



MediSouP
Mediterranean Soundscapes Project

Healing. Listening to a Brave New World.

MediSouP brings together a selection of audio-visual works from the Mediterranean and all over the world, presenting ways in which image and sound formulate the transcultural understanding of our present condition on a damaged planet.

OCTOPHONIC CONCERT | April 8th

Limassol (CY) | ON LOCATION
MAD LAB, Cyprus University of Technology @ 18:30 EEST

Opening Concert (CY)

Antonis Antoniou | Yiannis Christidis | Yiannis Christofides |
Dimitris Savva | Andria Souroulla

MediSouP Curated Concert

Gustavo Chab (AR) | Paul Devens (NL) | Zuriñe F. Gerenabarrena (ES) |
Tom Hamilton & Anna Pangalou (US/NY, GR) | Orestis Karamanlis (GR)
| Yuko Katori (FR) | Giuliano Palmieri (IT) | Leah Reid (US/MA) | Alessio
Rossato (IT) | Nikos Stavropoulos (UK) | Riccardo Tesorini (IT)



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OCTOPHONIC CONCERT

OPENING ~ 39' (CY)

1. Europe is Sick | Yiannis Christidis (feat. CUT Fine Arts Students) (05:22)
2. Medea | Andria Souroulla (06:40)
3. A vocal undertone diary | Antonis Antoniou (06:43)
4. Un/done | Yiannis Christofides (10:00)
5. Echo the nymph of reflection | Dimitris Savva (09:30)

PART A ~ 36'

1. ClapaChimBala | Orestis Karamanlis (GR) (03:00)
2. Agoraphobie de l'infini | Riccardo Tesorini (IT) (05:00)
3. Lyse | Zuriñe F. Gerenabarrena (ES) (08:08)
4. Immobile viaggio | Giuliano Palmieri (IT) (10:08)
5. Reverie | Leah Reid (US/MA) (10:30)

PART B ~ 51'

1. Caged Structures #1 | Alessio Rossato (IT) (06:48)
2. Monohome | Paul Devens (NL) (08:59)
3. Spiral Voice | Gustavo Chab (AR) (09:30)
4. Claustro | Nikos Stavropoulos (UK) (07:51)
5. Stone Into Water | Tom Hamilton & Anna Pangalou (US/NY, GR) (09:10)
6. Missing landscape 3 | Yuko Katori (FR) (09:40)

The Octophonic Concert takes place in Limassol, April the 8th, 2022, in collaboration with Aura Lab and MAD LAB, at the School of Fine & Applied Arts, Cyprus University of Technology. It features 16 polyphonic soundworks from Cyprus, the Mediterranean, and all over the world.

The opening part consists of works by contemporary Cypriot composers, who participate after having been invited. Both Part A and Part B evolved after the Call for Soundworks, and have been curated by Dimitris Savva and Yiannis Christidis.

*Sound System Installation: Dimitris Savva
Technical Assistance: Christos Loizou, Melany Constantinou*

OPENING (CY) ~ 39'

Yiannis Christidis

Europe is Sick I (05:22)

The composition is based on selected soundworks on the construction of the European Identity, as imagined by 3rd year Fine Arts students, at Cyprus University of Technology (2021), when asked to comment on “how Europe sounds”. The economic crisis, the refugee crisis and the corruption, in relation to the Mediterranean identity have mostly dominated the conceptual content, while everyday natural and mechanical recordings, made by the students, were combined to communicate these ideas. This composition attempts to unite all compositions into one whole commentary of an unpleasant and ill mindset, seeking salvation.

Original & processed sounds:

Anna Aristidou, Efi Chalkidou, Athina Chari, Anna Ioannou, Nikos Katsoulogiannakis, Elli Sofia Kontou, Christos Loizou, Pantelis Miamiliotis, Elisavet Mougi, Eri Papadopoulou, Pambina Philippou, Stergios Sourlopoulos, Andria Zachariou.

