorate at the University of Sheffield (England, UK) under the supervision of Adrian Moore.

His music is performed and broadcast regularly around the world and has been awarded internationally on several occasions. His practice is concerned with notions of tangibility and immersivity in acousmatic experiences and the articulation of acoustic space, in the pursuit of probable aural impossibilities.

Since 2006, he has been a member of the Music, Sound & Performance Group at Leeds Beckett University (Leeds, England, UK), where he is a Reader in Composition and lectures on Electroacoustic Music. He is a founding member of the Echiochroma New Music Research Group, a member of the British ElectroAcoustic Network (BEAN) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

s/t [9:59]

Benjamin Fincher | Nice / France

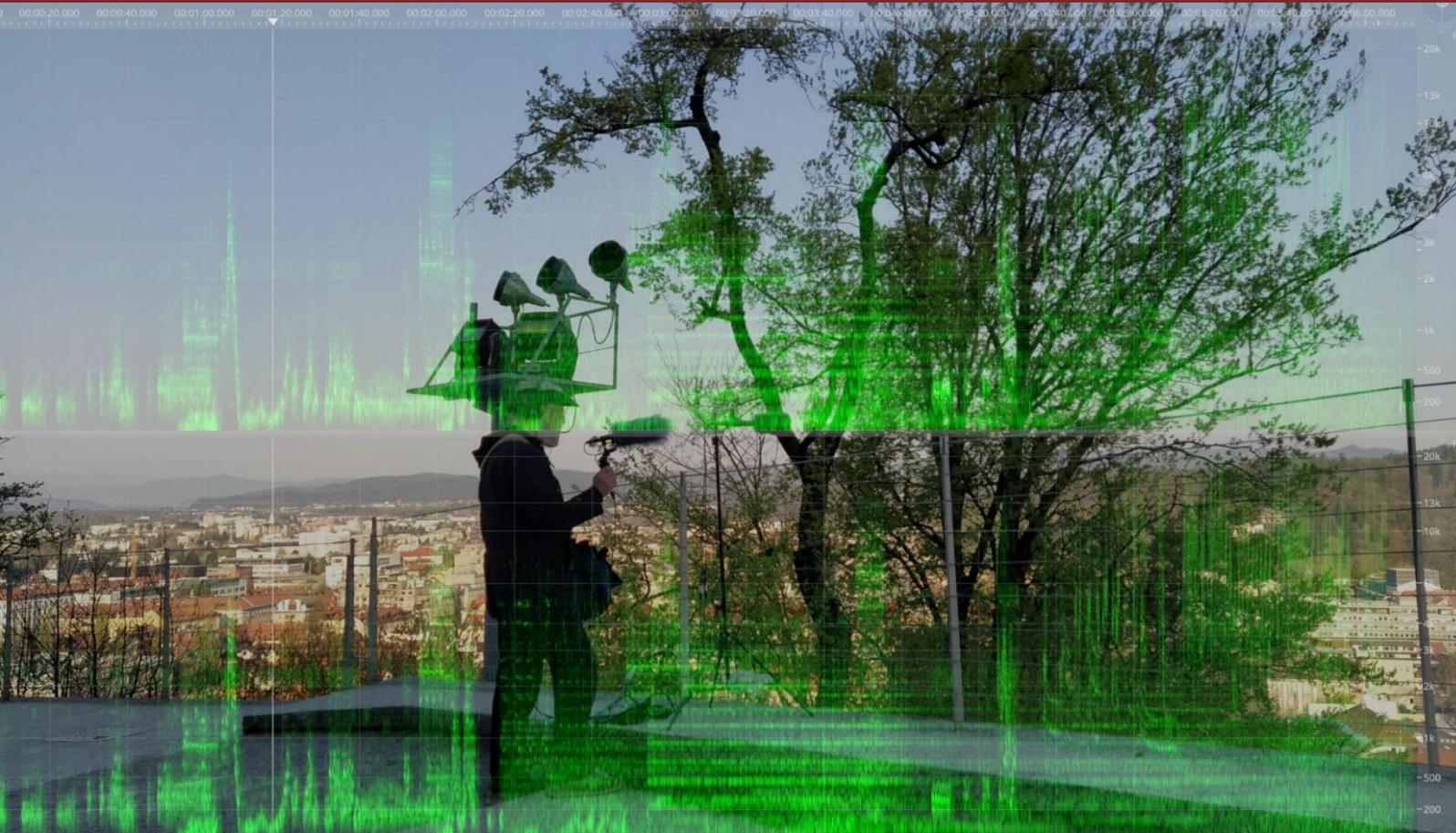
Inspired by the soundscape of R. Murray Schafer, Benjamin Fincher recorded different sounds from his apartment during the containment of March 2020. We can listen to some city sounds, birds, cars... and sound collages of his voice and keyboards he created.

