



PRESS RELEASE

IN-SONORA, the international festival of sound art, experimental music, and interactive art, celebrates its thirteenth edition between March 6 and 17, 2024.

Active since 2005, this edition of the festival presents a new exhibition in Madrid that brings together diverse projects from different parts of the world, with sound and artistic experimentation at their core, whether in the form of an event, performance, installation, video, digital art or, of course, mere listening. This biennial exhibition aims to expand national and international artists' visibility by supporting contemporary experimental proposals in which sound and interactivity are fundamental plastic elements.

With more than 300 proposals received, a selection was made by giving particular attention to hybrid pieces created by artists from diverse backgrounds, which connect Sound Art and Interactivity with the public.

IN-SONORA 13 includes a total of 42 proposals from 17 countries, divided into five sections, events, installations, sound pieces, audiovisuals, and workshops, that will be held in different spaces of the capital, **Réplika Teatro I Centro Internacional de Creación, IED Madrid FabLab, Cruce Contemporáneo, La Nave Imaginable and Casa Banchel.**

Live performances by national or local artists such as **Macarena Bielski + Manuel Pita, Medial Ages (Laura Netz), Verbose** or **Massimiliano Casu**, performances by international artists **Passepartout Duo, Sofía Balbontin + Mauricio Lacrampette**, sound and interactive installations by **Joshua Le Gallienne, Ferrán Lega** or **Javier Bustos**, a celebration of the second International Digital Art Meeting with installations and audiovisual experiences by **Seph Li, Víctor Drouin-Trempe + Jean-Philippe Côté, Tansy Xiao** and **Finneganeganegan**, Viewing and Listening Sessions of pieces by **Bruma, Weiming, E-Cor Ensemble, Elena Sáenz de Tejada, Umlilo, Iris Saladino, Benna Gaeen Maris** or **Una Walker**. In addition to three workshops on sound design for spaces and on construction of experimental instruments and synthesizers.

Once again this year, IN-SONORA is a must for all audiences interested in getting to know new creators of the national and international contemporary art scene.

IN-SONORA 13 PROGRAMMING

WEEK 1

CRUCE CONTEMPORÁNEO

Exhibit 6 - 9.03

Visiting hours: Thu and Fri: 17-20h. and Sat: 11-14h.

*Opening **Wednesday 6, 19h.***

Interactive sound installation **Radio Tríos** by **Javier Bustos** [Argentina]

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Viewing and listening program

+

Inaugural performance, 20h.

Aural Record by **Passepartout Duo** [Italia]

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LA NAVE IMAGINABLE

Exhibit 7 - 10.03

Visiting hours: F: 18-21h. S and D: 12-15h and 17:30-20:30h.

*Opening **Thursday 7, 19h.***

Installation **Ver sin dejarse mirar** by **Henry Lamiña** [Ecuador]

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RÉPLIKA TEATRO I CENTRO INTERNACIONAL DE CREACIÓN

Events Saturday 9, 20h. [Tickets >](#)

Breath by **Javier Bustos** [Argentina]

El Frigor (Cencerrada) by **Massimiliano Cassu** [Italy]

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RÉPLIKA TEATRO I CENTRO INTERNACIONAL DE CREACIÓN

Events Sunday 10, 20h. [Tickets >](#)

Oleajes eléctricos de **Ce Pams** [Chile]

Cýra de **Verbose** [Spain]

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WORKSHOPS >

OMNÍVOROS

Workshop Saturday 9 and Sunday 10, 10 - 14h. [Registration >](#) from February 5th to 29th.

Movimiento de sonidos en el espacio 3D by **Pedro López** [Spain]

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CRUCE CONTEMPORÁNEO

Workshop Saturday 9 and Sunday 10, 14 - 17h. [Registration >](#) from February 5th to 29th.

Luthería Experimental by **Javier Bustos** [Argentina]

WEEK 2

IED MADRID FabLab

Exhibition 13 - 15.03

Visit hours: Thu and Fri: 13-20h.

Opening **Wednesday 13, 18h.**

Interactive Sound Installation

Action Without Action by **Joshua Le Gallienne** [United Kingdom]

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CRUCE CONTEMPORÁNEO

Exhibition 13 - 16.03

Visiting hours: Thu and Fri: 17-20h. and Sat: 11-14h.