Yiannis Christidis is a sound artist and researcher. He 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, theatrical activities, and has directed three documentaries; his compositions are mostly based on social and anthropological arguments. He is an Assistant Professor at the Dept. of Fine Arts, Cyprus University of Technology, the founder of Aura Lab and one of the founders of MediSouP Community.



Andria Souroulla

Medea I (06:40)

The piece Medea constitutes the second movement of the work Pothos that is inspired by the ancient tragedy by Euripides. wife of Jason, the leader of the Argonauts. Medea, niece of Circe, had learned the art of magic and she was using it during her whole life to achieve her desires. After many years of marriage Jason abandoned Medea in order to marry the daughter of King Creon, Glauce. Consequently, Medea used her magic potion in order to revenge her rivalry and killed her by sending her a poisonous, burning tunic as a gift for their engagement. Her revenge though did not stop there. She committed her most heinousness crime by slaughtering her two children she had with Jason. That myth led me to create a more dramatic and lyrical work using the human voice as the primary medium to transfer the tragedy of the story and convey the sense of drama and be theatrical that I was aiming for.

Andria Souroulla Theodorou was born in Limassol. She studied music at the University of Sheffield focusing on piano and composition and holds a masters in Sonic Arts. In 2019 she completed her PhD, with a scholarship received from the University of Huddersfield, on the field of Electroacoustic music, soundscapes and sound design under the topic "Exploring Greek identity through a portfolio of original electroacoustic works". From 2010 onwards she is in Cyprus and teaches in music schools. Along with that she works as a professional singer taking part in several concerts in Cyprus and abroad. Worth mentioning her collaborations with Dionisis Savvopoulos, Pantelis Thalassinos, Vassilis Lekkas, Mpampis Tsertos, Costas Hadjichristodoulou and the composers Vassos Argyridis, Costas Cacoyiannis and Giorgos Kollias. Andria is also an active composer for films and theater productions that have been officially selected in several festivals in Cyprus, Greece and abroad.



Antonis Antoniou

A vocal undertone diary | (06:43)

This is a sonic work which attempts to approach abstract meanings of time through the musical course of Maria Papacharalambous. The analogue audio footage (tapes) of recordings is regarded as a time capsule and being used as the primary material for the creation of an abstract sound collage. Time as a right vocal cord, frozen in an object, awaits for the moment to be pulsated and to be freed through the sense of hearing, feeding memory and nostalgia.

Antonis Antoniou is a composer, sound artist and producer born in Nicosia, Cyprus. He holds a PhD in Composition/Sonic Arts from Goldsmiths University of London. He has also studied Jazz and holds the ATCL in classical guitar (Trinity College London). He has taken part in numerous exhibitions worldwide and presented his work at various academic institutions. Antonis has collaborated with choreographers and other artists and has composed music for film and theatre. He has produced a wide variety of sound installations, worked in performance art groups and he is the founder of the ongoing project RainZonances. He is also the founder of the groups Trio Tekke and Monsieur Doumani.

Yiannis Christofides

Un/done I (10:00)

Latest iteration of work-in-progress sourcing fragments from pieces of the last ten years. A version of the piece was presented in 2019 at the Connelly Theatre in NYC.

Yiannis Christofides combines practices in electronic music, soundscape composition, creative sound design and field recording and has a background in media theory, communication and cultural studies.

His music and soundscapes for art installations, performance, and curatorial projects have been presented at leading venues and institutions throughout Europe and the U.S including Venice Biennale (IT), Centre Pompidou (FR), Lincoln Center (US), The Athens & Epidaurus Festival (GR), REDCAT - Roy and Edna Disney CalArts Theater (US), La Triennale di Milano (IT), Queen Elizabeth Hall - Southbank Centre (UK), Passerelle Centre d'art contemporain (FR), Fonoteca Nacional de México (MX), The Greek Art Theater - Karolos Koun (GR), Municipal Theatre of Piraeus (GR), Cyprus Theatre Organisation (CY), New York City Electroacoustic Music Festival (US), International Festival of Ancient Greek Drama (CY), 3LD Art & Technology Center (US), The Invisible Dog Art Center (US), Point Centre for Contemporary Art (CY), the wulf. (US), Wild Project (US), Metamatic: The Art Foundation (GR), The Ethnological Museum (CY), LACE - Los Angeles Contemporary Exhibitions (US), Nicosia Municipal Arts Centre (CY) and is included in the Cyprus State Collection of Contemporary Art.

