

ACTION & D(É)MONSTRATION #2, 29 mai au 2 juin 2023

radioblocoral.ca (UTC-4)

29 mai, 16h - 30 mai, 17h

Francisco López – untitled #381

DIFFUSION

Created at 'mobile messor' (Venice, Faroe Islands, Medellín, Dublin, Los Angeles, The Hague) and Dune Studio (Loosduinen), 2017-2020

(c) francisco lópez 2020 - www.franciscolopez.net

Immaterial reissue by nowhere [worldwide] 2022

Previously released as a 24-hour, single-track piece on CD-data (edition 150 copies) by

Humanhood Recordings (USA) in 2020:

humanhoodrecordings.bandcamp.com

Contains substantial low frequencies, ultra-subtle materials, virtual sonic space, and other aural delicacies that are inaudible via laptop or smartphone speakers.

Francisco López is internationally recognized as one of the main figures in the realm of experimental music and audio art. Over the past forty+ years he has realized hundreds of live performances, projects with environmental recordings, and sound installations in over seventy countries of the six continents. His work has been released by more than 450 record labels / publishers worldwide.

30 mai

17h – 18h16

John Grzinich Wind Harp

May 15, 2023

I just built a new wind harp at my house, I made a long recording of it for you at Radio Bloc Oral. You can hear many birds in the background.

My aeolian harps have a direct relationship to the existing wind and air conditions, functioning as an expressive instrument of the local climate. This for me is not so much a musical statement as it is a chance to connect to the environment through a different sense, that of hearing. Allow the sounds you hear to orient you away from the familiar human centered perspective toward the more chaotic orders of life embodied by the wind

John Grzinich (born in USA, lives in Estonia) has worked since the early 1990s as an artist and cultural coordinator with various practices combining sound, moving image, site-specificity, and collaborative social structures. He has performed and exhibited in North/South America, Europe and Japan and his compositions have been published on a host of international labels.

The focus of his work in recent years has been to combine sound and listening practices with various media to challenge age old anthropocentric perceptions of the world we inhabit.

Apart from his personal artistic practice, he coordinates activities for the artist-run organization MoKS.

He is currently a visiting Associate Professor of New Media in the Faculty of Fine Arts at the Estonian Academy of Arts.

web: maaheli.ee | org: moks.ee

18h16 - 20h30

A Sound That Never Was. Curated by The Dim Coast.

ACTIVATION

<https://asoundthatneverwas.net/>

We will activate this digital instrument that generates a score written from software code modulated by weather data and seismic activity. The score parses the library's sound files authored by a chorus of artists, played out in arrangements determined by the vibrancy of the world in a particular place at the moment of their selection. The precise arrangements—understood as relationality between the world, the machines of production, transmission, reception, locality, and the artists' original gestures—perform a sound that never was before and never will assemble exactly thus again.

This website is a simulation of ASTNW's sonic structure, rendered in stereo and altered in compression as this performance space requires. The specificities of each space, both in their invisible architectures of power relations and latent socialities as well as the materiality of soils, minerals, liquids, and the intertwined ecologies of non-human entities, lay bare the effects these have had on the potential to receive the vibrancy of the world. Yet, it is not only reception that is formed in these relations—these points of connection have altered the vibrations themselves. Félicia Atkinson (France) / Matthew Cardinal (Canada) / Raven Chacon (USA) / crys cole (Canada) / Isabella Forciniti (Austria/Italy) / David Grubbs (USA) / Timothy Herzog (Canada/USA) - Sasha J. Langford (Canada) / Mani Mazinani (Canada/Iran) / Christof Migone (Canada) / Marc-Alexandre Reinhardt (Canada) / Anju Singh (Canada) / Aho Ssan (France) / Mark Templeton (Canada)

20h30 – 21h00

Présentation de A&D #2 : Eric Mattson

21h00 à 23h00

Grein, Live

Grein is a collaborative project between Aaron Michael Smith and Jay Rauch, multi-instrumentalists collaborating over a distance, living in Boston and Seattle respectively.

Their work explores geological structures of time that form and coalesce through iterative

improvisation.

Jay Rauch: clarinet, super snorkel, electric guitar, piano, percussion

Aaron Michael Smith: viola, compostable bag, electric bass guitar

Dinzu Artefacts is focused on the contemporary art of sound by musicians interested in experimental practices, modern composition, improvised music, noise and field recordings.

Transmis sur Radio Bloc Oral par Martín Rodríguez

23h00 – 31 mai, 6h

SLEEPINGS

Sleepings de l'artiste Yan Jun, de Beijing, rassemble des enregistrements du seul moment pendant lequel nous ne pouvons nous écouter : le sommeil. Sleepings a été initié et produit dans le contexte de Manuel pour un Nouveau Voisinage, une série de 18 rencontres à distance produite par le commissaire Eric Mattson, qui en 2021 et en 2022 questionna les enjeux de la création artistique et de la diffusion en temps de crise.

Le site original <https://sleepingsorg.bandcamp.com/music> regroupe les enregistrements reçus et édités.

Vous désirez participer ? Envoyez-nous vos enregistrements de dodos. Toutes durées et méthodes d'enregistrements acceptées

Mikel R. Nieto 2nd February 2008

Street, city → Calle de Cervantes, 1, 28014 Madrid

GPS → 40.414423807160084, -3.698549944327184

Mikel R. Nieto is an artist, curator and independent researcher. His work focuses mainly on the study of the different sociocultural and political aspects that arises in the act of listening: the act of listening as a political act for artistic creation and specific sonic situations, as source for a critical thinking through sonic art works. He mostly works with field recordings and transforms them into radical phonographic practice and theory.

<https://mikelrnieo.net/>

Constantine Katsiris Sonoring

Duration: 21m41s

Date & Time: August 5, 2011 1:58 AM

Latitude: 53.048855 | Longitude: -108.353183

Location: Days Beach, Saskatchewan

Equipment used: Zoom H1

Intentionally recorded to be presented as part of the exhibition 'Behind Closed Doors' at Stian [Con]temporary Art Gallery in Kölleröd, Sweden that was curated by Anders Weberg. A speaker was affixed to the back of a large barn door and visitors to the exhibition would press their ears up to the door to hear the piece.

