



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.

SOUNDWORKS CONCERT | April 22nd

ONLINE

MediSouP's YouTube Channel @ 20:00 EEST

Alejandro Albornoz (CL) | Shadwa Ali (EG) | Lavoslava Benčić (SL) |
Renan Gama & Thiago Salas (BR) | Orestis Karamanlis (GR) | Manuel
López (ES) | Alexandra Mitrović (RS) | Giuliano Palmieri (IT) | Lefteris
Papadimitriou (GR) | Hugo Paquete (PT) | Progetto Rizoma (IT) | Julian
Scordato (IT) | Maciek Stępniewski (PL) | Riccardo Tesorini (IT) | Dixie
Treichel (US) | Georgios Varoutsos (UK) |
Mat Ward (AU)

Curated by

Antonis Antoniou, Nikos Bubaris, Panayiotis Kokoras, Yara Mekawei, Alyssa
Moxley, Ola Saad & Sean Williams



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ONLINE CONCERT

A Barrier Missing Its Timbre ~ 38'

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|----|---|---------|
| 1. | ClapaChimBala Orestis Karamanlis (GR) | (03:00) |
| 2. | Mystery Protein Hugo Paquete (PT) | (8:02) |
| 3. | Automaton21 Lefteris Papadimitriou (GR) | (6:13) |
| 4. | Mawida Alejandro Albornoz (CL) | (10:11) |
| 5. | Immobile Viaggio Giuliano Palmieri (IT) | (10:09) |

Selection in a Natural Therapy ~ 42'

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|----|---|---------|
| 1. | Disappearing Manuel López (ES) | (2:00) |
| 2. | Study for a landscape #2 Julian Scordato (IT) | (10:00) |
| 3. | Against the Waves we Breathe Mat Ward (AU) | (7:43) |
| 4. | Harland and Wolff Horn-April 9 2020 Georgios Varoutsos (UK) | (10:00) |
| 5. | Birds Lavoslava Benčić (SL) | (2:24) |
| 6. | Self-Error Shadwa Ali (EG) | (4:53) |
| 7. | The Sun, The Sun, The Sun Maciek Stępniewski (PL) | (3:15) |

Miking Up the Odd ~ 33'

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|----|--|--------|
| 1. | Grout Renan Gama & Thiago Salas (BR) | (7:16) |
| 2. | Agoraphobie de l'infini Riccardo Tesorini (IT) | (5:00) |
| 3. | MetamorfozaS31 Alexandra Mitrović (RS) | (7:10) |
| 4. | Another Nightlife Dixie Treichel (US) | (6:25) |
| 5. | Safe Progetto Rizoma (IT) | (9:53) |

In the wake of the post-pandemic/post-traumatic temporality, lockdowns and curfews are now imminent with the so-called “new normal” and are gaining ground in our everyday and influencing our creative practices. Humans find themselves in an uncomfortable new sociopolitical environment. There is a more obscured acousmatic awareness and agency in sonic space that is presenting itself materially as the pandemic tidal waves come and go. Society seems to attempt to (re)frame itself again and again as we struggle, through the everyday, maintaining resilience (or not) with these shifting waves of change, collectively or captured in individual isolation.

In the past year, empty streets have attempted to become lively again. Retail stores, businesses, restaurants, bars and nightlife have reopened, and the pace/rhythms of everyday life are shifting marginally in an attempt to maintain a social and auditory connection to the “old normal.” The aural energy of these places points to and evolves persistently into a new, disease-bound material context. A post-dystopian normality is now taking form—socially, visually, and sonically. The political reality of mask-wearing, social distancing, QR certificates, control of humans and their mobility; has inhibited our flow of life and the panopticon is still on, continuing to take reality amid our affected perception of space and displaced mobility.

Society is exhausted mentally and physically and still struggling. What does this everyday sonic environment sound like for the individual or collectively? Can society heal physically, mentally and psychologically from the pandemic? What does healing sound like? And how do we feel in this ongoing period of growing uncertainty? Learning to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures. What role does sonic matter play in this eco-philosophy? Considering the above, artists, composers and sound practitioners have submitted sound and sound-related video works which contribute to understanding and representing the dynamics of the people trying to heal.