Yiannis is co-founder of Physical Plastic, a Los Angeles based composer-director partnership with actor/director Kestrel Leah focused on the creation of experimental music theater and rooted in theater's capacity to make immanent issues of universal concern. PHYSICAL PLASTIC is a recipient of the New Music USA award for the devised work ALARM and has been in residence at Robert Wilson's The Watermill Center.



Dimitris Savva

Echo the nymph of reflection | (09:30)

Echo is a tragic nymph. She is the nymph that was punished with the curse of not being able to speak her own words, but only being able to repeat the last words spoken by another person. This cruel punishment led to her tragic end. She lost her body and became a spirit, existing in all those places-spaces that echo our voices back.

Echo did not consider the consequences of her actions, she failed to reflect on them and, as a result, she received this cruel punishment. Is it possible to think of Echo as a symbol of a process that can lead to completion? When Narcissus asked Echo “Who are you?”, he received the echo- repetition of his question. This triggered something inside him; it made him realise that he is the son of the river-nymph. What he really wanted then was to reconnect with his mother and his real nature, to become one with the source of his creation. This liberated him, but, at the same time, brought his human life to an end. The myth could be a reminder that reflection is a way to understand and realise things about ourselves. Echo is one of these reflections; she can make our voice, which is asking the question “Who are you?”, return to us and ask us who we are. How do we feel when we hear our voices ask us who we are? Can this, as previously suggested, lead to an understanding and realisation, or is it also possible for it to lead to destruction? The easiest, but also the most honest answer, is that both are possible. If both realisation and destruction are possible, then can we choose which of the two we want? If it is possible to choose, what would you choose?

Performers participated: Machi Dimitriadou Lindahl [dance] and Agnese Banti, Iliana Karaliga and Fotini Dakaki [singing performance]

Dimitris Savva is a researcher and composer of electroacoustic music. He received his Bachelor degree (distinction), Master degree (distinction) and Doctoral degree in Electroacoustic Music Composition from the Ionian University, the Manchester University and the Sheffield University, respectively. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Italy, Belgium, France, Mexico, Chile, Brazil, Canada, Japan and USA. Many of his compositions won prizes in prestigious competitions such as Metamorphoses 2012 -2014 -2018, Iannis Xenakis 2018 and SIME 2019.

PART A ~ 36'



Orestis Karamanlis (GR)

ClapaChimBala I (03:00)

This short study tries to explore a methodology for presenting electronic music by incorporating algorithmic processes for the spatialisation of sounds in real-time using a large number of loudspeakers.

Upon completing a PhD in electroacoustic composition at the Sonic Arts Research Centre, Orestis Karamanlis has been active in composing new music and lecturing in academia. Currently a scholar at the University of Athens, Orestis has produced a diverse body of sound-art and new media work which is frequently performed in concert venues and urban spaces.

orestiskaramanlis.net

Riccardo Tesorini (IT)

Agoraphobie de l'infini I (05:00)

Suddenly, in a quiet moment: dust, lacerations and sudden changes in other dimensions, transmitted by the voice that becomes a figure. Until it fades out, exploding into a thousand frayed fragments. A dramaturgy of the end, abrupt and strident, which between its edges finds subtle and curved landscapes in the total loss of the spirit. The lyrics of "Agoraphobie de l'infini" are an excerpt from "Pour en finir avec le jugement de dieu", a work for radio by Antonin Artaud.

Voice I: Riccardo Toccacielo

Voice II: Matilde Fratteggiani Bianchi"

Riccardo Tesorini lives and works in Bologna, Italy. He studied Sound Engineering at the National Academy of Cinema in Bologna and earned a Master's Degree from the University of California, Los Angeles (UCLA). He is a graduate of the 'F. Morlacchi' Conservatory in Perugia in "Electronic Music and New Technologies". He is currently completing his studies at Conservatory "G.B Martini in Bologna" in Sound Design. His work encompasses different activities, ranging from soundtracks and sound design to an electro-acoustic project titled "Eezu" as well as the realization of sound installations and sound art. Always fascinated by the combination of music and images, he began his artistic career focusing on the different forms of sound space-time.