Constantine Katsiris is a Canadian artist currently living and working in Vancouver since 2008. An avid phonographer, he has travelled extensively to conduct field recording expeditions around the world from urban settings like Tokyo, Paris, and Prague to more remote regions such as the

Amazon rainforest. These audio-based activities are kept in balance with his longtime obsession of abstract photography. His practice in both fields utilize the same basic processes of capturing sound or images from his surroundings and recontextualizing them. He is also director of the Quiet City concert series, a non-academic curator of exhibitions and collections, as well as a composer of experimental music.

Pol Villasuso Some bodymoving and snoring appears in a silently sleeping room

May 9, 2023

Montevideo, Uruguay

recorded with a Tascam dr40x starting at 3:33am located two meters from the bed.

place: C/Arismendi, Cordón - CP11200 Montevideo - Uruguay - South America

georeferenced: S-34.903964 | W-56.177191

John Grzinich Piirimäe

Vliisi (Estonia)

May 13, 2023

Latitude: +58.1747°

Longitude: +27.2078°

John Grzinich (born in USA, lives in Estonia) has worked since the early 1990s as an artist and cultural coordinator with various practices combining sound, moving image, site-specificity, and collaborative social structures. He has performed and exhibited in North/South America, Europe and Japan and his compositions have been published on a host of international labels.

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Mikel R. Nieto

“Sleeplessness (Or when we’re sleeping, we’re still listening)”

The title of the piece refers to the recording machine which has not slept during the process of recording of all recordings used in this work. “Sleeplessness” only contains recordings made in intimacy, mainly during the dream process. 14 nights were recorded between 2008 and 2020 in different beds, rooms, houses, cities, countries and people. Here we can hear the first 6 hours.

Some recordings have been made only with Nieto’s presence, other recordings with the company of another person and other ones with the company of two or more people with or without the artist’s presence. Some nights have been recorded during the whole sleeping process and other nights all sounds, except silence, have been recorded. All recordings have been ultra-processed in different phases and in different ways to preserve our identity. Only us we know who we are. 14 nights were recorded between 2008 and 2020 in different beds,

rooms, houses, cities, countries and people. 14 tracks with almost 30 hours for an ethereal listening during sleeping-time.

Designed for high quality speakers, not for headphones.

Edited and mastered at "H Studio" and published as 14 copies of SD-Cards (2020). Not for sale!.

Mikel R. Nieto is an artist, curator and independent researcher. His work focuses mainly on the study of the different sociocultural and political aspects that arises in the act of listening: the act of listening as a political act for artistic creation and specific sonic situations, as source for a critical thinking through sonic art works. He mostly works with field recordings and transforms them into radical phonographic practice and theory.

<https://mikelrnieto.net/>

31 mai

6h00 – 7h 32

6 AM DES MATINS QUI (DÉ)CHANTENT / MORNINGS WHICH (UN)SING 6 :00

Contributions multiples d'enregistrements de terrain effectués à 6h du matin.

Philippe Neau

26° NE

48°17'21"N 0°37'21" O

Mayenne, Pays de la Loire

Altitude : 110 m

Philippe Neau, né en 1970, vit et travaille en France

Le projet nobodisoundz est né en 2008, en référence au personnage de "Nobody" du film de Jim Jarmusch, Dead Man. J'ai d'abord commencé ce projet de création sonore, nobodisoundz en bricolant des échantillons de musique, des sons, des field-recordings et les résultats de mes manipulations avec certains logiciels. Ces sons ont complété mes œuvres et ajouté une atmosphère dans et autour de mes peintures, installations et vidéos ultérieures. Avec le temps, ces sons ont pris une place de plus en plus importante et sont devenus autonomes, ne nécessitant plus aucun autre médium. Je recherche des ambiances denses, lourdes, bruyantes, grinçantes, tendues et calmes, qui doivent être à la fois sombres et lumineuses. Mes peintures et vidéos montrent un paysage mental ("mental-scape"). Ma musique suggère ce paysage imaginaire fait de sons non narratifs, de mélodies atonales, de glitch inquiétants, de textures organiques, de field-recordings sourds, de notes abstraites, d'échos abyssaux et de voix lointaines chuchotées. Une atmosphère "dérangeante", teintée de clarté et d'obscurité, se dessine et enveloppe "l'auditeur/spectateur". Mes paysages sonores l'entraînent et l'immergent dans une expérience sonore et spatiale complète.

<http://philippeneau-sons.blogspot.com/>

Dmytro Fedorenko 6AM Berlin, my street

Recorded in May 2023 with a Zoom Q3HD

Dmytro Fedorenko – multidisciplinary artist, one of the early and most active pioneers of Ukrainian experimental electronic music scene, responsible for a huge number of highly acclaimed experimental music projects, festivals, and art events in his home country. Now based in Berlin. Since more than 20 years creates electronic music and sound art under name [Kotra](#). In 2021 Dmytro created his new music entity Variát. A part of an experimental sci-fi band [Cluster Lizard](#), created together with [Zavoloka](#). Dmytro Fedorenko is the founder and producer of his label [Kvitnu](#), and a co-founder of art label [Prostir](#). In parallel to music, Dmytro is expanding his experiments in the fields of video, photography, and abstract painting. These paintings and photos were used as album covers for Dmytro's music albums as well as for numerous releases of other artists. Besides music and visual artworks, in the past Dmytro also curated numerous international art projects, produced concerts and festivals Kvitnu Fest and Detali Zvuku, read lectures and masterclasses, participated in many projects.

Phill Niblock & Katherine Liberovskaya
The window/fire escape at 6am one morning last week

NYC, we sat by the open window with the recorder

Phill Niblock, né le [2 octobre 1933](#) à [Anderson](#) en [Indiana](#), est un [compositeur](#), [cinéaste](#) et [vidéaste américain](#), directeur de la fondation [Experimental Intermedia](#) consacrée à la musique d'[avant-garde](#), basée à [New York](#) et détenant une antenne à [Gand](#), en [Belgique](#).

Katherine Liberovskaya est une artiste intermédia canadienne basée à New York. Elle entretient une pratique expérimentale avec la vidéo depuis les années 80. Elle a produit de nombreuses œuvres d'art vidéo monobandes, des installations et performances vidéo, des œuvres multimédias présentées dans le monde entier. Depuis 2001, son travail se concentre principalement sur l'intersection de l'image en mouvement avec le son/musique sous diverses formes éphémères ou fixes (projections, installations, performances), notamment par le biais de collaborations avec des compositeur.ices et artistes sonores, où vidéo et son sont improvisés en direct. Ses visuels live cherchent à créer une « musique » improvisée pour les yeux. Parmi ses collaborateur.ices fréquent.es figurent entres autres : Phill Niblock, Dafna Naphtali, Keiko Uenishi, Shelley Hirsch, Barbara Held, Mia Zabelka, Al Margolis (IF,BWANA) et David Watson.