Orchestral pop, lo-fi folk, indie rock, 8bit electronic music... How should Benjamin Fincher's music be defined without burdening it with hazy clichés? And just who may be his musical siblings or relatives anyway? James Blake, Metronomy, Patrick Watson?... Obviously so, although they're hardly the only ones. A multi-instrumentalist who composes and records at home, Benjamin Fincher chisels and polishes his jewel-like songs, with each note being minutely assembled and carefully wrought into the very bone structure of his songs. It seems he only means to keep nurturing and feeding his own peculiar sensitivity, which gives every listener the odd impression that he – Fincher - is the one who has decided what the weather is going to be like today.



Resurrection LJ 2020 [6:13]

Boštjan Perovšek | Ljubljana / Slovenia



Bells of Resurrection Sunday morning recorded on Ljubljana Castle (April 12, 2020) mixed with live electronics inspired by bells, vibrational signals of bugs and spiders and birds singing during bells recording session.

Boštjan Perovšek is a musician, composer, and soundscape artist. Since mid-1980s his main focus has been in creating bio- acoustic music based on the sounds of animals, especially insects. He also creates music for film, theatre, performances, and multimedia installations, as well as soundscapes for museums and galleries. He works also as sound engineer for film and video.

On the Trail of Liberty [10:45]

Aleksandra Mitrovic | Belgrade / Serbia

On the trail of liberty is a work that developed during and after the first lockdown that occurred after the breakthrough of the virus covid-19. Through this work I tried to sonically represent the feelings of departure I felt because of the isolation as well as the joyous feelings that rose up in me when I thought of freedom. The work consists of 7 parts, starting with the feelings inspired by isolation then the feelings of constructed freedom, middle part is the internal fight of those feelings and the part in the end represents the normalisation of this new world that is in constant fear of the virus and socialization, thus not being free at all. This was my way to try to represent the frustrations with the new isolated normal world brought onto us with the virus covid-19.

I am a 23 year old graduate student of Digital Arts, and a fellow listener of electroacoustic music. I had the chance to be on internship in Electronic studio of Radio Belgrade and make a tape there. Besides sound work, I also make experimental video work and documentary photography.



Girl [8:22]

Alma Shneor | Tel-Aviv Jaffa / Israel

This is an experimental work of sound and video, wherein you are exposed to an inner monologue of a Woman/Girl and her feelings of being at home and missing home, at the same time.

Alma Shneor, born in Tel Aviv in 1978, living and working in Tel- Aviv, Israel.

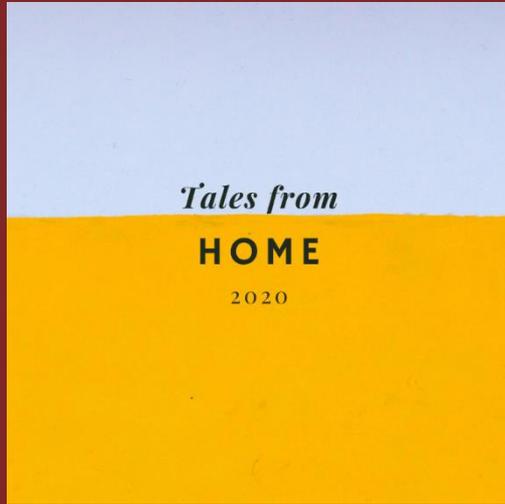
Alma Shneor's practice is defined more by her experimental processes than a specific medium.

Trained as a visual artist, in the last 14 years Shneor engages with video, sound, sculpture installation and experimental photographic practices that toy with time and space and the medium itself.

In her work Shneor is exploring the limits and the abilities of visual art to express spiritual worlds and consciences situations. In her work she is trying to formulate a new discussion about the relationship between the two - Matter & Spirit, Seen & Unseen, Knowledge & lack of knowledge, light & Darkness.

Since the end of her studies, during the last 14 years she exhibited several solo shows, and participated in lots of group exhibitions and experimental events, festivals and performances all over the world.





Tales from Home [9:36]

Moumita Roy | Kolkata / India

Tales from Home is a series of sonic explorations of the artist pertaining to the act of listening at her home. The work was initiated during the covid 19 lockdown in India. With the new normal being defined by isolating oneself at home, this series depicts the constant flux of myriad emotions of the artist through the compositions. The act of listening is not just an external journey, it is also an inner one. The compositions traverse through fear, fantasy, frustration, imagination, and reality of the uncertain times - all arising from the confines of her bedroom.

Note from the artist: Living in India, I am very much aware of my privilege of having a safe house and access to resources in the pandemic times. For a long time, I felt guilty to record and document sounds around me, because the act of it seemed trivial compared to the dispossession of countless migrant labourers and their families during the lockdown. I started this series as a personal quest, to make sense of the dystopian world around from the fragments of the soundscape of everyday life. As I complete a decade in my journey of learning how to listen, sound-making and researching, my different sensibilities as an artist, a professional and a woman in search of meaning, find a convergence here.