Zuriñe F. Gerenabarrena (ES)

LYSE I (08:08)

Lyse is an acousmatic work for 8 channels and duration 8'05".

Lyse, which means "bright" in Norwegian, uses the voice as a point of departure and return, in which it is incised as memory and reflection. The high sounds in different textures interrelate and embrace the listener to immerse them in the sound and expand their listening. Multi-channel work composed in Studio NOTAM (Sweden), Spring 2019.

Zuriñe F. Gerenabarrena studied composition with C.Bernaola and Franco Donatoni. International forums: Contemporary Music FBBV, SINKRO, Bernaola Festival, PHONOS, Festival Synthèse, Pyramidale, Sonoimágenes, Visiones Sonoras, EMU Festival, Elektrophonie, Wealr 09 Fullerton, Musica Viva, Borealis, Musiques & Recherches, eviMus, "Down the Dori" (TWSTokyo), EAM Festen Frost, 7ºMusica Electric Nova, MUSLAB, NYCEMF 2017, BIFEM 2017, Noh X Contemporary Music, SICMF 2018 (Seoul), Matera/Intermedia 2018 (Prize Acousmatic), Musica Nova 2018 (Honoray Mention), San Francisco Tape Music, ICMC/ NYCEM 2019, Ecos Urbanos. Artist in residence: NOTAM (Oslo), EMS, ZHdk, ICST (Zurich), Shiro-Oni (Japan), Tokyo Wonder Site (Tokyo), VICC (Visby), USF/Verfet (Bergen), Studio LEC (Lisbon).

www.zfgerenabarrena.com

Giuliano Palmieri (IT)

Immobile Viaggio I (10:08)

This acousmatic piece in hexaphony intends to tell the inner journey of a COVID-19 patient admitted to intensive care, immobilized in his body but with the mind free to visit the neighboring worlds.

It is divided into 6 formal sections: the first is characterized by concrete sounds (Cpap, voices of doctors who speak) that are rarefying in the second section in a perception that begins to be distorted. In the third section, marked by the "silenzi solenni" (solemn silences) and by the "rumori lontani" (distant noises) pronounced by the Italian poet D. C., the motionless journey of the patient's mind begins, suspended between life and death. The fourth section is marked by tonic sounds (preamble of an... another situation?), while the fifth, announced by the aquatic element, immerses us in a natural world. The piece ends with the "silenzi solenni" solemnly pronounced by A. B.

Giuliano Palmieri completed his musical studies, alongside humanities and university studies at the Conservatories of Genoa (piano teacher Maestro E. Bianchini Composition Maestro F. Ermirio), Venice (diploma in electronic music professor A. Vidolin) and Alessandria (degree in sound technology teachers: Torres, Federici, Vignani). He also attended advanced courses on midi (Padua sonology center teacher Mauro Graziani), programming techniques for the processing of audio signals in real time, high specialization courses at the Bertinoro music school (teachers Luca and Alessandro Cartolari), the sound amplification of symphonic music, Alessandria Conservatory (teacher Giorgio Carlin), programming languages for live electronics (teacher Damiano Meacci).