7h32 – 11h35

Francisco Meirino The Dilation

The Dilation is a piece by Francisco Meirino. A long piece with microscopic sonic developments and with time taking on a temporality of its own. It is an attempt at dilating the auditory perception.

This piece was made of 4 sessions performed on a modular synthesizer, each session is 4 hours long, one take each, with no overdubs, 1 session per day, all recorded over 4 days in a row and mixed on computer in 2 days. Take your time.

Born in 1975, Francisco Meirino is active since 1994 in sound art, experimental music composition, live performance and sound installations. He lives and works in Lausanne, Switzerland. His work explores the tension between programmable material and the potential for its failure. Francisco Meirino is primarily interested in the idea of recording what is not supposed to be: gear failures, the death of PA systems, magnetic fields, and electro-static noises and in how he can use them and hear them radically out of context. In his music for ensembles, his interest in this practice is to push the physical limits of the ensemble's musicians with compositions that requires a strong presence and sonic tension, to ask them to find new strategies to play their instruments. These pieces for Ensembles attempt to break the barrier between acoustics and electronics, to make traditional instruments sound, without external modifications, like electronic sounds and vice versa.

Over the years, he had the honor to collaborate on studio and in live with great artists such as : Mathieu Saladin, Jérôme Noetinger and Juliette Volcler in « Les Sirènes » / Antoine Chessex / Bob Bellerue / Nicolas Bernier / Leif Elggren / Gerritt Wittmer / Dave Phillips / Kiko C. Esseiva / Scott Arford / Michael Gendreau / Michael Esposito / Randy H.Y. Yau / Denis Rollet / Lasse Marhaug / Jason Kahn / ILIOS / among others.

11h35 – 11h50

Présentation de la journée du 31 mai.

11h50 -13h45

ÉMISSION SPÉCIALE : Les Impatients de Montréal

Radioblocoral commencera le 31 mai une série d'émissions sur les IMPATIENS, en soutien à cette organisation montréalaise remarquable qui, dans un incendie majeur, a perdu ses repères et sa mémoire collective construite ces 30 dernières années . Ce lieu - des bureaux certes aussi des salles d'ateliers, de répétitions de musique, une galerie d'art, des archives et des œuvres magistrale - est une perte totale. Il sera certes reconstruit, fermé assurément pour longtemps. Pour ces personnes qui participaient aux ateliers cet espace était Leur Maison. Rencontres, joies, créativité calme. Et que de talents !

Cette émission dédiée aux Impatients vous offre un pot-pourri de concerts archivés des Impatiences musicales produites par le commissaire Eric Mattson, les Impatients : Samir, Siou, Hélène, Marie-Diane, Félix, Bernard et tous les autres ainis que des artistes collaborateurs sensibles à leur créativité : Rober Racine, Meg Sheppard & Alcides Lanza, Pierre Tanguay, Pierre-Yves Martel, Anne-F. Jacques et autres. Aujourd'hui pas de détails, juste un hommage sans distinction à toutes et tous. Reconstruisons...

13h45 – 15h00

Malte, le nouveau projet de Willy Noise

ENTREVUE & DIFUSION

Willy est un artiste autodidacte prolifique. Ses dessins et ses musiques sont sa voix.

<https://wimusic.bandcamp.com/>

15h00 – 16h00

MOSAÏQUE URBAINE #1, une initiative de Batone Néto

Dès 11h du matin, ce 15 mai 2023, le camion aménagé de EXECO conduit par Batone parcourt les rues de Montréal avec des arrêts dans Hochelaga, Centre Sud et au Centre Ville. La rencontre avec ces hommes sans domicile est aisée, ils connaissent ce camion et ce service de bibliothèque, de médiation, d'écoute, ils connaissent Batone.. Nous leur disons vouloir leur donner un espace d'expression. Nous échangeons avec grand plaisir, ils me donnent l'autorisation pleine et entière de diffuser leurs paroles.

L'organisme Exeko lutte contre l'exclusion sociale en tentant d'instaurer un véritable dialogue avec les personnes en situation d'itinérance.

Batone Néto vit et travaille à Montréal. Il est médiateur culturel pour Exeko, il anime des ateliers de musique chez les Impatients et est compositeur.

16h00 – 16h40

VOIX DEBOUT Carole Rieussec & Elena Biserna

Voix Debout a été conçue et réalisée par Carole Rieussec et Elena Biserna, en mai 2020. « Le 8 mars 2020, comme le dit Paul B. Preciado, « Nous étions au bord d'un soulèvement transféministe décolonial » : un mouvement de révolte internationale qui a culminé dans la grève féministe. Quelques jours après, en France et dans d'autres pays, la crise sanitaire et les mesures de confinement ont semblé suspendre cet élan, nous privant de ce corps collectif, fragmentant nos voix, atomisant nos vies, nous isolant. Mais les chants, les vibrations, l'énergie rebelle de cette mobilisation ont continué à résonner pendant tout le confinement et ont nourri de nouvelles formes d'alliance, d'échange, de résistance et de solidarité.

Le numéro #31 de wi watt'heure était pensé comme une caisse de résonance du 8 mars. Nous avons invité des artistes et des militant.es à y contribuer pour relier les bruits, les dissonances et les consonances de cette rébellion globale, pour célébrer ce laboratoire de conflits internationales.

Le numéro #32 repart de cette rupture et des contributions reçues lors de cet appel avec Voix debout : un remix radiophonique que nous avons composé suite à une invitation du festival nuit#couchée. Nous projetons ces sons dans le présent via les prises de parole et les pratiques des féministes qui ont continué, pendant le confinement, à nourrir notre pensée utopique et à fabriquer des imaginaires politiques. À guider notre relecture, les mots de Paul B. Preciado, Françoise Vergès, Judith Butler et des feministas transfronterizas ainsi que les sonorités de nos actions et « ruizados » durant le confinement. Pour rester ensemble, en lutte, dans et après la pandémie. » Biserna-Rieussec

« Seule une nouvelle alliance des luttes transféministes, anticoloniales et écologiques pourra combattre à la fois la privatisation des institutions, l'économie de la dette, la financiarisation de la valeur du néolibéralisme et les discours du totalitarisme néonationaliste, technopatriarcal, néocolonial. Seule une révolution somatopolitique transversale serait capable d'enclencher une véritable alternative » (Paul B. Preciado).