The Soundworks Concert take place on Friday, 22nd of April, 2022. It features 17 curated pieces of electroacoustic, experimental or soundscape hues, responding to the second call for soundworks, and is broadcasted on MediSouP's YouTube channel

#SoundsAgainstWar #MediSouPForUkraine #NoToWar #SoundArtWithoutBorders

Organisational Team

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.

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.

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.

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.

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

Soundworks Curatorial Team

Antonis Antoniou (CY)

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.

Nikos Bubaris (GR)

Nikos Bubaris is Associate Professor at the Department of Cultural Technology and Communication at the University of the Aegean in Greece. His research interests lie in the intersection of cultural theory, media studies and sound studies. He has published on sonic cultures, sound design and art, walking projects and mobile media, content, user-interface and interaction design. He has created media walks, on-screen multimedia applications, soundscape compositions and installations for exhibitions, public actions and performances. He has edited books on cultural industries, cultural theory and soundscape studies.

Panayiotis Kokoras (US)

Panayiotis Kokoras is an internationally award-winning composer and computer music innovator. He is Associate Professor 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 (among others). Kokoras's sound compositions use timbre as the main element of form. His concept of "holophony" 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," emphasizing 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, Augmented reality, Robotics, Spatial Sound, Synesthesia.

Yara Mekawei (EG)

Yara Mekawei is a Cairo-based electronic music composer, sound, and visual artist. A prolific artist and scholar, Mekawei's sonic bricolages draw inspiration from the dynamic flow of urban centers and the key infrastructure of cities. Interested in the philosophy of architecture, social history, and philosophical literature, Mekawei implemented the optical transaction from the musical conversation and transferring the sound waves to visual forms. Her work is based on sound as an essential tool of vision, the philosophy of composition is shaped by sophisticated practices that convey messages of the conceptual dimension to the public. Mekawei is a research-based practice humbly proposed in history, intimately connecting the ideology of the mythic past to the developed technology of the eternal present. She uses the research literature specializing in the social philosophies in her concepts. She follows her

projects through a research point of uniting between act and the other, whose work shows an intangible aspect of her cultural identity and being feminine in an East African society.

Alyssa Moxley (FR)

Alyssa Moxley is a composer and artist working with narratives of identity, place, and embodied experience through sound. Much of her practice involves the use of field recordings to transform environments, via live performances, compositions and installations. She also curates sound events and produced the Kinisi Festival of Sound in 2015 and 2016. Moxley studied ethnomusicology at the School of Oriental and African Studies, sound design at the London College of Communication, studio production techniques at the Banff Centre for the Arts, and an MFA in Studio Art in the Sound Department at the School of the Art Institute of Chicago. Her solo and collaborative works have been heard and installed in venues and radio stations in the UK, USA, France, Canada, Ireland, Portugal, Germany, Croatia, Hungary and Greece.

Ola Saad (EG)

Ola Saad is an audiovisual artist who graduated from art education in 2009. She works on sound art since 2009 after participation in the sound art workshop with Ahmed Basiony. She has been a member in an Egyptian female experimental band and has participated in many concerts and festivals in Egypt and in other countries.

Sean Williams (UK)

Sean Williams is a senior lecturer in music technology and a practice-led researcher in the field of electronic music and performance. He has published research on a range of electronic music practices across genres, specializing in the Cologne studio and the music of Karlheinz Stockhausen, as well as Jamaican dub producer King Tubby. He designs and builds instruments, incorporating them alongside early electronic devices in historically informed performance practice. He has performed electronic pieces by Hugh Davies, Karlheinz Stockhausen, David Johnson and others, as well as having performed his own music internationally both as a DJ and live performer.

A Barrier Missing Its Timbre ~ 38'

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 the 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.



Hugo Paquete (PT)

MYSTERY PROTEIN I (8:02)

This sound installation is based on the decoding of the SARS-COV-2 RNA that science has made available to us through the mutations identified so far. Hugo Paquete, author of this project, translated this information to MIDI so that he could create sound compositions.