Opening **Wednesday 13, 20h.**

Interactive sound installation **Thymus Vulgaris** by **Ferrán Lega** [Spain]

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Sound installation **Fonopteros** by **Miguel Aparicio** [Spain]

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CASA BANCHEL

*Viewing and listening session **Thursday 14**, 19-21h. Free admission.*

Audiovisuals: **Antonio Forastiero** [IT], **Benna Gaeen Maris** [IT], **Federico Barabino** [AR], **Germán Gómez** [AR], **Iris Saladino** [AR], **Julia Rossetti** [AR], **Marco Ferrazza** [IT], **Umlilo** [ZA], **Una Walker** [IE], **Weiming** [TW].

Sound Pieces: **Alejandra Muñoz** [MX], **Bruma** [SP], **e-cor ensemble** [IT], **Eduardo Palacio** [MX], **Elena Sáenz de Tejada** [SP], **Emily Peasgood** [UK], **Guillermo Eisner** [UY], **Jorge Martínez Valderrama** [MX], **Kramer Elwell** [US], **Mario MARY** [AR], **Mattia Parisse** [IT], **Valerio Orlandini** [IT].

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IED MADRID Palacio de Altamira

Exhibition 14 - 16.03

Visit hours: Fri: 13-21h. Sat: 10.30-14h.

*Opening **Thursday 14**, 17h.*

Interactive sound installation

E-veil by **Rebecca Rébillé and Kenta Tanaka** [United Kingdom/Japan]

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RÉPLIKA TEATRO I CENTRO INTERNACIONAL DE CREACIÓN

Event Friday 15, 20h. [Tickets>](#)

Morfia by **Macarena Bielski and Manuel Pita** [Spain]

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Interactive audiovisual installation **Phase** by **Seph Li** [China]

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RÉPLIKA TEATRO I CENTRO INTERNACIONAL DE CREACIÓN

Events Saturday 16, 20h. [Tickets>](#)

Medial Dark Ages by **Medial Ages** (Laura Netz) [Spain]

Sofía Balbontin + Mauricio Lacrampette [Chile]

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Interactive audiovisual installation **Phase** by **Seph Li** [China]

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RÉPLIKA TEATRO I CENTRO INTERNACIONAL DE CREACIÓN

International Digital Art Meeting Sunday 17, 18-21h. Free admission

Interactive audiovisual installations:

Droplets by **Finneganeganegan** [New Zealand]

Empreintes sonores by **Victor Drouin-Trempe & Jean-Philippe Côté** [Canada]

Phase by **Seph Li** [China]

The Linguistic Errantry by **Tansy Xiao** [China]

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> *WORKSHOP*

OMNÍVOROS

Workshop Saturday 16 and Sunday 17, S: 10-14h and 16-20h. Sun: 10-14h.

Registration > from 5 to 29 February.

FrankelNoiseFactory by **Frankel Project** [Spain]

SOME OF THE MOST PROMINENT ARTISTS:

Passepartout Duo [Italy]

Nicoletta Favari and Christopher Salvito explore the way we listen to and connect with sound. By re-evaluating the tools used to create their music, the band continuously develops a specialized and evolving system of handmade musical instruments ranging from analog electronic circuits and conventional percussion, to room-sized textile installations and found objects.

With the performance **Aural Record** they inaugurate IN-SONORA 13 at **Cruce Contemporáneo**. A sound installation in the form of a musical instrument, which works through electromagnetic fields generated by ceramics. The installation can be activated in three ways: by percussion, by acoustic feedback, and by electromagnetism.

Javier Bustos [Argentina]

An artist, a composer, an improviser, and a teacher. His work explores the poetics of listening and sound production through new media and low-tech technologies, operating between experimental music, free improvisation, installation, and multimedia performing arts.

Within IN-SONORA 13, he presents the installation **Radio Trios** at **Cruce Contemporáneo**. The installation consists of 3 robotic radios that were hacked to search the electromagnetic waves of the exhibition space, at Réplika Teatro we will enjoy the performance **BREATH** where the artist will perform with the original bandoneon using an electronic instrument created by himself, and he will give his workshop of **Luthería Experimental**.

Massimiliano Casu [Italy]

A creator and cultural producer originally from Sardinia, based in Madrid. Here he has developed much of his artistic career and his interest in the use of music, sound art, and collective performance practices as instruments for the activation of citizen participation.

His work focuses on the exploration of the processes of collective production of urban social space, focusing mainly on the repertoire of popular rituals, be they rave parties, neighborhood festivals, street dances of young people, or magical practices.