Présentation de wi watt'heure

En 2012, Carole Rieussec décide d'ouvrir un espace de visibilité pour les femmes dans le milieu des arts et de la musique expérimentale à partir de son expérience de compositrice. En 2018, Elena Biserna, chercheuse, la rejoint.

wi watt'heure est une émanation sonore de la revue papier Revue & Corrigée, conçue et composée par Elena Biserna et Carole Rieussec. wi watt'heure interroge la sphère sociale et politique à travers le regard des femmes. Des femmes artistes, des femmes théoriciennes, des femmes militantes, des femmes concrètement engagées dans la société et qui, à travers leurs expériences et leurs pratiques, visent à la questionner et à la transformer. Le but n'est pas seulement d'alimenter l'inclusion et la différence dans le champ de l'art – et des arts sonores en particulier – mais d'utiliser le genre comme un prisme pour écouter, repenser et défier les multiples rapports de pouvoir et de domination en jeu dans le monde contemporain. À chaque numéro, wi watt'heure invite des femmes ou des collectifs pour explorer leur univers, leurs perceptions, leurs représentations, leurs actions. L'écriture formelle est pensée comme un miroir de ces singularités.

Crédits et références

Avec les sons de Merce Almuni Calull, Elena Biserna, Caroline Boë, Juliette Bonnafé, Collectif de mobilisation Féministes Antiracistes & Café Congo, Collectif toutes et tous étrangers, Fernando Fuentes, Julie Gilbert, Laëtitia Hell-Gonzalez, La Lleca, Las Tesis, MEUFs!, Natacha Muslera, Rocío Nejapa, Lorena Mendez, Radiorafales, Carole Rieussec, Adriana Rodriguez, Claire Serres, Hélène Soulié.

Et des extraits des textes de

Paul B. Preciado : « Nous étions sur le point de faire la révolution féministe... et puis le virus est arrivé », Bulb, Libération, 27 avril 2020.

Paul B. Preciado, « Les leçons du virus », Mediapart, 11 avril 2020.

Judith Butler, « Mourning Is a Political Act Amid the Pandemic and Its Disparities », entretien par George Yancy, Truthout, 30 avril 2020.

Françoise Vergès, « Le travail invisible derrière le confinement. Capitalisme, genre, racialisation et Covid-19 », Contretemps, 29 mars 2020.

Feministas transfronterizas, « Manifeste Féministe Trans-frontière. Pour sortir ensemble de la pandémie et changer le système », avril 2020.

Elena Biserna est historienne de l'art et commissaire indépendante. Elle écrit, donne des conférences, enseigne, anime des workshops ou des projets collectifs, fait de la radio et parfois performe. Ses recherches portent sur l'écoute, les pratiques artistiques « situées » et leurs relations aux dynamiques urbaines, aux processus socio-culturels, à la sphère publique et politique. Ses écrits ont paru dans des publications et des revues spécialisées. Elle a collaboré avec diverses organisations en tant que curatrice et présenté ses projets dans des cadres tels

que : Festival LUFF (Lausanne), Fondation Onassis (Athènes), Festival Plataforma (Santiago de Compostela) ; Sonic Protest (Paris) ; *Manifesta 13*, Unité d'Habitation Le Corbusier, La Friche la Belle de Mai (Marseille) ; CIVA et Q-O2 (Bruxelles) ; Locus Sonus, Fondation Vasarely, 3bisf (Aix-en-Provence) ; soundpocket (Hong Kong) ; Cona Zavod (Ljubljana); Xing, Sant'Andrea degli Amplificatori (Bologna) ; Standards (Milan) ; Radio India (Rome) ; NUB (Pistoia) ; Saout Radio ; p-node radio ; Sound Threshold (Londres).

Carole Rieussec est musicienne, compositrice, artiste électroacoustique et performeuse. Depuis 1986, elle compose et improvise avec les voix, les sons électroniques, les silences et les rythmiques du monde. En 1990, elle rencontre Jean-Kristoff Camps dans un septet de platine tourne disque, les arènes du vinyle, ensemble iel créent le duo KRISTOFF K.ROLL. Sur scène elle mêle machines, set de microphones, matières brutes et objets de la vie quotidienne. Formée au détournement, elle transforme haut-parleurs et microphones en instrument de musique. Elle travaille particulièrement la relation du son à l'espace, développant un travail de sculptrice sonore. La voix est l'un de ses matériaux privilégiés, à travers elle, elle imagine des objets qui naviguent entre poésie, philosophie, radiophonie. Avec Kristoff K.Roll, iel joue régulièrement en France et à l'étranger (Belgique, Hollande, Danemark, Allemagne, Pologne, Autriche, Suisse, Québec, USA, Egypte, Grèce, Croatie, Irak...). Iel ont sorti plusieurs disques remarquables, régulièrement diffusés sur les ondes nationales et internationales (Radio France, WDR, Radio Canada ...). <http://kristoff-k-roll.net>

16h40 – 18h30

AMAZONIA REVISITED Thelmo Cristovam, Edbrass Brasil

AMAZONIA REVISITED is comprised of four radio programs. It emerged as the fruit of the creative residency that brought together four sound artists: Thelmo Cristovam, Edbrass Brasil and Rodrigo Ramos (Brazil), and Dave Phillips (Switzerland), from the sound material captured in 2006 by Thelmo Cristovam and in 2011 by Dave Phillips, both in the Amazon rainforest. The 2006 sound recordings, digitized and restored in the first phase of this project by Thelmo Cristovam, now resurface revisited and reimagined in the creation of the pieces in this series.

AMAZONIA REVISITED #1 & #2

Program 1: Day & Night | 54 min (2 x 27) by Thelmo Cristovam

Program 2: Memória das Águas 1 & 2 | 54 min (2 x 27) by Edbrass Brasil

Program 1: Day & Night by Thelmo Cristovam

Based on Thelmo Cristovam's field recordings without manipulation, using only minimal layers and editing. The first part is composed exclusively of daytime recordings; the second part, with nighttime recordings.

Additional daytime and nighttime recordings from Dave Phillips' sources were selected in collaboration.

Program 2: Water Memory 1 & 2 by Edbrass Brasil

This is a fictional "memory book" constructed from shared field recordings.