Hugo Paquete (1979). Research grant, (FCT) Ph.D student: Doutoramento em Média-Arte Digital. Aberta University and Algarve University, Portugal. Curricular component in PhD: Musical Sciences - Music as Culture and Cognition. FSCH / NOVA. New University of Lisbon. Master in Contemporary artistic Creation, (UA, 2014). (CIAC): Center for Research in Arts and Communication, University do Algarve, University Aberta. And in the (ID+ /UA /DeCA) Group: Praxis and Poiesis: from arts practice towards art theory, Research Institute for Design, Media and Culture, Aveiro University. He was an artist in residence at the ZKM / Zentrum für Kunst und Medien technologie Karlsruhe, IMA now HertzLab / Institute for Music & Acoustics, developing research on sound spatialization and acousmatic music.

Lefteris Papadimitriou (GR)

Automaton21 I (6:13)

Automaton is a piece created by an algorithmic Max/MSP computer software patch during 2021. Ensembles is a series of computer music pieces composed in Athens mostly during the strange quarantine times of 2020 and 21. They are based on a number of modular Max/MSP and Reaktor software patches that communicate through computer networks. Algorithmic and statistic treatment of sound parameters and musical events in the computer is intentionally balanced with a care for layered sound and unclouded, colorful musical discourse.

Lefteris Papadimitriou was born in Volos, Greece. He has composed many works for electronic media and acoustic instruments, many of which have been performed by groups and musicians such as London Sinfonietta, Asko Ensemble, Elision Ensemble, ARTefacts Ensemble Sarah Nicolls, Klangforum Wien u.a. In 2006 he was awarded the international Gaudeamus prize for his composition "Black & White" for piano and orchestra. He holds a PhD in composition from the university of Huddersfield in Britain, with a scholarship from Huddersfield's contemporary music festival.





Alejandro Albornoz (CL)

Mawida I (10:11)

Mawida means 'forest' in Mapudungún, the language of Mapuche, indigenous people of Chile. In the mystical space of a cold rain forest, the energy of lifeforms within it coexists with supernatural entities. Industrial society and its greed threaten the delicate balance between nature, humans and spiritual forces. Mapuche people has fought during centuries for its lands, forests and seas, and pifilka, a simple wind instrument with just two notes, has been a magical tool against their oppressors.

Alejandro Albornoz is a Chilean electroacoustic composer and sonic artist. He studied electroacoustic composition in Chile with Rodrigo Sigal and Federico Schumacher and Adrian Moore and Adam Stanović in the United Kingdom. He works on acousmatic and live electronics since 2004. He has a PhD in Electroacoustic Composition from the University of Sheffield, UK and currently is lecturer and researcher at the Music & Sonic Arts School at the Universidad Austral in Chile. The central topics in his research are fixed media composition, human voice, poetry, language and analysis in acousmatic pieces, both in multichannel and stereo formats.



Giuliano Palmieri (IT)

Immobile viaggio I (10:09)

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 the 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, Vigani). 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).

Selection in a Natural Therapy ~ 42'



Manuel López (ES)

Disappearing I (2:00)

This recording was made on the shore of the glacial lagoon of Fjallsárlón (Iceland) on September 9, 2018, between 18:10 and 18:15. The water was full of icebergs with different sizes and colors, all oscillating at the same rhythm but at different times, colliding with each other. However, the atmosphere was like a closed space, intimate, inner. They were whispering.

Manuel López is based in Daimuz. His practice explores intersections between body, contexts and time-space through performance art, video and sound. His work has been presented in performance art festivals, live events and exhibitions in Europe, Mexico, The United States, South America, India and Iran. López received his Master in Visual Arts and Multimedia and Bachelor of Fine Arts from the Polytechnic University of Valencia, and graduated in Music from the Josep Climent Conservatory. Currently pursuing a Diploma on Neurosciences, Art and Culture at the National Autonomous University of Mexico (UNAM).

Julian Scordato (IT)

Study for a landscape #2 I (10:00)

This work proposes different everyday scenes of contingent realities by means of electroacoustic storytelling, in which the characters assume various forms: rivers, animals, humans, and machines. The story is set in the context of dynamic landscapes which blend themselves according to acoustic similarities (timbre, rhythm, grain, and dynamic profile). Such shifts are intended to establish a relation between natural and anthropized environments, in order to foster a possible dialogue when this appears to be difficult: the narrative development heads towards possible crossings of both sonic and socio-cultural borders. As a result, an increasing blurring of boundaries deeply affects the perception of space, and acoustically generates a reduction of the depth-of-field and masking effects.

