

nomádes...

(an international cycle of audiovisual works and electroacoustic music)

Curated by Claudia Robles Angel.

The purpose of this cycle of concerts is to mainly disseminate fixed media audiovisual works around the world, in which image and music share the same degree of importance; the cycle includes pure electroacoustic music pieces too.

The concerts aim to take place without a fixed venue or country, according to the name 'nomádes', a Greek word to define people who rather than settling permanently in one location, move from one place to another.

PROGRAM

- *Un regard sur la Ville* (2004) 5' Elsa Justel
- *u_xy* (2005) 10' Jorge Haro
- *PASSAGES* (2009) 8' 26" Video: Ines Wickman
Musik: Francis Dhomont
- *TRAVELOG #1 – Nuit Bleue* - (2008) 10' Claudia Robles A

PAUSE

- Vida Lunar* (2006) 9'40" Rodrigo Sigal
- Poder y Resistencia* (2010) 10' Eduardo Flores
- Zeigen und Verstecken* (2012) 25' (eine ikastische audiovisuelle Improvisation)
Luis Negrón van Grieken & Claudia Robles A

Biographien

Claudia Robles Angel

Geboren in Bogota, Kolumbien. Lebt und arbeitet als Medienkünstlerin in Köln. Ihr Studium in Bildender Kunst absolvierte sie an der Universität Jorge Tadeo Lozano in Bogota, Kolumbien. Weitere Studien: Trickfilm (1992- 1993) an dem Institut CFP per la tecnica cinetelevisiva (Mailand- Italien); MA Visuelle Kunst (1993-1995) an der École Supérieure d'Art Visuel (Genf - Schweiz) und Aufbaustudium in Elektronische Komposition / Sound Design am ICEM (Institut für Computermusik u. Elektronische Medien) der Folkwang Universität (Essen – Deutschland) bei Prof. Dirk Reith (2001-2004).

Sie war Gastkünstlerin am ZKM-Zentrum für Kunst und Medientechnologie in Karlsruhe (2004-2007) und an der KHM – Kunsthochschule für Medien Köln (2008-2009). In vielen verschiedenen Gruppen- und Einzelausstellungen wie am Museum für Gestaltung, Berlin (2004), bei der Computer Music Conference ICMC2007 Copenhagen, bei der ICMC2009 Montréal, bei Enter3 in Prag, an der Kulturhauptstadt Europas: Luxembourg und Sibiu (2007), am KIBLA Media Center Maribor (2008), bei der SIGGRAPH Yokohama (2009), Glaskasten Museum Marl (2009), bei der Kölner Musiknacht Köln (2010/2011), bei der NIME -New Interfaces for Musical Expression Conference Oslo (2011) und letztlich bei TINA B. Contemporary Art Festival Prag präsentierte sie Ihre Arbeiten einer breiteren Öffentlichkeit. <http://www.claudearobles.de>

Luis Negrón van Grieken

Geboren in Caracas, Venezuela. Studium an der Kunsthochschule für Medien, Media Centre d'Art i Disenny Barcelona und an der Technische Universität Ilmenau. Gast an der Bauhaus Universität Weimar (elektroakustische Komposition bei Prof. Minard). Forschungsaufenthalt an der Filmakademie Baden-Württemberg (experimentelle Animation). Seine Künstlerische Forschung basiert auf experimentelle Prozesse und Realisierung von medialen Szenografien, audiovisuelle Konzerte und computergestützten Installationen. Seit 2005 produziert Video-Performances als Telefante. Ebenfalls Mitglied des Kollektivs Re-active Platform und Realtime Research.

Zur Zeit künstlerischer-wissenschaftlicher Mitarbeiter an der Kunsthochschule für Medien Köln und leitet Projekte in den Bereichen Videokunst / interaktive Medien und medialen Szenografien. www.luisnegrongrieken.net // www.telefante.eu

Elsa Justel

Born in 1944 in Mar del Plata, Argentine, Justel begins her musical education in the Conservatory of that city where she had the degree of Professor of Music Education and Choral Conducting. Afterward she studies Composition in Buenos Aires with teachers Virtú Maragno, Sergio Hualpa and Eduardo Tejeda, then Electroacoustics with teachers José Maranzano and Francisco Kröpfl. Previously she made a License in Journalism and sciences of communication in the School of JSC of Mar del Pata, also she enters in the field of Fine and Visual Arts. She obtains the Master in Computer Music and the degree of Doctor in Esthetics, Sciences and Tecnology of Arts. She also obtains the french citizenship. She has been teaching in Mar del Plata (Conservatory of Music and School of Fine Arts) and in France (University of Marne La Vallée). She has given several conferences and master classes on the different themes of her speciality in: Argentine, Germany, France, The Netherland, Spain. She has published articles on different aspects of electroacoustic composition and video art. Her Thesis "The formal structures in electroacoustic music" has been published by Ediciones Septentrion of France and it is a consultation work in different universities of United States and Europe.