The first part uses the work of purifying water sources in the Amazon of 2022. In the foreground, listen to the sounds produced by the machine during the purification process. The collaborators were then asked to submit sounds, objects or textures that reinforce the idea of an unknown technology.

In the second part, besides the "water purification machine", the idea of displacement enters. Movement, escape on foot, in boats, on motors, etc. At some points the mood is even denser, there is persecution, small groups are displaced, moving through the forest. The collaborators were then asked to submit sounds of movement, of displacement.

Thelmo Cristovam: Sound artist, improviser/composer and independent researcher in psychoacoustics. His poetic research includes radio art, noise/drone and compositions based on field recordings, free improvisation, photography, video and text, in multiple contexts.

Edbress Brasil: Sound artist, educator, researcher and cultural producer, works in several creative areas alongside artists in music, dance, literature and performance. Coordinates CMC - Ciclo de Música (festival and concert series).

18h30 – 19h30

Andrey Kiritchenko Ukraine Mix

Heinali - Beatrice (Injazero) Bodaya Konakov – Climbing (ШШШШ) Igor Yalivec - Liberty (Flaming Pines) Nikolaienko - Glass Flowers (Muscut) Friedensreich - A01 (Corridor Audio) Mova - Ryoma (Flaming Pines) Andrey Kiritchenko - Flux (Flaming Pines) Anton Baibakov - Ronin (Not On Label) Lury Lech - HERE COMES BELLUM OMNIUM CONTRA OMNES Vaxoid - Sort of Decay (Corridor Audio) Lu Joyce - Ebows Days (Corridor Audio) Ptakh - It's gonna be better, soon (Not On Label) Katarina Gryvul - Almost Human (Not On Label) John Object - UV (Not On Label)

Andriy Kyrychenko is a person known among experimental music fans as author and contributor of various critically acclaimed projects, founder of Nexsound records, director of NextSound festival, producer who has contributed his significant share into the development of electronic music scene in Ukraine. Born in 1976 in Kharkiv / Ukraine and started his musical career in 1991 as a singer / song-writer in a local rock band. Being involved mostly in experimental electronic and electroacoustic music for years, Andrey gains recognition among the musicians and followers of this style all over the world. His recent activities range from indie-pop to free-improvisation, from melodic electroacoustic music to experimental techno. So far he collaborated with Francisco Lopez, Kim Cascone, Martin Brandlmayr(Radian, Tapist), Anla Courtis, Jason Kahn, Jeff Surak, Saralunden, the Moglass and others; remixed by Andreas Tilliander/Mokira, Frank Bretschneider, Mikael Stavostrand, Frans de Waard/GOEM, Brian Lavelle, Scanner, Marcus Maeder and others; under all aliases he released more than 40 albums on labels such as Staalplaat, SPEKK, Ad Noiseam, Nexsound, Zeromoon, Bip-Hop, Neo Ouija, etc.; in 2006 nominated by Quartz Electronic Music Awards in categories Discovery and Most Promising Artist, awarded in category Discovery; in 2006-2007 curates Detali Zvuku international festival for experimental music and related visual arts in Kiev; in 2007 participates in Ukrainian exhibition on the 52th Venice Biennale; in 2008-2009 curates Ukrainian magazine for

contemporary music – Gurkit; since 2000 – director of Nexsound records; in 2019-2020 works as a teacher for Sound Design/Sound Art course in V. N. Karazin Kharkiv National University; since 2013 – director of NextSound, international festival for advanced music and digital arts

19h30 – 20h

Óscar Santis Floating in the footprints CRÉATION

Recordings made in a seaweed farm, located in Punta Lagarto, Caldera, Región de Atacama, Chile, specially prepared for Radio Bloc Oral. Four music improvisations interspersed with fragments of a field shot taken on a night walk.

Óscar Santis lives in Cóncon, Chile. Sculptor, painter and noise musician, he started experimenting with sound synthesis generated in computers and has participated in electronic music projects and free improvisation.

His subject of study, in the visual arts and sound, are the relationships between the different layers that build the perception of reality.

His solo work is focused on the investigation of noise, glitch, interference, void and silence.

Its current sound is a cross between analogue elements, pedals, feedback and the digital process on the computer.

20h00 – 21h30

Ghislain Roy – Échafaudages de clowns et radis CRÉATION

Cette récente composition a été fabriquée à partir de l'enregistrement de 15 séances d'improvisation sur un nouvel instrument construit début mai 2023 + 10 séances choisies au hasard par l'artiste dans ses archives numériques de 2020-2022. Le résultat est une improvisation de 1 heure 28 minutes en 24 fragments qui ont été multipliés, inversés, égalisés et placés dans le spectre panoramique.

Échafaudages de clowns et radis s'inspire de la façon dont l'artiste écoute ses archives 4 pistes, les écoutant les unes par-dessus les autres sans égard pour la hauteur des sons ou quelque qualité harmonique; de beaux moments surgissaient du chaos.

Ghislain Roy est un musicien patenteux. Depuis 20 ans, il construit des instruments à cordes et à moteur qui sont le point de départ d'une musique improvisée qu'il modifie avec plusieurs dispositifs électroniques. Il y ajoute aussi parfois des couches de synthétiseurs et machines à rythme. Il a un intérêt marqué pour les mélodies, la musique concrète, ambiante, les superpositions maximalistes, les dégradations, textures, mélancolie psychédélique. On a pu voir et entendre son travail à Montréal, Québec, Toronto, Moncton et plusieurs enregistrements Oral

record. Rara Avis, Lretr, et plusieurs autoproductions. Il a été actif dans quelques groupes MONDAY MORNING ERECTION, LE ROSSIGNOL ET LE ROY, RSR, GFM ainsi qu'en solo.

21h30 – 1er juin, 5h30

Slavek Kwi

7 Hours Rain

CRÉATION

7 Hours Rain est une composition de longue durée de l'artiste Slavek Kwi, produite de son studio à la maison en Irlande. À écouter pour plus d'informations l'interview diffusée le 1^{er} juin à 11h40.

Slavek is a sound-artist, composer and researcher whose main interest lies in the phenomena of perception as the fundamental determinant of relations with Reality.