Julian Scordato is a composer and artist whose work focuses mainly on sound, graphics, algorithms and interactivity. He studied composition and electronic music at the Conservatory of Venice and sound art at the University of Barcelona. Co-founder of the Arazzi Laptop Ensemble, coordinator of SaMPL - Sound and Music Processing Lab, he is a professor of electroacoustic music composition at the Conservatory of Padua, Italy. His award-winning electroacoustic and audiovisual works have been performed and exhibited in international festivals and institutions including Venice Biennale, ICA London, CCCB Barcelona, Prague Quadrennial, FILE Festival (Sao Paulo), Gaudeamus Music Week (Utrecht), CCRMA (Stanford), Athens Digital Arts Festival, and ZKM Center for Art and Media (Karlsruhe).



Mat Ward (AU)

Against the waves we breathe I (7:43)

Against the waves we breathe is a sonic reflection of the physical, emotional and spiritual rollercoaster humanity has ridden over the last 24 months. It's created from field recordings sent to me during the pandemic from artists around the world. These recordings captured popular and busy places that were deserted due to Covid-19 and were used in a suite of works investigating mass hysteria, isolation, and changes in aural environments without people during the pandemic. In the 18 months since its release we have seen the waves come and go, and slowly felt the fear turn to hope. This work echoes humanities journey with the virus in 4 short movements that reflect the initial overwhelming arrival of Covid, the sense of dread that followed, the appearance of more new strains and finally an emerging feeling of healing and the sense that humanity can push through the dark times and create a 'new normal' that is not just existence but a celebration of our spirit and resilience.

Mat Ward is a sound artist and researcher whose practice encompasses a wide range of genres in both acousmatic and performance settings. His research explores 20th Century experimental music with a particular focus on the Futurist Artist and pioneer of Noise-music Luigi Russolo. His current research focus is the examination of the acoustic structure of noise; pulling apart field recordings to investigate how the properties of noise have both disruptive and cohesive elements and their relationship to human emotion and communication. He collaborates extensively with artists across the world and is currently co-ordinating an international art music collective titled Then She Reaches For The Gun featuring more than 50 musicians from 20 countries.



Georgios Varoutsos (UK)

The Harland and Wolff Horn-April 9 2020 | (10:00)

On April 9, 2020, at 8 p.m., the famous Harland & Wolff shipyard in Belfast (Northern Ireland) sounded their loudest horn in support of members of the National Health Service (NHS). This is the first time the horn has been heard in over 25 years. By turning the horn on, Northern Ireland was showing their support for medical workers who were relentlessly aiding in combating the outbreak of COVID-19 in the country. The residents in the community also showed support by participating in a collective clapping outside of their home windows. This is a soundscape recording from my window ledge, approximately 4.8 km away from the shipyard.

Georgios Varoutsos is a sonic artist from Montreal, Canada. He is currently completing his PhD studies in Music at the Sonic Arts Research Centre (SARC) at Queen's University Belfast, Northern Ireland. He has graduated with a Master's in Research, Pass with Distinction, in Arts & Humanities with a focus in Sonic Arts at Queen's University Belfast. He has also completed a BFA with Distinction in Electroacoustic Studies and a BA in Anthropology, both from Concordia University in Montreal. He is working on research consisting of urban arts, sonic studies, sonic arts, and socially engaged arts.



Lavoslava Benčič (SL)

Birds | 2'24"

The soundwork "Birds" is a response and metaphor to migrations, socializing and gatherings. I focused on the symbolism of birds. The variety and richness of the sound that these wonderful creatures give us can alleviate our distress, trauma, loneliness in months when the streets are empty, movement is restricted and the proximity of a fellow human being is measured. Birds chirping and seagulls are edited and composed. Added to them is a graphic sound created as a synthesis of data about my own mood, expressed on a scale of 1 to 10 during the corona lock down times at the Adriatic coast.