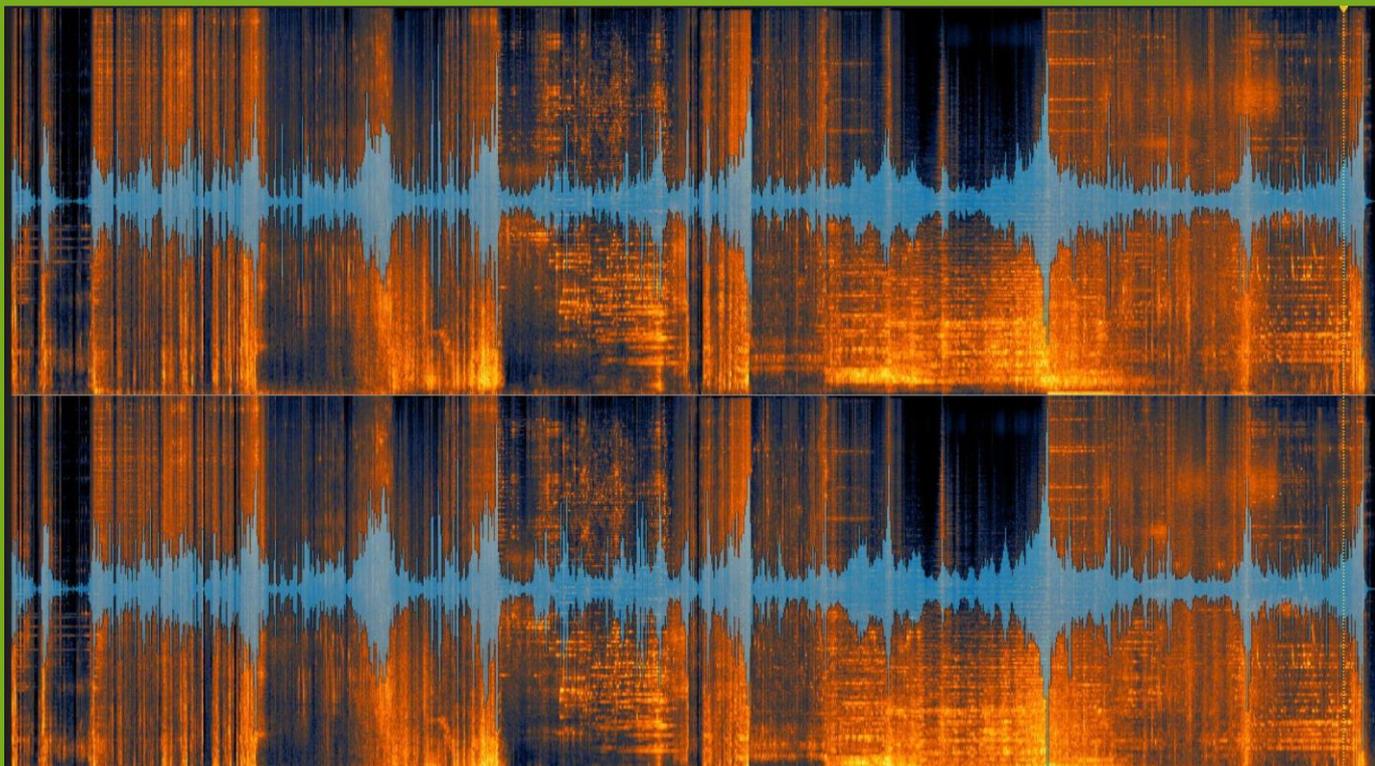
Leah Reid (USA/MA)

Reverie I (10:30)

Reverie is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work comprises eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more. The work is available in stereo and 8 channel versions.

Leah Reid is a composer of acoustic and electroacoustic music. In recent reviews, her works have been described as "immersive," "haunting," and "shimmering." She has received numerous awards and honors, including the American Prize in Composition—Vocal Chamber Music, first prizes in the KLANG! International Electroacoustic Composition Competition and the Tesselat Electronic Music Competition, IAWM's Pauline Oliveros Prize, second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition, the Film Score Award in Frame Dance Productions' Music Composition Competition, and residencies from the MacDowell Colony, the Ucross Foundation, the VCCA, and the Hambidge Center.

www.leahreidmusic.com



PART B ~ 51'

Alessio Rossato (IT)

Caged Structures #1 | (06:48)

The dynamic and temporal structure of this work is inspired by the J. Cage's piece "7'10.554" for a percussionist, specifically the electronic realization of a voice/line (A - All Others) of the score, left (freely) interpretable by Cage who did not exclude a realization (freely) with electronic/electroacoustic devices supports already in 1956. Line A was realized electro-acoustically and used for the execution by a percussionist. This electronic material is elaborated and re-organized to give shape to a series of titled pieces entitled as completely acousmatic, while the following are associated with an acoustic instrument of the Western tradition. The acoustic material is modeled, redesigned and sculpted to shape new pieces with common source material. This way, a wide range of sound variations / sculptures is generated, which see material as the main focus in the relationship between space and the vibrational energy (timbre) of sound.