He has been fascinated by sound-environments for almost 30 years, focusing on electroacoustic sound-paintings. These complex audio-situations are created mainly from site specific recordings in the last years, especially fascinated by tropical rainforests, resulting in subjective reports for radio broadcast, cinema for ears performed on multiple speakers, sound-installations integrated into the environment and performances. Interested also in free-music research as part of social investigation and employing the space and any objects it contains as musical instrument. His works oscillates between purely sound based and multidisciplinary projects. From the early nineties Slavek has operated under the name Artificial Memory Trace. He has published many CD/LP-albums and contributed to numerous international compilations. His works are performed, distributed and/or broadcasted across Europe, North America, Australia and Mexico. He facilitates experimental sound-workshops with autistic children and those with learning disabilities. The workshop technique places emphasis on extensive listening and the stimulation of creativity through observation and the support of natural tendencies. Currently he works in St. Brendan's Psychiatric Hospital and for The National Concert Hall in Dublin, Ireland. Slavek Kwi was born in former Czechoslovakia, has been living 14 years in Belgium and from 2000 he is now based in Ireland.

1er juin

5h30 – 6h38

John Griznich, Piirimäe

Recorded at home, May 10, 2023

Piirimäe, Vliisi (Estonia)

Latitude: +58.1747°

Longitude: +27.2078°

John Grzinich (born in USA, lives in Estonia) has worked since the early 1990s as an artist and cultural coordinator with various practices combining sound, moving image, site-specificity, and collaborative social structures. He has performed and exhibited in North/South America, Europe and Japan and his compositions have been published on a host of international labels.

The focus of his work in recent years has been to combine sound and listening practices with various media to challenge age old anthropocentric perceptions of the world we inhabit. Apart from his personal artistic practice, he coordinates activities for the artist-run organization MoKS. He is currently a visiting Associate Professor of New Media in the Faculty of Fine Arts at the Estonian Academy of Arts.

web: maaheli.ee | org: moks.ee

Mikel R. Nieto

Tous les matins du monde (2023)

37 minutes 06 seconds

5 Mai 2023 - 6 AM

Carrer la Penya, 88, 08440 Cardedeu, Barcelona, Spain

41.64823787866307, 2.3568965280209926

<https://goo.gl/maps/ALEtJeyyK8sY4bVA7>

Notes: I was sleeping at the moment, so I was unable to see something else more than my dreams at that time. Temperature was nice, like the weather. The quality of the sunrise was HQ. Everything was going well.

Artist, curator and independent researcher. His work focuses mainly on the study of the different sociocultural and political aspects that arises in the act of listening. He mostly work with field recordings and transform them into radical phonographic practice and theory.

<https://mikelrnieto.net/>

6h38 – 9h00

John Griznich Dawn Chorus, Piirimäe

Latitude: +58.1747°

Longitude: +27.2078°

Two 'dawn chorus' recordings made around 4-6am. These are made at my farm in South Estonia. There is a very active bird life this time of year. We are very lucky to have such a healthy diversity of birds. Piirimäe is a small farm surrounded by agricultural land and boreal forests which are home to a wide range of birds, frogs and domestic cattle.

Common local species that can be heard include: European Robin, Chaff Finch, Eurasian Nuthatch, Eurasian Skylark, Eurasian Bullfinch, Northern Lapwing, European Jay, Common Snipe, Yellowhammer, European Goldfinch, Mistle Thrush, Eurasian Oriole, Common Buzzard, Lesser Spotted Eagle, Eurasian Wren, Eurasian Woodcock, European Greenfinch, Boreal Owl, Pygmy

Owl, Tawny Owl, Song Thrush, Common Swift, Fieldfare, Warbler, Blythe's reed Warbler, Wagtail, Great Tit, Willow Tit, Goldcrest, Common Grasshopper Warbler, Eurasian Treecreeper, European Pied, Flycatcher, Eurasian Blackcap. Corncrake, Wood Pigeon, Great Spotted Woodpecker, Waxwing, Starling, Nightingale, Eurasian Blackbird, Grey Partridge, Cuckoo, Magpie, Raven, Common Crane, Stork, Heron, Long Neck Swan, Ducks, Greylag Goose, Frog, Roe Deer, a wide variety of bees, flies, beetles and other insects.

9h00 – 11h00

A Sound That Never Was. Curated by The Dim Coast.

ACTIVATION

<https://asoundthatneverwas.net/>

We will activate this digital instrument that generates a score written from software code modulated by weather data and seismic activity. The score parses the library's sound files authored by a chorus of artists, played out in arrangements determined by the vibrancy of the world in a particular place at the moment of their selection. The precise arrangements—understood as relationality between the world, the machines of production, transmission, reception, locality, and the artists' original gestures—perform a sound that never was before and never will assemble exactly thus again.

This website is a simulation of ASTNW's sonic structure, rendered in stereo and altered in compression as this performance space requires. The specificities of each space, both in their invisible architectures of power relations and latent socialities as well as the materiality of soils, minerals, liquids, and the intertwined ecologies of non-human entities, lay bare the effects these have had on the potential to receive the vibrancy of the world. Yet, it is not only reception that is formed in these relations—these points of connection have altered the vibrations themselves. Félicia Atkinson (France) / Matthew Cardinal (Canada) / Raven Chacon (USA) / crys cole (Canada) / Isabella Forciniti (Austria/Italy) / David Grubbs (USA) / Timothy Herzog (Canada/USA) - Sasha J. Langford (Canada) / Mani Mazinani (Canada/Iran) / Christof Migone (Canada) / Marc-Alexandre Reinhardt (Canada) / Anju Singh (Canada) / Aho Ssan (France) / Mark Templeton (Canada)

11h00 – 11h40

REDIFFUSION, Hommage à Mika Vainio

Transmis en direct sur radioblocoral.ca le jeudi 11 mai UTC/GMT - 4

Ilpo Väisänen et Carl Michael Von Hausswolff

Soirée Label CC | Finlande/Suède dans le cadre du Festival]intersice[17.

Auditorium de l'ésam, Caen

Mika Vainio s'est éteint accidentellement à Trouville-sur-Mer le 12 avril 2017 à l'âge de 53 ans. Dès 1991, il entama une carrière riche en expérimentations musicales solo et collectives. De 1994 à 2009, il composa avec Ilpo Väisänen le duo Pan Sonic, qui inventa une musique électronique minimaliste riche et puissante qui marqua durablement la scène musicale. À l'occasion du 6e anniversaire de sa disparition, sur une proposition de Carl Michael von

Hausswolff, avec le label CC et le festival]interstice[, Thierry Weyd a composé un hommage en deux temps avec l'apposition d'une plaque commémorative à la Villa Musée Montebello à Trouville et un concert.

Ilpo Väisänen (Finlande) est artiste et musicien. Carl Michael von Hausswolff (Suède) est plasticien, musicien et commissaire d'exposition.