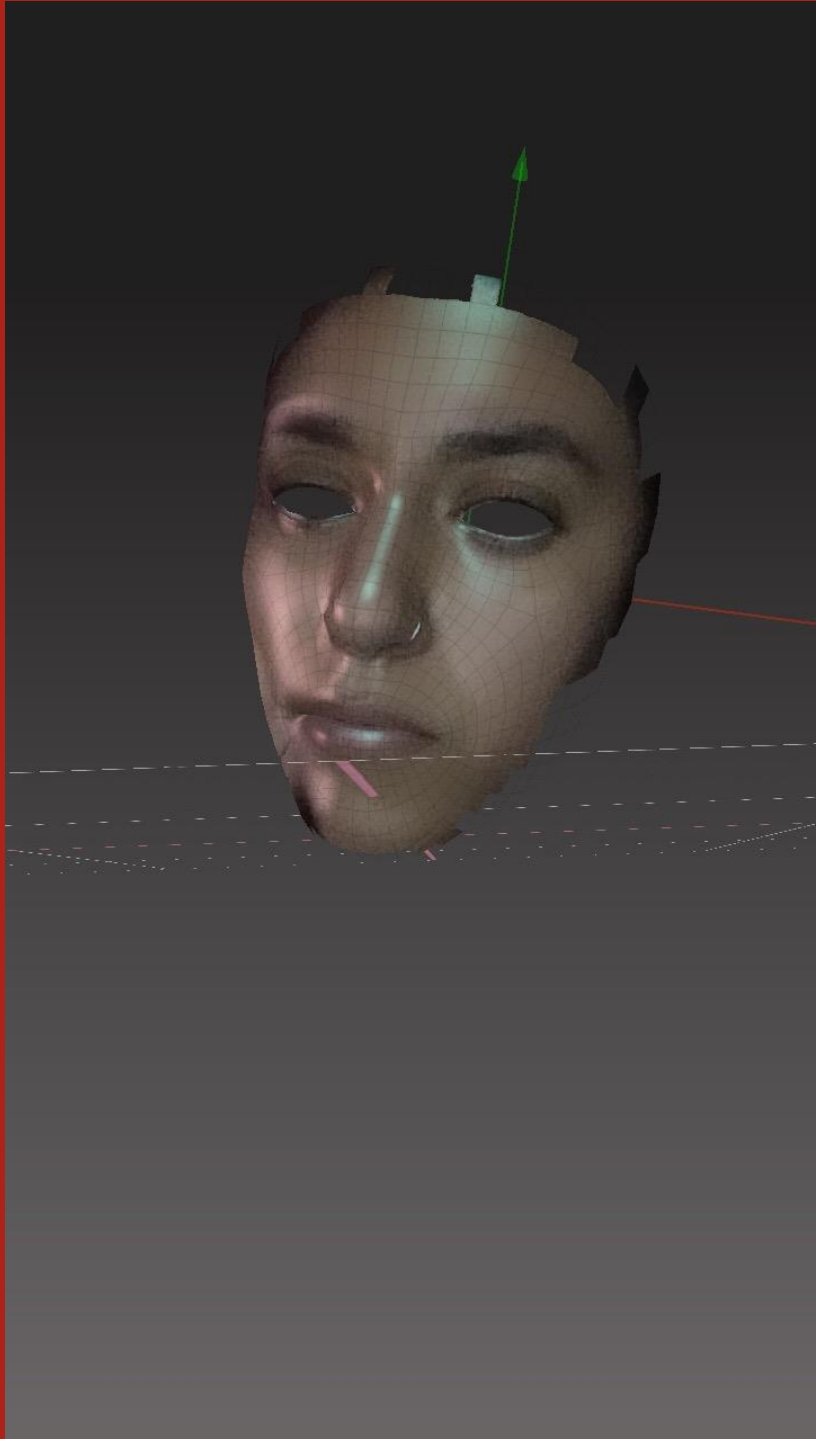
Lavoslava Benčič is an intermedia artist, curator and educator, self-employed in the field of culture since 1985. She is a multimedia engineer, media production manager and a master of media arts and practices. She gained a knowledge and experience in designing and implementing projects in different media. Currently, she creates and manages workshops for adults and children. At the Institute and Academy of Multimedia in Ljubljana she lectures media production. Her works have been exhibited/shown/published in nineteen countries and awarded fourteen times. She is a member of professional associations ADA Artist, ZDSLU and HUIU."