Alessio Rossato graduated in Percussion, Electronic Music and Composition at the Music Conservatory of Venice (A. Vidolin) and attended the composition course with M. Stroppa (MUHO Stuttgart). His works were performed in several places: Cantiere Internazionale Montepulciano, Teatro La Fenice and Biennale Musica (Venice), Stagione Rondò (Milan), EMUFest and Musica Verticale (Rome), UNAM, Conservatorio Nacional and FIMNME (Mexico), The BEAMS (Boston), Festival de Radio France, FZML (Germany), Auditorium de CRR and L'apostrophe Théâtre à Pontoise (France), Sound New (Canterbury), OUA (Osaka), MA/IN (Italy), ICAD (Michigan), ISSTA (Ireland), SIMN (Brasil), WOCMAT (Taiwan), CEMI circles (USA) etc. He was Electroacoustic Composition Teacher at the Rome Music Conservatory.





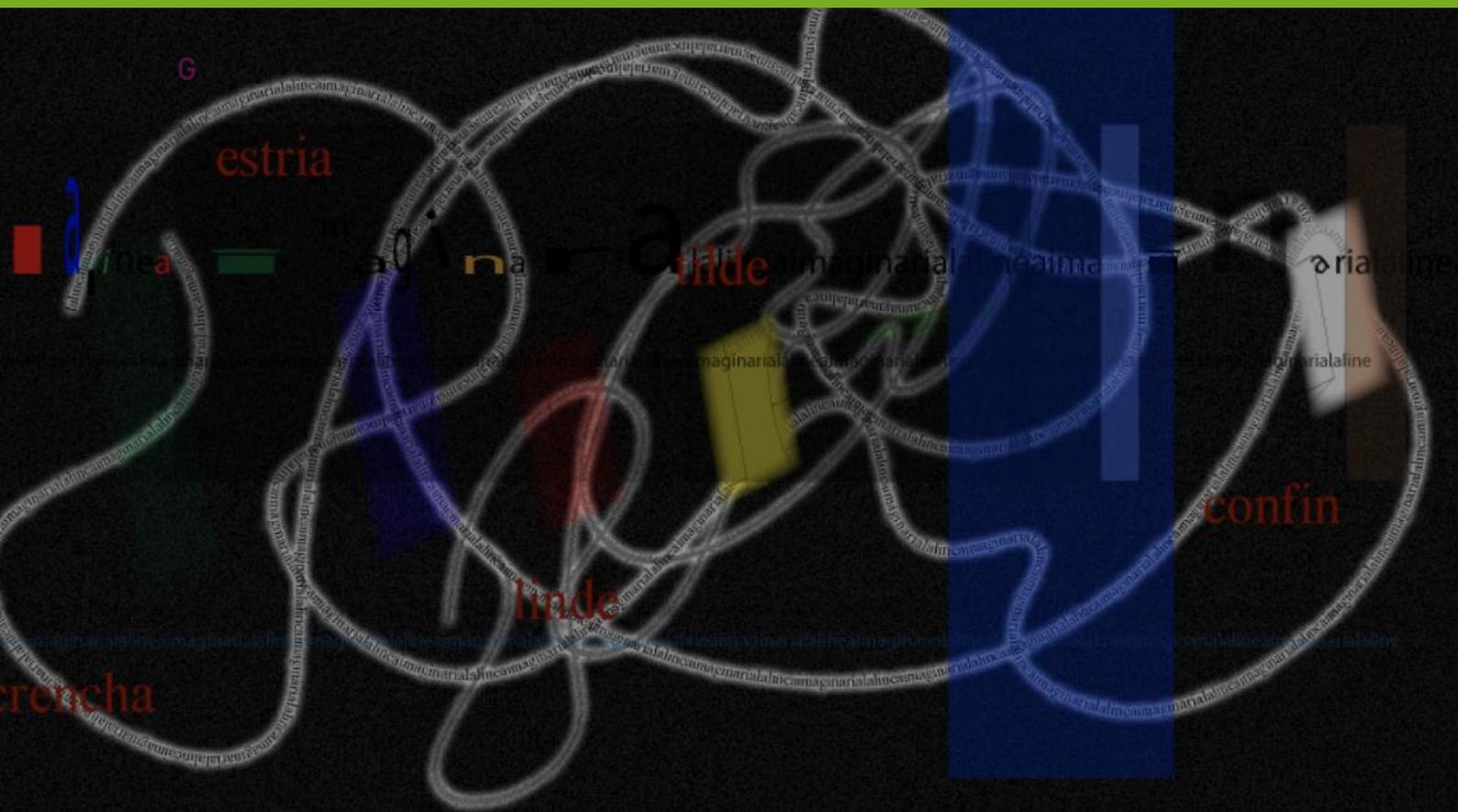
Paul Devens (NL)