Event broadcasted live on radioblocoral.ca

this thursday from 2 to 5 PM UTC/GMT - 4

TRIBUTE TO MIKA VAINIO

Ilpo Väisänen and Carl Michael Von Hausswolff

Label CC evening | Finland/Sweden in the framework of the Festival]intersice[17.

Auditorium of ésam, Caen

Mika Vainio died accidentally in Trouville-sur-Mer on April 12, 2017 at the age of 53. Since 1991, he began a career rich in solo and collective musical experiments. From 1994 to 2009, he composed with Ilpo Väisänen the duo Pan Sonic, which invented a rich and powerful minimalist electronic music that left a lasting mark on the music scene. On the occasion of the 6th anniversary of his death, on a proposal by Carl Michael von Hausswolff, with the label CC and the festival]interstice[, Thierry Weyd has composed a tribute in two parts with the affixing of a commemorative plaque at the Villa Musée Montebello in Trouville and a concert.

Ilpo Väisänen (Finland) is an artist and musician. Carl Michael von Hausswolff (Sweden) is a visual artist, musician and curator.

11h40 – 13h08

Slavek Kwi

Entrevue & 7 Hours Rain (condensed)

Entrevue suivie d'un condensé de 56 minutes réalisé par Slavek à partir de sa pièce 7 Hours Rain.

Slavek is a sound-artist, composer and researcher whose main interest lies in the phenomena of perception as the fundamental determinant of relations with Reality.

He has been fascinated by sound-environments for almost 30 years, focusing on electroacoustic sound-paintings. These complex audio-situations are created mainly from site specific recordings in the last years, especially fascinated by tropical rainforests, resulting in subjective reports for radio broadcast, cinema for ears performed on multiple speakers, sound-installations integrated into the environment and performances. Interested also in free-music research as part of social investigation and employing the space and any objects it contains as musical instrument. His works oscillates between purely sound based and multidisciplinary projects. From the early nineties Slavek has operated under the name Artificial Memory Trace. He has published many CD/LP-albums and contributed to numerous international compilations. His works are performed, distributed and/or broadcasted across Europe, North America, Australia and Mexico.

He facilitates experimental sound-workshops with autistic children and those with learning disabilities. The workshop technique places emphasis on extensive listening and the stimulation

of creativity through observation and the support of natural tendencies. Currently he works in St. Brendan's Psychiatric Hospital and for The National Concert Hall in Dublin, Ireland. Slavek Kwi was born in former Czechoslovakia, has been living 14 years in Belgium and from 2000 he is now based in Ireland.

13h08 – 15h00

AMAZONIA REVISITED Rodrigo Ramos, Dave Phillips

Program 3: The strong wind will bring down our houses & kéro, kéro, kéro [hurry, hurry, hurry] | 54 min (2 x 27) by Rodrigo Ramos

Program 4: Solos and Amazon Mutations | 54 min (2 x 27) by Dave Phillips

Program 3: The strong wind will blow our houses down & kéro, kéro, kéro [quickly, quickly, quickly] by Rodrigo Ramos

For these two pieces, Rodrigo Ramos uses the field recordings of Thelmo Cristovam in 2006 in the surroundings of Lake Mamori, in the Brazilian state of Amazonas, and the material of Dave Phillips, collected in Challua Cocha, Rio Napo and Yasuni National Park, in the Ecuadorian Amazon, in 2011.

The first piece refers to the issue of devastation of the Amazon. Mixing sounds of soundscapes (which probably no longer exist as they were at the time of capture, because of deforestation), with some lines of Cacique Raoni Metuktire, one of the main and oldest indigenous leaders, the piece sounds like a warning of what will be lost if we do not change the predatory conception of the world.

The second piece seeks an immersion in the forest soundscape, appreciating timbres and rhythms that multiply in the forest. Revisiting and incorporating other Amazonian sound material, Ramos uses the recordings made for the Ethno-Linguistic-Musical Record of the Tribes of the Uaupés, Içana & Cauaburia Rivers in 1961. The piece incorporates the Yapurutús flutes, used by the Tukano, Arwake and Wanana indigenous peoples. The title of the piece makes reference to the sound produced by one of these flutes, which in his transcription sounds like "kéro" [fast].

Program 4: Solos and Amazon Mutations by Dave Phillips

For this project based on collaboration, Dave Phillips asked each collaborator for a solo piece of 6 minutes and 45 seconds, with all the sounds coming from field recordings.

The second part refers to Phillips' idea of "mutations." Basically, this idea would like to reduce humans to the size of insects, so that we can hear their world as they hear it. Unfortunately, this is impossible... these "mutations" use field recordings of non-human origin, decelerated/stretched in time and/or launched by 50 to 198%.

Decelerated field recordings play with time-space dimensions. Related to the size of the creatures recorded, this game arises: how would I hear insects if I were an insect? This quickly expands to how would I hear/perceive the world if I were an insect (amphibian, avian etc.)? Time-space plays with relationships and perceptions of size, speed, frequency, light, sound etc. Perception changes through immersion – being part of something.... Phillips then asked his collaborators for sounds that relate to trance states, to altered levels of consciousness. The

second piece also addresses the old discussion of "do animals have culture?" To explain animal sounds primarily as territorial or to attract a sexual partner – is limited, condescending and quite anthropocentric – it is the same hierarchical thinking that leads to patriarchy, heteronormativity or racism. In return, human exceptionalism is addressed, which the latest science increasingly confirms is a myth. These two plays celebrate the high level of animal consciousness and culture.

Rodrigo Ramos: Graduated in Cinema from UFSC and UFF, and mastering in Visual Arts at UFBA. Multidisciplinary artist. Creator of the work "Espelho Sonoro" and the project "À Deriva Sonora". Founding member of the collective of Environmental Art - "IHU".

Dave Phillips: Audio de/construction, composition, sonic rituals, psycho-acoustics and performance. Uses voice, body, field recordings and electronics. DP has been sonically active for over 33 years, has appeared on over 250 releases, and has played over 700 concerts in over 50 countries.

15h00 – 16h56

ORAL_records présente : Alexandre St-Onge.

Première émission d'une série sur les artistes ayant collaboré à cette étiquette de disques montréalaise.