Jorge Haro

Sound and audio-visual artist. He researches in the fields of experimental music, sound installations and audiovisual pieces. He works in the aesthetic and scientific aspects of the sound and vibrations, with particular interest in the expanded listening, the visualization of the sound and the data transformation processes. His music and video pieces have been included in different compilation albums edited in Argentina, Spain, USA, Poland, Switzerland and Finland. He has made acousmatic, audiovisual concerts, installations and exhibitions in Argentina, Uruguay, Paraguay, Brazil, Chile, Peru, Colombia, Mexico, United States, Canada, Spain, Portugal, France, Switzerland, Austria, Germany, Poland, Czech Republic, Holland, Denmark and Finland. He composed pieces of music in collaboration with Francisco López/Absolute Noise Ensemble, Zbigniew Karkowski, Mitchell Akiyama, Sergi Jordà and 1605munro. He was director of the Conciertos en el LIMbo cycle of Buenos Aires Modern Art Museum, co-director of Fin del mundo art site and the project of artistic interchange and cultural cooperation Experimentaclub LIMbo. During three years he was co-director of Sudamérica Electrónica label (2007-2009).

Inés Wickmann

was born in Bogota, Colombia. She graduated from Universidad Javeriana in *Interior Design* and in *Plastic Art* at Universidad Nacional, Bogota. Later on, she earned a Master in *isual Arts and New Media* at the Université du Québec à Montréal (UQAM), Canada. While, She studied music and created the program "*Sonidos Contemporáneos*" or the Universidad Nacional radio station. Her production started with paintings and envolved towards tridimensional objects, and video installations. She has participated in numerus individual and collective expositions in Colombia, Mexico, Canada and France. Her videos have been displayed at varius international festivals. She currently lives and works in France.

Francis Dhomont

He studied composition under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger.[1] In the late 1940s he intuitively discovered with magnetic wire what Pierre Schaeffer at about the same time came to call musique concrète, consequently conducting solitary experiments with the musical possibilities of sound recording. In 1963 he decided to dedicate his time to electroacoustic composition utilising natural sounds.[1] Performances in public of his music are done using the French "diffusion" technique over multiple loudspeakers. His work consists exclusively of tape pieces using natural, or "found" sounds, exploring morphological interplay and the ambiguities between sound and the images it may create. Dhomont's work has won many international awards including at the Bourges International Electroacoustic Music Competition (France), the Magisterium Prize in 1988, Prix Ars Electronica in 1992 (Linz, Austria) and others. In 1997, as the winner of the Canada Council for the Arts' Lynch-Staunton Prize, he was supported by the DAAD for a residence in Berlin. He was recently awarded a prestigious career grant by the Conseil des arts et des lettres du Québec . Dhomont is the editor of several electroacoustic music journals, and has produced many radio programs for Radio-Canada and Radio-France. From 1978 to 2005, he divided his time between France and Québec, where he taught at the Université de Montréal from 1980 to 1996.[1] He was a founding member of the Canadian Electroacoustic Community. He now lives in Avignon (France) and regularly presents his works in France and abroad. A great traveller, he frequently participates in juries.

Rodrigo Sigal

(Mexico City - 1971). Holds a PhD in Electroacoustic composition from City University in London, a BA in composition from the *Musical Studies and Research Center (CIEM)* in Mexico City, and was part of the composition workshop directed by Prof. Mario Lavista. He also studied with Denis Smalley, Javier Alvarez, Franco Donatoni, Judith Weir, Michael Jarrel, Alejandro Velasco and Juan Trigos among others. He finished a postdoctorate at the National School of Music in Mexico and he is the director of the Mexican Center for Music and Sonic Arts (www.cmmas.org). He holds a diploma on Cultural Management (BID/UAM) and does artistic and academic activities in Mexico and many countries. He has received awards from the Mexican *National Fund for Culture and the Arts (FONCA)*, The *CIEM*, *The Banff Centre for the Arts* in Canada, *ORS* and *The Sidney Perry Foundation* in England and the *LIEM Studios* and *The Ministry of Culture* in Spain, the 1st. Prize (*Cycles*, 1999), honorary mentions (*Tolerance*, 2000 and *Twilight*, 2001) at the *Luigi Russolo Composition Prize* and finalist at *Bourges 2002 (Twilight)*. "*Friction of things in other places*" won the 3rd place at the JTTP prize in 2003 by the CeC (Canada) and the SAN (UK). Since 2004 he is a member of the board of the Latin-American Sonic Arts Network (www.redasla.org).