Monohome I (08:59)

Monohome is a layered recording, composed with two circuit bent keyboards; both from the early '80: the Yamaha PS-3 and the Casio MT-52.

The process of circuit bending is an elaborate activity to re-route the existing architecture of the electronic circuit. To dive in such out-dated technology also feels like performing technological archeology. The bending, modding or hacking is a dialogue with the preliminary idea of the structure to create an understanding in order to change its function. It's a physical act to emancipate vintage technology to nowadays questions. It's not only a leap in time; the very act of changing a predestined consumer product to something that doesn't support the established market value, could be, mostly symbolic, regarded as rebellious.

Drawing on a research-based approach within his artistic practice, Paul Devens develops bodies of works that connect elements from sound and architecture. Collecting site-specific audio recordings, Devens actively considers the physical space and social context. His research manifests in sound based installations, architectonic interventions, performances, and CD and vinyl releases. His work furthermore alludes to infrastructures around value, preconception and code in civil society.



Gustavo Chab (AR)

Spiral Voice I (09:30)

A voice from the past comes to the present as a Spiral in my mind. This voice is a brief chant in Ladino of my grandfather that emerges like a Spiral in the composition. This excerpt of audio was taken from a video of my family. This work tries to combine sounds that are related with “the voice of Sefarad” (past) and sounds of the present that sometimes come to my mind and appear in the form of repetition with punctual sounds. Mixing sounds appear in different manners trying to go in the form of evolution like a Spiral. The sounds “of the present” are mainly made and created with Modular Synthesis, using different kinds of systems, like Buchla 200e in my residency at EMS Elektronmusikstudion 2018 (the centre for Swedish electroacoustic music and sound-art), and others machines. The exploration of the possibilities of these instruments creates a flexible poetic expression.

Gustavo Chab (b. Buenos Aires, 1964) is a composer of mostly electroacoustic works that have been performed in the Americas and Europe. He studied harmony, counterpoint and piano with Daniel Montes; composition and musical analysis with Francisco Kröpfl. He composed his first electroacoustic piece in 1993, specializing in composition techniques in electroacoustic. His compositions have been performed at numerous festivals and has received-among many awards – Prize Exhibitronic 2018/International Festival of Sound Arts (Strasbourg-France); First Prize of the FNA /Juan Carlos Paz (Buenos Aires, Argentina).



Nikos Stavropoulos (UK)

Claustro I (07:51)

Claustro 5.1 (for Huw Mcgregor). Derived from the Latin, "claustrum", meaning "shut-in" or "enclosure." Claustro is the third composition in a series of works which explore aural micro-space. A sounding place of improved intelligibility through greater aural intimacy. The work is an invitation to come in and listen out for the thin line between philia and phobia that such places evoke. The discontinuous and non-homogenous nature of acoustic space here inspires the arrangement of sound materials. Recordings of original sound sources were conducted using a micro multichannel array designed and built in collaboration with Huw Mcgregor.

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.