Entrevue et écoute des albums Entités (studio), Joseph Carey Merrick et Viorupeeieiean

Alexandre St-Onge est un artiste intermédia et un performeur sonore qui explore les mutations du corps performatif à travers ses médiations sonores, textuelles et visuelles. Docteur (PhD) en études et pratiques des arts (UQÀM, 2015) et professeur adjoint à l'École d'art de l'Université Laval, il est fasciné par la créativité en tant qu'approche pragmatique de l'insaisissable et a réalisé plus d'une vingtaine de publications dont : A.A.G.G.'s Aura —><— Aura de A.A.G.G. (Jeunesse Cosmique), A.A.G.G.'s HALLUCINATIONS de A.A.G.G. (ORAL_records), A.A.G.G.'s OBSESSIONS de A.A.G.G. (Rara Avis), Jet du bas dit AA l'eau guet avec l'invisible (éditions|squint|press), NommeBeurre μ La lubrification du verbe Les vies innombrables des Tie Wraps (Grillage Absolu), Créatures hermétiques dans mon char bb des otages inaperçus (Archée/PDF/Grillage Absolu), Cône en tête C Ça KC l'arme chaude de l'ivresse (Grillage Absolu), Nude de chose de même (Le laps), VUEIEN (Errant Bodies Press), Semblances (Avatar), viorupeeieiean (Oral) et Kasi Naigo (squintfuckerpress). Il a présenté son travail dans divers lieux dont la Galerie des Arts Visuels de l'Université Laval à Québec, la Galerie Leonard & Bina Ellen à Montréal, chez Sporobole à Sherbrooke, chez Latitude 53 à Edmonton, au festival Tsonami à Valparaiso, chez Paved Arts à Saskatoon, au Eastern Bloc et à la Cinémathèque québécoise à Montréal, chez Avatar et au Mois Multi à Québec, à L'Écart à Rouyn-Noranda, chez Action Art Actuel à Saint-Jean-sur-Richelieu, au Errant Bodies Space à Berlin, à la Justina M. Barnicke Gallery à Toronto, au festival Send and Receive à Winnipeg ainsi qu'au festival Disturbance à Copenhague. Fondateur des éditions|squint|press avec Christof Migone, il crée également au sein de collectifs ainsi qu'avec de nombreux artistes : Marie

- 02. Gamardah Fungus "Altair"
- 03. Svitovamora "Planitis"

- [Maria Matiashova] - [greeting]

- 04. Maria Matiashova "Room Of Words" (Audio Installation, Excerpt)
- 05. Batacat & Volodymyr Bilyk "Paradiss / невідомо"
- 06. Paat "Alone"
- 07. Tidal Pools "Symbiogenesis"
- 08. HITSYOURSELF "Match it"
- 09. Yana Shilabanska "Plumbum"
- 10. Mutaforiya Lili "WAR"

- [John Object] - [greeting]

- 11. John Object "Vomit The Heart Forget"
- 12. r.Gravlinik "ComproMisseles"
- 13. Difference Machine "боротьба за вбивство / боротьба за виживання"
- 14. Nadnova "Буду жити"
- 15. Symonenko "Whale good bye!"
- 16. evtm (Oleksii Poliakov) "celestial frame / down to earth"
- 17. MachineRoom, Kyiv "(untitled group modular jam)"

- [Oleksiy Hrachov] - [greeting]

- 18. Sitka (Oleksiy Hrachov) "The Damage"
- 19. _mediaklub "без назви"
- 20. Ivan Skoryna "Moonrise Nocturne"
- 21. Naughty Saw & Vojenská Nemocnice "Dieser Engel"
- 22. OTY.10 "kernel_task"
- 23. Dikkät "4"
- 24. Заводь "Трансгенезіс (feat. Jamie Stewart)"
- 25. Anton Stuk "Russalochki Go Home"
- 26. Kadaitcha "Black Mind Factory"
- 27. Lu Joyce "Beasts Of Tradition"

- [Taras (love)] - [greeting]

- 28. love "діти відлетіли в вирій (Children Flew To Vyriy)"
- 29. Recreational Rugs "Gone With the Stream"
- 30. Mykola Lebed "Ssshhhoorrr"
- 31. Ssouthdakota "Magic Planet"
- 32. Ummsbiaus Enerhomor "Sounds Of A Blackout"
- 33. Adrii Kunin "Castanea"
- 34. Ereh Saw (toy-box.xyz) "Untitled [malfunctioning time machine]"
- 35. Iefremov "Horror Room"
- 36. Andrey Sirotkin "My Shelter (Ambient Version)"
- 37. Stechanka "Inception"

38. Starless (Yurii Samson) "Why"
39. Variat "Wake Up, Fire"
40. Trianov Maksym "No English For Today"
41. Andrii Sichkovskiy & Dmytro Kurovskiy "There Will Be No Capitulation"
42. Kotra "Delta Movement"
43. Zavoloka "Stezhka"

21h00 – 22h00

MOAB

Groupe de musique expérimentale composé de quatre musiciens montréalais (Mathieu Deschênes, Simon St-Louis, Jasmin Baillargeon, Philippe Gratton). Dirigé par un sentiment océanique, le quatuor propose une profonde exploration sonore, une expérience instinctive ancrée à la fois dans la psyché et le corps. Les pièces d'improvisation libre, dont la durée peut atteindre plus d'une heure, font partie d'un continuum où la candeur mélodique se fait partenaire de l'angoisse. Le nom MOAB fait référence à la ville du même nom en Utah, où le passage du temps et ses intempéries ont laissé une trace psychédélique sur le paysage.

Le Label Club Découverte présente notre travail collectif depuis 3 ans, sous des noms de projets qui diffèrent selon les différentes formations de musiciens et leurs esthétiques.

<https://clubdecouverte1.bandcamp.com/>

https://www.instagram.com/club_decouverte/?hl=fr

22h00 – 2 juin 22h00

Francisco López – untitled #405

DIFFUSION

This is an extremely subtle piece. Virtually all its audio content is completely inaudible through laptop, smart phone or equivalent small speakers or standard ear buds. Good quality headphones (preferably) or speakers—as well as a very quiet surrounding environment—are strongly advised.

Created at 'Hundred Islands Studios' (Rosclave enclave), 2022.

(c) francisco lópez 2022 - www.franciscolopez.net

Immaterial release by nowhere [worldwide] 2023

Francisco López is internationally recognized as one of the main figures in the realm of experimental music and audio art. Over the past forty+ years he has realized hundreds of live performances, projects with environmental recordings, and sound installations in over seventy countries of the six continents. His work has been released by more than 450 record labels / publishers worldwide.