Shadwa Ali (EG)

Self-Error I (4:53)

"Self Error" is an audio work that focuses on exploring the transformation of city voices during the Corona virus pandemic period in a research attempt to understand and analyze what we are going through at all stages since the onset of the pandemic and its impact on the daily course of the city and individuals. This work is based on a point where sounds, stillness, places, ideas, things and people intersect, in order to fuse and blend into one anchor. In this time, we are not qualified as individuals for this kind of solitude with its spaces of time, distances, and self-encounters. In the pre-pandemic era, each of us was completely immersed in trying to overcome the monotony of daily routines and trying to keep up with the rapid developments surrounding events. But with the emergence of the pandemic, life continues in daytime as it was with slight changes in the daily routine, with regard to borders and social distances between individuals that are represented in social distancing measures.

Shadwa Ali is an Egyptian Audio & Visual artist born in Alexandria, 1990. Graduated from faculty of fine arts, Alexandria University, Graphic department (Printmaking), 2012. Studied filmmaking at Jesuit film school at Alexandria, 2017. She has been one of the participants in Roznama studio program in collaboration between Medrar for contemporary art and D-caf festival in Cairo, 2018. Shadwa participated in "WE ARE DATA"" fellowship program from Cairotonica festival in collaboration with Impakt Festival, 2019-2021. She has been commissioned by Centrala for an Audio & Visual piece of 21 min that has been screened in "All System Goes" in UK, Birmingham on 19th of June, 2021. Shadwa had participated in many art workshops and exhibited her work extensively.



Maciek Stępniewski (PL)

The Sun, The Sun, The Sun I (3:15)

'The Sun, The Sun, The Sun' is part of my short album 'The Ocean That Has Been Calling Me', which was accompanying my photographic exhibition. The whole project was created in Morocco and the music is based on field recordings from there. Full album: <https://soundcloud.com/mstepniewski/sets/the-ocean-that-has-been>

Maciek Stępniewski is a Warsaw-based audiovisual artist focusing on digital, abstract and generative design, animation and music. He graduated in both BA and MA at Polish-Japanese Academy Of Information Technology, New Media Arts Department. His films visited quite a few festivals and his albums were released by local netlabels Trzy Szóstki and Nagrania Somnambuliczne.



Miking Up the Odd ~ 33'

Renan Gama and Thiago Salas (BR)

Grout I (7:16)

Developed from June to December 2020, Rejunte (or Grout) is a sound-musical album conceived by Renan Gama and Thiago Salas based on improvisations performed by 11 artists at their homes and processed throughout the months of confinement provoked by the Covid-19 pandemic crisis. After their invitation, the artists Carla Boregas, Chris Mack, Lua Bernardo, Luiz Galvão, Mariana Carvalho, Nanati Francischini, Philip Somervell, Rayra Costa, Rita Maria, Romulo Alexis, and Wagner Ramos recorded their improvisations on domestic devices such as cell phones, smartphones, and portable recorders, preserving the singularities and non-homogenous acoustic characteristics of each home and each recording. Edited by Renan and Thiago, Rejunte is a final record of a series of processings in several stages, resulting in layers that overlap, traverse, connect, compress and distend the sounds presented by the artists in their original materials.

Thiago Salas has a master's degree in sonology from the University of São Paulo and works in the field of transmedia art, sound art, composition, and performance. He works as a researcher and artist in the APT.LAB project with works on the critique of the relationship between gesture and technologies.

Renan Gama has a degree in audio and works with sound and performance art. He works on several technical audio recording and mixing works with theater, dance and video artists. He worked in partnership with Editora Leviatã between 2018-2021 and with the APT.LAB project in 2020-2021.



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.





Aleksandra Mitrović (RS)

Metamorfoza I (7:10)

Metamorfoza (Metamorphosis) is a radiophonic work inspired by Franz Kafka's short story. I found the reason for reinterpreting this story in the absurd situation of collective isolation imposed to prevent infection due to a pandemic. I draw a parallel between psychophysical conditions caused by collective trauma and movement restrictions, reduced human contact, and lack of socialization using Gregor Samsa, who transforms into a "monstrous vermin" and isolates himself from the outside world and his family, thus degrading his psychophysical condition. I use the cut-up technique in speech editing, inspired by the idea of William S. Burroughs that language is a virus that affects the human species to show the heightened feeling of changing the mental state of the main character. I try to evoke the feeling of alienation in modern society by constructing the sonic experience of a "monstrous vermin", and the depiction of his inner state.