Eduardo Flores Abad

(geboren in Guayaquil, Ecuador) ist Komponist und Medienkünstler, dessen Werke seit 1995 auf zahlreichen Konzerten in Europa, Lateinamerika und den USA aufgeführt werden. Mit seinem aktuellen Arbeitsschwerpunkt *Musik und Neue Technologien* sowie *Musik und Bewegte Visuelle Kunst* hat er sich nicht nur als experimenteller Medienkünstler einen Namen gemacht, sondern ist auch als künstlerischer Leiter von GEMART (Group for Experimental Music and Media Art) und Gründer des Festivals *Visionen* in Hannover bekannt geworden, nachdem er bereits in Izmir die künstlerische Leitung verschiedener Festivals für zeitgenössische Musik und Kunst übernommen hat, u.a. im Auftrag des Instituto Cervantes (Spanien). In Izmir war er nach seinem Studium der instrumentalen und elektronischen Komposition an der Folkwang-Hochschule Essen und am Institut für Computer und Elektronische Medien neben diversen Seminaren und Vorträgen auch von 2001-2004 als Gastdozent für Komposition und Elektroakustische und Instrumentale Zeitgenössische Musiktechniken am Konservatorium der Staatlichen Universität Dokuz Eylül und als freier Mitarbeiter beim Projekt Master Audio-Design am Konservatorium der Ege Universitesi tätig. Der seit 2004 in Hannover lebende Künstler erhielt 2007 ein Arbeitsstipendium des Landes Niedersachsen und 2010 das Jahresstipendium des Landes Niedersachsen und einen Arbeitsaufenthalt in den Künstlerhäusern Worpsswede.

Synopsen TEIL I

- **TRAVELOG #1 – Nuit Bleue - (2008)** Claudia Robles A
" ... Il semble que l'être volant dépasse l'atmosphère même où il vole. "
*** (It seems that the flying being exceeds even the atmosphere where he flies.) After Gaston Bachelard
-Nuit Bleue- is the first 'logbook' of the TRAVELOG series : An assemblage of travels, of continuous journeys from reality to imaginary. This first journey invites us to dip into the transparentness of a fragile matter that gradually dissolves itself, revealing us landscapes, indeterminate spaces... cities that immerse the deep blue of the night.

- **Un regard sur la Ville (2004)** (A look on the city) Elsa Justel
The city becomes a fantastic world when the images reflected on its surfaces change its reality. This work was realized with photographs of windows of the city of Paris and neighbours. The music is based on recorded sounds or crystals and other materials of the city ambiance.

- **u_xy (2005) 10'** Jorge Haro
This work is a result of a Europe tour made during 2005 that included the following cities: Barcelona, Krakow, Hamburg, Porto, Lisbon, Huelva. In each city I improvised in the first part of the concert. The improvisations was recorded and after was post produced in studio. In each city I have taken photos with particularities of urban profile for to compose a video in real time during the concerts, processing the original images with filters, patterns, etc. The audiovisual product is an abstract approach of each city with a subjective point of view.

- **PASSAGES (2009) 8' 26"** Video: Ines Wickman
Musik: Francis Dhomont
Passages through obligatory urban spaces. Imposed perpetual movement. Gathering of human beings, prisoners in the kaleidoscope of a strange game. The solitary man and his double are walking towards an abyss of shadows. The music is an original composition realized by the composer Francis Dhomont. Research/Creation Grant, Canada Council for the Arts.

TEIL II

Vida Lunar (2006) 9'40" Rodrigo Sigal
Throughout the composition of the work the sounds were defining at the same time the real and virtual spaces for the piece. The flute's potential as a sound source is endless (bass flute and a 2.5 meter long double bass flutes were used). These possibilities together with technology made me feel in a trip that could sometimes go beyond our senses. I hope this can be shared through the work. I would like to thank Dr. Alejandro Escuer who helped with the sounds used. Lunar Life was a commission by Alejandro Lavanderos and it is dedicated to him. It was composed with funding from the Arts Department of the Catholic University of Chile.

Poder y Resistencia (2010) 10' (Macht und Widerstand) Eduardo Flores
Bei der Bild- und Klangsynthese wurden eigene Computer-Algorithmen unter Benutzung von *Pure Data* mit *GEM-Bibliotheken* und *Csound* verwendet.
Als Material wurden die letzten per Rundfunk gesendeten Worte des chilenischen Präsidenten Salvador Allende und drei kurze Video-Aufnahme aus einer 1. Mai Demonstration verwendet.

Zeigen und Verstecken (eine ikastische audiovisuelle Improvisation)
(2012) 25' Luis Negron & Claudia Robles A
Wie in einem Ikastischen* Prozess, bilden die Medienkünstler Claudia Robles (Kolumbien) y Luis Negrón van Grieken (Venezuela) aus einem Bildstrom ein eigenes Sammelbild mit Hilfe des Mentalen. In einer archäologischen Geste werden während der Performances akustische und visuelle Schichten entdeckt und gemischt und somit eine weitere Lesbarkeit des urbanen Imaginarium geliefert. Die Lesbarkeit dieses anonymisierten Stadtbild transformiert sich wie die Eintragungen eines Notizbuchs während einer Reise: Landkarten werden erzeugt, neue Landschaften geschaffen und Verbindungen zwischen den verwendeten Elemente werden aus hergestellt.
*ikastisch ist nach Italo Calvino die Fähigkeit eines Betrachters aus Fluss von Bildwechseln einen visuellen Gedanken zu bilden.