Tom Hamilton & Anna Pangalou (US/NY, GR)

Stone Into Water I (09:10)

A need to collaborate in a way that would transform a sense of locale into a musical experience for both of us was the inspiration of the composition. Anna's photograph of an Athenian toppled Ionic column converted into a score that Tom expanded to a stream of fluctuating sine waves that yielded a range of changing sonorities. These electronic sounds were grouped into a musical foundation of overlapping sections, providing the contours for a sung vocal response.

Anna used breathing as her main musical element and created a dialogue of the 4 layers of the electronic sound with 4 corresponding resonant spaces inside the body. Her performance is informed by the idea that those marbles have been in Athens thousands of years, interacting with its inhabitants, and that their erosion represents the breathing of all people in the passing of time. This connection was in search of the healing dimension one gets in the transcendence of space and time to unify with the essence of being.

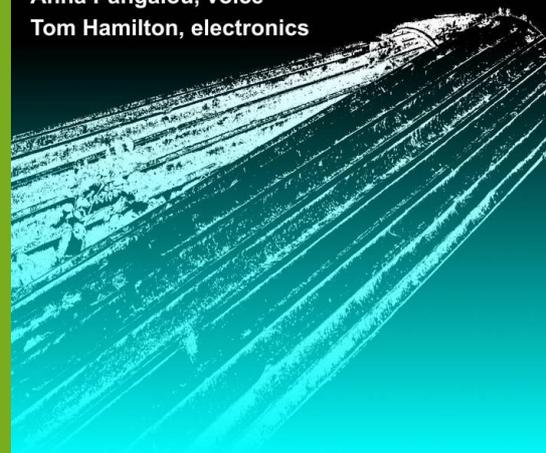
Tom Hamilton has composed and performed electronic music for over 50 years. His music references the 1970s era of analog electronics, contrasting structure with improvisation and textural electronics with acoustic instruments and voices, prompting the use of "present-time listening" by both performer and listener. Hamilton is a Fellow of the Civitella Ranieri Foundation and has received the Mike Zagorski Artist Award from the Sound Symposium festival in St. John's NL.

Anna Pangalou is a voice soloist performative artist with dark dramatic color who explores the boundaries of classical vocal practices and the new forms created by experimental sound practices. She is exploring the dialogue that breath and voice have with its environment in any possible form. She enjoys co-creating with people from different trajectories, exploring new paths of perception as an art form. Pangalou is a Fulbright and Onassis Fellow.

Stone Into Water

Anna Pangalou, voice

Tom Hamilton, electronics





Yuko Katori (FR)

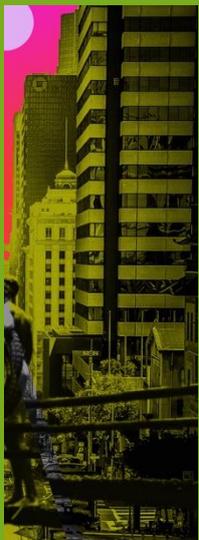
Missing landscape 3 | (09:40)

If you walk deeply into a forest, you may not only encounter someone like Melisande, but also live an immersivity of a wonderful silence. Even if you may never have been there, you know that you may have visited such places in your imagination. Can such an imagination be still active today? Or is that already a thing of a lost civilisation?

Unless we close our eyes we are always deceived.

— Maurice Maeterlinck"

Born in 1973, Yuko Katori studied composition at TOHO Gakuen school of Music (BMus) at her native city Tokyo, Japan, and at Guildhall School of Music and Drama (MMus) in London, UK. Since 2014, she has been concentrating on the creation of acousmatic music at CRANE lab with Jean Voguet. Participations to Festivals so far include Festival Audioblast (France), Exhibitronic Festival (France), FILE (Brazil), Rencontres Acousmatiques at CRANE lab (France), Festival Electropix8 (France), Festival Ecos Urbanos (Mexico) etc. Her pieces have been broadcast in Concertzender (Netherland), Undae (Spain) and Radio Campus Orleans (France).



MediSouP

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Layout and Design: Markos Souropetsis

MediSouP, 2022

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