In **Réplika Teatro** he presents the performance **El Fragor (Cencerrada)** which is part of a research project that focuses specifically on imagining possible aesthetics and politics of the cowbell, between the tangible and the intangible: as a device related to the rural exodus, with traditional livestock farming and rituals where the peal the bells plays an apotropaic role.

Verbose [Spain]

Carlos Bravo is an instrumentalist, sound and visual artist, hardware developer, and researcher. His work is based on the study, creation, and experimentation of light and sound from its foundation, using different techniques such as electroacoustics, field recording, modular synthesis, pixel mapping, and programmable digital environments. In the search for combining organic sounds, 'glitches', and lights that lodged in his mind in a performative way, it was necessary to create his own instruments, a task facilitated by his university degree in Physics.

He presents at **Réplika Teatro** the audiovisual performance **Cýra**, the outcome of the artist's experimentation with electromagnetic field recordings and the pixel mapping technique, which resulted in the construction of his own lighting equipment, before and during his stay at the Centro de Residencias de Matadero. The work moves between surgical precision and the improvised narrative of acoustic and luminous spaces that communicate with each other.

Medial Ages [Spain]

Laura Netz is a curator, artist, and researcher. She is currently an MPhil student at CRiSAP - UAL, where she studies new trends in curatorial practices and cultural management in sound arts. In 2006, she graduated in Art History (University of Barcelona). Consequently, she studied for a Master's Degree in Cultural Practices and Art in New Media (Ramon Llull University). In 2009, she settled in London where she attended the curatorial course (Central Saint Martins, UAL). A year later, she was granted to study at MAH Media Art Histories (Donau University, Krems, Austria).

Medial Dark Ages is her live AV proposal for IN-SONORA 13 based on an experimental electromagnetic power noise with electric circuits and a handmade synthesizer. The strobe light controls the circuits that modulate the signal. In a sound/light integration, the pitch modulation activates an interactive DIY development system. It is a self-generated sonic machine that creates a syncopated, high-pitched, noisy beep. The subconscious and altered states of the audience are activated for open experimentation of knowledge.

Macarena Bielski & Manuel Pita-Romero [Spain]

Manuel Pita-Romero is a visual artist, filmmaker, and creator. He studies generative technological craftsmanship and performative digital arts. He has been part of several exhibitions at Cruce Arte y Pensamiento Contemporáneo with el colectivo La Llave in 2023. He was part of the Puwerty festival at La Casa Encendida together with Nina Emocional presenting a musical and visual concert. He expanded his work by doing the visual and lighting design of the opera Babel 46 at the Auditori of ESMUC and at the TEATRO DE SARRIÁ. Also, in 2023 he was at the SALA LA RIVIERA in Madrid with a visual project, and in 2024 he started a residency at EL GRANER in Barcelona for the creation of a piece by María Jurado and Macarena Bielski.

Macarena Bielski is a dancer, performer, musician, and creator. She began her dance studies at the CPDM in Madrid and later graduated from P.A.R.T.S school founded by Anne Teresa de Keersmaeker in Brussels, Belgium. During her studies, she has been involved in creative processes with Mette Ingvarsen, Meg Stuart, Philipp Gehmacher, Maria

Hassabi, Anne Teresa de Keersmaeker, etc. Since the end of her studies, she has worked at festivals such as Kunstenfestivaldesarts with The Count of Torrefiel, Oostende Dance Festival, and EXiiiT Festival. Finally, in January she was in residence at Réplika Teatro to continue with her piece "Cuando ya no esté". In February 2023 she worked with the Spanish company La Tristura, since May 2023 she has been part of Didier Theron's company in Montpellier, France, and during 2023 and 2024 she has been several times in Graner, Barcelona, working with Maria Jurado for her new creation "Spooky".

With the proposal **morphia**, the duo challenges the machine to capture the essence of the human body through deliberate deformation. The exploration of erratic distortion as a means of expression is as bold as it is thought-provoking to serve as a guide in their creation. This performance is a testament to the corporeal human vision and its capacity to be composed of fragrance. Visibilizing a bodily imaginary distorted by live sound breaks to merge the dichotomy between the real and manipulation.

Seph Li [China]

UK based artist, has a mixed background in technology and design. His great interest in interactive art led him into the field of media arts. Seph has studied Computer Science and Entertainment Design at Tsinghua University and continued his M.F.A. studies in Design and Media Arts at UCLA. After getting his master's degree, he traveled and worked in Tokyo, Barcelona, and Amsterdam, before moving to London, UK. His installation and interactive pieces have also been exhibited in major media art festivals in Japan, the U.S., Brazil, Norway, and China.