Moumita Roy is an award-winning sound designer and media artist primarily focussing on sound-related art practices. Her works are inspired by different art forms and combine divergent methods such as filmmaking, field recording, listening awareness and exploring sound in context.

She holds a Master's degree in Sound in New Media (Aalto University), Finland and a PG Diploma in Cinema with specialization in Audiography from Satyajit Ray Film and Television Institute, India.



The Irish Sound, Science and Technology Association (ISSTA) are delighted to partner with MediSouP for the launch of their new concert series for the Mediterranean Soundscape Project. ISSTA is collaborating with MediSouP to curate the concert session "From Ireland With Love" for the first edition of the MS concert series, 'Unmasking. Experimental Sonic Practices'. For this session, ISSTA have chosen works which relate to the theme of the pandemic but explore soundscapes outside of the Mediterranean. Since the pandemic has restricted international movement, this concert takes the listener on a sonic exploration across the world beginning in the USA and travelling through Mexico, UK, France, Slovenia, Serbia, Israel and India.





MediSouP

Mediterranean Soundscapes Project

Coordination and Edit: Yiannis Christidis
Layout and Design: Markos Souropetsis

MediSouP, 2021

medisoup.cut.ac.cy

The authors have authorized the concert organizers to broadcast the submitted audio, image and texts on the day of the concert at the respective online channels, and to use the texts and pictures in the current online concert program. They have also agreed that the whole concert & data remains uploaded online, freely available for on-demand viewers/listeners.



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Unmasking.

Experimental Sonic Practices.

MediSouP Online Concert – 11th March 2021

14:00 GMT

Waking Up In A Lake Of Space [~ 45']

Emin Gök | Istanbul / TR | Statues of Salt Water – 4:39
Cantis | Rome / IT | Ice (a short nightmare) – 2:39
Epa Fassianos | Athens / GR | Et Symphonie Naturae – 9:52
Abstract Household Warfare | Budapest / HU | Late Night Shopping 2 – 8:00
Cristian Fierbinteanu | Bruselles / BE | Nature Van Der Schaeffer – 9:12
Panayiotis Kokoras | Texas / USA | Qualia – 9:40

15:00 GMT

Where Will You Resonate Now? [~48']

Daniel W J Mackenzie | Brighton / UK | Zafferana, Malaga, Kos (Obscured) – 6:25
Omar Itani | Beirut / LB | No Electricity/Switchroom – 4:51
Acoustic Mirror | Madrid / ES | Dawn – 10:00
Laura Maria Julia Stoffel | Sachseln / CH | Pandemic Lockdown: Soundcollage – 9:39
Andreas Monopolis | Athens / GR | Polyphonis – 6:48
Jarek Lustych | Warsaw / PL | Vistula – 7:35
Nera Klean | IT | Bottles – 2:26

16:00 GMT

Tuning In A Dark Synecdoche [~42']

Dmitry Demchenko | Moscow / RU | Radio Cyprus – 8:00
Surdos Mútuos | Lisboa / PT | STFU JOAO – 7:33
Fr. Windisch, G. Vismara | Brussels / BE & L'aquila / IT | Walking in the dark – 6:59
Nir Jacob Younessi | Tel Aviv / IL | FeedRadio – 10:00
Farah Azrak | Beirut / LB | Bird in Quarantine I' – 9:01

17:00 GMT

A Sonnet Made Of Absence [~43']

Giovanni Cristino, Giuseppe Pascucci | Mola di Bari / IT | DUM – 6:12
Neval Tarm | Istanbul / TU | VIRO-MANIFESTAL – 8:21
Domagoj Obadić | Rottweil / DE | You are losing it – 9:44
Joao Meirinhos | Lisbon / PT | Cheiro da Guita – 9:04
Alexandra Genzini | Rome / IT | An Ode to the Most Basic Conditions – 8:17

18:00 GMT

From Ireland With Love [~65']

GOODW.Y.N./Nicole Goodwin | New York / USA | Inner Spaces: Live from Quarantine – 3:46
Sarmen Almond | Mexico City / MX | Mumble - Acción+Aislamiento – 6:30
Nikos Stavropoulos | Leeds / UK | Portrait V – 10:00
Benjamin Fincher | Nice / FR | s/t – 9:59
Boštjan Perovšek | Ljubljana / SI | Resurrection LJ 2020 – 6:13
Aleksandra Mitrovic | Belgrade / SRB | On the trail of liberty – 10:45
Alma Shneor | Tel-Aviv Jaffa / IL | Girl – 8:22
Moumita Roy | Kolkata / IN | Tales from Home – 9:36