Aleksandra Mitrovic is an interdisciplinary artist based in Belgrade, Serbia. She likes to experiment with the collection of field recordings that she makes from her everyday life. Her work is a reflection of a vivid internal world she created as a response to her surrounding, which inspires her to live and create. She likes challenges and dislikes rules.

Dixie Treichel (USA/MN)

Another Nightlife I (6:25)

Sounds and voices dancing and moving through space. Reaching around the world they connect us with each other, traveling far away and bringing us home. "Another Nightlife" is an acousmatic experimental sound collage created with live shortwave broadcasts, field recordings, found and original sounds.

Dixie Treichel is a composer, sound artist, radio broadcaster, experimental instrument maker and performer. She is a sonic explorer who likes creating with any and all sounds. Her sonic textures invite the listener on a journey into the unknown. She creates acousmatic, sound and radio art, field recordings, radio and online audio portraits and documentaries, theatrical sound design, and collaborates with artists in multidisciplinary fields. Her work has been heard internationally on radio, in art galleries, sound art festivals, new music concerts, theaters, film and streaming festivals. She is an award-winning radio documentary producer and sound designer for theater.

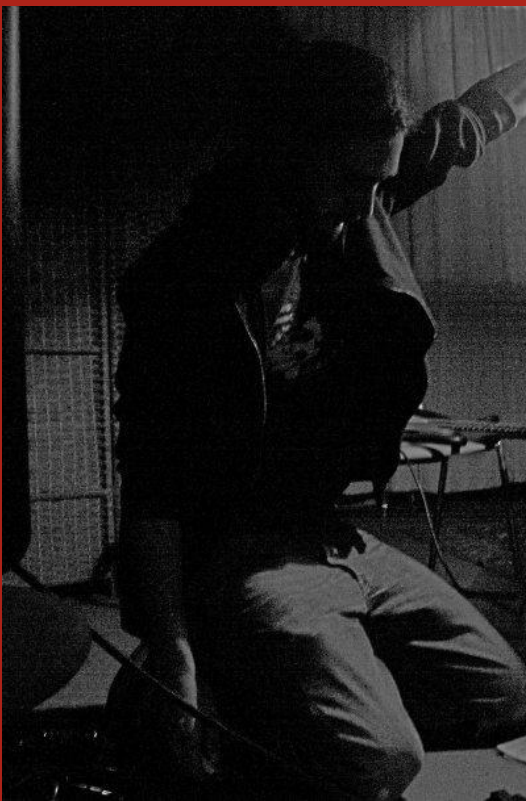


Progetto Rizoma (IT)

Safe I (9:53)

In recent years we are increasingly suffering from artistic events in which distances become closed rooms in which it becomes our sacred place. Through this distance we communicate by transmitting and receiving real signs that turn into dreams. This musical experience is based on the signals and the interplay that can arise from the meeting of sound and listeners so far away but at the same time so close. The project is proposed as a site-specific installation and involves the creation through a 3D printer of an instrument capable of recording audio in binaural and everything will be enjoyed by the listener in a very simple way through a multi-channel system to better appreciate the binaural recording. Through local stories set in the places recorded to describe the surrounding environment in addition to the sounds and implementing binaural sound can make the sound experience much more immersive and engaging."

Progetto Rizoma approached music through the study of the classical guitar at the "Vincenzo Bellini" Conservatory of Palermo with the teacher Marco Cappelli. He began his jazz guitar study with the teacher Francesco Guaiana at the "Vincenzo Bellini" Conservatory of Palermo and with the teacher Peter Mingaars and Edoardo Righini at the Tilburg (NL) Conservatory. In January 2014 his short experience at T.M.O. (Occupied Mediterranean Theater) gave him the chance to collaborate and contribute to the contemporary/experimental theatre scene. In February 2015 he graduated in jazz guitar. Despite his youth he already got many approvals for didactic work and concert season. Furthermore he enhanced his repertoire composing soundtracks and musical scores for short films made by young film-maker.





MediSouP

Mediterranean Soundscapes Project

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