The installation **Phase**, presented at IN-SONORA 13, is a visual manifestation of physicist Stephen Wolfram's theory that the universe is comprised of "a set of simple rules, that with repetition and expansion, could contain infinite possibilities for creation" (Project to Find the Fundamental Theory of Physics, 2020). This theory resonates with the principles of Daoist philosophy, known as Daoism or Taoism, founded in the late 4th century BCE in China.

Victor Drouin-Trempe & Jean-Philippe Côté [Canada]

Victor Drouin-Trempe is an artist, researcher, and professor in sound creation and philosophy. He holds a master's degree in philosophy and is pursuing a PhD in Art Studies and Practices at UQAM. His current research is based on exploring the characteristics of what can be called a "living sound". In practice, the work consists of finding ways to elaborate "sound creatures" using algorithmic compositional tools, to lead to a broader philosophical reflection on the nature of the living.

Jean-Philippe Côté is an artist, professor of interactive media, and researcher whose sympathy lies at the juncture of art, obsolescence, and technology.

Empreintes sonores is an interactive installation that is interested in the traces that our daily life leaves in the digital space. The captured sounds are triturated, remixed, and restored in the environment while materializing visually. It then becomes possible to navigate in the granularity of the sound thus frozen by moving freely in space. It is no longer the sound that travels to our ears but our ears that must move to pick it up.

Weiming [Taiwan]

He works across the fields of media art, video art, and experimental film. His works have been presented in cinemas and also in artistic contexts such as Egyptian Theater in Hollywood, Museo Nacional Centro de Arte Reina Sofia, HKW-Berlin, BFI - London, La Gaîté Lyrique Paris, National Museum Poznań, CDAN Museum Huesca, MSUV Museum Vojvodina, SCCA- Ljubljana, National Taiwan Museum of Fine Arts, and numerous exhibitions including Taiwan Biennial, Mediations Biennale, Nakanojo Biennale, VIDEOAKT Biennial, Ukrainian Biennale of Digital and Media Art, Ars Electronica, Transmediale, CYNETART, Loop Barcelona, ADAF, Videoformes,... etc, in more than 40 countries.

With his audio-visual performance **Synthetic Force**, Weiming tries to show the manifestation of vibration and spectrum as an audible and visible object – audio-visual meditation which includes the maximum and minimum point of view between nebulae and cell divisions that reflect science or sense, blindspot or principle, order and border, super-human and non-humanization. Is there any invisible or subliminal field variant of the system? (This video was reorganized using some AI image generation technology).

Bruma [Spain]

As a curator, Pedro Portellano has developed musical programs for institutions such as Museo Reina Sofía, Centro Conde Duque, or Veranos de la Villa, and has been director of the Nave de Música at Matadero Madrid, and co-creator of the Festival RAYO at Cineteca Madrid. He is currently a programmer at the Teatro Eslava and the Thyssen-Bornemisza Museum. As a musician he works under the stage name Bruma, releasing in 2020 the album *Far From Me* (Forbidden Colours). He has created music for projects by artists such as Luis Úrculo, Lux Studio or Pablo Coppel, and composed music and sound design for companies such as Zara, IKEA, Acciona, or Repsol.

Entre perros y lobos is a sound piece created specifically for IN-SONORA 13, based on an exhibition project by the artist Luis Úrculo. Entre Perros y Lobos alludes to the concept known in French as 'l'heure bleue'; a phenomenon of light that occurs twice a day: before sunrise and after sunset. From this idea, Bruma creates a soundscape based on voice tracks recorded by Mexican artist Silvana Estrada -improvising based on Keith Jarrett's *Encore* from Tokyo-.

USEFUL DATA

Place and Dates:

Madrid, from March 6 to 17, 2024

Free admission to all exhibitions, viewing and listening sessions.

Events with vouchers and tickets on sale.

Workshops with prior registration.

Venues:

Réplika Teatro I International Creation Center. C/ Explanada, 14

IED Madrid. C/ Flor Alta, 8

IED Madrid FabLab. C/ Pedro Diez Av., 3

Cruce Contemporáneo. C/ Doctor Fourquet, 5

La Nave Imaginable. C/ Conde de Vistahermosa, 52

Casa Banchel. C/ Santiago Estévez, 26

Omnívoros. C/ Sierra de Segura, 22

Detailed and updated information at: IN-SONORA.ORG

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APOYOS / SUPPORTS



SEDES / VENUES



COLABORADORES / COLLABORATORS



PROYECTOR
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